

2015

2015-2016 Course Catalog

Columbia College Chicago

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2015-2016 Course Catalog

Welcome to Columbia College Chicago's Course Catalog

The course catalog is your path to find information on admission policies and procedures, graduation requirements, academic regulations, as well as detailed descriptions of academic majors, minors, and course offerings.

- About Columbia College Chicago
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About Columbia College Chicago

Columbia College Chicago educates students for the real world through hands-on training in the arts, media, and communications. Surrounding and infusing this practical career preparation is a strong framework of required courses in the liberal arts and sciences. A Columbia education combines the pragmatic and the theoretical, the entrepreneurial and the academic. Thanks to our faculty members' immersion in the working world and our location in the heart of downtown Chicago, Columbia students and graduates are surrounded by exceptional internship and career opportunities.

Mission

Columbia College Chicago is an undergraduate and graduate institution whose principal commitment is to provide a comprehensive educational opportunity in the arts, communications, and public information within a context of enlightened liberal education. Columbia's intent is to educate students who will communicate creatively and shape the public's perceptions of issues and events, and who will author the culture of their times. Columbia is 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 an 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 of professional choice among them;
- to extend educational opportunity by admitting unreservedly, at the undergraduate level, a student population with creative ability in or inclination to the subjects of Columbia's interest;
- to provide a college climate that offers students an opportunity to try themselves out, to explore, and to discover what they can and want to do;
- to give educational emphasis to the work of a subject by providing a practical setting, professional facilities, and the example and guide of inventive faculty members who work professionally in the subjects they teach;

- to teach students to do expertly the work they like, to master the crafts of their intended occupations, and to discover alternative opportunities to employ their talents in settings other than customary marketplaces;
- to help students find out who they are, discover their own voices, respect their own individuality, and improve their self-esteem and self-confidence;
- to offer specialized graduate programs that combine a strong conceptual emphasis with practical professional education, preparing students with mature interests to be both competent artists and successful professionals.

History

Columbia College Chicago was founded in 1890 as the Columbia School of Oratory. At the time, the school occupied just part of a single building and students studied Elocution, Voice Culture, Visible Speech, Literature, and English. Since then the College has not only grown to 10,000 students and more than 100 programs, we have earned a reputation for being a world leader in arts and communication education. More about our history...

Accreditation

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

For more information about Columbia's accreditation, please contact:

Higher Learning Commission
230 South LaSalle Street
Suite 7-500
Chicago, IL 6064-1411
800-621-7440
312-263-0456
Fax 312-263-7462
info@hlcommission.org

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

Contact Information

Columbia College Chicago

600 S. Michigan Avenue

Chicago, Illinois 60605 ([map](#))

Main Switchboard: (312) 663-1600

Request Information from the Admissions Office

Office	Email	Phone Number
Admissions (Undergraduate)	admissions@colum.edu	(312) 369-7130
Admissions (Graduate)	gradstudy@colum.edu	(312) 369-7260
Records		(312) 369-7228
Student Financial Services		(866) 705-0200 - toll free

Equal Opportunity

Columbia College Chicago complies with all local, state, and federal laws and regulations concerning civil rights. Columbia College Admission and practices of the College are free of any discrimination based on age, race, color, creed, sex, religion, handicap, disability, sexual orientation, and national or ethnic origin.

Academic Calendar

Columbia's academic year consists of 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 traditional, 15-week courses. Courses are scheduled during the day and evening as well as on Saturdays. The January session (J-Session), part of the spring semester, is designed to offer concentrated learning experiences usually not available in the regular semester. Such courses are designed for both the matriculating and non-matriculating undergraduate student and may include, but are not limited to, immersion, intensive research, travel, certification, internships, master classes, community service, and workshops.

Fall Semester 2015

Labor Day holiday	Monday, September 7
Semester begins	Tuesday, September 8
Add Deadline (Last day to add or change courses)	Monday, September 14
Drop Deadline (Last day to drop courses)	Monday, September 21
Withdrawal Deadline	Monday November 2

(Last day to withdraw from courses)

Thanksgiving	Thursday, November 26 - Sunday, November 29
Semester Ends	Saturday, December 19

January Session 2016

Session begins	Monday, January 4
Martin Luther King, Jr. Day holiday	Monday, January 18
Session ends	Saturday, January 23

Spring Semester 2016

Semester begins	Monday, January 25
Add Deadline (Last day to add or change courses)	Saturday, January 30
Drop Deadline (Last day to drop courses)	Saturday, February 6
Withdrawal Deadline (Last day to withdraw from courses)	Saturday, March 19
Spring break	Monday, March 21 - Saturday, March 26
Semester ends	Saturday, May 14
Commencement	Saturday, May 14 and Sunday, May 15

Summer Session 2016

Session begins	Monday, May 23
Add Deadline (Last day to add or change courses)	Tuesday, May 24
Drop Deadline (Last day to drop courses)	Saturday, May 28
Memorial Day holiday	Monday, May 30
Withdrawal Deadline (Last day to withdraw from courses)	Saturday, June 18

5-week term ends	Saturday, June 25
Independence Day holiday	Monday, July 4
8-week term ends	Saturday, July 16
10-week term ends	Saturday, July 30
12-week term and session ends	Saturday, August 13

Academic Policies

Each student is expected to be thoroughly familiar with the academic and general requirements and policies of the college, as stated in the Course Catalog, Student Handbook, Class Schedule, and other official college materials and publications. Faculty and staff are available to provide assistance and guidance to students concerning college requirements and policies; however, the responsibility for understanding and meeting college requirements rests with the student.

- Academic Integrity Policy
- Campus Security Act
- Family Educational Rights and Privacy Act Annual Notice to Students
- Graduate Academic Policies
- Undergraduate Academic Policies

Academic Integrity Policy

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Academic integrity is giving credit to the ideas, research, and creations of others; and part of one's education is learning how to give this credit. When a writer inserts a citation into her work, she is not only being honest about the source of her knowledge, but also making visible the ways in which her work depends on the support of others--whether they are students or faculty members at her institution or thinkers and writers from distant times and places. The citation is a way of paying tribute to the contributions of others and to situate one's own work in the broader intellectual tradition. Citations may be particular to writing; however, every area of creative endeavor requires some form of acknowledgement of sources. Academic and artistic integrity require scrupulous care for these forms.

Sometimes acknowledging sources is a way of insulating work against criticism, a way of saying to the audience, "You can check my facts on this; I've done my homework; and I know what is my own thinking and what I owe to others." But avoiding charges of dishonesty, fabrication, or theft is not the only reason for making clear the influences on a work. It can also be a way of inviting colleagues, present and future, near and far, to join in the project at hand. Acknowledging sources gives others the information they need to follow in the author's footsteps and become part of an ongoing intellectual or artistic journey.

Collaboration is at the heart of academic work. In a college setting, students and faculty join together to benefit from each other's work, to share knowledge and ideas, to engage in open debate, and to influence

and be influenced by other people. Because there is an active exchange of information and ideas, it is essential that members of the community recognize the importance of acknowledgement and learn the conventions of citation and attribution.*

To that end Columbia endorses continuing efforts in education on this important topic for both students and faculty alike as well as active monitoring of the number and types of academic integrity misconduct.

Violations of Academic Integrity^{*}

Plagiarism is copying another person's work and presenting it as one's own. Plagiarism is committed when a student knowingly represents another person's work as his/her own. A student who has tried in good faith to credit his/her source but has "misused a specific citation format, or incorrectly used quotation marks" has not plagiarized. Such a student has "failed to cite and document sources appropriately," according to the Council of Writing Program Administrators.

Plagiarism is often associated with written work when a writer copies a section of another writer's work and fails to acknowledge the source by using quotation marks and proper academic citation. However, plagiarism may exist in other works, such as painting, music, dance, and film as well. Sources must be acknowledged in a manner appropriate to the discipline when images, composition, or conceptions are copied, even when the appropriated material is reconfigured to make a new meaning. Other types of plagiarism are 'mosaic plagiarism' and paraphrasing. In mosaic plagiarism, pieces of other people's work are rearranged without acknowledgement. Paraphrasing is rewording someone else's work without acknowledging the original author's research or thinking.

Information that is "common knowledge" does not need attribution (for example, George Washington was the first president of the United States). However, common knowledge is relative to specific contexts, and it may be difficult for a student to distinguish between alluding to material that is commonly known and plagiarizing. Therefore, students are advised to credit anything that was new to them when they encountered it in the course of their research.

Recycling: Columbia does not have a College-wide policy on students reusing or reworking the contents of one assignment to meet the requirements of another. Therefore, students should not assume that recycling of assignments is acceptable; they must disclose their intention to reuse or rework material at the outset of the project to be sure that they have the faculty member's approval.

Cheating: Assignments and examinations should be the products of the student's own efforts. Cheating includes, but is not limited to, the use of unauthorized materials for examinations or assignments, unauthorized assistance from other people, and papers from commercial companies or the Internet. Students should assume, unless told otherwise, that examinations and assignments should be completed without the use of books, notes, or conversation with others; however, individual faculty members may authorize certain types of materials or collaborations for specific assignments. Students should therefore follow the expectations of their instructor regarding the use of materials for their assignments.

Denial of access: Denying access of materials to other students is a particularly heinous violation of academic integrity. Examples of this violation include deliberately misplacing or destroying reserve materials; altering computer files that belong to another; unduly tying up equipment needed to complete an assignment; making library material unavailable to others by stealing, hiding, or defacing books or journals.

Fabrication: Fabrication occurs when there is falsification or invention of any information, citation, or data in an academic exercise with the intent to deceive. If a student believes that the nature of a particular assignment allows for fabrication, he/she must disclose his/her intention to fabricate to be sure she has the faculty member's approval.

Facilitation: Facilitation occurs when a student knowingly allows his/her work to be used by another student or otherwise aids another student in a violation of academic integrity. Students who facilitate the dishonesty of others have violated academic integrity even though they may not themselves benefit from the act.

Falsification: Forgery of a grade change form or having a substitute take an examination are serious violations of ethics (see Categories of Violations).

Procedures for Violations of Academic Integrity

Once a faculty member is aware of a possible violation of academic integrity the steps listed below should be followed:

STEP ONE: If a faculty member believes a violation of academic integrity has occurred (see Violations of Academic Integrity above), the faculty member will notify the student and meet with him/her to discuss the issue. The student may not bring anyone to this meeting. At that meeting the student will be presented with the evidence supporting the claim of a violation and may choose to present evidence either in support of or contradicting such violation. The faculty member will consider the evidence and render a decision in writing as soon as practicable after the meeting. Such decision will include a penalty appropriate to the level of violation (see Categories of Violations below).

The student will:

- A. Accept the decision and the penalty, or
- B. Appeal the decision.

If the student accepts the decision, the faculty member will impose the penalty. If the incident is minor, the faculty member may use his/her judgment as to whether formal notification should be made. If the violation was of a significant or serious nature (see Categories of Violations below) the faculty member must notify both the department chair or chair's designee and the academic officer or office charged with monitoring academic integrity violations.

STEP TWO: If the student wishes to appeal the decision of the faculty member, he/she must submit a written appeal to the department chair or chair's designee within two weeks of the written decision of the faculty member. (If the faculty member is the department chair, the student will appeal directly to the school dean or dean's designee). The department chair or designee (or dean or designee) will convene a meeting as soon as practicable after receiving the student's letter of appeal. The meeting will include the chair or designee (or dean or designee), the student, and the faculty member. Based upon a review of the evidence the chair or designee (or dean or designee) will either support or overrule the original decision. If the chair or designee (or dean or designee) finds the evidence supports the faculty member's decision, he/she should not alter the consequence already imposed. Again, the designated academic officer or office must be notified of the results of the appeal.

STEP THREE: If the student wishes to appeal the decision ratified by the chair or designee (or school dean or designee), he/she may appeal to the school dean or dean's designee (or to the vice president for academic affairs if the faculty member is the department chair). This appeal must be made in writing within two weeks of the chair's or designee's (or school dean or designee's) decision and include a summary of the student's position with supporting evidence. The chair or designee (or school dean or designee) will provide the dean (or vice president of academic affairs) with a written summary of the faculty member's findings, supported by the chair's (or dean's) opinion and buttressed with examples key to the original findings. The dean (or vice president for academic affairs) will render a decision as soon as practicable after receipt of the student's letter. If the original finding is supported, the student's right of appeal has ended and the case is closed.

If the dean (or vice president for academic affairs) finds sufficient evidence to change the original decision, the dean (or vice president for academic affairs) will consult with the faculty member and chair (or dean); and an appropriate remedy will be devised which may include, but is not limited to:

1. a retraction of the original charge, an apology to the student, and a cleansing of the student's record, or
2. a reduction or an increase in the original classification, and, commensurate with this reduction or increase of severity, an adjustment of the original penalty.

The dean (or vice president for academic affairs) will submit a written summary of the final action taken to the designated academic officer or office, the chair (or dean), the faculty member, and the student.

Should the academic integrity officer or office find multiple violations of academic integrity occurring in the student's record, the student will be notified and will meet with said designated officer for further review. Additional penalties as a result of multiple violations may be imposed including, but not limited to, probation, suspension, or dismissal from the College. The chair(s) of the student's major department(s) will be notified if additional sanctions are imposed.

Categories of Violations

Misuse of Sources (not a violation):

Students who have made every effort to acknowledge others' work but have failed to use proper citation format or to acknowledge sources accurately or fully have not committed plagiarism.

Minor (not a violation): These instances go beyond misuse of sources but may occur due to lack of awareness or inexperience. Examples include (but are not limited to): failure to acknowledge sources of information and/or contributors who helped with an assignment; quoting directly or paraphrasing without acknowledgment; unauthorized assistance on academic work.

Significant: These violations usually involve dishonesty on a significant portion of course work, such as a major paper, project, or examination. In these cases, the student has an intent to deceive. Examples include (but are not limited to) copying from or giving others assistance on an examination, plagiarizing major portions of an assignment, using unauthorized material on an examination, using a purchased term paper, presenting the work of another as one's own, or altering a graded examination.

Serious: These violations often include repeated offenses and may include (but are not limited to) forgery of grade change forms; theft of examinations; having a substitute take an examination; sabotaging another's

work; and/or the violation of the ethical code of a profession.

Consequences

There is a gradation of consequences that can be applied, depending on the severity and frequency of the violation. Consequences include (but are not limited to):

- repetition of the assignment;
- grade reduction of the assignment;
- grade reduction for the course;
- failure of the course;
- repetition of the course;
- probation;
- suspension;
- and dismissal from the College.

*The writing of these sections drew on the following sources:

"Academic Honesty Policy," Marquette University, 2007-2008 Undergraduate Bulletin
"Defining and Avoiding Plagiarism: The WPA Statement on Best Practices," Council of Writing Program Administrators, 2003. <http://www.wpacouncil.org/>
Journalism Department, Columbia College Chicago
Medill School of Journalism, Northwestern University
"Plagiarism and Academic Dishonesty Policy," Emerson College, 2007-2008 Student Handbook
Policy on Academic Integrity, Milwaukee Institute of Art and Design
"Policy on Academic Integrity for Undergraduate and Graduate Students." Rutgers University-Camden
Savannah College of Art and Design, <http://www.scad.edu/academic/policies/>

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Campus Security Act

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In compliance with the Campus Security Act of 1990, as amended, Columbia College Chicago prepares and distributes an annual Campus Security Report. A copy of each annual report is located on the campus Safety and Security website at <http://students.colum.edu/safety/annual-report.php> or may be obtained from the Office located at 916 S. Wabash, Room 505.

. The annual report contains the following information:

- Current campus policies regarding procedures and facilities for students and others to report criminal actions or other emergencies occurring on campus and policies concerning the college's response to such reports;
- Current campus policies concerning security and access to campus facilities, including campus residences, and security considerations used in the maintenance of campus facilities;
- Current policies concerning campus law enforcement, including the law enforcement authority of campus security personnel, the working relationship of campus security personnel with State and

local law enforcement agencies, and policies which encourage accurate and prompt reporting of all crimes to campus security and the appropriate law enforcement agencies, when the victim of such crime elects or is unable to make such a report;

- A description of the type and frequency of programs designed to inform students and employees of campus security procedures and practices and to encourage students and employees to be responsible for their own security and the security of others;
- Notification procedures pertaining to the report of a missing student from a student housing facility;
- A description of programs designed to inform students and employees about the prevention of crimes;
- Statistics concerning the occurrence on campus, in or on noncampus buildings or property, and on public property during the most recent calendar year, and during the 2 preceding calendar years for which data are available
 - of the following offenses reported to campus security authorities or local police agencies: murder; sex offenses, forcible or nonforcible; robbery; aggravated assault, burglary, and motor vehicle theft; manslaughter; and arson; of the above crimes, larceny-theft, simple assault, intimidation, and destruction, damage or vandalism of property, and of other crimes involving bodily injury to any person, in which the victim is intentionally selected because of the actual or perceived race, gender, religion, national origin, sexual orientation, gender identity, ethnicity or disability of the victim;
 - of arrests or persons referred for campus disciplinary action for liquor law violations, drug-related violations, and weapons possession; and
 - of domestic violence, dating violence, and stalking incidents that were reported to campus security authorities or local police agencies.
- A statement of policy concerning the monitoring and recording through local police agencies of criminal activity at off-campus student organizations which are recognized by the college and that are engaged in by students attending the college, including those student organizations with off-campus housing facilities.
- A statements of policy regarding the possession, use, and sale of alcoholic beverages and enforcement of State underage drinking laws and the possession, use, and sale of illegal drugs and the enforcement of Federal and State drug laws, and a description of any drug or alcohol abuse education programs;
- Current campus policies regarding immediate emergency response and evacuation procedures, including the use of electronic and cellular communication;
- Current campus policy on prevention of and responses to sex offenses occurring on campus;and
- Policy statements and training programs regarding fire safety for students and employees.

Information regarding the list of registered sex offenders may be obtained through the Chicago Police Department website:

http://sexoffender.chicagopolice.org/CLEARMap_rso/startPage.htm

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Family Educational Rights and Privacy Act Annual Notice to Students

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Columbia College Chicago complies with the Family Educational Rights and Privacy Act of 1974 (FERPA), as amended, by publishing an annual notice to students of their rights under the Act in Columbia College Chicago's Catalog and Student Handbook.

- I. Upon written request, students may inspect and review their education records by submitting their request to the Registrar. Columbia will endeavor to provide the student an opportunity to inspect and review his or her education records within a reasonable time after receiving the request, not exceeding 45 days from the receipt of the request. Students' education records are maintained under the supervision of the Registrar in the Office of the Registrar, Room 611, 600 S. Michigan Avenue, Chicago, Illinois, 60605.
- II. It is Columbia's policy that no personally identifiable information from education records 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 that may be disclosed under the circumstances allowed under the Act and regulations passed pursuant to the Act. Columbia discloses education records without a student's prior consent under the FERPA exception for disclosure to school officials with legitimate educational interests. A school official is a person employed by Columbia in an administrative, supervisory, academic, research or support staff position; a person serving on the board of trustees; or a student serving on an official committee, such as a disciplinary or grievance committee. A school official may also include a volunteer or contractor outside of Columbia who performs an institutional service or function for which the College would otherwise use its own employees and who is under the direct control of the College with respect to the use and maintenance of personally identifiable information from education records. The following personnel, without limitation, are granted access to education records without prior written consent of the student as a matter of routine and for legitimate educational purposes: the Registrar, the General Counsel's Office, the student services directors, and Student Financial Services, Information Technology, College advisors, the President of the College, the Provost, the Vice President for Student Success, 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.
- III. As required by the Act and regulations, Columbia College Chicago 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.
- IV. Columbia College Chicago 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; awards received; and participation in officially recognized activities, sports, and organizations. Students have the right to withhold disclosure of the above information by notifying the Registrar in writing. The proper form for refusal of disclosure is available in the Records Office.
- V. A student has the right to request amendment of his or her education records to ensure that the education record information is not inaccurate, misleading, or in violation of the student's rights. The procedure to seek amendment of a student's education records is as follows:
 1. A written request must be submitted to the Registrar stating the reason a student seeks to amend his or her education record and attaching any supporting documentation to the request.
 2. Within a reasonable time after receiving the request, but in no event longer than 45 days, the Registrar 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 a panel of the associate deans

(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.

3. 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 records.
- VI. 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. The name and address of the Office that administers FERPA is: Family Policy Compliance Office, U.S. Department of Education, 400 Maryland Avenue, SW, Washington D.C. 20202.

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Graduate Academic Policies

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This page contains information on policies, procedures, and regulations that are specific to graduate study at Columbia College Chicago. Students should check with their individual programs for program-specific policies, procedures, and regulations that may be more restrictive than those that apply to all graduate programs. This page is the authority for College-wide policies and procedures. Where a variance occurs with publications from individual programs—other than more restrictive departmental policies—this page should be considered authoritative.

Graduate students are also subject to College-wide policies that may be found in the College's student handbook. It is the student's responsibility to be aware of all policies, procedures, and regulations that apply to his/her program of study and the College as a whole.

Columbia College Chicago reserves the right to change, amend, modify, or cancel without notice, the statements on this page.

Degree Requirements

The following requirements apply to all master's degree programs. Individual graduate programs may have additional requirements or more restrictive regulations. Students should consult with their program handbook or website.

- MA at least 30 credits at the graduate level
- MAT at least 38 credits at the graduate level

MFA at least 40 credits at the graduate level

MAM at least 48 credits at the graduate level

- For degrees requiring 40 credits or fewer, no more than six credits of tutorial or independent project enrollment may be applied toward fulfillment of degree requirements; for degrees requiring 41 credits or more, no more than 12 credits may be applied.
- Candidates for master's degrees and graduate certificates must present a cumulative grade point average of at least 3.0 (B) in graduate course work.
- No more than six credit hours of course work with a grade of 2.0 (C) may be applied towards a graduate degree or certificate.
- Courses with a grade lower than 2.0 (C) are not applied toward the fulfillment of degree requirements; however, the grades are included in the calculation of the cumulative grade point average (GPA).
- All candidates for master's degrees, with the exception of the Master of Arts Management degree, must submit an acceptable final thesis/project or pass a comprehensive examination.
- Students working on their thesis/project must maintain continuous fall and spring thesis registration.

Program	Program Credits Required for Completion	Maximum Timeframe Attempted Credits	Maximum Years
MFA Range	40-60	90	5 years
MFA Range w/ Thesis	40-60	90	7 years
MA Range w/ Thesis	40-60	90	7 years
MA Range	40-60	90	5 years
MA Range	30-40	60	4 years
MAT	41	62	5 years
Certificate	18-30	45	3 years
MAM w/ Thesis	48-50	90	7 years

- If a student does not complete the degree within the prescribed time limit, the program may require that courses be retaken to replace those more than five or seven years old. The original grades for any retaken courses are not replaced, but appear on the academic record along with the "retake" course grade and are included in the calculation of the cumulative grade point average.

Course Loads

All graduate students are expected to maintain at least part-time status (six graduate credits) each term they are registered—the only exception being when a student is enrolled in Thesis. Full-time graduate enrollment is nine to twelve graduate credits each regular semester (fall and spring). In some departments, the faculty advisor may permit a student to enroll for more than twelve credits, subject to approval by the program director or department chair.

Part-time graduate students enroll for six to eight credits or a minimum of two courses each regular semester until they have completed the course work requirements of their degree program. Enrollment in the summer session or J-Session is optional for most departments and carries no minimum credit requirement.

Students holding a Graduate Merit Award must be considered full time by their department during the semester(s) for which the fellowship is awarded. Students awarded the Graduate Opportunity Award (GOA), a Getz Graduate Award, or a Graduate Fellowship must be considered full time during the semester(s) for which the award is given.

Students who wish to waive the minimum credit requirement for a particular term must submit a request in writing to the program director prior to registration. Approval of such a request is not automatic and should not be expected unless the student is in good standing and has completed at least nine credits of graduate course work at Columbia.

A student who has been placed on academic probation may request a waiver for the probationary semester, in addition to any previous waiver, from the program director. Approval of the request precludes any future waiver, regardless of academic standing.

Students who wish to drop or withdraw from one or more courses after registration, thereby decreasing their enrollment below the six-credit minimum, must also submit a request for waiver to the program director. Such request will be approved or denied according to the same criteria as an advance request.

Before dropping or withdrawing from any courses, students should seek advice about the impact on their federal and other financial aid.

A waiver of the minimum credit requirement may adversely affect a subsequent request for a leave of absence. Before submitting a request for waiver, a student should meet with a faculty advisor to develop an overall plan that ensures progress toward degree completion.

Candidacy and Status Reviews

Some graduate programs require periodic reviews of student achievement at specific points in their program of study. In MFA programs, this typically involves a review of student work prior to the commencement of the thesis project (a "candidacy review"). Some departments also review students at either the completion of their first semester or first year of study. A student who does not successfully pass such an assessment may be placed on academic probation until he/she makes a suitable adjustment—in grade point, work quality, etc.—or may be asked to leave the program.

Master's Thesis/Project and Comprehensive Examination

All of Columbia's graduate programs, except for the MAM, require either an acceptable final thesis or project or a passing grade on a comprehensive examination. Description of the nature, scope, and format of the thesis/project for each graduate program appears in departmental publications along with a summary of the departmental procedures for submission, review, and (if required) revision and resubmission.

Except as otherwise specified in departmental publications, each master's thesis or project is reviewed departmentally by a thesis committee. At least one committee member is selected by the student who may

request a member from outside the department program. The thesis advisor serves as a member of the committee.

At the close of a semester of thesis registration, the thesis advisor awards a grade of S (satisfactory progress) or U (unsatisfactory progress), whether or not the thesis/project has been completed. A student who has not completed the thesis/project by the close of the semester must register for the next semester or term for at least one credit of Thesis or Thesis Continuance before the thesis can be submitted for final review. A grade of S earns credits in progress toward a thesis/project but is not included in the calculation of the grade point average; a grade of U does not earn credit and is not included in the calculation of the grade point average.

Some graduate programs require a thesis defense. This defense must be completed before a student graduate and receive his/her degree.

Grading Policies

Columbia College Chicago uses a 4.0 scale to calculate the cumulative grade point average. Individual graduate programs vary in the awarding of pluses and minuses. Students should consult with their programs for program-specific grading policies.

Grade	Description	Grade Points Awarded
A	Excellent	4.0
A-		3.7
B+		3.3
B	Above Average	3.0
B-		2.7
C+		2.3
C	Average	2.0
C-		1.7
D	Below Average	1.0
F	Failure	0.0
I	Incomplete	0.0
IP	In Progress	0.0
W	Withdrawal	0.0
NG	No Grade	0.0

The following departments do not make use of plus/minus grades in assessing graduate student work:

Dance Movement Therapy & Counseling, Music, Composition for the Screen, Photography.

Incomplete (I) Grade

A graduate student whose performance in a course has been satisfactory and who finds, due to extraordinary and unforeseeable circumstances, that he/she is unable to complete one or more course requirements by the close of the term, may request a grade of Incomplete. Incompletes will not be issued without a properly completed Student-Faculty Agreement for Incomplete Grade form. Approval of a request for an Incomplete should be on file no later than the last day of the semester. A student may request Incomplete grades for some or all classes taken in a given semester.

The award of an Incomplete is never automatic. It requires consultation between student and instructor and commits each of them to a specific agreement concerning submission of the outstanding course work.

The maximum period allowable for the completion of course work is the close of the following academic term; individual circumstances may result in shorter periods. Incompletes in a spring semester course must be cleared no later than the end of the following summer session; fall Incompletes, in spring; summer, in fall, J-Session, in spring. A leave of absence or failure to enroll in the next academic term does not extend this deadline.

Incompletes that accumulate beyond the semester in which they must be cleared may result in consultation between the department and the appropriate school dean. In some cases, this may result in a student's being placed on probation, suspended, or dismissed from the graduate program. Students holding a grade of Incomplete in a course that is a prerequisite for another course will not be permitted to register for the more advanced course until the Incomplete is resolved.

In Progress (IP)

For graduate courses, the grade of IP is assigned only for those courses that are designed with the expectation that the students will not complete the course work in one semester's time. Course work such as internships or field placements may warrant an IP. When the student completes the course, usually within the next term, the instructor completes the online change of grade form. The new final grade replaces the IP on the student's academic record.

Withdrawal (W) from Course(s)

Following the second week of an academic term and prior to the end of the eighth week (or, from the second through the fourth week of the summer session), a student who wishes to withdraw from one or more courses must withdraw from the course online. For each such course, a grade of W is entered on the permanent record. Courses with a grade of W do not earn credit and are not included in the calculation of the grade point average (see Course Loads).

Official withdrawal with a grade of W is not permitted after the eighth week of classes (or fourth week of the summer session). Thereafter, if discontinuation is dictated by circumstances beyond the student's control, the grade of Incomplete (I) may be appropriate (see Incomplete Grade). Otherwise, the instructor will assign a course grade based upon the amount and quality of work completed prior to discontinuation.

Continuing students who drop or withdraw from all course work during any term following the first semester should first request a leave of absence. Spaces in graduate programs are limited, and a space may not be available when a student desires to return. If a student has left the program without an approved leave of absence, he/she will need either official approval from the program director/department chair or official readmission based upon a new application form in order to resume study. (see Resuming Students and Returning Students). In either case, the five-year (or seven-year) limit for completion of degree requirements will be calculated from the initial term of entry.

Students who are planning to withdraw from course work should discuss their decision with the graduate program and Student Financial Services. It is the student's responsibility to make sure he/she has met any and all withdrawal requirements and to be aware of any consequences, financial or otherwise, associated with the decision to withdraw. It is especially important that international graduate students also meet with the assistant dean of international student affairs to learn how their decision may affect their status (also see Withdrawal from Program).

Change of Grade

All grade changes must be initiated by the instructor in whose course the original grade was awarded. A change of grade usually results from one of the circumstances listed below. Grade changes are approved by the department chair and then confirmed by the associate dean.

- Removal of Incomplete or In Progress following completion of outstanding requirements.
- Discovery of a posting error.
- Discovery of a violation of academic integrity.
- Reconsideration following an appeal.

Course Credit, Course Transfer, and Academic Records

A graduate student seeking transfer credit must submit a written request to the program director or department chair along with an official transcript showing the course(s) in question. If the request is approved at the departmental level, a written recommendation of transfer credit is then forwarded to the associate dean for approval. If approved, the Registrar is notified and the change is made to the student's academic record. To be eligible for transfer, course work must meet the following criteria:

- Courses must have been taken at a regionally accredited institution.
- Courses must have been taken for graduate credit.
- Courses must have earned an A or B or equivalent on a numerical scale.
- Credits earned cannot already have been applied toward the completion of a previous degree.
- Course work must have been completed not more than five years before the student's first semester of graduate study at Columbia.
- Some departments do not allow transfer of credit for required courses.

The total of all hours earned through transfer and credit-by-examination may not exceed six credits in programs requiring 40 credits or fewer, or twelve credits for programs requiring 41 hours or more.

Transfer credit is applied only toward credits earned and does not affect the cumulative grade point average.

Transfer credit evaluations are conducted only for admitted graduate students. While some preliminary

transfer credit evaluation may be possible for prospective students, it is at the discretion of the graduate department; and it is not official or binding.

Credit by Examination

Graduate students may also request the award of credit by examination in lieu of enrolling for some Columbia courses. The request must be made at the outset of the student's program and be approved by the student's faculty advisor and the program director or department chair. The examination is generally administered by the regular instructor of the course in question.

The results of the examination, including a recommended grade of 4.0 (A) or 3.0 (B), are submitted to the program director or department chair for final approval. The course title, number, credits, and grade are then submitted to the Registrar along with the name of the examining instructor for entry onto the student's academic record. Student Financial Services prepares the appropriate statement of charges (equal to the current tuition rate, per credit) for each posting of credits.

Credit by examination earns credit toward completion of degree requirement and the grade is included in the calculation of the cumulative grade point average. A total of all hours earned through transfer credit and credit by examination may not exceed six credits for programs requiring 40 credits or fewer or twelve credits for programs requiring 41 hours or more.

Internal transfer

Graduate students may study in only one Columbia graduate program at a time. In the rare instance of program change within Columbia, the College does not specify a limit on internal transfer. Instead, such transfers are handled on a case-by-case basis by the programs involved.

A graduate student who wishes to change degree programs within his/her current graduate department must submit the following to the Office of Graduate Admissions by the appropriate application deadline:

- A letter of intent addressed to the director of graduate admissions.
- A new application form for the new program.
- An approval letter from the chair/director of the new program detailing any supplemental requirements.
- Any supplemental documents/work samples, etc., required by the new program.

A graduate student who wishes to withdraw from one degree program and enter an entirely different degree program must submit a new application package with all supporting materials to the director of graduate admissions. Such students must follow the regular guidelines and deadlines as outlined in the admission instructions. These students will be reviewed for admission along with other applicants for that cycle.

The College does not permit vertical transfer of credits from undergraduate courses. When prospective graduate students elect to enroll for undergraduate course work, such course work is not subsequently applicable toward the requirements of the graduate degree.

Course Waivers

Graduate credit is awarded only through regular enrollment, transfer credit, and credit by examination. Columbia College does not offer course waivers or other exemptions, such as life experience credentialing, at the graduate level. Therefore, graduate students do not receive credit by "placing out" of courses; however, the admissions committee of a program may recommend waiving prerequisite undergraduate courses normally required for admission.

Course Substitutions

When a required graduate course would essentially duplicate life experience or a course previously taken for undergraduate credit, a graduate student may request departmental approval to substitute the required course in lieu of retaking it for graduate credit. The student petitions the program director or department chair for approval to substitute the required course with another course in the program curriculum. The department chair/program director compares the student's prior knowledge attained with the course curriculum and may approve course substitute. If approved, the Registrar is notified with a copy to the associate dean. The approval of course substitution does not in any way reduce the credit requirements for earning a graduate degree in a particular program. Some departments do not allow substitution for required courses.

Dropping Courses

After registration and prior to the end of the second week of classes (one week in the summer), a student wishing to drop one or more courses completes the drop process online. Dropped courses will not appear on the student's academic record.

Retaking Courses

Any course in which a W was assigned may be taken for credit. Within limits established by individual programs, certain courses required for the degree may be taken for credit more than once. The original grade for the course is not replaced. Both the original grade and the "retake" course grade appear on the academic record and are included in calculation of the cumulative grade point average.

Before a student decides to retake a course, he/she should first consult with a faculty advisor and Student Financial Services to determine whether such a decision would have any impact on his/her federal or other financial aid.

Transcripts

Official Columbia College Chicago transcripts are maintained by the Records Office. Students may request official transcripts from that office located at 600 South Michigan Avenue. For information, call 312-369-7224.

Student Standing

Leave of Absence

Graduate students may be granted a leave of absence, unconditional or conditional, for up to one calendar year upon the recommendation of the program director or department chair. In either case, an approved leave of absence does not extend the time limit for completion of degree requirements. The circumstances necessitating the leave will be taken into consideration if an extension of the time limit is requested.

Unconditional leave may be granted to students in good standing who have not previously taken a leave of absence and who have maintained the required minimum credit course load. The request must be submitted to the program director/department chair at least six weeks prior to the registration period for the first term of absence. At the close of the authorized period of leave, students must contact the program director/department chair to begin the process of resuming study.

Conditional leave may be granted to students who have been placed on academic probation in lieu of enrollment for the probationary semester. If leave is granted, a letter of approval will specify the conditions that must be met prior to resumption of study. These conditions will include, but not necessarily be limited to, the conversion of any outstanding Incomplete grades to a grade of C or better. Conditional leave will be granted only once.

In the case of any instance of leave, the Dean is notified.

Withdrawal from Program

Applicants who have accepted an offer of admission but have not yet registered for classes may withdraw from the program by canceling their confirmation of intention to enroll. Applicants should do this by contacting the Director of Graduate Admissions before the beginning of the originally intended term of study.

Students enrolled at the graduate level who wish to withdraw from their program of study must notify their faculty advisor and/or program director in writing. Whenever possible, withdrawals should not be requested mid-term, but the College acknowledges that in certain extenuating circumstances students may be required to do so. In such cases, it is the student's responsibility to work with Student Financial Services to determine the implications of their withdrawal, and to resolve any outstanding balances.

Students who drop or withdraw from all course work during their first term of graduate enrollment will not have established graduate standing and may be required to reapply. If a subsequent application for readmission is approved, calculation of the five-year (or seven-year) limit for completion of degree requirements will begin with the new term of entry (see Time Limits).

Academic Probation

A student whose progress in a graduate program fails to meet minimum academic standards is placed on academic probation for one regular semester. The following requirements apply to all graduate students. Individual graduate programs may have additional requirements.

- A student who earns a semester grade point average of 2.5 or less in any term (fall, spring, or summer) is placed on probation for the next regular semester (fall or spring).
- A student whose cumulative grade point average falls below 3.0 for two consecutive academic terms is placed on probation for the following fall and spring semesters.

- Regardless of grade point average, a student whose cumulative academic record shows two grades less than 3.0 (B) (totaling six credits or more) is placed on probation for the fall or spring semester following the semester in which the second grade is earned.

In matters relating to academic probation, the summer session is treated differently from the fall and spring semesters. Poor performance in the summer session may result in placement on probation; however, since summer enrollment is optional, the summer session is not calculated as a probationary term for students whose spring semester performance results in probation. For such students, the following fall semester is the term of probation.

Academic probation does not preclude continued enrollment in graduate study. It does attach the following two conditions to enrollment.

- The student must earn at least a B in all courses attempted during the probationary semester; the normal minimum credit requirement may be waived upon request (see Course Loads).
- An incomplete grade will not be granted for any course attempted during the probationary semester.

A student who meets these conditions is automatically restored to good standing at the close of the probationary semester. A student who fails to meet these conditions may be suspended from the graduate program or, at the discretion of the program/department, may be continued on probation. The Dean is notified, in writing, of any student on probation.

Academic Suspension

Suspension is a temporary withdrawal of permission to enroll. It is possible for a student to be reinstated after at least one fall or spring semester on suspension.

Academic suspension is the consequence of continuing unsatisfactory academic performance following placement on academic probation. A student may be suspended under the following conditions:

- The student does not fulfill the conditions of probation by the end of the probationary semester.
- The student has been placed on probation before the current probation and, as a result of the current probation, again fails to meet minimum academic standards.

The program director or department chair oversees conditions for suspension and reinstatement after suspension. The Dean is notified, in writing, of the academic suspension of any student.

Reinstatement After Suspension

A student who has been suspended for academic reasons is not eligible to enroll in the next regular semester (fall or spring). The student may petition the program for reinstatement after a period of one regular semester. The petition should describe any changes in those circumstances that may have hindered academic performance and must offer clear evidence of potential for further progress toward the degree. In order for a petition for reinstatement to be considered by the program, it must be submitted no later than six weeks before the start of the semester for which reinstatement is sought.

Academic Dismissal

A student who has been reinstated following academic suspension and again fails to meet minimum academic standards will be dismissed from the graduate program. Following academic dismissal, a student is not eligible for readmission to any of Columbia's graduate programs. The Dean is notified, in writing, of the academic dismissal of any student.

Dismissal for Non-academic Reasons

A student whose behavior is inconsistent with the College's code of conduct may be dismissed summarily by the school dean or another member of the College's senior administration. The Dean is notified, in writing, of the non-academic dismissal of any student.

Resuming Studies and Returning Students

Students who have interrupted their studies for one full academic year or longer and who have not been granted an official leave of absence must obtain permission to resume their studies from the program director or department chair. Students who wish to resume must discuss this possibility with their department advisor and send a written request with an explanation of their absence to the program director/department chair. This request must be made at least six weeks prior to the start of the term in question.

Appeals Procedures

Graduate students may appeal non-academic, administrative decisions (e.g., late withdrawals, refunds of tuition) by submitting a written petition to the Assistant Dean of Student Development with copies to the program director, faculty advisor, and associate dean of the school. The Assistant Dean of Student Development will, in consultation with the dean's office and the department, review and research the case and will either approve or deny the appeal. Written notification of the Assistant Dean's decision is mailed to the student with copies to the program director, the associate dean, and the Registrar. This closes the appeals process and a copy is also placed in the student's permanent file.

Similarly, graduate students may appeal for review of any academic decision, such as the award of a course grade. Typically, such issues are resolved informally between the student and the instructor. If the informal appeal is not successful, the student may elect to file a formal appeal by submitting a written petition to the program director or department chair with a copy to the student's faculty advisor and the course instructor. Following review at the department level, the written decision of the director or chair is mailed to the student with copies to the faculty advisor, course instructor, and student's permanent file.

If the student wishes to appeal the decision of the program director or department chair, a written petition must be submitted to the dean of the relevant school with copies to the faculty advisor, the program director or department chair, and the course instructor. The decision of the dean is final. Written notification of the decision is mailed to the student with copies to the faculty advisor, program director or department chair, course instructor, and the student's permanent file.

Graduation Procedures

There are three required forms that must be submitted by students completing their graduate degrees: Graduation Application Form, Program of Study Form 401, and the Thesis Acceptance Form. The Graduation Application Form and Form 401 are initiated and completed by the student. Both forms are available on the graduate website and are due at different points during the final term of student. The website also provides specific instructions and deadlines for these forms. The Thesis Acceptance Form is completed by the program once the thesis paper/project/exam has been approved.

Academic Year

Each academic year at Columbia includes two 15-week semesters (fall and spring) plus a summer session. Courses taken in the J-Session are counted as part of the spring term. The regular academic year for most programs is fall and spring semesters. Some programs require a summer bridge session while others encourage their students also to take full advantage of the summer semester. Students who receive financial aid and wish to take summer courses must budget for that in their existing financial aid package.

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. These intensive courses meet more frequently than the 15-week courses.

Courses may be scheduled during the day and evening as well as on Saturdays to accommodate the schedules of working students. The number of evening and weekend courses varies by department.

[Return to: Academic Policies](#)

Undergraduate Academic Policies

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Expectations and Responsibilities

The college emphasizes the responsibility of each student 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.

Attendance: 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 classes.

Advising: Students are also expected to meet regularly with their college advisors in the College Advising Center and with their faculty advisors in their major and minor departments. As part of the advising process, students are expected to understand their degree requirements and their academic progress toward the completion of their intended degree.

Co-curricular Activities: The college supports student activities that provide broad opportunity for the exercise of interests and talents. These include participation in the Student Government Association, participation in professional organizations, cultural experiences, social activities, sports clubs, and informal meetings between students and faculty.

The college prohibits the following conduct: All forms of academic dishonesty, including, but not limited to: cheating, plagiarism, knowingly furnishing false information to the college, forgery, alteration or fraudulent use of College documents, instruments, or identification. For more about this read Academic Integrity

Major Declaration

All Columbia students must declare a major. Transfer students with 45 credits or more will need to make this declaration at the end of their first semester at Columbia or by the time they have accumulated 60 credits. Students may complete a double major; however, both majors must lead to the same degree (BA or BFA). Credits counted towards fulfillment of requirements in one major may not be counted towards fulfillment of requirements in the second major.

Baccalaureate Degree Programs

Columbia's undergraduate division offers programs of study leading to a Bachelor of Arts (BA), a Bachelor of Music (BMus), Bachelor of Science (BS), or a Bachelor of Fine Arts (BFA) degree in specific programs. In addition to Liberal Arts and Sciences Core Curriculum (LAS Core) requirements, the BA, BMus, BS, and BFA programs may include core requirements and specialized concentrations of courses that enable students to prepare for particular careers.

Bachelor of Arts

Bachelor of Arts degree plans may meet one or both of the following curricular goals:

Bachelor of Arts in a Major with a Concentration

The degree plan offers various emphases within a basic plan of study. 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.

Bachelor of Arts in a Major without a Concentration

The degree plan 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 options to the BFA degree(s) in that discipline. Required credits vary according to major.

Bachelor of Arts Degree Requirements

To qualify for graduation with a Bachelor of Arts degree, students are required to complete:

- 120 credits with a minimum 2.0 cumulative grade point average;
- 42 credits in LAS Core courses;
- a declared major;
- a writing intensive course completed at Columbia;
- compliance with the Satisfactory Academic Progress policy.

Requirements for all majors can be found on the College's Web site.

Bachelor of Music

In addition to BFA s in the performing arts, the Music Department offers Bachelor of Music (BMus) degrees in Composition; Contemporary, Urban, and Popular Music; and Performance. This initial professional degree requires a total of 84 credit hours in music courses (85 for Performance) within a total requirement of 128 credit hours. The BMus curriculum includes Music core courses, specialization courses, and music lessons and ensembles, including an independent project or senior recital as a capstone experience. Students must declare their candidacy for the BMus by 60 cumulative credits. Upon acceptance in the program students need to follow the Music Department's standards of performance to be considered for continuation.

Bachelor of Music Degree Requirements

To qualify for graduation with a Bachelor of Music degree in Composition; Contemporary, Urban, and Popular Music; or Performance students are required to complete the following:

- 128 credits;
- 36 credits of LAS Core requirements;
- 84 credits in music (85 for Performance);
- declaration of the major;
- a minimum GPA of 3.0 in the major;
- a cumulative GPA of 2.0 or better;
- a writing intensive course completed at Columbia;
- compliance with the Satisfactory Academic Progress policy.

Bachelor of Fine Arts

The visual and performing arts departments offer BFA s in specific concentrations within their disciplines. Requirements range from 66 to 92 credits within a total requirement of 128 credits. These degree plans include a basic core, an in-depth specialization, a historic study of the field, and professional capstone experience. Students must declare their candidacy for the BFA by 60 cumulative credits, following the specific selection criteria as noted by the individual departments.

Bachelor of Fine Arts Degree Requirements

To qualify for graduation with a Bachelor of Fine Arts degree, students are required to complete the following:

- 128 credits with a minimum departmental grade point average as designated by the department;
- 36 credits of LAS Core requirements;
- a declared major;
- a minimum GPA of 2.5 in the major;

- a cumulative GPA of 2.0 or better;
- a writing intensive course completed at Columbia;
- compliance with the Satisfactory Academic Progress policy.

Bachelor of Science

Bachelor of Science Degree Requirements

To qualify for graduation with a Bachelor of Science degree students are required to complete the following:

- 128 credits;
- 39 credits of LAS Core requirements;
- declaration of the major;
- a minimum GPA of 2.5 in the major;
- a cumulative GPA of 2.0 or better;
- a writing intensive course completed at Columbia;
- compliance with the Satisfactory Academic Progress policy.

Second Bachelor's Degree

If a student has already earned a bachelor's degree from Columbia or another accredited institution, he or she may earn a second bachelor's degree at Columbia by completing required courses specified by one of the major-granting departments or programs of the College. All other academic requirements will be considered fulfilled within the curriculum of the previously granted bachelor's degree. Credits applied to the original degree and transfer credits cannot count toward this degree; however, specific courses may be waived based on work experiences or courses from the original degree. Not all departments offer second bachelor's degrees. Please call Undergraduate Admissions for updated offerings.

Minors

Students who have declared a major in a Bachelor of Arts curriculum are encouraged to include a minor to augment and complement their course of study. Minors consist of 18 to 24 credits and provide an introduction or sequenced specialization in an area of study from either a major or a Liberal Arts and Sciences department. Specific credit and course requirements for each minor can be found on the College's Web site.

Liberal Arts and Sciences Core Curriculum

Columbia College Chicago offers undergraduate students educational opportunities in the visual, performing, media, and communication arts within the context of a comprehensive liberal education. At Columbia, this liberal education centers in the School of Liberal Arts and Sciences' Core Curriculum (LAS Core)-a set of curricula required for all undergraduate, degree-seeking students.

The LAS Core seeks to foster a community of teachers, learners, and leaders that is complementary to a student's major field of study. The courses in the LAS Core are distributed through four rubrics:

Foundations of Communication: Knowledge and Practices

Students read for comprehension and pleasure while developing their critical thinking skills. They learn how to write and speak persuasively and how to make effective use of both academic and non-academic writing styles and formatting conventions. Most importantly, they develop an informed perspective on the relationship between the liberal arts and sciences and fields within the fine, performing, and media arts.

Culture, Values, and Ethics

Students become acquainted with the diversities of human behavior and social institutions. They examine basic ethical questions that confront humankind, as well as various approaches that attempt to answer those questions. They also develop textual literacies and awareness of literary issues by reading, analyzing, and writing poetry, drama, fiction, and nonfiction.

Historical Narratives and Civic Consciousness

Students develop foundational knowledge of the historical periods they study by being exposed to research methodologies commonly employed by historians, and by learning to critically consider diverse sources to arrive at conclusions and support various theses. Students also develop an appreciation for historiography and how it impacts their ability to think critically about current events.

The Physical and Material World

Students understand and practice the scientific methods of questioning, analysis, testing, and "proving." They come to appreciate the cumulative nature of advances in the sciences while developing a level of computational literacy sufficient to function responsibly and effectively in society.

Requirements and Total Credits

The number of LAS Core credits an undergraduate student must complete in order to graduate depends on the type of degree. BA students must complete 42 LAS Core credits; BS students must complete 39 LAS Core credits; and BFA and BMus students must complete 36 LAS Core credits. Below is a table that outlines specific LAS Core requirements.

Rubric	Credits		
	BA	BS	BFA, BMus
Foundations of Communication: Knowledge and Practices			
First-Year Seminar (FY)	3	3	3
Writing and Rhetoric I and II (EN)	6	6	6
Oral Communication (SP)	3	3	0
Culture, Values, and Ethics			
Humanities (HU)	6	6	6/3*
Literature (HL)	3	3	3
Social Sciences (SS)	6	6	6/3*
Historical Narratives and Civic Consciousness			

History (HI)	6	6	6
The Physical and Material World			
Mathematics (MA)	3	3	3
Science (SC)	3	0	3
Science with lab component (SL)	3	3	3
Total LAS Core Credits	42	39	36

**BFA and BMus students are required to complete 12 total credits within Culture, Values and Ethics by taking either 3 credits in the Humanities and 6 credits in the Social Sciences OR 6 credits in the Humanities and 3 credits in the Social Sciences.*

Additionally, degree candidates must complete:

- 6 LAS Core credits at the 2000 level or higher,
- one Global Awareness (GA) course. Global Awareness courses focus on areas outside the United States,
- and one U.S. Pluralism (PL) course. U.S. Pluralism courses focus on diverse communities within the United States.

College-wide Graduation Requirements

College-wide graduation requirements are the standard requirements that students must fulfill in order for Columbia College Chicago to confer their degrees. These standards ensure that graduates have completed the curriculum as it was developed by the faculty.

Writing Intensive Requirement

In addition to the specific requirements for a major and for the LAS Core, students must also successfully complete a course designated Writing Intensive (WI). WI courses emphasize the further development of student writing skills and are offered throughout the college curriculum. These courses are designated by the code "WI" in the course descriptions.

College-wide Electives

Courses other than those that fulfill the LAS Core and major degree requirements are considered to be college-wide electives. A student's course of study must include as many college-wide electives as needed to achieve the total number of credit hours required for his or her degree. College-wide electives may be selected from any department and program in the College.

Requisites

Prerequisites are course that must be taken prior to a given course. Course(s) may be listed as prerequisite either because they cover necessary knowledge or skills or they must be taken in sequence. **Co-requisites** are courses that may be taken prior to or at the same time as a given course. **Concurrent** requisites are courses that must be taken at the same time as a given course. Course **Requirements** are requirements, other than courses, that a student must meet in order to register for a course. Course requirements may include a specific number of completed credits, a minimum GPA, a minimum grade in a prerequisite course, departmental consent, audition, or portfolio review.

Requirement Codes

EN Writing and Rhetoric I & II	HU Humanities	SP Oral communication
FY First-Year Seminar	MA Mathematics	SS Social Sciences
GA Global Awareness	PL U.S. Pluralism	WI Writing Intensive
HI History	SC Science	
HL Literature	SL Science with lab component	

Waiver of College-wide Graduation Requirements

College-wide graduation requirements may only be waived by the Provost (or her/his designee) and only under exceptional circumstances. A student who has not met a requirement for graduation may submit an Academic Petition to the Office of the Provost. Columbia College Chicago does not allow course substitutions or course equivalencies in lieu of a waiver of a graduation requirement.

Registration

Registration for continuing degree-seeking students typically begins in the middle of each semester for the subsequent semester. Registration is conducted online through the college's Online Administrative Student Information System (OASIS). To participate in registration, students may be required to meet with their faculty advisors for an advising clearance. Students should contact the department of their major for further information. Students must have no outstanding financial, academic, or immunization obligations to the college. (See also Orientation and Registration for New Students)

Dropping/Adding/Withdrawing from Classes

The college's official schedule revision period ends on the Monday of the second week of classes in the fall and the Saturday of the first week in the spring semester. Students may make changes to their class schedules (i.e., add or drop classes) at any time prior to the end of the official revision period. No classes may be added or sections changed after the first week of classes, but students may drop classes through the second week of the semester and may withdraw through the eighth week during the fall and spring semesters. (Refer to the Summer Semester Schedule for guidelines on dropping or withdrawing from summer classes.) If a student drops a course before the end of the second week, the course will not appear on the student's academic record. Withdrawals between the third and eighth week will appear on the record as W (Withdrawal), which may affect compliance with Satisfactory Academic Progress. Students are advised

to consult with a college advisor in the College Advising Center before deciding to withdraw from a class. Failure to attend a class does not equal withdrawal.

Administrative Withdrawals

Columbia College Chicago recognizes there may be extenuating and mitigating circumstances affecting students (death of a relative, significant change in personal circumstances, etc.). A student may petition for a TOTAL administrative withdrawal from ALL classes after the end of the official withdrawal period by submitting a petition supported by appropriate documentation. An administrative 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 administrative withdrawals are evaluated and approved or denied by the College Advising Center and Student Financial Services. Students may appeal a denial of petition to the Assistant Dean of Student Development, whose decision will be final.

Leaving the College

Students are strongly advised to see their College Advisor in the College Advising Center before deciding to leave the college. This is a decision that involves a loss of time, effort, tuition, and credit, and should be considered carefully in consultation with a College Advisor. In the event that a student decides to no longer attend the College, he or she must return all school property and make necessary financial arrangements with Student Financial Services prior to his or her departure. The deadline for withdrawals is stated in the calendar for each semester.

Grading System

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

Grade	Description	Grade Points Awarded
A	Excellent	4.0
A-		3.7
B+		3.3
B	Above Average	3.0
B-		2.7
C+		2.3
C	Average	2.0
C-		1.7
D	Below Average	1.0
F	Failure	0.0

P	Pass	0.0
I	Incomplete	0.0
W	Withdrawal	0.0

Note: The following departments do not make use of plus/minus grades in assessing graduate student work: Architectural Studies, Dance Movement Therapy and Counseling, Music, Photography.

Treatment of W, I, NG, P, F, and Grades Reported

- Course withdrawals (W), courses dropped after the add/drop period, are not included in the GPA calculation but are considered in the completion rate and maximum time frame calculations.
- Incomplete (I) grades are not included in the GPA calculation but are considered in the completion rate and maximum time frame calculations. Students must apply for an I grade and their request may be approved or denied by the College. The I grade may be issued when a student makes definite arrangements with the instructor to complete course work outside class. If medical excuses are part of the student's documentation for requesting an I grade, these must be submitted during the semester in which the incomplete is requested. A student may not complete the work for a course in which an I grade was received by enrolling in the same class in the next semester. An Incomplete Grade (I) can only be issued for an undergraduate student who has met one of the following criteria:
 1. The student has successfully completed all course requirements to date but is faced with unexpected circumstances during the final weeks of the semester resulting in the inability to complete course requirements by the end of the semester. The student must have, in the instructor's estimation, the ability to complete missed course requirements outside of class and by the end of the eighth week of the following semester. The instructor must agree to evaluate the student's work and replace the Incomplete grade before the end of the following semester. A Student-Faculty Agreement for Incomplete Grade specifying work to be completed and a due date must be signed by both instructor and student and approved by the Department Chair. In the event that an instructor is no longer employed by the College, a program Coordinator, Director, or the Department Chair can evaluate the work and assign the course grade.
 2. An external supervisor for an Internship has failed to submit a final report and grade recommendation by the deadline for grade submission or the Internship conclusion date falls beyond the end of the grade submission deadline. The Internship Coordinator /faculty member is responsible for obtaining the final evaluation and submitting a letter grade to replace the Incomplete by the eighth week of the following semester. An agreement specifying the need for the final evaluation from the external supervisor must be signed by both instructor and approved by the Department Chair. In the event that an instructor is no longer employed by the College, a program Coordinator, Director, or the Department Chair can evaluate the work and assign the course grade.
- Unreported grades (NG) are not included in the grade point average but are considered in the completion rate and maximum time frame calculations.
- Pass (P) grades are not included in the GPA calculation but are considered in the completion rate and maximum time frame calculations. The pass/fail option must be declared before the end of the fourth week of class (or, in the summer semester, by the end of the first 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.

- Failure grades (F) are included in the computation of the grade point average, and they are considered in the completion rate and maximum time frame calculations.
- Grades of A, B, C, and D (including pluses and minuses) are included in the grade point calculation and are considered in the completion rate and maximum time frame calculations.

Satisfactory Academic Progress

Columbia College Chicago will evaluate the satisfactory academic progress (SAP) all undergraduate students at the conclusion of the grading period each semester. Columbia will determine a student's cumulative grade point average (GPA); cumulative completion rate (total credits attempted divided by total credits earned); and the student's total credits attempted to date, including transfer credits.

An undergraduate student is considered to be meeting SAP if the student:

- has earned a cumulative GPA of 2.0 or better; and
- has a cumulative completion rate of 67% or better; and
- has attempted less than 160 credits.

At the end of each grading period, students who are not meeting the above SAP requirements will be placed on **Warning** for their next semester of attendance.

While on **Warning**, students must meet with the College Advising Center but are not restricted from taking coursework or receiving financial aid.

If a student on **Warning** does not meet SAP at the end of the warning semester, s/he will be **Dismissed**. In order to register for a future semester, a student must meet with the College Advising Center.

Some students may be eligible to appeal their SAP status if they experienced one of the following that hindered their academic performance:

- Death of a relative; and/or
- Physical or mental health illness or injury; and/or
- Extraordinary and unusual change in personal circumstances.

Appeals must be submitted on or before the established deadline for the appropriate term and is subject to approval by the Exception Committee. Students who do not submit an appeal or whose appeal is denied are not eligible to register for future terms of enrollment at Columbia and must follow the **Readmission after Dismissal** policy.

If an Appeal is approved, the student will be placed on **Probation**. While on **Probation**, the student must meet the terms and conditions of their academic plan and are eligible to continue receiving financial aid. Students must meet the SAP requirements after their Probationary term in order to continue their enrollment. In some cases, a student may be eligible for a **Probation Continuance** if they are unable to meet the SAP requirements after their probationary semester but were meeting their academic plan. These students must meet with the College Advising Center.

Students who do not meet the SAP requirements after a semester on **Probation Continuance** are **Dismissed** from Columbia and are not eligible to register for future terms until they follow the conditions outlined in the **Readmission after Dismissal** policy.

This **Satisfactory Academic Progress** (SAP) policy for undergraduate students is effective July 1, 2011. All previous SAP policies students may have in their possession are no longer valid and students may not be "grandfathered" under old policies.

For complete information and a definition of the terms used, visit www.colum.edu/sap.

Class Standing

Class standing for undergraduate students pursuing a Bachelor of Arts, Bachelor of Music, or Bachelor of Fine Arts is classified by the number of credits earned:

Standing	BA, BMus, or BFA
Freshman	0-29
Sophomore	30-59
Junior	60-89
Senior	90 and above

Academic Forgiveness

Failure to Meet the Minimum Grade Requirement

Students may progress in major or minor course sequencing or level by earning a minimum grade of C. In all other courses students must earn a minimum grade of D.

Students who fail to earn a minimum grade in any course not designated as "repeatable for credit" (see below) may attempt the course one more time in an effort to earn a higher grade.

Retaking Course Work Not Designated as Repeatable for Credit

Students are permitted to attempt a course a second time to improve their earned grade, provided the course is not designated repeatable for credit. Students may retake a course to improve their grade no more than once (total of two attempts). Official Withdrawals from a course (W grade) are not included in the total of two attempts.

The retaken course must have the equivalent course number and title as the initial course, and students will pay tuition and fees for the retaken course. The grade achieved in the retaken course (whether higher, lower, or the same) is included in the computation of the grade point average, and the course is included in the completion rate and maximum graduation time frame calculations. The original course title and original

grade remain on the student's academic record. Any credit earned in the first attempt will be replaced by any credit earned in the second attempt; credit can only be earned once for courses not designated as repeatable for credit. The student's academic record will reflect the current academic transaction and Satisfactory Academic Progress compliance for each semester of enrollment.

State and federal aid-granting agencies currently authorize financial aid payments to fund the retake of a course for earning a new grade only once during the student's progress toward degree completion.

Courses Designated as Repeatable for Credit

Students may register in successive semesters for skill-building, special topics courses and workshops classified as repeatable for credit courses on the Course Schedule. The number of times a repeatable for credit course may be taken varies, and students should always consult their faculty advisor prior to registration for these courses. Grades received for courses designated as repeatable for credit will appear separately on the transcript. Tuition and fees are paid each time the course is taken.

Courses designated as repeatable for credit may not be retaken to improve a grade.

Academic Options and Opportunities

Independent Projects

Independent Projects are advanced, student-driven learning experiences involving substantial student independence in project design and project execution. Independent Projects are appropriate for students who wish to explore a subject on their own beyond what is possible in regular courses offered by the College. An independent project must not be equivalent in content to courses currently offered by the College. Independent Projects must be approved by a faculty advisor who will also evaluate the final results and award a grade. Credit for an independent project cannot be applied toward the student's LAS Core Curriculum requirements.

Independent Projects

Directed Studies

Directed Studies are learning activities involving student independence within the context of regular guidance and direction from a faculty advisor. Directed Studies are appropriate for students who wish to explore a subject beyond what is possible in regular courses, or for students who wish to engage in a subject or activity not otherwise offered that semester by the College. Directed Studies involve close collaboration with a faculty advisor who will assist in development and design of the project, oversee its progress, evaluate the final results, and submit a grade.

Directed Study

Internships

The internship program integrates classroom theory with practical work experience by placing students in training positions related to their academic studies. The academic departments work with students and employers to ensure that students are offered a worthwhile learning experience closely related to the academic program. More detailed information about requirements and credit fulfillment can be secured from the academic departments or the Portfolio Center.

Study Abroad

Columbia College Chicago strongly encourages students to spend a term abroad. Whether it is a summer, J-term, semester, or full-year program, there are numerous options for students to earn credit while seeing the world. In a global society the true professional artist needs an international consciousness. Through International Programs we offer students the opportunity to challenge their cultural assumptions and develop as artists and world citizens.

Through Columbia's Cornerstone College-wide International exchanges, students can spend a full semester abroad studying at one of our partner institutions. With Columbia's departmental programs, students have the opportunity to participate in a Columbia College faculty-led program specific to a course of study run at varied sites and time periods (J-term, summer, and semester-long). Lastly, Independent Study Abroad allows students who are interested in a location, course of study, or time frame that is not offered by Columbia programming to select an option from outside the College and with proper approval, via the Columbia College Study Abroad Agreement, receive credit and federal financial aid.

International Programs serves as the central point for all the various options to earn credit abroad. Please visit the website at: www.colum.edu/InternationalPrograms for more information.

Graduation Audit and Posting of Degrees

Students must complete an online application for graduation from the Graduate Application link on the Students tab in Oasis. The application should be submitted one academic year before the expected graduation date. (For example, if a student intends to complete degree requirements at the close of the spring 2014 semester, he or she should submit his or her graduation application in the spring 2013 semester.) Once the application is received, the Office of Degree Evaluation will send an initial graduation audit. When all degree requirements are satisfied, a final audit will be completed and the degree will be posted. Once the degree is posted, the transcript of a student's academic record at Columbia College Chicago will not be changed. Attendance at the commencement ceremony does not constitute degree completion or graduation. The diploma and official transcript cannot be issued until all financial obligations to Columbia College Chicago are settled.

Academic Distinction

Dean's List

Students are eligible for the Dean's List if they are full-time degree-seeking students (12 or more credits per semester) and have an earned grade point average of 3.75 or higher for the term. The Dean's List for each

school of the College is announced for the fall and spring semesters, and the Dean's List designation is reflected on the student's transcript.

Graduation Cum Laude

Students whose final cumulative grade point average is between 3.75 and 3.79 will graduate cum laude (with praise). Students whose grade point average is between 3.8 and 3.89 will graduate magna cum laude (with high praise). Students whose grade point average is 3.9 or higher will graduate summa cum laude (with highest praise).

Valedictorian

Valedictorians are students selected to address the graduating class at one of the College's commencement ceremonies. A unique valedictorian is selected for each ceremony. Students are selected for this honor based on sustained academic excellence and other outstanding accomplishments that contribute to life at Columbia College Chicago, the community, and/or the arts

Academic Grievances

A student has the right to appeal academic decisions that affect his or her record at Columbia related to grade changes, attendance penalties, and incomplete grades.

Academic Petitions

Columbia College Chicago has established clear and reasonable academic requirements, and students must meet these requirements to remain in good academic standing. Under extraordinary and exceptional circumstances, the student may present a written petition to the dean of the appropriate school requesting an exception to a departmental academic requirement. Exceptions are made only on rare occasions and are based on the specific circumstances of the case at hand. A designated representative of the dean will review the petition and determine whether an exception to an academic requirement is appropriate. That decision will be final. For more information on academic petitions, see an advisor in the College Advising Center.

Grade Changes

Only an instructor can change a grade. The request for a grade change must be submitted by the end of the semester following the term for which the original grade was awarded. Both the department chairperson and the dean of the appropriate school must approve the change.

Procedures for Grade Grievance

The faculty member and chairperson of the department in which the disputed grade was awarded resolve grade grievances. Every attempt should be made to resolve the grade grievance through consultations between the student and the instructor or among the student, instructor, and the department chairperson (or subject-area coordinator when that person is charged with resolving grade grievances). In the event that these consultations fail to resolve the grievance, an appeal procedure is available to students. For the procedure to go forward, written documentation is required. All documents must be dated.

The grading and evaluation policies outlined in the course syllabus will form the basis for resolution of all grade grievances.

1. A grade grievance occurs when a student protests a grade awarded on the final grade roster. The grievance must be filed within three weeks of the student's receipt of the grade.
2. Every grade grievance must be submitted in writing by the student to the instructor who awarded the grade. The student must copy the department chairperson when the original grievance is submitted to the instructor.
3. The instructor will respond in writing to the student and send a copy to the department chairperson.
4. If the response from the instructor is not satisfactory to the student, a written petition of appeal to the department chairperson (or, in some departments, to the subject-area coordinator, designated by the chair) must be submitted.
5. The chairperson or coordinator will respond to the student's petition of appeal.
6. If the decision of the chairperson or coordinator is unsatisfactory to the student, he or she may appeal to the dean of the appropriate school, whose decision over every substantive, procedural, or related issue shall be final and cannot be appealed.

Return to: Academic Policies

Directed Study Eligibility, Requirements and Process

Eligibility and Requirements

Undergraduate students may apply up to 16 credits of Directed Studies and/or Independent Projects, toward graduation. Graduate students should consult their program director.

Students will devote a minimum of three hours of work per week for each credit awarded for the Directed Study (45 clock hours per semester per credit awarded; thus, a 3-credit course will entail an average of nine hours per week over 15 weeks).

Tuition will be charged at standard rates based on the number of credits for which the student is enrolled.

A Directed Study Cover Sheet must be completed and attached to the student's proposal. The cover sheet must be signed by a faculty advisor and the department chair prior to registration.

Proposal

Describe the Directed Studies Project. The written proposal should address the following:

- Learning objectives: What will the student have learned as a result of the project? How should their project be evaluated?
- Activities and processes in which they will engage.
- Final product(s) such as a final paper, a business plan, an art work, a composition or performance, that will result from the project.
- Any material, equipment, or other resources the student will require.
- Any other specifications or criteria set by the faculty advisor for completion of the project.

Process

The student, must secure agreement with a faculty member to serve as their advisor. The student may ask a particular faculty member themselves, or consult with the Department Chair for recommendations. Faculty members may, or may not, agree to act as an advisor at their own discretion. There is no guarantee that the student will be able to secure an advisor.

In consultation with their faculty advisor, the student must complete the Directed Study Cover Sheet, and attaches their proposal. See the form for details.

The student submits their completed cover sheet, with proposal attached, to their faculty advisor for review, approval and signature. They leave a copy of the proposal with your faculty advisor, and submit the cover sheet with proposal attached to the department chair, or chair designee, for review and endorsement with signature.

Once the Directed Study is endorsed by the chair, the proposal will go to the Dean's Office for approval. The student will be notified via email if for any reason your proposal is not approved, or if the number of credits requested has been reduced. The form will then be sent to the Office of the Registrar, where a section record indicating the course number will be created and the student will be registered in the Directed Study.

Failure to meet the project objectives and requirements in the agreed upon time frame will result in a failing grade for the Directed Study.

Independent Projects Eligibility, Requirements and Process

Eligibility and Requirements

Undergraduate students who have completed at least 60 credits, including courses in progress, are eligible for Independent Projects. Graduate students should consult their program director.

Undergraduate students may apply up to 16 credits of Directed Studies and/or Independent Projects, toward graduation. Graduate students should consult their program director.

Students will devote a minimum of three hours of work per week for each credit awarded for the Independent Project (45 clock hours per semester per credit awarded; thus, a 3-credit course will entail an average of nine hours per week over 15 weeks).

Tuition will be charged at standard rates based on the number of credits for which the student is enrolled.

An Independent Projects Cover Sheet must be completed and attached to the student's proposal. The cover sheet must be signed by a faculty advisor, the department chair, and the associate dean prior to registration.

Proposal

Describe the Independent Project. A written proposal for the Independent Project should address the following:

- Learning objectives: What will the student have learned as a result of the project? How should their project be evaluated?
- Activities and processes in which the student will engage.
- Final product(s) such as a final paper, a business plan, an art work, a composition or performance, that will result from the project.
- Any material, equipment, or other resources the student will require.
- Any other specifications or criteria set by the faculty advisor for completion of the project.

Process

The student, must secure agreement with a faculty member to serve as their advisor. The student may ask a particular faculty member themselves, or consult with the Department Chair for recommendations. Faculty members may, or may not, agree to act as the advisor at their own discretion. There is no guarantee that the student will be able to secure an advisor.

In consultation with the faculty advisor, the student must complete the Independent Projects Cover Sheet, and attach their proposal. See the form for details.

The student submits their completed cover sheet, with proposal attached, to their faculty advisor for review, approval and signature. They leave a copy of the proposal with their faculty advisor, and submit the cover sheet with proposal attached to the department chair, or chair designee, for review and endorsement with signature.

Once the Independent Project is endorsed by the chair, the proposal will go to the Dean's Office for approval. The student will be notified via email if for any reason the proposal is not approved, or if the number of credits requested has been reduced. The form will then be sent to the Office of the Registrar where a section record indicating the course number will be created, and the student will be registered in the class.

Failure to meet the project objectives and requirements in the agreed upon time frame will result in a failing grade for the Independent Project.

Courses

Course Numbering

21-1040 Ceramics I

This course introduces students to methods of forming and finishing clay into vessels, sculpture and tiles. Methods of hand building and modeling are demonstrated by the instructor and practiced by students. If appropriate, projects are fired. Finishing techniques such as glazing may be introduced. In addition to studio work, presentations, readings and discussions of traditional and contemporary applications for clay in design

and fine art applications may be introduced. This course is appropriate for students from all majors.

3 Credits

21-1042 Jewelry and Objects I

In this course, students are encouraged to create jewelry, objects and/or sculpture. Through a variety of class exercises, students are introduced to basic technical skills including fabrication, soldering, stone-setting, coloring, finishing and cold joining. Design planning is emphasized through critiques and class discussions, where the relationship between skilled craftsmanship, aesthetics and design concept is explored. This course is appropriate for students from all majors.

3 Credits

21-1310 Survey of Typography

This course allows students to investigate the basic aspects of letterforms and typography through a variety of projects. Students are exposed to the historical background, technical and aesthetic issues, and communicative abilities of typography as individual forms and as text.

3 Credits

COREQUISITES: 21 1320 21-1320 Design Lab

21-1320 Design Lab

This course covers digital typesetting, layout, and image editing techniques for graphic design, illustration, and advertising. Topics covered include digital document construction and layout, typography formatting and specification, digital image editing, and application.

3 Credits

21-1330 Information Design

This course teaches students the basic principles and practice of information design. Students will investigate, design, and test visual processes; develop information systems; map data; graph paths; and create interactive displays.

3 Credits

PREREQUISITES: 21-3340 Typography for Graphic Design

21-1390 Special Issues in Design

This course explores current issues, technical procedures, and design practices in workshops led by noted designers in thesis guest lecture/discussion/studio series.

1 Credits *Repeatable*

21-1490 Special Issues in Illustration

This course allows students to work with a visiting illustrator to solve a particular illustration problem. Students learn specific technical and creative problem-solving methods from a leading illustrator in Chicago.

1-3 Credits *Repeatable*

PREREQUISITES: 22-1920 Making 2 or 22-1925 Making for Transfers or 22-1210 Drawing for Non-Majors and 22-1220 2-D Design for Non-Majors and 22-1230 3-D Design for Non-Majors

21-1491 Illustration: Drawing to Print

This course integrates the fields of illustration and printmaking, with emphasis on technique, playfulness, and personal expression. Students will create drawings through a series of text and image exercises that will result in a finished print design. Basic techniques of linoleum relief carving and printing will be taught, and an edition of original prints will be produced by hand. With focus on traditional media and experimentation, the course will encourage exploration of personal vision within the field of illustration.

1 Credits *Repeatable*

PREREQUISITES: 22-1920 Making 2 or 22-1925 Making for Transfers or 22-1210 Drawing for Non-Majors and 22-1220 2-D Design for Non-Majors and 22-1230 3-D Design for Non-Majors

21-1590 Special Issues in Advertising

This course involves visiting art directors, copywriters, and account executives examining a current trend in advertising strategies related to advertising design. Visiting instructors are working professionals from Chicago advertising agencies.

1 Credits *Repeatable*

21-1801 Contemporary Practice: InArch

This foundation level course will introduce students to contemporary professional practice in the field of

Interior Architecture. Participants will be provided an opportunity to gain an understanding of the role of the interior designer and the scope of the profession. Lectures focusing on contemporary case studies, discussions and small exercises allow the student to explore the profession before committing to the intensive post-foundation curriculum.

1 Credits *Repeatable*

21-1811 Architectural Draft & Detailing

This course provides exposure to the vocabulary, drawing conventions, and principles of interior construction. Lectures, slides, and examples of construction drawings expose students to simple structural systems, building and finishing materials, simple cabinetry, and other construction issues. Students will draft and detail a simple set of construction drawings.

3 Credits

21-1813 AutoCad Fundamentals

This course provides framework for students to develop computer drafting expertise. The course covers basic commands, and students are exposed to the elements needed to produce a partial set of schematic plans, elevations, and drawings of existing conditions.

3 Credits

PREREQUISITES: 21-1811 Architectural Draft & Detailing

21-1814 Manual Drafting

This interdisciplinary foundation level course will provide an introduction to the process of hand drafting for designers. Students will begin with the review of proper use of drafting equipment, acquiring the skills necessary for producing scaled, legible drawings. Basic measured plans, elevations and sections will be produced. Isometric and axonometric drawing techniques will be introduced.

1 Credits

21-1819 Sources and Materials

This course introduces students to a variety of products, materials and suppliers pertinent to the design of the interior environment. Through lectures, presentations, and trips to local manufacturers, showrooms and suppliers, students will be exposed to resources and industry affiliates with whom practicing interior architects consult to source and select appropriate materials and systems for spatial solutions.

3 Credits

PREREQUISITES: 22-1920 Making 2 or 22-1925 Making for Transfers CONCURRENT: 21-2801 Design Studio II

21-1840 Digital Media for InArch I

In this course students will be introduced to the basics of Interior Architecture digital workflow by investigating the use of applications utilized for design, visualization, and presentation. Students will be provided the opportunity to understand the basic features, limitations, and considerations associated with software used in contemporary practice. By the end of the course, the student should have a basic understanding of software used in contemporary practice. Beginning digital skills such as file management, scanning, and printing will be covered.

3 Credits**21-2043 Jewelry and Objects II**

This course encourages personal expression through the creation of wearable art, jewelry, objects, and/or sculpture. Building on the skills taught in Jewelry and Objects I, students are introduced to a variety of techniques including etching, enameling, and forming. Non-traditional materials are also explored. Critiques and class discussions are an important component. Skilled craftsmanship and an understanding of how design concepts and aesthetics may be reflected in material and fabrication choices are discussed.

3 Credits Repeatable

PREREQUISITES: 21-1042 Jewelry and Objects I

21-2330 Graphic Design I: Form and Structure

As the basis for creating well-structured design outcomes, students in this course are provided opportunities to learn the basics of creating graphic design using the principles of form and structure. This course explores how graphic content informs the structure of visual compositions and client based outcomes. Students will create basic logos using hand skills and examine how those logos can be applied to entire branding systems. Instruction will engage students in developing conceptual thinking and problem-solving skills; observational and presentation skill; and knowledge of basic typography and color theory. Students will start with a graphic problem and produce appropriate solutions that will take the form of 2-D, 3-D, and screen-based design.

3 Credits

PREREQUISITES: 22-1220 2-D Design for Non-Majors or 22-1920 Making 2 or 22-1925 Making for Transfers COREQUISITES: 21-1310 Survey of Typography and 21-1320 Design Lab

21-2331 Graphic Design for Photography Majors

This course introduces graphic design principles and processes to Photography majors. Students will explore the creative thinking, problem-solving, and articulation of visual concepts and ideas as applied in graphic design. Projects and class lectures will explore design technique and organization, typography use and principles, page organization and structure, image making and editing, current equipment, and computer systems and softwares used in the design field.

3 Credits

PREREQUISITES: 22-1220 2-D Design for Non-Majors or 22-1910 Making 1

21-2375 Website Design I

This course covers website design topics, including 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.

3 Credits

Requirements 30 Completed credit hour

21-2400 Illustration History & Practice

This course covers and analyzes the origins of contemporary illustration. The course examines, from a historical perspective, illustrators, illustration trends, styles, and techniques from print to animated motion pictures. Significant illustrators and illustrations are featured throughout the semester. Course objectives are to gain a better appreciation of illustration and its origins, as well as learning to analyze how illustration has reflected and influenced our society and culture today.

3 Credits

21-2410 Figure Drawing and Color

In this course students create a series of expressive figure drawings through an exploration of projects, media and materials, and process documentation. Contemporary and historical approaches within figurative art and color will be presented and discussed. Utilizing a variety of textures and surfaces, collage and other media, students will be encouraged to seek connections between hand, eye, and mind, using the figure as subject and departure point. Emphasis is on expressive representations of gesture, movement, and form.

1 Credits *Repeatable*

Requirements 30 Earned Credit Hours

21-2414 Figure Drawing

In this course students are provided the opportunity through direct observation of the human form to learn skills in representing the human form using a variety of materials, by concentrating on proportion, light, shape, and movement. Slide discussions of master figure drawings set examples and standards.

3 Credits Repeatable

PREREQUISITES: 22-1210 Drawing for Non-Majors or 22-1920 Making 2 or 22-1925 Making for Transfers

21-2415 Illustration Studio

This course covers the fundamental process of illustration from conceptual development to application of traditional and digital media for books, magazines, journals, posters, and storyboards. The objectives of the course are to develop, from a historical perspective, the fundamental understanding of illustration as a form of visual expression. and to learn the basic principles of illustration as a form of communication.

3 Credits

CONCURRENT: 21-2400 Illustration History & Practice

21-2420 Applied Drawing

This course examines theories of drawing, enabling the student to represent a visual concept, emphasizing visual form and construction of an object in space. The class explores various types of media to solve problems.

3 Credits

PREREQUISITES: 22-1920 Making 2 or 22-1925 Making for Transfers or 22-1210 Drawing for Non-Majors and 22-1220 2-D Design for Non-Majors and 22-1230 3-D Design for Non-Majors

21-2430 Illustration: Experimental Techniques

In this course, students will create a series of innovative illustrations through the hands-on exploration of unusual materials and techniques, documenting their process in a journal. Contemporary and historical experimental approaches within the field of illustration will be presented and discussed. By engaging with a variety of textures and surfaces, print applications, collage and other media, students will be encouraged to seek deeper connections between seeing, thinking, and making as they compose their illustrations.

1 Credits Repeatable

21-2510 Advertising Art Direction: Introduction

This course provides a survey of advertising principles from conception through production and places emphasis on creating an advertising idea for a product. Students learn how to develop and present their ideas from thumbnail to finish.

3 Credits

COREQUISITES: 21-1310 Survey of Typography and 21-1320 Design Lab

21-2520 Advertising Design

This course teaches conceptual skills in both verbal and visual advertising. Students create integrated advertising across a spectrum of applications, magazine ads through collateral items--brochures, direct mail, etc.

3 Credits

PREREQUISITES: 21-2510 Advertising Art Direction: Introduction or 21-2612 Intro to Visual Design Studies

21-2611 Integrated Design Studio

In this sophomore level course, students will work collaboratively in an integrated studio environment. The community-based projects within this course will solve problems within the context of several disciplines such as sociology, cultural anthropology, graphic design, product design and the design of the built environment. The class format will consist of working on problems related to a semester long theme. The activities will necessitate research, mapping, and ideation, culminating in design solutions.

3 Credits

COREQUISITES: 21-2612 Intro to Visual Design Studies

21-2612 Intro to Visual Design Studies

In this course, second-year Design students will be exposed to studio practices in Advertising Art Direction, Graphic Design and Illustration, and the interconnected relationship of these fields. Common practices in these fields will be explored, as will practices specific to each field. Assignments will emphasize the skills, methodologies, and processes necessary for successful practice in Advertising Art Direction, Graphic Design, and Illustration. Successful completion of this course will be required for the BFA Review.

3 Credits

COREQUISITES: 21-1310 Survey of Typography and 21-1320 Design Lab

21-2725 Interaction Design

Interaction design involves creating meaningful and intuitive experiences for the users of digital products and services. This course introduces students to the theoretical and practical issues involved in interaction design. Through readings and hands-on studio projects, students explore and develop appropriate solutions for a range of design contexts where interaction is critical, such as an information kiosk, a mobile device, or a service. Students develop user-centered scenarios with narrative scripts, personas, and storyboards to develop wireframes that can be translated into testable screen-based simulations or prototypes of their final designs.

3 Credits *Repeatable*

PREREQUISITES: 22-1920 Making 2 or 22-1925 Making for Transfers or 22-1210 Drawing for Non-Majors and 22-1220 2-D Design for Non-Majors and 22-1230 3-D Design for Non-Majors or 22-1701 Product Design: Drawing I and 22-1220 2-D Design for Non-Majors and 22-1230 3-D Design for Non-Majors

21-2735 Technical Illustration

This course introduces students to a variety of technical strategies for developing, refining, and presenting concepts in a variety of contexts: from still images to storyboards, and animations. Students will work on a set of common projects as well as projects specific to their disciplines. Central to this course is an understanding of color and light, information-rich graphics, and sequential storytelling. Industry standard software will be used throughout the course.

3 Credits

PREREQUISITES: 22-1701 Product Design: Drawing I or 22-1920 Making 2 or 22-1925 Making for Transfers or 22-1210 Drawing for Non-Majors

21-2740 Toy Design

Toy design spans an array from traditional toys made of wood, metal, or stuffed fabric to board games and digital toys. This studio course focuses on the conceptualization of toys through sketch ideation and rendering as well as 'works-like' prototypes. Students brainstorm around existing product categories, emerging new technologies, board game dynamics, or adapting mechanical movements. Emphasis is placed on 'pitching ideas' versus creating finished working prototypes. Course assignments cover various toy markets from educational to plush toys to action toys and novelty products. This course is intended to introduce students to designing for the industry while focusing on traditional skills of product design.

3 Credits

PREREQUISITES: 22-1920 Making 2 or 22-1925 Making for Transfers or 22-1210 Drawing for Non-Majors and 22-1220 2-D Design for Non-Majors and 22-1230 3-D Design for Non-Majors or 22-1701 Product Design: Drawing I and 22-1220 2-D Design for Non-Majors and 22-1230 3-D Design for Non-Majors

21-2745 Exhibition Design

Exhibition design is a multi-disciplinary process that requires teams of designers to address spatial, physical,

and environmental graphic issues pertaining to a range of exhibition spaces. This studio course exposes students to a range of theoretical and practical issues surrounding the design of exhibition spaces. The course introduces projects such as designing an exhibition for a science museum or designing a trade-show booth. Students work with both speculative design briefs as well as real-world client briefs and develop everything from the user experience scripts to the floor plans, fixtures, physical models, and environmental graphics. This course is designed to be interdisciplinary and to include graphic design and interior architecture students.

3 Credits

PREREQUISITES: 22-1920 Making 2 or 22-1925 Making for Transfers or 22-1210 Drawing for Non-Majors and 22-1220 2-D Design for Non-Majors and 22-1230 3-D Design for Non-Majors or 22-1701 Product Design: Drawing I and 22-1220 2-D Design for Non-Majors and 22-1230 3-D Design for Non-Majors

21-2750 3D NURBS Modeling

Freeform surfacing modeling is an approach to computer-aided design originally used by the automotive industry but now commonly found in many software packages. This studio is meant to augment the CAD classes that use Solidworks by introducing students to another industry-standard software, Rhino, using non-uniform rational B-splines (NURBS) to create a broad range of sophisticated nurbs-surfaces. The emphasis is on faster workflows as well as creating surfaces and forms that are difficult to accomplish with parametric modeling software programs. In this elective course, students execute a range of projects relating to coursework in other design studios to integrate learning across curriculum.

3 Credits

PREREQUISITES: 22-1920 Making 2 or 22-1925 Making for Transfers or 22-1210 Drawing for Non-Majors and 22-1220 2-D Design for Non-Majors and 22-1230 3-D Design for Non-Majors or 22-1701 Product Design: Drawing I and 22-1220 2-D Design for Non-Majors and 22-1230 3-D Design for Non-Majors

21-2801 Design Studio II

This 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 space planning, development of spatial solutions, and selection of furnishings and finishes. Field trips and guest lecturers may be featured.

3 Credits

PREREQUISITES: 22-1920 Making 2 or 22-1925 Making for Transfers

21-2805 Design History: Spaces + Objects

In this course, students will refine their skills of seeing, discussing, and analyzing the built environment and objects inhabiting it. Students will be exposed to the major movements and periods in interior architecture and design, furniture, and the decorative arts. In addition, students will explore a wide range of cultural, political, technological and physical / material influences affecting historical changes in design of the built

environment. Contemporary environments will be featured as well.

3 Credits

PREREQUISITES: 22-1105 Introduction to Visual Culture

21-2806 Human Dimension in InArch

In this course, students will be introduced to social, behavioral, cultural and technological perspectives of the built environment to support human-centered design decisions. Through lectures, discussion and research projects, students are provided the opportunity to explore the basics of anthropometrics, ergonomics, human behavior, universal design principles and psychological and social influences of design. Students will be presented with opportunities to put this knowledge into practice in studio classes.

1 Credits

PREREQUISITES: 21-1801 Contemporary Practice: InArch

21-2810 Lighting for InArch

In this course, students explore the use of lighting as a design element in the interior environment. Basic principles of lighting design will be introduced through lecture, discussion, demos and exercises. Students will be provided an opportunity to familiarize themselves with day lighting, basic electronic and electrical circuit design, lamp specification, electrical distribution systems, use and control of light. Students will be presented with opportunities to put this knowledge into practice in studio classes.

1 Credits

PREREQUISITES: 21-1801 Contemporary Practice: InArch

21-2811 Textiles for InArch

In this course students will be introduced to the construction, use, application and design standards specific to textiles used in the interior environments. The course highlights awareness of fibers, material properties, performance criteria, to provide students with a knowledge base from which to make informed design choices. The course will expose students to a variety of sources and an expanded visual library of studies. Students will be presented with opportunities to put this knowledge into practice in studio classes.

1 Credits

PREREQUISITES: 21-1801 Contemporary Practice: InArch

21-2815 Building Codes for InArch

In this course, students will be introduced to regulations, codes, and guidelines pertinent to design activities within the interior environment, in order to protect public health, life safety, and general user welfare. Participants will be provided an opportunity to gain a basic understanding of life-safety, sustainability, and industry-specific regulations. Review of various municipality's codes, LEED Certification, the American's with Disabilities Act, and Universal Design will be included. Students will have opportunities to put this knowledge into practice in studio classes.

1 Credits

PREREQUISITES: 21-2890 InArch: Introductory Studio

21-2840 Digital Media for InArch II

In this course, students will further investigate the use of applications introduced in 21-1840 Digital Media for InArch I. Students will be provided the opportunity to understand the advanced use of software applications in the interior architecture workflow. By the end of the course, the student should have an advanced level of understanding of software used in contemporary practice. Students will be provided further opportunities to explore the relationship to digital output.

3 Credits Repeatable

PREREQUISITES: 21-1840 Digital Media for InArch I

21-2841 Digital Media for InArch III

In this course, students will further investigate the use of applications introduced in 21-2840 Digital Media for InArch II. Students will be provided the opportunity to understand the advanced use of software applications in the interior architecture workflow. By the end of the course, the student should have an advanced level of understanding of software used in contemporary practice. Students will be provided further opportunities to explore the relationship to digital output.

3 Credits Repeatable

PREREQUISITES: 21-2840 Digital Media for InArch II

21-2850 Construction Documents I

In this intermediate level course, students will be introduced to the practice of construction documentation. Students will be provided an opportunity to develop their knowledge of the intention, the content, and the accepted graphic language and practices of documenting design intent. Students will have the opportunity to gain basic experience in producing a partial set of Contract Documents, including specifications and construction drawings.

2 Credits

PREREQUISITES: 21-1814 Manual Drafting COREQUISITES: 21-2890 InArch: Introductory Studio

21-2890 InArch: Introductory Studio

This required fundamental level design studio introduces students to human-centered design of spaces. Basic design principles, tools of space creation and idea delivery techniques used in contemporary interior architecture will be introduced and applied. Through a series of small projects of increasing complexity, utilizing and building upon the skills developed in the Foundation courses, students will be introduced to the complex requirements of the discipline, including the theoretical and the practical aspects of creating spaces.

3 Credits

PREREQUISITES: 21-1814 Manual Drafting and 21-1840 Digital Media for InArch I and 21-2801 Design Studio II COREQUISITES: 21-2806 Human Dimension in InArch

21-2901 Special Topics in Design:

This course offers rotating topics within design practices that explore interdisciplinarity. Each course introduces material concentrating on new or experimental approaches and issues relative to art and design and broader fields of study.

3 Credits *Repeatable*

Requirements Department Chairperson

21-2901LDM Special Topics in Art and Design Practice: Florence, Italy

This course offers rotating topics within art and design practices that explore interdisciplinarity. Each course introduces material concentrating on new or experimental approaches and issues relative to art and design and broader fields of study. The LDM (Lorenzo de Medici School) provides a geographically located experience situating specific themes and topics in Florence, Italy, for a summer abroad experience.

3 Credits

GA

21-2936 Moldmaking and Casting

This course introduces students to materials and processes of moldmaking and casting for objects, sculpture and design. Students are encouraged to experiment with various materials and explore their unique properties and applications in the production of multiples.

3 Credits *Repeatable*

PREREQUISITES: 22-1920 Making 2 or 22-1925 Making for Transfers or 22-1230 3-D Design for Non-Majors

21-2941 Ceramics II

This course continues the exploration of ceramic material as a vehicle for contemporary art and design practice. Multiple processes and methods for working with clay will be considered and discussed. Historical and contemporary models may be referenced, while considering what terms such as craft and utility can mean. Based on material covered in the class and previous experience, students may choose to respond to assignment prompts and/or to create their own work based on self-identified parameters.

3 Credits

PREREQUISITES: 21-1040 Ceramics I

21-2944 Furniture Design

Furniture design incorporates a complex mix of aesthetics, ergonomics, and manufacturability. This course explores a range of furniture types, both custom and mass-produced. Coursework covers the conceptualization process from researching design problems and opportunities to developing scaled models and creating documentation in the form of dimensioned drawings. Students are introduced to technical issues such as furniture standards, construction techniques and manufacturing processes in the furniture industry. Problem solving in relationship to changing lifestyles and work environments may be investigated.

3 Credits

PREREQUISITES: 22-1920 Making 2 or 22-1925 Making for Transfers or 22-1230 3-D Design for Non-Majors

21-2946 Furniture Construction

This course focuses on the craft of one-of-a-kind and small batch / limited edition object making. Primarily concentrating on wood constructive techniques (solid and veneer), students are provided the opportunity to design and fabricate a piece of their choosing and may incorporate additional/alternative materials. Instruction includes hand and power tools and covers skills from conceptualization to finishing. Information covered can be applied to all design and art disciplines.

3 Credits

PREREQUISITES: 22-1920 Making 2 or 22-1925 Making for Transfers or 22-1230 3-D Design for Non-Majors

21-2961 Metal Fabrication

This course introduces technical skills and processes for metal fabrication in contemporary art and design practice. Metalworking skills will be applied to the creation of objects and prototypes with emphasis on innovation and experimentation. Materials other than metal may be introduced.

3 Credits

PREREQUISITES: 22-1920 Making 2 or 22-1925 Making for Transfers or 22-1230 3-D Design for Non-Majors

21-3340 Typography for Graphic Design

This course examines the historical, aesthetic, and cultural development of typographic forms from their beginnings in 1455 to 1900. Projects involve the examination of historical styles and theories of type design and typographic layouts, and their influence on modern and contemporary typography.

3 Credits

PREREQUISITES: 21-2612 Intro to Visual Design Studies or 21-2330 Graphic Design I: Form and Structure

21-3345 Publication Design

This course examines editorial operations, production procedures, and the roles of the art director and designer to familiarize students with theoretical and practical concerns of magazine and trade publication design and internet publishing. The course content emphasizes the identity of current publications as a result of design format and grid structure.

3 Credits

PREREQUISITES: 21-3340 Typography for Graphic Design and 21-3350 Graphic Design II: Semiotics and Form

21-3347 Book Design

This course begins with a brief history of bookmaking, publication presses, and critique of book classifications. Students focus on the 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.

3 Credits

PREREQUISITES: 21-1320 Design Lab

21-3350 Graphic Design II: Semiotics and Form

Graphic design as a discipline is highly focused on creating graphic language. This language helps to organize information and to tell a brand story through consistent use of symbols. In this course, concepts will be synthesized into graphic form by use of symbology and typography as the major components in developing a graphic language as essential to brand building. Students will explore basic concepts of symbology as it pertains to basic graphic structure and universal communication. Outcomes will include 2-D and 3-D design solutions.

3 Credits

PREREQUISITES: 21-2612 Intro to Visual Design Studies or 21-2330 Graphic Design I: Form and Structure

21-3355 Branding Identity

This course provides students with an understanding of methodologies and strategies used for building and maintaining brands and their identity within a contemporary corporate environment. Visual systems are explored to develop culturally relevant messages and images, thus building sustainable brand recognition. Projects focus on how organizations use visual communications to express their core values and impact consumer perceptions of their brand.

3 Credits

PREREQUISITES: 21-3350 Graphic Design II: Semiotics and Form

21-3358 Graphic Design III: Visual Identity and Narrative

Building on Graphic Design I and II, students are provided the opportunity to understand methodologies and strategies used for building and maintaining narrative-based visual identities (branding). Students will employ advanced use of typographic skills; explore the development of culturally relevant messages and images, thus building longevity and viability in brand recognition. Corporate client projects focus on use of graphic design to express core values and impact consumer perceptions of the brand. Outcomes may include graphics and complete branding systems.

3 Credits

PREREQUISITES: 21-3350 Graphic Design II: Semiotics and Form

21-3360 Packaging Design

This course explores materials, surface graphics, marketing, and production problems as the refinement and integration of many design principles.

3 Credits

PREREQUISITES: 21-3340 Typography for Graphic Design

21-3370 Experimental Typography

This course studies 20th 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 expressive form in relation to syntax and visual communication.

3 Credits

PREREQUISITES: 21-3340 Typography for Graphic Design

21-3372 Graphic Design IV: Narrative and Research Studio

In this course students will use inquiry-based methods to find meaning and create narrative-based outcomes. Students are provided the opportunity to understand the importance of design research and information organization. Research phase includes: Data collection and analysis from various relevant sources. Once students complete the research phase, they will create narratives that lead to unique client-specific design solutions. This highly intensive course employs advanced use of typography to create information graphics, packaging design and interactive/screen-based outcomes.

3 Credits

PREREQUISITES: 21-3358 Graphic Design III: Visual Identity and Narrative

21-3376 Website Design II

This course covers advanced topics in website design, covering human-computer 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.

3 Credits

PREREQUISITES: 21-2375 Website Design I

21-3378 Design Lab II

This course covers advanced desktop publishing techniques, illustrative techniques, and imaging possibilities on the Macintosh computer. The software applications covered include Adobe Photoshop, Illustrator, and InDesign. This course is designed for advanced-level students with a direction in graphic design or advertising art.

3 Credits

PREREQUISITES: 21-1320 Design Lab

21-3380 Graphic Design V: Branded Environments

Branded environments are the most advanced form of graphic design as it pertains to all aspects of a complete branded experience. This advanced course encourages investigation and implementation of environmental graphics which impact spatial solutions, starting with narrative creation. In this course students will be given the opportunity to create branding solutions that will become environmental graphics. Students in this course will become familiar with different materials for printing and applying large-scale graphic solutions.

3 Credits

PREREQUISITES: 21-3372 Graphic Design IV: Narrative and Research Studio

21-3381 Intro to Web Content Management

This course covers advanced topics in website design for students in design and art fields. Studies include the creation and implementation of design templates to allow end user control over HTML-based content, files, documents in popular open source, industry standard content management systems. Course assignments include the merger of front end web technologies such as HTML/CSS and back end technologies including PHP/MySQL.

3 Credits

PREREQUISITES: 21-3376 Website Design II

21-3385 Professional Portfolio Development

This course assists senior students, majoring in Graphic Design or Advertising Art Direction, in preparing to enter the job market and emphasizes 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.

3 Credits

Requirements 90 Enrolled Hours in either Advertising Art Direction or Graphic Design

21-3420 BFA Review in Illustration

This one-credit workshop course prepares Illustration students for a formal review of their work after the first year of study at Columbia College Chicago or, in the case of transfer students, in their first or second semester. Students will apply basic documentation and presentation skills in the preparation of a digital portfolio composed of work in multiple media. A faculty panel will review each portfolio and provide critical response and feedback on individual works and the portfolio as a whole. This review will serve as an advising instrument to guide students in consequent curricular choices.

1 Credits

PREREQUISITES: 22-1210 Drawing for Non-Majors or 22-1920 Making 2 or 22-1925 Making for Transfers
COREQUISITES: 21-2420 Applied Drawing

21-3424 Drawing the Graphic Novel

This course provides students with a means for creative self-discovery and the exploration of complex ideas. Students record their observations, experiences, and memories in a sketchbook and translate this material into various graphic narratives of varying lengths. The class explores the rhythms of storytelling and formal elements of comics. Students learn to compose comic pages using iconic visual language, while experimenting with a variety of tools, media, and approaches.

3 Credits

PREREQUISITES: 22-2211 Drawing Studio or 21-2414 Figure Drawing or 21-2420 Applied Drawing or 26-2025 Drawing for Animation I

21-3430 Figure Illustration

This course focuses on conceptual development, rendering techniques, distortion, and stylization as a means of communication using clothed and nude models. Various media and techniques are explored.

3 Credits

PREREQUISITES: 21-2400 Illustration History & Practice and 21-2414 Figure Drawing and 21-2415 Illustration Studio or 21-2400 Illustration History & Practice and 21-2414 Figure Drawing and 22-1285 Figurative Sculpture

21-3432 Children's Book Illustration

Students gain an historical appreciation for the art by studying 19th-21st centuries' children's book illustrators and their techniques, sources of inspiration, and influences. Students experiment and develop individual graphic and illustrative styles with emphasis on practical application of children's book illustration for publishing.

3 Credits

PREREQUISITES: 22-2211 Drawing Studio or 21-2414 Figure Drawing or 21-2420 Applied Drawing or 26-2025 Drawing for Animation I

21-3435 Cartooning

This course introduces different aspects and basic techniques of cartoon drawing, emphasizing clear,

efficient visual storytelling, the art of composition, and establishing character and environment. Instruction includes the historical study of various types of cartoons (both from print and animation). Styles of cartoons, thematic types, narrative structures, and construction of cartoon characters are analyzed and explored.

3 Credits

PREREQUISITES: 22-2211 Drawing Studio or 21-2414 Figure Drawing or 21-2420 Applied Drawing or 26-2025 Drawing for Animation I

21-3447 Illustration: Motion

This course helps students develop a command of several methods for producing graphics specifically designed for motion pictures and television. Planning, storyboarding, and preparing images for motion pictures are addressed. The lesson plans include designing still images and video images for insertion into a composition for motion graphics or motion pictures.

3 Credits

PREREQUISITES: 21-1310 Survey of Typography and 21-1320 Design Lab and 21-2400 Illustration History & Practice and 21-2415 Illustration Studio or 21-2330 Graphic Design I: Form and Structure

21-3448 Illustration Portfolio

This course assists senior students majoring in illustration in utilizing typography and hand-drawn letterforms in two ways: as a form of illustration, by creating and editing typographic forms into visual images to communicate a message or express ideas, and in the design and assembly of their professional portfolio. The course also covers writing and designing a resume, job searching, interviewing techniques, salary ranges, and alternative means of employment.

3 Credits

COREQUISITES: 21-3485 Illustration for Film and Animation

21-3460 Digital Illustration

This course helps students begin to master digital painting, drawing, and image processing techniques to extend and augment their skills and techniques with traditional media and methods. Students work with the latest painting and drawing software that digitally mimics traditional tools such as watercolor, oil paint, airbrush, and charcoal. Students also explore methods such as brush effects, compositing, masking, and collage as a resource for initiating, developing, and refining illustration concepts.

3 Credits

PREREQUISITES: 21-1310 Survey of Typography and 21-1320 Design Lab and 21-2400 Illustration History & Practice and 21-2415 Illustration Studio

21-3465 Illustration: Sequence

This course helps students learn to develop images sequentially for creative application in print, television, film, animation, and Web site design. Students conceive or interpret a concept, then develop that concept into a final time-based presentation through research, thumbnail sketches, and renderings. Students continue to refine and develop their illustration skills while beginning to understand and master sequential presentation methods.

3 Credits

PREREQUISITES: 21-3430 Figure Illustration and 21-3460 Digital Illustration

21-3475 History of Political and Social Illustration

This course explores the history of illustration as a reflection of, comment upon, response to, and protest against society, politics and culture. Through a combination of lectures, journaling, quizzes, and research projects, students will refine their skills of seeing, analyzing, discussing, and writing about illustration. Structured primarily by theme, the lectures trace the boundaries of the illustration medium while providing chronological context.

3 Credits

21-3482 Editorial Illustration

This course combines analysis and personal expression to convey ideas from social and political commentary into a visual representation. Content includes traditional and non-traditional methods and materials. Students apply previously learned skills and techniques to solve visual problems in a professional environment.

3 Credits

PREREQUISITES: 21-3430 Figure Illustration and 21-3460 Digital Illustration

21-3485 Illustration for Film and Animation

This course applies the advanced principles of illustration to create conceptual art as a visual guide for the production of live-action films or animation. Students learn to analyze and research various genres of film and animation from a historical perspective and to use that knowledge to develop character and concept illustrations inspired by a motion picture script.

3 Credits

PREREQUISITES: 21-3447 Illustration: Motion and 21-3465 Illustration: Sequence

Requirements 3.0 GPA required

21-3500 Art Director/Commercial Photographer

This course is designed to simulate the real-world collaboration of art directors and photographers common within the advertising industry. Creative teams will be established consisting of one art director and one studio photography student. The class is team taught by art directors and copywriters with practical collaborative experience in the field.

3 Credits

21-3525 Art Director/Copywriter Team

This course teams up writers and designers 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. The class is team taught by Advertising Art Direction and Copywriting professors.

3 Credits

21-3530 Photo Communication

In this course, students develop advanced understanding of photographic images and their application to design. Students shoot their own photographs for their layouts thus developing a visual language, enhancing photo selection, and improving editing skills. The course provides students opportunity to learn how to visualize not only the look of the design, but also the structure and form of the digital photographs they shoot. Students explore location and photography studio practices. Alternative ways to generate photographic images are reviewed.

3 Credits

PREREQUISITES: 23-1111 Foundations of Photography I and 21-2510 Advertising Art Direction: Introduction or 23-1111 Foundations of Photography I and 21-2612 Intro to Visual Design Studies

21-3535 Storyboard Development

This course studies the strategies used in developing an idea and execution for television advertising. Emphasis is placed on storyboard layout, presentation, and visual storytelling.

3 Credits

PREREQUISITES: 21-2510 Advertising Art Direction: Introduction or 21-2612 Intro to Visual Design Studies

21-3540 Creative Strategies in Art Direction I

This course allows students to work with marketing information as the basis for campaign visuals. The course explores the comprehensive responsibilities of the art director, from concept to solution particularly as advertising represents the marketing voice for clients.

3 Credits

PREREQUISITES: 21-2520 Advertising Design

21-3542 Creative Strategies in Art Direction II

In this course, students work with marketing information as the basis for campaign visuals. The course explores the comprehensive responsibilities of the art director, from concept to solution particularly as advertising represents the marketing voice for clients. Particular focus is given to the function of advertising in the total marketing plan. Research is critical to the course as is the evaluation of the problem's solution.

3 Credits

PREREQUISITES: 21-3540 Creative Strategies in Art Direction I

21-3550 Advertising Communication

This course teaches students to apply basic communication theories to solve concrete advertising problems. Instruction emphasizes perceptual, psychological, and business determinants of advertising in print, television and new media.

3 Credits

PREREQUISITES: 21-3540 Creative Strategies in Art Direction I

21-3584 Management for Designers

This course teaches students to function effectively in real world design management situations. The course presents students with a practical overview of the business of design management situations and the business of design, for example, how to start a business, how to bill, and how to prepare proposal and contracts. The course also covers how to network and solicit clients, deal with printers/photographers, prepare a resume and gain insight into copyright law.

3 Credits

Requirements 75 Completed Hours

21-3700 Product Design IV: Design Research

Design research involves a range of tasks (interviews, observations, data collection) around a problem, opportunity, or existing product category. This research shapes the overall design process. This course introduces students to theoretical and practical issues of design research and exposes them to different research methods through readings and case studies applied to one or more in-class design projects. Methods include ethnographic observation, one-on-one interviews, and the creation of personas and scenario models. Students apply research to the development of physical prototypes, interactive apps, or services. Course may include field trips to local design firms specializing in research.

3 Credits

21-3710 Product Design V: Client Project

Introducing students to real-world clients and design problems provides an excellent opportunity to work beyond the confines of the classroom. This course focuses on that dynamic through a client-defined collaboration with a local company or entrepreneur. The studio leads students through a full product development cycle including research, conceptualization, design development, prototyping, and testing. Students apply research methods from previous coursework to develop a new product or service resulting in a working prototype or system that can be tested and further refined. This course relies on selected readings and case studies as well as direct engagement with the client.

3 Credits

PREREQUISITES: 21-3700 Product Design IV: Design Research

21-3715 Digital Presentation Techniques

Effective presentation is a central component of the designer's skill set, communicating everything from research and ideation to final concepts and user experience. This course introduces students to the practical conceptual and technical skills required to create effective and compelling presentations. Using the Creative Suite (Illustrator, Photoshop, and InDesign), the course covers the planning and execution of presentations for output to PDF and Keynote.

3 Credits

PREREQUISITES: 22-1920 Making 2 or 22-1925 Making for Transfers or 22-1210 Drawing for Non-Majors and 22-1220 2-D Design for Non-Majors and 22-1230 3-D Design for Non-Majors or 22-1701 Product Design: Drawing I and 22-1220 2-D Design for Non-Majors and 22-1230 3-D Design for Non-Majors

21-3720 Manufacturing for Product Design

Understanding standard manufacturing methods for the most common materials (e.g., plastics, metals, ceramics, wood) as well as the larger global impacting manufacturing is an essential competency for a product designer. This course serves as an overview of such processes. Over the course of the semester, students visit local manufacturers to observe firsthand methods and processes involved in mass production, which may include such processes as injection molding, blow molding, metal stamping and forming,

production slip casting, etc. Assignments relating to the various methods are assigned as studio-based projects to reinforce the learning.

3 Credits

21-3740 Product Design Thesis I

Defining design opportunities and then developing unique solutions around them is the focus of the thesis experience. In this course students begin by collaboratively developing a context around a large topic area using design-thinking methodologies. Students then pursue individualized research which might include ethnographic observation, interviews with potential end-users, explorations of a new material or manufacturing process, emerging services, or new technologies. Working under the guidance of a faculty member, students are expected to apply the knowledge learned from current as well as previous coursework in the creation of a comprehensive research document. The full product development cycle occurs in Product Design Thesis II.

3 Credits

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PREREQUISITES: 21-3700 Product Design IV: Design Research and 21-3715 Digital Presentation Techniques and 21-3720 Manufacturing for Product Design or 21-3720 Manufacturing for Product Design and 21-3378 Design Lab II and 21-3720 Manufacturing for Product Design

21-3741 Product Design Thesis II

The product development process begins with research and ends in a testable prototype of a new product, service, or system to be prepared for final production. Exposing students to this full cycle creates an opportunity to simulate conditions students will encounter in the field. Using the research document and the insights gathered in Product Design Thesis I, the student works independently or in small groups to develop solutions within their defined areas of interest. While the final outcome is very rarely a fully realized product ready for market, students are required to conceptualize, prototype, model (CAD), test (validate), and refine concepts before creating their final documentation and presentation of the entire process and proposed solution(s).

3 Credits

COREQUISITES: 21-3740 Product Design Thesis I

21-3750 Product Design Professional Business Practices

An understanding of professional opportunities for product designers provides critical information for making career decisions. This course introduces students to three primary work contexts: the consultancy, the corporate design office, and the freelance opportunity. Students visit design offices and studios, both large and small, and often have the opportunity to do mock-interviews or present portfolios to a range of design managers and principals. Students work on project briefs related to the types of projects they might find in each of the design contexts to add to their portfolios. The course also explores practical issues, such as

invoices, billing, interviewing, and networking.

3 Credits

21-3801 Construction Methods for InArch

In this course, students will be introduced to the basic principles of detailing as it pertains to commercial interiors. Students will be exposed to various typical interior construction assemblies with a special emphasis on millwork. Students will be presented with opportunities to put this knowledge into practice by fabricating typical assemblies, and in studio classes.

3 Credits

PREREQUISITES: 21-2850 Construction Documents I

21-3802 Research Methods for InArch

In this course, students will be introduced to methods in which research can add value to the practice of design. Students will be introduced to a variety of methods, strategies and tools for the accumulation and synthesis of research material. Class provides guidance on how research should be integrated into the design process. Students will prepare a program document /design brief that will guide their design work in InArch: Final Studio.

1 Credits

PREREQUISITES: 21-3880 InArch: Branded Environments Studio and 21-3881 InArch: Narrative Studio or 21-3880 InArch: Branded Environments Studio and 21-3883 InArch: Surface Manipulation Studio or 21-3881 InArch: Narrative Studio and 21-3883 InArch: Surface Manipulation Studio

21-3803 Design Studio III: Code Compliance

This 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 the Americans with Disabilities Act (ADA). Field trips and visiting lectures may be featured.

3 Credits

PREREQUISITES: 21-2801 Design Studio II

21-3804 Design Studio IV: Adaptive Reuse

This 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 explores issues including historical context, adaptive reuse, or preservation/restoration projects. Field trips and visiting lecturers may be featured.

3 Credits

PREREQUISITES: 21-3803 Design Studio III: Code Compliance

21-3805 Design Studio V: Global Issues

This 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 explores commercial, corporate, or institutional design problems and socially conscious design that incorporates global issues within the context of specific problems. Field trips and visiting lecturers may be featured.

3 Credits

PREREQUISITES: 21-3804 Design Studio IV: Adaptive Reuse

21-3806 Senior Project A: Research and Programming

This five-week course is structured to further develop students' ability to critically assess and compile appropriate research materials and methods to the creation of their design program for senior project. Research is conducted using scholarly journals, photographs, sketches, on-site analysis, internet, and interviews if appropriate.

1 Credits

PREREQUISITES: 21-3805 Design Studio V: Global Issues

21-3807 Senior Project B: Schematic Design

This ten-week course focuses on conceptual development, preliminary study models, and schematic drawings through the use of sketch techniques. Students present their accumulated material in a final format for critique.

2 Credits

PREREQUISITES: 21-3805 Design Studio V: Global Issues CONCURRENT: 21-3806 Senior Project A: Research and Programming

21-3808 Senior Project C: Design Development

This five-week course is structured to develop the final schematic design solution.

1 Credits

PREREQUISITES: 21-3807 Senior Project B: Schematic Design

21-3809 Senior Project D: Working Drawings

This five-week course provides the student with the opportunity to develop selected details specific to their senior project, such as interior architecture elements, millwork, and custom furniture.

1 Credits

PREREQUISITES: 21-3807 Senior Project B: Schematic Design CONCURRENT: 21-3808 Senior Project C: Design Development

21-3810 Senior Project E: Presentation and Critique

This five-week course is the culmination of the senior series. Students formally present their solution to a panel of professionals, faculty, and peers.

1 Credits

PREREQUISITES: 21-3807 Senior Project B: Schematic Design CONCURRENT: 21-3808 Senior Project C: Design Development and 21-3809 Senior Project D: Working Drawings

21-3811 Building Systems for InArch

In this course, students will be introduced to various systems utilized within the interior environment and develop a basic understanding of building systems and components with the focus on construction process and building systems integration. This course helps students understand the partnerships with building technology experts (consultants, engineers, etc.). Students will be presented with opportunities to put this knowledge into practice in studio classes.

3 Credits

PREREQUISITES: 21-2850 Construction Documents I

21-3815 AutoCAD Detailing III

Students are exposed to interior detailing of commercial spaces. Issues involved in developing working drawings such as sheet modules, reference symbols, and targets are covered.

3 Credits

PREREQUISITES: 21-1813 AutoCad Fundamentals

21-3816 AutoCAD Detailing IV

This course simulates a professional interior architecture environment, exploring the approaches used in the community. Students employ advanced AutoCAD commands, program configurations, and interfacing with other applications.

3 Credits

PREREQUISITES: 21-3815 AutoCAD Detailing III

21-3817 Building Information Modeling - BIM

This course introduces students to design and construction processes utilizing Building Information Modeling (BIM) methodology. The concept - parametric modeling - assigns information to three-dimensional objects, automatically updated as the model changes and evolves. Utilizing BIM the student will generate orthographic drawings, specifications, scheduling, and managing cost. Students will be exposed to efficient ways of managing collaborative work flows with this application.

3 Credits

PREREQUISITES: 21-3816 AutoCAD Detailing IV

21-3818 VIZ/3-D

This course introduces students to Autodesk VIZ, 3D modeling, rendering, and presentation for architectural and interior design practice.

3 Credits**21-3821 Rendering and Presentation**

This course focuses on the creation of color renderings for projects in a variety of materials and techniques. Students are introduced to the fundamentals of rendering form, defining light and shadow, textures, materials, characteristics, and drawing techniques.

3 Credits

CONCURRENT: 21-3803 Design Studio III: Code Compliance

21-3822 Fundamentals of Lighting

This course introduces students to interior lighting as a design element and technical requirement. Students are introduced to various light sources and luminaires, the psychology of light, color rendering capabilities and light levels, and various lighting calculations. The use of drawing conventions in the development of a reflected ceiling plan and the integration with other interior systems is explored.

3 Credits

21-3823 Business Practice for Designers

In this course, students are introduced to current business practices in the field of interior architecture. Instruction covers marketing and selling, Request for Proposal (RRP), contracts, compensation, and fees. Assignments and course content utilizes computer technology for the development of the necessary materials. The course illustrates the process of self promotion, including marketing one's ideas and one's firm.

3 Credits

PREREQUISITES: 21-3805 Design Studio V: Global Issues

21-3824 Portfolio Development Workshop

This interior architecture focused course exposes students to the mechanics of portfolio development and presentation. Students are introduced to resources available to them to further develop their portfolios.

1 Credits

Requirements 45 Credit Hours Complete

21-3825 Internship Prep for InArch

Students will be required to locate and complete a 225-hour internship in the interior architecture field during their studies in the program. In this course students will be encouraged to take advantage of all the portfolio development and networking opportunities offered by the college to locate in order to obtain the internship most fitting their personal interest and future aspirations. Basics of portfolio development and job search process will be covered.

1 Credits Repeatable

CONCURRENT: 21-3880 InArch: Branded Environments Studio and 21-3881 InArch: Narrative Studio and 21-2841 Digital Media for InArch III or 21-3880 InArch: Branded Environments Studio and 21-3883 InArch: Surface Manipulation Studio and 21-2841 Digital Media for InArch III or 21-3881 InArch: Narrative Studio and 21-3883 InArch: Surface Manipulation Studio and 21-2841 Digital Media for InArch III

21-3840 Reading Graphically

The designer learns by seeing and students learn by reading. Reading Graphically takes a studied, methodological approach that combines reading and seeing to arrive at a heightened visual literacy. The ability to parse complex image/text media is the first step in creating it. The course provides a foundation for designers, writers, illustrators, advertisers and anyone else who wants to communicate in visual language. Readings provide a broad survey of print and new media that employs graphic strategy in instructive ways.

3 Credits

PREREQUISITES: 52-1152 Writing and Rhetoric II

21-3850 Construction Documents II

In this intermediate level course, students will deepen the knowledge of construction documentation through putting the knowledge of 22-2850 Construction Documents I into practice. Students are expected to prepare a set of construction documents for one of their own projects, including floor plans, reflected ceiling plans, elevations, sections, details, and finish plans as well as schedules for doors, finishes, lighting fixtures and hardware.

2 Credits

PREREQUISITES: 21-2850 Construction Documents I

21-3880 InArch: Branded Environments Studio

This intermediate level design studio introduces students to client/brand driven space making. Students will be introduced to potential opportunities and constraints in the design process including brand, user experience and existing building conditions. Small-scale spatial investigations will be conducted in studio projects tailored to express a brand driven experience that responds to existing client and site conditions. Projects will provide opportunities for students to use color, materials, lighting, anthropometric data and creation of human-scaled objects to define spatial experience.

6 Credits

PREREQUISITES: 21-2840 Digital Media for InArch II and 21-2890 InArch: Introductory Studio

21-3881 InArch: Narrative Studio

This intermediate level design studio introduces students to narrative-driven space making. Studio will explore the spatial manifestation of a narrative through small scale designs of public spatial experiences. Emphasis will be on translating an abstract theoretical idea based on a complex narrative into a constructible spatial solution. Studio provides a platform for students to use spatial layout, color, materials, lighting, anthropometric data and human-scaled objects to define spatial experience.

6 Credits

PREREQUISITES: 21-2840 Digital Media for InArch II and 21-2890 InArch: Introductory Studio

21-3883 InArch: Surface Manipulation Studio

This required intermediate level design studio introduces students to surface manipulation driven space making. Students will be introduced to the potential opportunities presented by the use of materiality, pattern, texture, use of color and light in space design. Principles connected to surface manipulation, such as human psychology factors, and practicalities of commonly used materials and finishes and their sourcing will be introduced. This knowledge will be put into practice through varying scales of spatial investigations.

6 Credits

PREREQUISITES: 21-2840 Digital Media for InArch II and 21-2890 InArch: Introductory Studio
COREQUISITES: 21-2810 Lighting for InArch

21-3884 InArch: Civic Engagement Studio

This upper level design studio exposes students to hands on spatial civic engagement opportunities. Course aims to immerse students in real life problems that need to be responded to by researching, problem seeking and solving within the context of various sized design projects in Chicago. This studio course provides a collaborative and multidisciplinary structure for exploration and application of a problem driven human-centered design methodology. Course also seeks to develop, in students, a sense of social and professional responsibility.

6 Credits

PREREQUISITES: 21-3880 InArch: Branded Environments Studio and 21-3881 InArch: Narrative Studio and 21-2815 Building Codes for InArch and 21-3801 Construction Methods for InArch or 21-3880 InArch: Branded Environments Studio and 21-3883 InArch: Surface Manipulation Studio and 21-2815 Building Codes for InArch and 21-3801 Construction Methods for InArch or 21-3881 InArch: Narrative Studio and 21-3883 InArch: Surface Manipulation Studio and 21-2815 Building Codes for InArch

21-3885 InArch: Corporate Studio

This upper level design studio introduces students to designing large commercial spaces. Students will be introduced to in depth programming and space planning techniques through commercial projects of varying scales. Emphasis will be placed on space analysis, user needs assessment, programming, interior architecture specific planning tools, human factors, building codes, ADA, spatial organization, and furniture and building systems.

6 Credits

PREREQUISITES: 21-3880 InArch: Branded Environments Studio and 21-3881 InArch: Narrative Studio and 21-2815 Building Codes for InArch and 21-3811 Building Systems for InArch or 21-3880 InArch: Branded Environments Studio and 21-3883 InArch: Surface Manipulation Studio and 21-2815 Building Codes for InArch and 21-3811 Building Systems for InArch or 21-3881 InArch: Narrative Studio and 21-3883

InArch: Surface Manipulation Studio and 31-2815 COREQUISITES: 21-3801 Construction Methods for InArch

21-3886 InArch: Detail Studio

This upper level design studio introduces students to the practice of interior architecture design detailing. Students will be putting basic detailing principles into practice within the context of various sized design projects. Emphasis placed on exploring the techniques of joining materials within a larger concept. Materials will be examined as they need to join, overlap, end and meet each other in interior spaces. Course aims to build a vocabulary of detailing through sketching, building models and scale mock-ups.

6 Credits

PREREQUISITES: 21-3880 InArch: Branded Environments Studio and 21-3881 InArch: Narrative Studio or 21-3880 InArch: Branded Environments Studio and 21-3883 InArch: Surface Manipulation Studio or 21-3881 InArch: Narrative Studio and 21-3883 InArch: Surface Manipulation Studio

21-3887 Charette Studio

This upper level interdisciplinary design studio aims to introduce students to fast-paced problem solving and communicating. Course immerses students in various types and scale of conceptual projects that aim to build student's skill in applying appropriate methods of designing and communicating ideas to various audiences. Students will be encouraged to present ideas with media appropriate for problem presented. Theoretical and real competition projects will be offered both for individual and group work.

3 Credits

Requirements Permission of Instructor

21-3889 Internship: Interior Architecture

Internship provides students who are at the professional preparation level with an opportunity to gain work experience in an area of concentration or interest while receiving academic credit toward their degree.

3 Credits *Repeatable*

Requirements Senior Status required

21-3955 Interactive Portfolio Design

This course focuses on the development and refinement of a professional quality portfolio for art-based and design-based disciplines emphasizing both traditional print and digital interactive documents. Course also focuses on current workflow using standard digital tools to create both print-based and interactive portfolios.

Course combines both practical and theoretical issues to prepare students to continuously update their portfolios. Materials covered include strategies for effective layout, type usage, image quality and video streaming, as well as traditional portfolio creation or print-on-demand solutions for cost effective perfect bound portfolios.

3 Credits

Requirements 98 earned credit hours

21-3988 Internship: Design

This course provides advanced level students with an internship opportunity to gain professional experience in an area of concentration or interest while receiving credit towards their degree. Students must be a junior or senior and have a GPA of 3.0. Students work with the Internship Coordinator to design and implement their internship.

1-6 Credits *Repeatable*

Requirements 3.0 GPA required and Internship Coord. Perm.

21-3990 Directed Study: Design

Course consists of learning activities involving student independence within the context of regular guidance and direction from a faculty advisor. Directed Studies are appropriate for students who wish to explore a subject beyond what is possible in regular courses or for students who wish to engage in a subject or activity not otherwise offered that semester by the College. They involve close collaboration with a faculty advisor who will assist in development and design of the project, oversee its progress, evaluate the final results, and submit a grade.

1-6 Credits

Requirements Permission Instr & Chair

21-3998 Independent Project: Design

Course is an independent project 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, student must submit a written proposal that outlines the project.

1-6 Credits *Repeatable*

Requirements Permission Instr & Chair

21-4300 Graphic Design Practicum: Client Design Studio

This course will create a collaborative, hands-on, real work/real world learning experience for upper level students in graphic design and related disciplines, including illustration and photography. Students will form teams and meet with clients to develop design briefs. Students will be given the opportunity to research, plan, design and produce solutions based on project needs/brief. Professional practices will be stressed.

6 Credits

PREREQUISITES: 21-3380 Graphic Design V: Branded Environments

21-4815 Professional Practices for InArch

In this course, students will be introduced to the elements of business practice and project management, communication and delivery. Students will be provided the opportunity to understand the information required for participating as a team member in a contemporary design consultancy. Information will be included on interior architecture specific career responsibilities and possibilities including the importance of networking and the licensing process.

1 Credits

PREREQUISITES: 21-3880 InArch: Branded Environments Studio and 21-3881 InArch: Narrative Studio or 21-3880 InArch: Branded Environments Studio and 21-3883 InArch: Surface Manipulation Studio or 21-3881 InArch: Narrative Studio and 21-3883 InArch: Surface Manipulation Studio

21-4816 Portfolio Development for InArch

In this course, students will continue working on their portfolios with an emphasis on the professional organization and representation of their creative output. Students will be provided the opportunity to understand various portfolio formats (print, digital, online, interactive), learn how to edit materials to suit specific applications, and become conversant with various resources within the college. Emphasis is placed on organization of the body of work developed previously, focusing on a specific area of expertise and individual goals.

1 Credits

PREREQUISITES: 21-3884 InArch: Civic Engagement Studio and 21-3825 Internship Prep for InArch or 21-3885 InArch: Corporate Studio and 21-3825 Internship Prep for InArch or 21-3886 InArch: Detail Studio and 21-3825 Internship Prep for InArch

21-4890 InArch: Final Studio

This capstone design studio allows students to put all acquired knowledge into practice through a single complex design project. Course aims to nurture individual expression and student's personal interest through individual problem seeking and through encouraging independent work methods appropriate for project type.

6 Credits

PREREQUISITES: 21-3884 InArch: Civic Engagement Studio and 21-3885 InArch: Corporate Studio and 21-2815 Building Codes for InArch and 21-3801 Construction Methods for InArch and 21-3802 Research Methods for InArch and 21-3811 Building Systems for InArch and 21-3850 Construction Documents II or 21-3884 InArch: Civic Engagement Studio and 21-3886 InArch: Detail Studio and 21-2815 Building Codes for InArch and 21-3801 Construction Methods for InArch

22-1101 Art History I: Stone Age to Gothic

This course introduces the history of art until the end of the Middle Ages. Various periods, including the Stone Age, the Ancient Near East, Egypt, Greece and Rome, Early Christian, Byzantine, Early Medieval, Romanesque, and Gothic, will be studied in relationship to the Western art tradition. The art of Asia, the Americas, and Africa may also be surveyed. Students study the aesthetic values of these cultures in relation to historical, socio-political, religious, and other contexts for the creation of art.

3 Credits

HU

22-1102 Art History II: Renaissance to Modern

This course introduces the history of art from the Renaissance to the Modern period. European art of the Renaissance, Baroque, Rococo, and Romantic eras will be studied, as will the artistic movements of the 19th and 20th centuries. The art of Africa, the Americas, and Asia during the same time period may also be surveyed. Students study the aesthetic values of these cultures in relation to historical, socio-political, religious, and other contexts for the creation of art works. This is a continuation of Art History I: Stone Age to Gothic, but can be taken independently.

3 Credits

HU

22-1105 Introduction to Visual Culture

In this course, students will refine their skills of seeing, discussing, and writing about visual culture. Structured according to methodologies for visual analysis rather than chronology or artistic style, the course introduces students to critical approaches that can be applied to a wide range of images, objects and spaces. Through assignments that emphasize writing, research and presentation skills, students will explore a broad range of perspectives on visual literacy.

3 Credits

22-1120 Art in Chicago Now

This course surveys contemporary art in Chicago, facilitated through field trips to major museums, galleries, and artist studios, which may be supplemented by lectures by visiting artists and critics. Familiarity with current discourse through art publications will be stressed. A historical context will be developed through slide lectures about the recent history of Chicago art. The art market or business of art will also be discussed. Much of the class time will be conducted outside the College.

3 Credits

22-1131 History of Architecture I

This course uses the study of architecture to reveal human thought and aspirations and 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.

3 Credits

PREREQUISITES: 22-1102 Art History II: Renaissance to Modern or 22-1105 Introduction to Visual Culture
Requirements Completion of 12 hours

22-1132 History of Architecture II

This course uses the study of architecture and building techniques to reveal human thought and aspirations by focusing 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 the 21st century architecture of today. This is a continuation of History of Architecture I, but can be taken independently.

3 Credits

PREREQUISITES: 22-1102 Art History II: Renaissance to Modern or 22-1105 Introduction to Visual Culture
Requirements Completion of 12 hours

22-1140 Architecture in Chicago Now

This course investigates the built history of Chicago in architecture, landscape, and public sculpture through a series of thematic tours. The unique problems facing architecture as an art form, the structural and legal regulations applied to its form, the needs the user has for space, and the fact that buildings are often seen as real estate more than as design solutions, will all be studied. The class will study works of architecture as manifestations of ideas, and to create an inventory of concepts that relate to specific buildings and architects.

3 Credits

PREREQUISITES: 22-1102 Art History II: Renaissance to Modern or 22-1105 Introduction to Visual Culture
Requirements Completion of 12 hours

22-1210 Drawing for Non-Majors

This 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.

3 Credits

22-1220 2-D Design for Non-Majors

In this course students practice skills necessary to organize visual images by combining visual elements such as line, shape, tone, texture, and volume. Students examine and apply design principles such as repetition, variety, and movement. Emphasis is on simple graphic skills.

3 Credits

22-1230 3-D Design for Non-Majors

This course focuses on use of basic design principles and elements in developing 3-D 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.

3 Credits

22-1250 Scale Model Fabrication

Workshop course introduces students to the skills necessary to create small-scale models for use in studio or gallery presentations, installations, proposed onsite sculpture, and more. It also is an important tool for visualizing scale, proportion, and the conception of projects. Course is intended primarily for those in the Fine Arts curriculum; however, it will benefit those in other concentrations as well. This two-day workshop will cover a few basics of professional model making for applications in both indoor and outdoor spaces.

1 Credits *Repeatable*

PREREQUISITES: 22-1925 Making for Transfers or 22-1230 3-D Design for Non-Majors or 22-1910 Making

1

22-1255 Display Structures

Workshop course will teach students necessary fabrication techniques and skills required to build pedestals, plinths, and shelving to display objects. This workshop focuses on display structures needed by Fine Art students, but will benefit other students as well.

1 Credits Repeatable

PREREQUISITES: 22-1925 Making for Transfers or 22-1230 3-D Design for Non-Majors or 22-1910 Making
1

22-1270 Jewelry Workshop

This course explores the qualities of enameling in which students combine techniques of jewelry and metalwork to add texture, color, and form. Techniques taught may include Limoge, cloisonné, and grisaille. A fine arts background or previous jewelry course could benefit students enrolled in this course.

1 Credits Repeatable

22-1271 Frame & Stretcher Fabrication

Workshop course teaches students how to build canvas stretchers and picture frames using the equipment in the department's Fabrication Facility. Course goal is to enable students to become more self-sufficient in presenting their work (paintings, photographs, drawings, prints, etc.). Each student produces between five and 10 museum-quality canvas stretchers and picture frames. Students are also introduced to archival matting and mounting techniques.

1 Credits Repeatable

PREREQUISITES: 22-1925 Making for Transfers or 22-1230 3-D Design for Non-Majors or 22-1910 Making
1

22-1275 Digital Video Editing

This course teaches the fundamentals of shooting and editing digital video. The workshop will be extremely useful not only for learning how to create original work in video format, but also for learning how to document work that does not transfer well to more static forms such as slides or photographs.

1 Credits Repeatable

22-1276 Printmaking Techniques

Two-day workshop course teaches established and innovative printmaking techniques as part of a rotating

sequence of introductory workshops on methods and techniques. Each workshop presents a specific printmaking technique through demonstrations and studio practice. Students produce sample prints and are introduced to current literature and resources on the subject. The workshop facilitates independent use of the print studio and is taught by specialist instructors who hold expertise in the various printmaking media.

1 Credits Repeatable

PREREQUISITES: 22-1925 Making for Transfers or 22-1220 2-D Design for Non-Majors and 22-1210 Drawing for Non-Majors or 22-1910 Making 1

22-1281 Sculptural Techniques

Workshop course introduces students to materials, fabrication, and manipulation techniques for spatial, object, and sculptural designs and compositions. Each workshop presents techniques through demonstrations and projects to develop studio practice. Students produce test pieces, prototypes, and explore concepts and theory relative to specific methodologies shown in examples of contemporary practice.

1 Credits Repeatable

PREREQUISITES: 22-1230 3-D Design for Non-Majors or 22-1920 Making 2 or 22-1925 Making for Transfers

22-1281J Sculptural Techniques

Workshop course introduces students to materials, fabrication, and manipulation techniques for spatial, object, and sculptural designs and compositions. Each workshop presents techniques through demonstrations and projects to develop studio practice. Students produce test pieces, prototypes, and explore concepts and theory relative to specific methodologies shown in examples of contemporary practice. Workshops facilitate independent use of facilities available for small metals, plastics, plaster, wood, ceramics, soft materials, fibers, kinetics, assemblage, or 3-D modeling. Instructors have expertise in each particular media.

1 Credits Repeatable

PREREQUISITES: 22-1230 3-D Design for Non-Majors or 22-1920 Making 2 or 22-1925 Making for Transfers

Requirements Not New Freshman and Not New Transfer Stu.

22-1285 Figurative Sculpture

This course focuses on developing a greater understanding of the human form through direct observation and its application to the figure in sculpture. Working from live models, student engage in clay modeling and connect drawing, spatial and perceptual skills to the human form in sculpture.

3 Credits

22-1910 Making 1

Making 1 is the first in a pair of foundation-level courses that teaches students how to solve art and design problems. It introduces first-year students to critical strategies common to major areas of study offered within the departments of Art + Design, Photography and Fashion Studies. Students are exposed to a diversity of materials and methods, and are encouraged to develop their own unique solutions through experimentation and collaboration.

3 Credits

22-1920 Making 2

Making 2 is the second in a pair of foundation-level courses that teach students how to solve art and design problems. It builds on Making 1 by strengthening the first-year student's ability to analyze and use critical strategies common to major areas of study offered within the departments of Art + Design, Photography and Fashion Studies. Assuming the role of problem-solver, students work on increasingly complex projects which culminate in a formalized demonstration of their ability to make work.

3 Credits

PREREQUISITES: 22-1910 Making 1 COREQUISITES: 22-1105 Introduction to Visual Culture

22-1925 Making for Transfers

Making for Transfers is a foundations-level course oriented toward transfer students in an art or design studio program or Fashion Design, and students from other programs working towards an art or design area minor. Students are exposed to a diversity of materials and methods, and are encouraged to develop their own unique solutions through experimentation and collaboration. Assuming the role of problem-solver, students work on increasingly complex projects which culminate in a formalized demonstration of their ability to make work.

3 Credits

Requirements 30 Earned Credit Hours

22-1960 Foundation Skill: Sewing Essentials

Students will be introduced to professional sewing techniques. Using industrial equipment and hand sewing, students will create a series of technical samples.

1 Credits

22-1961 Foundation Skill: Web Design

This course introduces students to the use of HTML (hyper text markup language) and CCS (cascading style sheets) for web design.

1 Credits

22-1962 Foundation Skill: Silkscreening

This course introduces the student to the technics of screen-printing through a series of exercises designed to integrate the core concepts of editions, stencils, photo stencils, half tones, color layers, and key plates, to produce a series of prints on paper.

1 Credits

22-1963 Foundation Skill: Fabric Manipulations

This course will introduce experimentation with hand sewing and/or other techniques that can be used to manipulate fabric surfaces in order to achieve three-dimensional qualities.

1 Credits

22-1964 Foundation Skill: Ideation Sketching

This course will help students develop their visual skills through rapid sketching and ideation which helps visualize the design process. Students will also learn to add context in their sketches, including human silhouette, hands, plants and foliage, and other abstract graphic indications.

1 Credits

22-1965 Foundation Skill: Color Theory

This course will focus on learning and applying color theories and systems. Students will solve color problems in Photoshop and output to print.

1 Credits

22-1966 Foundation Skill: Drawing in Perspective

This course will help students learn to draw correct perspective of simple objects and spaces rapidly and easily.

1 Credits

22-1967 Foundation Skill: Digital Camera

Using a digital camera with manual controls students will be introduced to the process of making correct exposures. Basic techniques such as composition, depth of field, file management and lighting will also be covered. As this is a screen-based class, students will need access to a digital Single Lens Reflex Camera (dSLR), which can be checked out from the Media Center for short periods of time.

1 Credits

22-1968 Foundation Skill: InDesign

This course will introduce students to the basics of Adobe Indesign software, a powerful layout and design tool used to create publications such as graphic novels and page layouts for portfolio presentations. Students will create a multi-page book using page numbers, title page and book cover.

1 Credits

22-1969 Foundation Skill: Photoshop

This class explores the basics of Adobe Photoshop, a software used for image editing. Image selection, layers, painting, and resolution as well as image sources and copyright are among the topics covered. Students will experiment with simple automations, image repair, correcting image color and tone, filters, and the creation of complex, composite images.

1 Credits

22-1970 Foundation Skill: Illustrator

This course introduces students to Adobe Illustrator, a digital drawing application used to create illustrations and technical drawings. The creation of vector paths as well as the application of strokes and fills will be demonstrated. Students will explore use gradients, blends, and effects will be explored to make drawings more imaginative, attractive, and artistic.

1 Credits

22-1971 Foundation Skill: Figure Drawing

This course introduces students to the basics of representing the human form through proportion, light, shape and gesture. Students will practice observational drawing skills while rendering the nude figure in media such as charcoal and graphite pencil on paper.

1 Credits

22-1972 Foundation Skill: Space Design

Students will practice applying elements such as planes, materials, texture and color to define spaces and spatial relationships. Students will compose space through two- and three-dimensional means into spatial compositions considering patterns of movement, circulation, approach, entry, orientation, external connections and threshold. Through sketching and basic modeling students will conceptualize and modify three-dimensional spaces.

1 Credits

22-1979 Foundation Skill: Special Topics

This special topics course introduces techniques to use in converting two-dimensional planar material into three-dimensional form. Students will engage in a process that includes: visual research, developing work in scale, manual and digital drafting using Adobe Illustrator, and digital output using laser technology.

1 Credits *Repeatable*

22-2110 20th Century Art History

This course surveys the history of modern art and critical theories from Post-Impressionism in the 1890s, covering major subsequent currents such as Cubism, Expressionism, Surrealism/Dada, Abstract Expressionism, and Post-modernism. Developments in design and architecture, such as the Bauhaus, International Style, and Post-Modernism, will also be addressed.

3 Credits

HU

PREREQUISITES: 22-1105 Introduction to Visual Culture or 22-1102 Art History II: Renaissance to Modern

Requirements Completion of 12 hours

22-2120 Art 1945 to 1980

This course examines the development of the visual arts in America and Europe after WWII up through the beginnings of Postmodernism. Movements such as Abstract Expressionism, Pop Art, Color Field, the Black Arts Movement, the Beats, Minimalism, and Conceptual art forms (body art, earth art, and performance art) are considered within a critical and theoretical context.

3 Credits

PL

PREREQUISITES: 22-1102 Art History II: Renaissance to Modern or 22-1105 Introduction to Visual Culture

Requirements Completion of 12 hours

22-2135 Black Art and Visual Culture

This course examines global visual culture, analyzing issues of class, status, gender and sexuality that historically and currently inform competing notions of blackness within the public sphere.

3 Credits

PL HU

PREREQUISITES: 22-1105 Introduction to Visual Culture or 22-1102 Art History II: Renaissance to Modern

Requirements Completion of 12 hours

22-2140 Latin American Modernisms

This course explores modern visual, literary, and cinematic cultures in Latin America. It follows the various currents of the modern that emerged between the late nineteenth century and 1980, focusing on the cultural production from Argentina, Brazil, Chile, Cuba, and Mexico. A special point of interest will be the convergences and divergences with Euro-American modernism as well as hemispheric dialogues.

3 Credits

GA HU

22-2141 Art and Ritual

This course examines the relationship between art and ritual through diverse examples from many parts of the world and many time periods, including contemporary art. Art and ritual have been closely connected ever since the earliest works of art were created in the Old Stone Age. How has art been used in rituals related to spiritual beliefs, healing, the life cycle, political power, social cohesion, and personal identity? What is the process by which art embodies, represents, or transforms spiritual and other beliefs in rituals? These and other questions will be addressed through lectures, class discussions, films, and possible field

trips.

3 Credits

GA HU

22-2142 Art of India

This course covers 4,000 years of art on the Indian subcontinent. Beginning with the Indus Valley Civilization, the course follows the development of painting, sculpture, and architecture created for the region's varied religions and rulers. The course concludes with modern and contemporary Indian art, with an emphasis on how it relates to the past. Indian religious, royal, and popular art forms will be examined in terms of their style, iconography, and meaning in context.

3 Credits

GA HU

22-2143 Art of Islam

This course examines Islamic Art and its transformation over fourteen centuries through contributions of various cultures and civilizations. Structured within a chronological frame, the course will provide a discussion of creative process, experience and perception of images (calligraphy and manuscript illuminations), objects (textiles, pottery and decorative arts) and spaces (architecture) in historical and contemporary cultures of Islam. Through assignments that emphasize research and presentation skills, students will explore a broad range of perspectives.

3 Credits

GA

22-2145 Art of Africa

This course introduces the arts of Africa south of the Sahara Desert, including sculpture, painting, textiles, architecture, pottery, metalwork, and body arts. Material spans 2,500 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.

3 Credits

GA HU

Requirements Completion of 12 hours

22-2150 Art of Mexico

This course presents an overview of Mexican art over 3,000 years, beginning with the ancient Olmecs and the Aztecs, and continuing with the colonial period of the 16th through 19th centuries. The course concludes with a study of 20th century and contemporary Mexican artists. Along with slide lectures and discussions, the course may include field trips to local museums.

3 Credits
GA HU

22-2170 History of Communication Design

This course introduces 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. Materials in this course are especially relevant to the fields of graphic design, advertising, and illustration, and may also be of interest to students of photography, journalism, and the history and criticism of graphic design.

3 Credits
PREREQUISITES: 22-1102 Art History II: Renaissance to Modern or 22-1105 Introduction to Visual Culture
Requirements Completion of 12 hours

22-2171 Modern and Contemporary Design

This course offers a history of modern and contemporary design, with an interdisciplinary focus on product, graphic, architecture, fashion, and interior design. The emphasis will be on understanding the connection between design and the past, the present, and possible futures. A large portion of the course will be devoted to the theory and practice of design during the 20th century.

3 Credits
PREREQUISITES: 22-1102 Art History II: Renaissance to Modern or 22-1105 Introduction to Visual Culture
Requirements Completion of 12 hours

22-2172 Design Culture Now

This course examines the many facets of our designed world by tracing the rich histories behind current appearances. 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.

3 Credits
PREREQUISITES: 22-1102 Art History II: Renaissance to Modern or 22-1105 Introduction to Visual Culture
Requirements Completion of 12 hours

22-2180 Portraiture + Self + Society

From venerated oil paintings to family snapshots to Facebook profiles, this course investigates the practice, performance and social function of the portrait. Students query the role that portraits play in the formation of individual and collective identities from the late 19th to 21st centuries. Considering the histories of representation, we critically examine the ways in which the social constructs of race, gender, class, and orientation determine how we look at others and ourselves.

3 Credits

PL

PREREQUISITES: 52-1111 Writing and Rhetoric I - Enhanced or 52-1112 Writing and Rhetoric - Enhanced II or 52-1121 International Writing and Rhetoric I or 52-1151 Writing and Rhetoric I or SAT (Scholastic Aptitude Test) score \geq 710 or ACT (American College Test) score \geq 30 or COMPASS Placement Test score \geq 99

22-2190 Special Topics Workshop in Art History

Workshop topics rotate to offer coverage of material, opportunities, methodologies or career strategies that might not included in permanent course offerings.

1 Credits *Repeatable*

PREREQUISITES: 22-1102 Art History II: Renaissance to Modern or 22-1105 Introduction to Visual Culture

22-2211 Drawing Studio

This course introduces historical and current themes in drawing. Techniques using a variety of materials and methods will be demonstrated, discussed and practiced. Students will produce a series of drawings through studio activity. This course will engage students with the discipline of drawing and prepare them for more rigorous exploration. Students learn techniques of building form, representing visual concepts, texture and color.

3 Credits

PREREQUISITES: 22-1210 Drawing for Non-Majors and 22-1220 2-D Design for Non-Majors and 22-1230 3-D Design for Non-Majors or 22-1920 Making 2 or 22-1925 Making for Transfers

22-2219 Digital Media

This course investigates issues of art and technology and introduces digital devices and software, and the processes possible in art practice using these as creative tools. The course will introduce history and current theory related to digital art making, and students will become familiar with various digital tools and approaches.

3 Credits

PREREQUISITES: 22-1210 Drawing for Non-Majors and 22-1220 2-D Design for Non-Majors and 22-1230 3-D Design for Non-Majors or 22-1920 Making 2 or 22-1925 Making for Transfers

22-2220 Painting I

The primary focus of this studio course is for students to begin developing basic studio practice in the discipline of painting. Faculty will introduce current themes in painting and its historical antecedents. Technical issues will be demonstrated, discussed and practiced through a variety of materials, methods, and imagery. Students will produce a series of paintings in various media, practicing techniques of underpainting, mixing, blending, building form, and composition with effective use of texture and color. Studio activity may be augmented with select readings and discussion, highlighting the relationship between process and concept.

3 Credits

PREREQUISITES: 22-1210 Drawing for Non-Majors and 22-1220 2-D Design for Non-Majors and 22-1230 3-D Design for Non-Majors or 22-1920 Making 2 or 22-1925 Making for Transfers

22-2224 Printmaking I

In this studio course students are exposed to a broad range of basic traditional and innovative printmaking techniques including intaglio, relief, silkscreen, and lithography, and the use of these skills to produce independent work within the context of contemporary art and design. Students will be introduced to skills and techniques, experiment with the medium, and think creatively and critically.

3 Credits

PREREQUISITES: 22-1210 Drawing for Non-Majors and 22-1220 2-D Design for Non-Majors and 22-1230 3-D Design for Non-Majors or 22-1920 Making 2 or 22-1925 Making for Transfers

22-2227 Copperplate Photogravure

Through lectures, demonstrations, research and rigorous studio practice, students will explore copperplate photogravure and create a body of work using variations on the technique. Photogravure, as perfected by Karl Klic in 1879, is still the most versatile process for producing continuous tone, photographic intaglio prints. Students can build images based in photography, drawing and any combination thereof utilizing digital means to generate full tonal range film positives for plate exposure.

3 Credits Repeatable

PREREQUISITES: 22-1925 Making for Transfers or 23-1112 Foundations of Photography II or 22-1220 2-D Design for Non-Majors or 22-1920 Making 2

22-2251 Sculpture I

This course introduces material, techniques, and conceptual methods to develop students' art-making practices. Contemporary sculpture is increasingly diversified, including object-making and other spatial art forms. Artists as visual communicators use many approaches and attitudes to articulate and disseminate ideas. Exercises, projects, and collaborative class work lead through concept development, choice-making, execution, presentation, and critique. Students will consider their own role regarding contemporary issues of audience, artistic attitude, desired mission, and social awareness as they develop their studio practice.

3 Credits

PREREQUISITES: 22-1210 Drawing for Non-Majors and 22-1220 2-D Design for Non-Majors and 22-1230 3-D Design for Non-Majors or 22-1920 Making 2 or 22-1925 Making for Transfers

22-2253 Mural Design Strategies

This lecture and lab class will expose students to the history of Muralism, its theories and strategies. In the lab sessions, students will apply the procedures they have learned to design and create four small-scale finished mural studies for their portfolios.

3 Credits Repeatable

PREREQUISITES: 22-1210 Drawing for Non-Majors and 22-1220 2-D Design for Non-Majors or 22-1920 Making 2 or 22-1925 Making for Transfers

22-2258 New Genres

This course provides students with opportunities to explore inter- and multi-disciplinary art forms in both a studio and discussion context. Students create performance, installation, and site-specific works dealing with issues of time and space in non-traditional ways. Video, sound, performance, site-specific installation, photography, non-material approaches, and other contemporary means of communication are possible media.

3 Credits

PREREQUISITES: 22-1210 Drawing for Non-Majors and 22-1220 2-D Design for Non-Majors and 22-1230 3-D Design for Non-Majors or 22-1920 Making 2 or 22-1925 Making for Transfers or 23-1112 Foundations of Photography II

22-2259 BFA Review in Fine Art

One-credit workshop course prepares BFA in Fine Art students for a formal review of their work after the first two years of study at Columbia or, in the case of transfer students, in their first or second semester. Students will apply basic documentation and presentation skills in the preparation of a digital portfolio composed of work in multiple media. A faculty panel will review each portfolio and provide critical response and feedback on individual works and the portfolio as a whole. This review will serve as an advising instrument to guide students in consequent curricular choices.

1 Credits

PREREQUISITES: 22-1210 Drawing for Non-Majors and 22-1220 2-D Design for Non-Majors and 22-1230 3-D Design for Non-Majors or 22-1920 Making 2 or 22-1925 Making for Transfers or 23-1112 Foundations of Photography II

Requirements 45 Credit Hours Complete and BFA Degree and Major 222 Only

22-2901LDM Special Topics in Art and Design Practice: Florence, Italy

This course offers rotating topics within art and design practices that explore interdisciplinarity. Each course introduces material concentrating on new or experimental approaches and issues relative to art and design and broader fields of study. The LDM (Lorenzo de Medici School) provides a geographically located experience situating specific themes and topics in Florence, Italy, for a summer abroad experience.

3 Credits

GA

Requirements Permission of Instructor

22-2936 Moldmaking and Casting

This course introduces students to materials and processes of moldmaking and casting for objects, sculpture and design. Students are encouraged to experiment with various materials and explore their unique properties and applications in the production of multiples.

3 Credits *Repeatable*

PREREQUISITES: 22-1920 Making 2 or 22-1925 Making for Transfers or 22-1230 3-D Design for Non-Majors

22-2939 Introduction to Artists' Books

This course introduces the tools and techniques of book construction as well as the conceptual possibilities and concerns of the book as a significant contemporary art form. Students will construct a variety of blank book models, learn simple image transfer techniques, and produce their own books.

3 Credits

PREREQUISITES: 22-1220 2-D Design for Non-Majors or 22-1920 Making 2 or 22-1925 Making for Transfers

22-2960 Color Strategies

This course examines the study of traditional color theory in depth along with modernist color applications.

The basic text sources for the course are Johannes Itten's *The Elements of Color* and Joseph Albers' *The Interaction of Color*. Many of the color exercises taught at the Bauhaus will be a foundation of the class. Students will be able to orient their color thinking towards their major area of study throughout the semester.

3 Credits

PREREQUISITES: 22-1220 2-D Design for Non-Majors or 22-1920 Making 2 or 22-1925 Making for Transfers

22-3100 Special Topics in Art History:

This 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 or concentrates on new or experimental approaches to issues in art history.

3 Credits Repeatable

PREREQUISITES: 22-1102 Art History II: Renaissance to Modern or 22-1105 Introduction to Visual Culture

22-3100HN Special Topics in Art History: Honors

This 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 or concentrates on new or experimental approaches to issues in art history.

3 Credits Repeatable

HU

PREREQUISITES: 52-112

Requirements 3.5 or Higher GPA

22-3105 Dada, Surrealism, Futurism

This course surveys the avant-garde art movements of the early 20th 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. The course also provides a 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.

3 Credits

HU

PREREQUISITES: 52-1152 Writing and Rhetoric II or 52-1112 Writing and Rhetoric - Enhanced II or 52-1122 International Writing and Rhetoric II or 52-1162 Writing and Rhetoric II- Service Learning or 52-1152HN Writing and Rhetoric II: Honors

22-3110 Art Theory Seminar

This course surveys major concepts and methods of 20th century art theory and criticism from the early formalism of Roger Fry and Clive Bell through the late Modernism critical theories of Clement Greenberg and beyond. Art-historical points of view such as stylistic analysis, iconography, structuralism and semiotics, and the social history of art are covered. Discussion of contemporary critical positions of Post-Modernism includes Post-Structuralist attitudes and responses to art found in Deconstructionism, Feminism, Neo-Marxism, and identity politics.

3 Credits

WI

PREREQUISITES: 22-1102 Art History II: Renaissance to Modern and 52-1152 Writing and Rhetoric II or 22-1102 Art History II: Renaissance to Modern and 52-1112 Writing and Rhetoric - Enhanced II or 22-1102 Art History II: Renaissance to Modern and 52-1122 International Writing and Rhetoric II or 22-1102 Art History II: Renaissance to Modern and 52-1162 Writing and Rhetoric II- Service Learning or 22-1102 Art History II: Renaissance to Modern and 52-1152HN Writing and Rhetoric II: Honors

22-3115 Contemporary Art: 1980 to the Present

This course surveys the history of contemporary art and its critical discourses from 1980 to the present.

3 Credits

PL

PREREQUISITES: 22-2110 20th Century Art History or 22-2120 Art 1945 to 1980

22-3120 Thesis Practicum in Art History

This capstone course for Art History majors builds upon the methodological and professional foundations laid in the Senior Seminar in Art History. Based on his/her investigations and interactions with the instructor, other faculty members, and fellow students, each student will produce a substantive research-based thesis of academic writing on a topic area of his/her choosing. Students formally present their research at the Art History Manifest Symposium, a public event, which is held at the end of each year.

3 Credits

PREREQUISITES: 22-3190 Senior Seminar in Art History

22-3130 Art of The 60s: A Reevaluation

This survey will reevaluate the major movements in the visual arts-painting, sculpture, photography, conceptual art, environmental works, figurative art-of the 1960s through the lens of postmodernism and the

incorporation of an international scope with an emphasis on multiculturalism highlighting the work of women and minorities. Works of art will be analyzed within the socio-political context of the period.

3 Credits

PL

Requirements 30 Completed credit hour

22-3190 Senior Seminar in Art History

This is the first semester of the two-part Art History capstone sequence. This course examines the disciplinary foundations, historiography, and major issues of art history and explores the various methodological approaches used in the field. Students will focus on developing their skills in critical reading and academic writing. In addition, students will be exposed to the conventions and professional practices of art history, will work on elements of their professional portfolio, and will learn about careers related to art history.

3 Credits

PREREQUISITES: 22-3110 Art Theory Seminar

22-3211 Advanced Drawing Studio

This course continues to engage students with concepts, techniques and processes related to drawing as a medium and material in contemporary art. Students apply knowledge of representation and compositions to develop thinking and creative expression with varied media.

3 Credits *Repeatable*

PREREQUISITES: 22-2211 Drawing Studio

22-3221 Painting II

This course will continue to explore art historical and contemporary developments in painting techniques, processes, and concepts. Projects will focus on developing individual painting skills and conceptual growth. Emphasis will be on the position and context of painting in the wider spectrum of contemporary art practice.

3 Credits *Repeatable*

PREREQUISITES: 22-2220 Painting I

22-3224 Printmaking II

This course offers students the opportunity to further explore techniques and concepts studied in

Contemporary Issues in Printmaking, and to apply these to their own creative projects. Course gives more advanced instruction in a broad range of printmaking media both traditional and innovative, including silkscreen, lithography, intaglio, relief and hybrid forms, and emphasizes research and contextualization as an underpinning for studio practice.

3 Credits Repeatable

PREREQUISITES: 22-2224 Printmaking I

22-3226 Printmaking III

Course emphasizes a broad range of techniques, with the opportunity to work at a large scale and with multiple media, including hand-drawn, painted, digital, and photographic matrices. New twists on traditional techniques and non-toxic alternatives will be introduced. Students will be encouraged to work across media and develop a more spontaneous approach to printmaking.

3 Credits Repeatable

PREREQUISITES: 22-2224 Printmaking I

22-3228 Painting III

This course will explore painting strategies beyond direct perceptual methods, techniques, and assignments. Students will engage processes and systems such as collage, representation, abstraction, photographic and digital sources and hybrid forms to produce a body of work. Focusing on the experiential, interpretive and linguistic constructions of painting, students will develop their own painting projects, drawing from global art history, contemporary practices, and critical studies. Students will be required to create an archive of their process and studies; and give a presentation of their work, including their own writing influences, and source materials, which will culminate in a final project.

3 Credits

PREREQUISITES: 22-3221 Painting II

22-3234 Installation/Site-Specific Art

In this studio course, students are challenged to expand their visual and conceptual vocabulary using various time-based media and site-specific approaches to the creation of new work. Classroom/studio activity will promote the creative process in a relationship between the artist's expression and the designated medium and site.

3 Credits Repeatable

Requirements 45 Credit Hours Complete

22-3236 Performance Art

This course gives students 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.

3 Credits Repeatable

22-3254 Topics in Studio Art:

This course will focus on specific topics, themes, and ideas in studio and post studio art. The course will cover different material that might not be included in the permanent course offering or will concentrate on new and experimental approaches to issues in art practice.

3 Credits Repeatable

PREREQUISITES: 22-1102 Art History II: Renaissance to Modern and 22-1210 Drawing for Non-Majors and 22-1220 2-D Design for Non-Majors and 22-1230 3-D Design for Non-Majors or 22-1920 Making 2 or 22-1925 Making for Transfers

22-3254J Topics in Studio Art:

This course will focus on specific topics, themes, and ideas in studio and post studio art. The course will cover different material that might not be included in the permanent course offering or will concentrate on new and experimental approaches to issues in art practice.

2 Credits Repeatable

GA

22-3255 Body, Space, Image

This course presents an intensive survey of contemporary performance, site, and installation art from an anthropological point of view. Specifically, course focuses on artists' works that were constructed to be experienced live and/or through photographic and video documentation of the work. Students will be given workshops on sound, digital photography, and video editing. Students will be required to produce and present a performance, site, or installation work of their own for their final project as well as photographic and/or video artworks based on their piece.

3 Credits Repeatable

Requirements 45 Credit Hours Complete

22-3264 Junior Fine Art Seminar

This course engages students in activities conducive to the recognition of their individual voices and concerns as they begin to develop strategies for independent studio practice. Centered around the critique, the course emphasizes critical and constructive analysis of one's own work, as well as the work of one's peers. Students are challenged to identify, represent, and defend their own values, to recognize the perspectives of others, and to develop critical skills for engaging in intellectual discourse around a range of work in various media and genres through presentation, discussion, critique, and reflective writing.

3 Credits

Requirements 60 Enrolled Hours and Major 222 Only

22-3270 The Journal: Writing, Editing, Producing

Course will function as an editorial and writing group, working together to produce an issue of Columbia College's Journal of Art and Design. Class members will write their own texts, commission articles, and interview prominent people in the fields of fine art, fashion, graphic design, product design, architecture, interior design, and other cultural practices.

3 Credits Repeatable

PREREQUISITES: 22-1102 Art History II: Renaissance to Modern and 52-1152 Writing and Rhetoric II or 22-1105 Introduction to Visual Culture and 52-1152 Writing and Rhetoric II or 22-1102 Art History II: Renaissance to Modern and 52-1152HN Writing and Rhetoric II: Honors or 22-1105 Introduction to Visual Culture and 52-1152HN Writing and Rhetoric II: Honors

22-3931 Experimental Photography/ Graphic Techniques I

This 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.

3 Credits

PREREQUISITES: 23-1111 Foundations of Photography I and 22-1220 2-D Design for Non-Majors or 23-1111 Foundations of Photography I and 22-1920 Making 2 or 23-1111 Foundations of Photography I and 22-1925 Making for Transfers or 23-1000 Darkroom Dynamics and 22-1220 2-D Design for Non-Majors or 23-1000 Darkroom Dynamics and 22-1920 Making 2 or 23-1000 Darkroom Dynamics

22-3932 Experimental Photography Graphic Techniques II

This course is a systematic exploration of advanced alternative photographic processes with digital imaging techniques to include making digital negatives. 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.

3 Credits

PREREQUISITES: 22-3931 Experimental Photography/ Graphic Techniques I

22-3988 Internship: Art and Art History

This course provides advanced level students with an internship opportunity to gain professional experience in an area of concentration or interest while receiving credit towards their degree. Students must be a junior or senior and have a GPA of 3.0. Students work with the Internship Coordinator to design and implement their internship.

1-6 Credits *Repeatable*

Requirements Internship Coord. Perm.

22-3990 Directed Study: Art & Art History

Course consists of learning activities involving student independence within the context of regular guidance and direction from a faculty advisor. Directed Studies are appropriate for students who wish to explore a subject beyond what is possible in regular courses or for students who wish to engage in a subject or activity not otherwise offered that semester by the College. They involve close collaboration with a faculty advisor who will assist in development and design of the project, oversee its progress, evaluate the final results, and submit a grade.

1-6 Credits

Requirements Permission Instr & Chair

22-3998 Independent Project: Art and Art History

Course is an independent project 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, student must submit a written proposal that outlines the project.

1-6 Credits *Repeatable*

Requirements Permission Instr & Chair

22-4100 Professional Practices in Fine Art

This course addresses professional issues such as portfolio preparation, proposal writing, budget preparation, approaching galleries, establishing alternative spaces, internships, residencies, and grant opportunities. Preparation for graduate school application and exhibition opportunities are central to the class.

3 Credits**Requirements** 60 Enrolled Hours**22-4120 Senior Fine Art Studio I**

Senior Fine Art Studio I provides intensive studio-centered work on a one-to-one basis with the instructor. The tutorial relationship is specifically designed for individual guidance on self-directed projects in order to help students achieve clarity of expression and further their conceptual, material, and process development. The development of sustained, self-directed studio practice is a central aspect of a professional practice. Students will meet both as a group to share goals and progress and individually with the instructor throughout the semester for intensive critique sessions.

3 Credits**PREREQUISITES:** 22-3264 Junior Fine Art Seminar**22-4121 Fine Art Thesis Exhibition Workshop I**

In this course, BFA in Fine Arts majors prepare for participation in the BFA Fine Art exhibition. The focus is on the specifics of selecting, preparing and installing work for professional exhibition. Students also prepare professional promotional materials.

1 Credits**PREREQUISITES:** 22-3264 Junior Fine Art Seminar and 22-2259 BFA Review in Fine Art**22-4130 Senior Fine Art Studio II**

Senior Fine Art Studio II provides an intensive studio-based experience and ensures the completion of the student's final body of work before their participation in the BFA Fine Art exhibition and provides the benefit of concentrated faculty input. The development of sustained, self-directed studio practice is a central aspect of the development of a professional practice. Students will meet both as a group to share goals and progress and individually with the instructor throughout the semester for intensive critique sessions.

3 Credits**PREREQUISITES:** 22-4120 Senior Fine Art Studio I **CONCURRENT:** 22-3269 Fine Art Thesis Exhibition Workshop II**22-4131 Fine Art Thesis Exhibition Workshop II**

In this course, BFA in Fine Arts majors are in the final stages of preparation for the BFA Fine Art exhibition,

culminating in the installation of work in exhibition spaces. This course is a continuation of the Fine Art Thesis Exhibition Workshop I.

1 Credits

22-5131 Fine Art Thesis Exhibition Workshop II

1 Credits

23-1000 Darkroom Dynamics

This course is designed for students from all disciplines who want to learn about black and white darkroom photography and experiment with image-making processes. Students will work with pinhole and film cameras in response to challenging and open-ended assignments, and then produce prints using a variety of traditional, historic, and experimental darkroom processes. Experimentation is at the core of this course.

3 Credits

23-1011 Lightroom Fundamentals

This two-day workshop introduces students to Adobe Photoshop Lightroom software. It is intended for students who have demonstrated camera proficiency, but have not used Lightroom for the importing, storage, developing, and printing of their photographs. Students will gain proficiency in the particular digital workflow that is the basis of our program and digital labs. Students must pass a portfolio review and a test in order to register for this workshop.

1 Credits

23-1110 Photography for Interior Architecture Majors

This introductory level photography course introduces upper level Interior Architecture students to the fundamentals of architectural photography. General photographic and visual theory will be addressed, including the urban and architectural landscape, ultimately focusing on specific concerns in exterior and interior photography. Principles of artificial lighting, color theory, and spatial abstraction will be explored through student produced photographs, along with a general grounding in photographic history and criticism.

3 Credits

23-1111 Foundations of Photography I

This primarily screen-based course introduces the basic visual grammar and critical-thinking skills of photography. Using a digital camera with manual controls and RAW capture, students will learn the craft of making photographs while also being introduced to issues of aesthetic form, historical context and the content or meaning of photographs. Students will learn to question, explore, communicate and evaluate basic photographic concepts that are applicable to many disciplines. Please consult the department website at Columbia College Chicago for updated information about acceptable cameras.

3 Credits

23-1112 Foundations of Photography II

This course reinforces the basic understanding of camera functions, exposure and digital workflow that were taught in 23-1111 Foundations of Photography I. It introduces the skills necessary to make and analyze high-quality prints and places greater emphasis on color theory. This course reinforces and expands upon critical thinking skills regarding the diversity of contemporary photographic imagery, and helps students to locate their practice within those traditions and innovations. Please consult our website at www.colum.edu/photo for updated information about acceptable cameras.

3 Credits

PREREQUISITES: 23-1111 Foundations of Photography I

23-1115 Black and White Photography

This course is an exploration of black and white darkroom photography. Students will learn introductory level camera skills while investigating 35mm film exposure and printing in the black and white darkroom. A range of photographic materials, processes, and techniques will be covered. Aesthetics of analog black and white photography, coupled with historical and contemporary practices are studied through lectures and gallery visits. Please consult the department website at Columbia College Chicago for updated information about acceptable cameras.

3 Credits

23-1116 Color Photography

This print-based course will offer an introduction to analog color materials, the color darkroom and the aesthetics, technique and theory of color photography. It will review basic camera usage, exposure and metering, and formal strategies for making color photographs. Through a sequence of assignments and a final project this course will reinforce the importance of light as color from vision to print; including negative exposure, darkroom printing, and the way content is shaped by color and light in the final photographic print.

3 Credits

PREREQUISITES: 23-1111 Foundations of Photography I or 23-1115 Black and White Photography

23-2100 Color & Light in Photography

This course builds upon skills learned in previous courses and further explores the technical, conceptual, and aesthetic uses of color photography. It is an advanced, in-depth examination of how color theory and various color strategies can be used in a sophisticated way to formally shape the content of a photograph. This print-based class is open to students working in both analog and digital processes and will culminate in a self-directed project that uses color and light in clear and meaningful ways.

3 Credits

PREREQUISITES: 23-1116 Color Photography or 23-1112 Foundations of Photography II

23-2110 Advanced Black and White Photography

Advanced black and white darkroom techniques offer distinctive opportunities to make creative photographs. In this course students will experiment with a variety of analog materials and processes to achieve sophisticated creative and technical controls. Split filter printing, toning, archival processing and other methods will be employed to render desired effects. In the last part of the semester, students will apply these techniques to the printing of photographs in a self-directed project.

3 Credits

PREREQUISITES: 23-1115 Black and White Photography

23-2120 View Camera I

Film-based course, building upon skills learned in previous classes, introduces the use of the view camera and its movements to control perspective and manipulate the plane of focus in large format photography. These technical skills will be developed within a context of historical, critical, and conceptual photographic conventions.

3 Credits

PREREQUISITES: 23-1115 Black and White Photography and 23-2201 Digital Imaging I or 23-1116 Color Photography and 23-2201 Digital Imaging I

23-2125 View Camera: Advanced

This course, building upon skills learned in View Camera I, requires that students develop a self-directed, semester-long project exploiting the view camera's unique abilities in order to further refine skills and expand

understanding of large format photography.

3 Credits

PREREQUISITES: 23-2120 View Camera I

23-2201 Digital Imaging I

Course introduces students to computer tools that manipulate and enhance photographic images. Students learn the skills to correct, retouch and enhance varied input in order to create high-quality digital output utilizing the industry standard for digital image manipulation.

3 Credits

PREREQUISITES: 23-1112 Foundations of Photography II

23-2220 Film Scanning Workshop

Two-day workshop course designed for photography students who are interested in learning how to translate analog film into a digital file and then prepare this file for print. High-end scanning workflow and image enhancement techniques in relation to input and output are discussed and demonstrated. Students make both black and white and color prints during this intensive workshop.

1 Credits *Repeatable*

PREREQUISITES: 23-2201 Digital Imaging I

23-2300 Introduction to Lighting

Building upon skills learned in previous classes, this foundation course introduces awareness of light in the studio and on location. Artificial light sources and hand held light meters are explored. Commercial, Fashion, Fine Art and photojournalism applications are equally emphasized.

3 Credits

PREREQUISITES: 23-1112 Foundations of Photography II COREQUISITES: 23-2201 Digital Imaging I

23-2310 Advanced Lighting

Building upon previous skills learned, this course expands the student's knowledge of controlling artificial and natural light. Knowledge of strobe lighting, mixed lighting, digital capture and professional studio practices are developed. Commercial, Fashion, Fine Art and photojournalism applications are equally emphasized.

3 Credits

PREREQUISITES: 23-2300 Introduction to Lighting and 23-2201 Digital Imaging I or 23-2300 Introduction to Lighting and 23-2202

23-2518 Sports Photography Workshop:

This intensive weekend workshop serves as a general introduction to sports photography as practiced by newspaper, magazine and team staff photographers. Students will acquire a working knowledge of aesthetic and technical considerations involved in producing professional action and feature pictures at sport events. Discussions of equipment selection and examples of game situations will teach professional sports photography techniques. Students will be assigned and credentialed to cover one college, high school, or minor league game.

1 Credits Repeatable

PREREQUISITES: 23-1112 Foundations of Photography II

23-2650 History of Photography I

This course examines the emergence of photography and the medium's role in both reflecting and shaping the cultural, social, political, economic, and scientific context of modernity from 1839-1940. Emphasis will be placed on acquiring knowledge about this historical period - especially early photographic technologies, the critical response to photography, and the diverse applications of the medium - while also drawing parallels between this history and contemporary issues. Students will be introduced to various methods of historical investigation through a balance of lectures, discussions, field trips to view historic photographic objects, primary and secondary source readings, group projects, writing assignments, and/or tests.

3 Credits

PREREQUISITES: 22-1102 Art History II: Renaissance to Modern or 22-1105 Introduction to Visual Culture and 52-1162 Writing and Rhetoric II- Service Learning or 22-1102 Art History II: Renaissance to Modern or 22-1105 Introduction to Visual Culture and 52-1112 Writing and Rhetoric - Enhanced II or 22-1102 Art History II: Renaissance to Modern or 22-1105 Introduction to Visual Culture and 52-1122 International Writing and Rhetoric II or 22-1102 Art History II: Renaissance to Modern or 22-1105 Introduction to Visual Culture

23-2655 History of Photography II

This course examines photography's central role in both reflecting and shaping the cultural, social, political, economic, and scientific context from 1940 to the present. In addition to examining the medium's major movements and practitioners within this context, the course will also emphasize the developing history, theory, and criticism of the medium and its relationship to modernism and postmodernism in other media. Students will be introduced to various methods of historical investigation through a balance of lectures, discussions, field trips to view historical photographic objects, primary and secondary source readings, group projects, writing assignments, and/or tests.

3 Credits

PREREQUISITES: 23-2650 History of Photography I

23-2715 Photography in Chicago Now

Designed for majors and non-majors alike, this course exposes students to a broad range of photography as it is currently being exhibited in Chicago. On alternating weeks students attend a variety of venues that demonstrate the commercial, fine art, photojournalistic and scientific uses of the medium. Class sessions are also spent discussing these exhibitions in relation to texts used in class. Students will respond to visits and assigned readings via weekly written responses.

3 Credits

PREREQUISITES: 52-1152 Writing and Rhetoric II and 52-1162 Writing and Rhetoric II- Service Learning or 52-1112 Writing and Rhetoric - Enhanced II or 52-1122 International Writing and Rhetoric II or 52-1152HN Writing and Rhetoric II: Honors

23-2717 Photography Studies Abroad: The Netherlands

This three-to-four week course introduces students to the international practice of photography. Students will engage with the historical and contemporary visual culture of a selected country through visits to sites of interest, museums, galleries and educational institutions. Production of a photographically based work, performance or paper during the period of travel is required. Students may also have the opportunity to participate in festivals, exhibitions and/or conferences in the country visited. Acceptance based on students' submission of application.

3 Credits Repeatable**GA**

PREREQUISITES: 23-1111 Foundations of Photography I

Requirements Department Permission

23-2718 Photography Studies Abroad: Southeast Asia

This three-to-four week intensive course offers an introduction to practicing photography internationally. Students will engage with the historical and contemporary visual culture of a selected country through visits to sites of interest, museums, galleries and educational institutions. Production of a photographically based work, performance, paper or other creative production during the period of travel is required. Collaborative practice and cultural interaction will be encouraged. Students may also have the opportunity to participate in festivals, exhibitions and/or conferences in the country visited. Acceptance based on students' submission of application. For more information visit

3 Credits Repeatable**GA**

PREREQUISITES: 23-1111 Foundations of Photography I

Requirements Department Permission

23-2718J Photography Studies Abroad:

This three-to-four week intensive course offers an introduction to practicing photography internationally. Students will engage with the historical and contemporary visual culture of a selected country through visits to sites of interest, museums, galleries and educational institutions. Production of a photographically based work, performance, paper or other creative production during the period of travel is required. Collaborative practice and cultural interaction will be encouraged. Students may also have the opportunity to participate in festivals, exhibitions and/or conferences in the country visited. Acceptance based on students' submission of application. For more information visit

3 Credits Repeatable

GA

PREREQUISITES: 23-1111 Foundations of Photography I

23-2719J Photography Studies Abroad:

This three-to-four week intensive course offers an introduction to practicing photography internationally. Students will engage with the historical and contemporary visual culture of a selected country through visits to sites of interest, museums, galleries and educational institutions. Production of a photographically based work, performance, paper or other creative production during the period of travel is required. Collaborative practice and cultural interaction will be encouraged. Students may also have the opportunity to participate in festivals, exhibitions and/or conferences in the country visited. Acceptance based on students' submission of application. For more information visit

3 Credits Repeatable

GA

PREREQUISITES: 23-1111 Foundations of Photography I

23-2720J Photography Studies Abroad:

This three-to-four week intensive course offers an introduction to practicing photography internationally. Students will engage with the historical and contemporary visual culture of a selected country through visits to sites of interest, museums, galleries and educational institutions. Production of a photographically based work, performance, paper or other creative production during the period of travel is required. Collaborative practice and cultural interaction will be encouraged. Students may also have the opportunity to participate in festivals, exhibitions and/or conferences in the country visited. Acceptance based on students' submission of application. For more information visit

3 Credits Repeatable

GA

PREREQUISITES: 23-1111 Foundations of Photography I

23-2721 Photography Studies Abroad:

This three-to-four week intensive course offers an introduction to practicing photography internationally. Students will engage with the historical and contemporary visual culture of a selected country through visits to sites of interest, museums, galleries and educational institutions. Production of a photographically based work, performance, paper or other creative production during the period of travel is required. Collaborative practice and cultural interaction will be encouraged. Students may also have the opportunity to participate in festivals, exhibitions and/or conferences in the country visited. Acceptance based on students' submission of application. For more information visit

3 Credits Repeatable

GA

PREREQUISITES: 23-1111 Foundations of Photography I

23-2721J Photography Studies Abroad:

This three-to-four week intensive course offers an introduction to practicing photography internationally. Students will engage with the historical and contemporary visual culture of a selected country through visits to sites of interest, museums, galleries and educational institutions. Production of a photographically based work, performance, paper or other creative production during the period of travel is required. Collaborative practice and cultural interaction will be encouraged. Students may also have the opportunity to participate in festivals, exhibitions and/or conferences in the country visited. Acceptance based on students' submission of application. For more information visit

3 Credits Repeatable

GA

PREREQUISITES: 23-1111 Foundations of Photography I

23-2730 Pinhole Photography

Course examines pinhole photographic practices from 19th Century aesthetics to contemporary applications. Pinhole camera construction utilizing a variety of materials is explored in an environment of active experimentation.

3 Credits

23-3202 Digital Imaging II

Building upon skills learned in previous classes, this course expands student's knowledge using extended digital controls to manipulate and enhance photographic images. Emphasis is placed on specialized image manipulation. The student will create a cohesive final project of professional quality utilizing these new tools supported by critical discussions, readings, and research.

3 Credits

PREREQUISITES: 23-2201 Digital Imaging I

23-3203 Topics in Digital Imaging

Advanced level course examines a specific topic, theme, or idea in contemporary digital photography each semester. The student will create and implement a self-directed, extended digital project aided by theoretical and critical readings, class discussions, and critiques.

3 Credits Repeatable

PREREQUISITES: 23-3202 Digital Imaging II

23-3205 Video for Photographers

This course will introduce students to video capture using DSLR cameras, and to editing techniques utilizing a variety of software. Concepts and strategies in how to integrate the moving image into a photography practice will be covered. Applications of the moving image within fashion, fine art, commercial and photojournalism / documentary will be explored.

3 Credits

PREREQUISITES: 23-3202 Digital Imaging II

23-3230 Advanced Retouching and Compositing

This course introduces students to advanced retouching and compositing techniques and skills used by professionals in many aspects of current photographic practice. Advanced computer tools, theories of image construction and enhancement, and the moral and ethical implications surrounding image manipulation will be addressed in this advanced level class. Students will work on provided image files for weekly assignments that are assessed by review and classroom critique. Students will apply these skills to individual, high-quality final projects.

3 Credits

PREREQUISITES: 23-3202 Digital Imaging II and 23-2310 Advanced Lighting

23-3275 Website Publishing

This course provides the necessary technical skills to create websites that support the publishing and distribution of photographs and portfolios on the Internet. Students will learn website construction, image optimization, information architecture, design principles and produce photography-based websites that

communicate effectively and have high visual appeal.

3 Credits

COREQUISITES: 23-2201 Digital Imaging I

23-3276 Web Presence

Building on the technical language learned in Website Publishing, students will learn advanced, inventive and unique ways to use the Internet to further their own artistic exploration. In doing so, students will also learn how to bring audiences and viewers to their work. Through the creation of different types of sites, students will explore the web as portfolio, an artistic space, and a site of commerce and how social media can influence all of these viewing spaces.

3 Credits

PREREQUISITES: 23-3275 Website Publishing

23-3300 Commercial Photography

In this advanced level studio course students examine photographic illustration for commercial applications. Professional studio practices are analyzed and applied. Advanced applications of medium and large format cameras and digital capture will be explored within a studio context.

3 Credits

PREREQUISITES: 23-3202 Digital Imaging II and 23-2310 Advanced Lighting

23-3400 Commercial Photographer/Art Director

Advanced level course is designed to simulate the real-world assignment pairing of art directors and photographers. Art and Design and Photography students work in creative teams to collaborate in the production of real world projects that include advertisements, catalogues, and promotional pieces. This course, team-taught by Art and Design and Photography professors, will also examine the effect of advertising on consumer culture.

3 Credits

PREREQUISITES: 23-3202 Digital Imaging II and 23-2310 Advanced Lighting

23-3405 Fashion I: Styling

Course explores fashion photography in the studio and on location. Building upon the previous skills learned in Digital Imaging I and II, emphasis will be placed on digital capture and workflow. Lighting, styling, hair,

make-up, and digital beauty retouching will be addressed to simulate professional experiences. Historical and contemporary fashion photographers will be discussed.

3 Credits

PREREQUISITES: 23-3202 Digital Imaging II and 23-2310 Advanced Lighting

23-3410 Fashion II: Collaboration

Course establishes creative collaborations by uniting fashion photography students with fashion design and fashion merchandising students. Teams work on projects during the semester that simulate 'real-world' fashion assignments and educate one another about practices in their field. Course emphasizes analysis of visual problems and pertinent business practices in fashion photography. Creative processes, visualization of solutions, and client presentations are addressed.

3 Credits

PREREQUISITES: 23-3405 Fashion I: Styling

23-3415 Layout to Finish

Advanced level course builds upon skills learned in previous courses, focusing on the completion of a professionally presented cohesive portfolio. Course covers business practices relevant to production of advertising jobs, running a studio, and alternative career choices within the professional industry.

3 Credits

PREREQUISITES: 23-3202 Digital Imaging II and 23-2310 Advanced Lighting

23-3418 Special Topics in Commercial Photography:

This course examines a specific issue related to contemporary topics and trends relevant to commercial photographic practice. Over the course of the semester, students will analyze the topic from a practical, theoretical, and visual perspective. Students will create and implement a self-directed, semester-long project aided by practical examples and critical readings, class discussions, and critiques. Topics will rotate allowing students to repeat the course to examine a different specific issue.

3 Credits Repeatable

PREREQUISITES: 23-1112 Foundations of Photography II

23-3418J Special Topics in Commercial Photography:

This course examines a specific issue related to contemporary topics and trends relevant to commercial

photographic practice. Students will analyze the topic from a practical, theoretical, and visual perspective. Students will create and implement a self-directed, project aided by practical examples and critical readings, class discussions, and critiques. Topics will change each time offered, allowing students to repeat the course to examine a different specific issue.

3 Credits Repeatable

PREREQUISITES: 23-1112 Foundations of Photography II

23-3430 Special Topics in Fashion Photography:

This course examines a specific issue related to contemporary topics and trends relevant to fashion photographic practice. Over the course of the semester, students will analyze the topic from a practical, theoretical, and visual perspective. Students will create and implement a self-directed, semester-long project aided by practical examples and critical readings, class discussions, and critiques. Topics will rotate allowing students to repeat the course to examine a different specific issue.

3 Credits Repeatable

PREREQUISITES: 23-1112 Foundations of Photography II

23-3430J Special Topics in Fashion Photography:

This course examines a specific issue related to contemporary topics and trends relevant to fashion photographic practice. Over the course of the semester, students will analyze the topic from a practical, theoretical, and visual perspective. Students will create and implement a self-directed, semester-long project aided by practical examples and critical readings, class discussions, and critiques. Topics will rotate allowing students to repeat the course to examine a different specific issue.

3 Credits

PREREQUISITES: 23-1112 Foundations of Photography II

Requirements Not New Freshman and Not New Transfer Stu.

23-3460 Performance Photography

Hands on course teaches students techniques for photographing live performance through collaborative participation in student productions mounted in the Theater, Music, and Dance departments of Columbia College Chicago. Skills are taught through collaborative procedures reflecting real world practice. Production of media and promotional materials is also addressed.

3 Credits

PREREQUISITES: 23-2300 Introduction to Lighting and 23-2201 Digital Imaging I

23-3480 Professional Topics: Styling

Advanced level, intensive, professional workshop provides students with an opportunity to collaborate with professional food and prop stylists and an instructor to execute from a layout, a finished high quality advertisement. Day 1: Students collaborate with a food stylist and take a field trip with a prop stylist to a professional prop house. Day 2: Students work on one shot with outside professionals. A finished high quality professionally presented print will be critiqued in a brief third meeting.

1 Credits Repeatable

PREREQUISITES: 23-3202 Digital Imaging II and 23-2310 Advanced Lighting

23-3485 Professional Topics: The Nude

Workshop course is designed to acquaint the student with the nude as an art form. Students examine the human form through one-on-one photo shoots in a studio setting. Special emphasis will be placed on the collaborative nature of the process of working with male and female professional models.

1 Credits Repeatable

PREREQUISITES: 23-2201 Digital Imaging I and 23-2300 Introduction to Lighting

23-3488 Internship: Photography

Course provides advanced level students with an internship opportunity to gain professional experience in an area of concentration or interest while receiving credit towards their degree. Students must be a junior or senior and have a GPA of 3.0. Permission of the Internship Coordinator and participation in a portfolio review is required before a student can apply for an internship. Students work with the Internship Coordinator to design and implement their internship.

1-6 Credits Repeatable

Requirements 3.0 GPA required and 60 Enrolled Hours and Internship Coor/Chairper

23-3490 Professional Topics: Food Photography

Advanced level, intensive, professional workshop offers students an opportunity to collaborate with professional food and prop stylists and an instructor to execute from a layout, a finished high quality advertisement featuring food. Day 1: Students collaborate with a food stylist and take a field trip with a prop stylist to a professional prop house. Day 2: Students work on one shot with outside professionals. A finished high quality professionally presented print will be critiqued in a brief third meeting.

1 Credits Repeatable

PREREQUISITES: 23-3202 Digital Imaging II and 23-2310 Advanced Lighting

23-3495 Professional Studio

Advanced level, intensive studio-based course is designed for students seeking to further develop their technical and conceptual skills required for the professional fine art or commercial photographer. Students work on a semester long cohesive project under the guidance of an instructor, meeting every other week for eight hour shooting sessions. Outside of class, students are expected to develop concepts and gather materials for scheduled studio/shooting days.

3 Credits

PREREQUISITES: 23-3202 Digital Imaging II and 23-2310 Advanced Lighting

23-3500 Introduction to Photojournalism

This is a hands-on class focusing on the technical, aesthetic, journalistic and interpersonal skills needed to produce images that tell stories for newspapers, magazines, books and the Internet. Weekly assignments will introduce students to specific areas of photojournalism. Students may be assigned to cover protests and demonstrations, political campaigns, live performances, press conferences, sporting events as well as feature stories that explore contemporary social issues. Journalistic ethics will be the subject of ongoing discussions throughout the semester, as will applicable business practices for both free-lance and staff photojournalists.

3 Credits

PREREQUISITES: 23-2201 Digital Imaging I and 23-2300 Introduction to Lighting or 23-2300 Introduction to Lighting and 23-2202

23-3505 Multimedia Photo Essay

In this project-based class students will be introduced to the basic techniques necessary for the production of narrative picture stories for multimedia online presentations. We will analyze classic photo essays and examine how the techniques used in creating them - opening pictures, transitions, point pictures, closers, expressive camera angles and lighting - apply to modern multi-media applications. Linear and thematic organization of photo essays will be discussed. Students will research, plan, photograph and edit stories incorporating audio, video and still pictures.

3 Credits

PREREQUISITES: 23-2300 Introduction to Lighting and 23-2201 Digital Imaging I or 23-2300 Introduction to Lighting and 23-2202

23-3518 Special Topics in Photojournalism:

Each semester this class will focus on a special topic related to recent trends in photojournalistic practice and/or a focused exploration of a specific issue in the news. Over the course of the semester we will analyze the topic from a practical, ethical, and visual perspective, with emphasis on its ramifications for the field of photojournalism. Class time will involve some short lectures and discussions of readings about our topic but will primarily consist of critiques of student work. Students may repeat the course with different Special

Topics.

3 Credits Repeatable

PREREQUISITES: 23-1112 Foundations of Photography II

23-3518J Special Topics in Photojournalism:

This class will focus on a special topic related to recent trends in photojournalistic practice and/or a focused exploration of a specific issue in the news. The class will analyze the topic from a practical, ethical, and visual perspective, with emphasis on its ramifications for the field of photojournalism. Class time will involve some short lectures and discussions of readings about the topic and critiques of student work. Students may repeat the course with different Special Topics.

3 Credits Repeatable

PREREQUISITES: 23-1112 Foundations of Photography II

23-3520 Documentary Methods

Course introduces students to a wide range of approaches and styles of documentary photography. Students will conceive, develop, and pursue documentary photographic projects and present the work in a manner consistent with the meaning and point of view of the work.

3 Credits

PREREQUISITES: 23-1120 and 23-1121 or 23-1112 Foundations of Photography II

23-3700 Experimental Photography/ Graphic Techniques I

Course explores contemporary photographic practices using a variety of hand-applied emulsions that include blue, brown, and silver-gelatin printing processes. Students experiment with image manipulation on a variety of 2-D and 3-D image supports.

3 Credits

PREREQUISITES: 23-1112 Foundations of Photography II or 23-1115 Black and White Photography or 23-1000 Darkroom Dynamics

23-3705 Experimental Photography/ Graphic Techniques II

Course is a systematic exploration of advanced alternative photographic processes including digital imaging techniques in making digital negatives and positives. Each student develops an extended self-directed project utilizing a combination of processes and materials taught.

3 Credits Repeatable

PREREQUISITES: 23-3700 Experimental Photography/ Graphic Techniques I or 22-3931 Experimental Photography/ Graphic Techniques I

23-3718 Special Topics in Fine Art Photography:

This course examines a specific issue related to contemporary topics and trends relevant to fine art photographic practice. Over the course of the semester, students will analyze the topic from a practical, theoretical, and visual perspective. Students will create and implement a self-directed, semester-long project aided by theoretical and critical readings, class discussions, and critiques. Topics will rotate allowing students to repeat the course and examine a different specific issue.

3 Credits Repeatable

PREREQUISITES: 23-1112 Foundations of Photography II

23-3718J Special Topics in Fine Art Photography:

This course examines a specific issue related to contemporary topics and trends relevant to fine art photographic practice. Over the course of the semester, students will analyze the topic from a practical, theoretical, and visual perspective. Students will create and implement a self-directed, project aided by theoretical and critical readings, class discussions, and critiques. Topics will rotate allowing students to repeat the course and examine a different specific issue.

3 Credits Repeatable

PREREQUISITES: 23-1112 Foundations of Photography II

23-3730 Visual Books

Advanced level course provides photography students with an opportunity for in-depth study of the photographic book. The history, production, and use of the book format as an artistic medium and repository for photographic images is examined. The structure of the book is addressed, with attention to issues of narrative, visual sequencing, pacing, and movement. Students will produce professional quality photographic books that may utilize a variety of forms and materials with emphasis on the unity of form and content.

3 Credits

PREREQUISITES: 23-2201 Digital Imaging I

23-3733 Theory & Criticism: Contemporary Photography

This seminar will examine and interrogate the multiple roles that contemporary photography plays within our unique cultural moment. Students will view original works, read contemporary criticism and engage in probing discussion and original writing. Upon completion of this course, students will have the capacity to more confidently engage the work they make within the broader discourse of art. Students who do not meet the pre-reqs may contact the instructor to discuss possible pre-req equivalency.

3 Credits

PREREQUISITES: 23-2655 History of Photography II

23-3735 Nineteenth Century Photographic Processes

Course explores printing techniques of 19th century photography. Students utilize a variety of historic photographic materials to investigate contemporary aesthetic concerns. A variety of printing processes taught may include: salt, platinum/palladium, gum bichromate, and albumen.

3 Credits

PREREQUISITES: 23-3700 Experimental Photography/ Graphic Techniques I or 22-3931 Experimental Photography/ Graphic Techniques I

23-3740 The Constructed Image

In this advanced, fine art based course, students will explore deliberate picture-making strategies to create images based on personal vision while examining the reasons for employing these strategies. Students will create the subject matter of their photographs, working from the understanding that the process starts with previsualization and moves to planning and execution. Students will be introduced to a multitude of ways of manufacturing photographic subject matter and how these images contribute to and rely on contemporary photographic culture.

3 Credits

PREREQUISITES: 23-2300 Introduction to Lighting and 23-2201 Digital Imaging I

23-3780 Special Subjects:

Two-day workshop course introduces students to a variety of compact strobe equipment and techniques for shooting on location. Students utilize their own equipment as well as equipment provided by the workshop. Technical strategies explored include shooting in the studio, on location, interior as well as exterior, along with lighting demonstrations and discussions about technique. A brief third meeting will be arranged to critique results from the workshop.

1 Credits

PREREQUISITES: 23-2201 Digital Imaging I and 23-2300 Introduction to Lighting

23-3798 Independent Project: Photography

Course requires that students design an independent project, 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.

1-6 Credits *Repeatable*

Requirements Permission Instr & Chair

23-3799 Directed Studies: Photography

1-3 Credits *Repeatable*

23-3810 Portfolio Development

Advanced level course is designed for seniors to assist them in developing skills to prepare for entering the commercial job market. Development, production, and assembly of a high-quality portfolio and self-promotional materials are fundamental to the class. A component of this class is working in close collaboration with the Portfolio Center.

3 Credits

PREREQUISITES: 23-2310 Advanced Lighting and 23-3202 Digital Imaging II

Requirements 75 Completed Hours

23-3900 Senior Thesis

BFA capstone course requires that students develop and shape a self-generated, long-term photography project, working in a more independent manner. Students increase their expertise in seeing, editing, and problem solving. Work is based on personal concerns and values, and students improve their ability to speak and write articulately about their work and the work of others. Career strategies, professional challenges, and relationship to contemporary art practices are a vital component of this course. A written research paper related to their project is required. Students engage with professional practitioners through the Department's Lectures in Photography series.

3 Credits

WI

PREREQUISITES: 23-3910 Photography Seminar

Requirements BFA Degree and Major 230 Only

23-3910 Photography Seminar

This course teaches students how to develop and shape a rigorous self-directed, long-term photography project relevant to their photographic, interests, and professional ambitions. This course is designed to encourage students to work in a more independent manner and increase their expertise in seeing, editing and problem solving. Students will also engage in a long-term research project that relates to and informs their photographic work. Students learn to create work based on personal concerns and values as well as increase their capacity to speak and write articulately about their work. Students will also engage with professional practitioners in the field through lectures, writings, and in-class visiting lecturers to develop career strategies, discuss professional challenges, and place themselves in relation to contemporary photography practices. This is the capstone course for the BA in Photography.

3 Credits

WI

PREREQUISITES: 23-3202 Digital Imaging II and 23-2310 Advanced Lighting
Requirements 90 Enrolled Hours

23-4210 Body, Space and Image

Course presents an intensive survey of contemporary performance, site, and installation art from an anthropological point of view. Specifically, the course focuses on artist's work that is constructed to be experienced live and/or through photographic and video documentation of the work. Students will be given workshops on sound, digital photography, and video editing. Students will be required to produce and present a performance, site, or installation work of their own for their final project as well as photographic and/or video artworks based on their piece.

3 Credits Repeatable

PREREQUISITES: 22-1102 Art History II: Renaissance to Modern and 23-2201 Digital Imaging I or 22-1105 Introduction to Visual Culture and 23-2201 Digital Imaging I

23-4450 Architectural Photography

This course explores the wide range of photographic responses to the man-made environment, from classical documentation to the search for personal and formal documentation to the search for personal and formal images. Course introduces the use of view camera. Refined Digital Camera techniques are also addressed. Discussion of work, and the development of individual projects is emphasized.

3 Credits

PREREQUISITES: 23-2201 Digital Imaging I and 23-2300 Introduction to Lighting

23-4525 The Documentary Book

Course, building upon skills learned in Documentary I, continues to broaden and deepen an understanding of the various approaches to documentary photography. Course offers an in depth understanding of the various traditional and contemporary approaches to the photographic documentary book. Using desktop

publishing software, the class is designed to help the student produce a book of his or her long-term documentary project.

3 Credits

PREREQUISITES: 23-2201 Digital Imaging I and 23-3520 Documentary Methods

23-4705 History of Photography Seminar:

This course focuses each semester on a special topic related to recent trends in photographic and/or critical histories and theories of photography. Over the course of the semester students will analyze this topic's ideological, representational, technological, historical, and aesthetic ramifications for photography. Class time will involve some short lectures and exhibition viewings but will mostly consist of discussions of reading and looking assignments. Course expectations and requirements will be adjusted accordingly for undergraduates and graduates. Students who do not meet the pre-reqs may contact the instructor to discuss possible pre-req equivalency.

3 Credits Repeatable

PREREQUISITES: 23-2655 History of Photography II

23-4720 Image and Text

Advanced level course provides an in-depth exploration of the conceptual and practical issues surrounding photographic works that use image and text as a significant strategy in their communication. A wide range of image and text examples in contemporary practice will be examined. Students complete assignments combining images and text.

3 Credits

WI

PREREQUISITES: 23-2310 Advanced Lighting and 23-3202 Digital Imaging II and 52-1112 Writing and Rhetoric - Enhanced II

23-4750 The Portrait

Advanced course provides an in-depth exploration of the conceptual and practical issues surrounding the photographic portrait. A wide range of social and political issues of portraiture within a historical and contemporary context will be examined and applied.

3 Credits

PREREQUISITES: 23-2201 Digital Imaging I and 23-2300 Introduction to Lighting

23-4777LDM Photographing History

This four-week photography course is offered through the Florence Summer Program. Undergraduate and graduate students will explore contemporary life within a centuries-old urban environment and examine the influences of Italian Medieval, Renaissance and Baroque art and architecture on western visual culture. Students will be encouraged to incorporate or address the legacy of Florentine traditions and styles of architecture, science and art in their own photographic image making. Students' work may incorporate techniques as varied as documentary methods or constructed imagery.

3 Credits *Repeatable*

GA

Requirements Permission of Instructor

23-4780 Advanced Special Topics I:

This course is designed to respond to current trends and topical issues in photography. The topic changes according to instructor and the needs of the program.

3 Credits *Repeatable*

PREREQUISITES: 23-2310 Advanced Lighting and 23-3202 Digital Imaging II

23-4780J Advanced Special Topics I:

This course is designed to respond to current trends and topical issues in photography. The topic changes according to instructor and the needs of the program.

3 Credits *Repeatable*

PREREQUISITES: 23-2310 Advanced Lighting and 23-3202 Digital Imaging II

23-4785 Advanced Special Topics II:

This course is designed to respond to current trends and topical issues in photography. The topic changes according to instructor and the needs of the program.

1 Credits *Repeatable*

PREREQUISITES: 23-2310 Advanced Lighting and 23-3202 Digital Imaging II

23-4785J Advanced Special Topics II:

This course is designed to respond to current trends and topical issues in photography. The topic changes according to instructor and the needs of the program.

1 Credits Repeatable

PREREQUISITES: 23-1112 Foundations of Photography II

23-4790 Advanced Special Topics III:

This course is designed to respond to current trends and topical issues in photography. The topic changes according to instructor and the needs of the program.

1 Credits Repeatable

PREREQUISITES: 23-2310 Advanced Lighting and 23-3202 Digital Imaging II

23-4790J Advanced Special Topics III:

This course is designed to respond to current trends and topical issues in photography. The topic changes according to instructor and the needs of the program.

1 Credits Repeatable

PREREQUISITES: 23-2310 Advanced Lighting and 23-3202 Digital Imaging II

23-4795 Photography Studies Abroad: Ireland

This three-to-four week intensive course offers an introduction to practicing photography internationally. Students will engage with the historical and contemporary visual culture of a selected country through visits to sites of interest, museums, galleries and educational institutions. Production of a photographically based work, performance, paper or other creative production during the period of travel is required. Collaborative practice and cultural interaction will be encouraged. Students may also have the opportunity to participate in festivals, exhibitions and/or conferences in the country visited. Acceptance based on students' submission of application. For more information visit

3 Credits

GA

23-4796 Photography Studies Abroad: Cologne, Germany

This three-to-four week intensive course offers an introduction to practicing photography internationally. Students will engage with the historical and contemporary visual culture of a selected country through visits to sites of interest, museums, galleries and educational institutions. Production of a photographically based work, performance, paper or other creative production during the period of travel is required. Collaborative practice and cultural interaction will be encouraged. Students may also have the opportunity to participate in

festivals, exhibitions and/or conferences in the country visited. Acceptance based on students' submission of application. For more information visit

3 Credits

GA

PREREQUISITES: 23-1111 Foundations of Photography I

23-4797 Photography Studies Abroad: Pingyao, China

This three-to-four week intensive course offers an introduction to practicing photography internationally. Students will engage with the historical and contemporary visual culture of a selected country through visits to sites of interest, museums, galleries and educational institutions. Production of a photographically based work, performance, paper or other creative production during the period of travel is required. Collaborative practice and cultural interaction will be encouraged. Students may also have the opportunity to participate in festivals, exhibitions and/or conferences in the country visited. Acceptance based on students' submission of application. For more information visit

3 Credits

GA

PREREQUISITES: 23-1111 Foundations of Photography I

23-5210 Body, Space and Image

This course presents an intensive survey of contemporary performance, site, and installation art from an anthropological point of view. Specifically, the course focuses on artist's works that were constructed to be experienced through photographic and video documentation. Students will be given workshops on sound, digital photography, and video editing. Course expectations and requirements will be adjusted accordingly for undergraduates and graduates.

3 Credits

23-5450 Architectural Photography

This course explores the wide range of photographic responses to the man-made environment, from classical documentation to the search for personal and formal documentation to the search for personal and formal images. Course introduces the use of view camera. Refined Digital Camera techniques are also addressed. Discussion of work and the development of individual projects is emphasized.

3 Credits

23-5525 The Documentary Book

Building upon skills learned in Documentary I, this course continues to broaden and deepen an understanding of the various approaches to documentary photography. This course offers an in depth understanding of the various traditional and contemporary approaches to the photographic documentary book. Using desktop publishing software, the class is designed to help the student produce a book of his or her long-term documentary project.

3 Credits

23-5705 History of Photography Seminar:

This course focuses each semester on a special topic related to recent trends in photographic and/or critical histories and theories of photography. Over the course of the semester students will analyze this topic's ideological, representational, technological, historical, and aesthetic ramifications for photography. Class time will involve some short lectures and exhibition viewings but will mostly consist of discussions of reading and looking assignments. Course expectations and requirements will be adjusted accordingly for undergraduates and graduates. Students who do not meet the pre-reqs may contact the instructor to discuss possible pre-req equivalency.

3 Credits

23-5720 Image and Text

This advanced level course provides an in-depth exploration of the conceptual and practical issues surrounding photographic works that use image and text as a significant strategy in their communication. A wide range of image and text examples in contemporary practice will be examined. Students complete assignments combining images and text.

3 Credits

WI

23-5750 The Portrait

This advanced course provides an in-depth exploration of the conceptual and practical issues surrounding the photographic portrait. A wide range of social and political issues of portraiture within a historical and contemporary context will be examined and applied.

3 Credits

23-5777LDM Photographing History

This four-week photography course is offered through the Florence Summer Program. Undergraduate and graduate students will explore contemporary life within a centuries-old urban environment and examine the influences of Italian Medieval, Renaissance and Baroque art and architecture on western visual culture. Students will be encouraged to incorporate or address the legacy of Florentine traditions and styles of architecture, science and art in their own photographic image making. Students' work may incorporate techniques as varied as documentary methods or constructed imagery.

3 Credits

Requirements Permission of Instructor

23-5780 Advanced Special Topics I:

This course is designed to respond to current trends and topical issues in photography. The topic changes according to instructor and the needs of the program.

3 Credits *Repeatable*

23-5780J Advanced Special Topics I:

This course is designed to respond to current trends and topical issues in photography. The topic changes according to instructor and the needs of the program.

3 Credits

23-5785 Advanced Special Topics II:

This course is designed to respond to current trends and topical issues in photography. The topic changes according to instructor and the needs of the program.

1 Credits

23-5785J Advanced Special Topics II:

This course is designed to respond to current trends and topical issues in photography. The topic changes according to instructor and the needs of the program.

1 Credits

23-5790 Advanced Special Topics III:

This course is designed to respond to current trends and topical issues in photography. The topic changes according to instructor and the needs of the program.

1 Credits

23-5790J Advanced Special Topics III:

This course is designed to respond to current trends and topical issues in photography. The topic changes according to instructor and the needs of the program.

1 Credits

23-5795 Photography Studies Abroad: Ireland

1-6 Credits

Requirements Department Permission Required

23-5796 Photography Studies Abroad: Cologne, Germany

This three-to-four week intensive course offers an introduction to practicing photography internationally. Students will engage with the historical and contemporary visual culture of a selected country through visits to sites of interest, museums, galleries and educational institutions. Production of a photographically based work, performance, paper or other creative production during the period of travel is required. Collaborative practice and cultural interaction will be encouraged. Students may also have the opportunity to participate in festivals, exhibitions and/or conferences in the country visited. Acceptance based on students' submission of application. For more information visit

1-6 Credits

Requirements Department Permission Required

23-5797 Photography Studies Abroad: Pingyao, China

This three-to-four week intensive course offers an introduction to practicing photography internationally. Students will engage with the historical and contemporary visual culture of a selected country through visits to sites of interest, museums, galleries and educational institutions. Production of a photographically based work, performance, paper or other creative production during the period of travel is required. Collaborative practice and cultural interaction will be encouraged. Students may also have the opportunity to participate in

festivals, exhibitions and/or conferences in the country visited. Acceptance based on students' submission of application. For more information visit

1-6 Credits

Requirements Department Permission Required

23-6200 Digital Imaging

This course expands student's knowledge of digital media. Using a variety of software students learn to digitally manage, manipulate and enhance photographic images. Emphasis is placed on production methods including but not limited to printing, web galleries and video. The student will create a cohesive final project of professional quality prints utilizing these new tools supported by critical discussions, readings, and research.

3 Credits

23-6300 Still/Moving: Photography&Video

This course will examine diverse approaches that include unique hybrids of photo/video, timeless and time-driven content, and simultaneous and sequential imaging. Students will explore the intersections and distinct qualities of each medium. Through referencing historical and researching contemporary photography art practice students will implement practical applications and investigate conceptual possibilities between the still and moving image in relation to their creative practice.

3 Credits

23-6645 Photographic History, Theory & Criticism: 1900-1989

This course surveys the major issues within the history, theory and criticism of photography from 1900-1989 during which the photographic medium was central to debates about modernism and postmodernism. Close attention will be paid to photography's relationship to other media such as film, painting, and installation. Students will be exposed to a variety of photographic theories and art historical approaches so that they may situate their work within these art historical, theoretical and critical movements and traditions

3 Credits

23-6650 Graduate Special Topics:

This graduate-level course is designed to respond to current trends and topical issues in photography. The topic changes according to instructor and the needs of the program.

3 Credits

COREQUISITES: 23-6700 Graduate Seminar

23-6650J Graduate Special Topics:

This graduate-level course is designed to respond to current trends and topical issues in photography. The topic changes according to instructor and the needs of the program.

3 Credits

PREREQUISITES: 23-6700 Graduate Seminar

23-6660 Written Thesis

The purpose of this course is to prepare first semester graduate students for the analytical and creative thinking and writing that are a part of the contemporary photographic art world. Students are introduced to graduate level research methods and become acquainted with cultural theories that currently influence the study of photography. Readings rooted in semiotics, Marxism, structuralism, deconstruction, psychoanalysis, feminism, and post-colonialism address how we understand our particular field of study and our culture. This course stresses the critical skills needed to think and write effectively, with the immediate purpose of preparing students for the papers that will be produced in other graduate level courses and for the Master's thesis.

3 Credits**23-6700 Graduate Seminar**

This required course for all 1st and 2nd year photography graduate students is an intensive seminar. Students develop a long-term project, increasingly refining their expertise in conceptual ideas and the formal execution of their work. Students will improve their ability to speak and write articulately about their work and the work of others. Discussion of student's art practice will revolve around issues and concerns in contemporary art. Prominent practitioners from outside the program are regularly invited to engage with and critique student work.

6 Credits**23-6705 Graduate Forum**

A weekly forum led by the graduate faculty allows for a flexible range of learning experiences to compliment students' ongoing work in Graduate Seminar. These activities include studio visits, visiting artist discussions,

and ongoing critical dialogues supported by topical presentations by students, faculty, and short workshops. This course provides weekly opportunities to meet with visiting artists, engage with local exhibitions and curators, and a sequence of graduate faculty to discuss issues that augment the work in Graduate Seminar.

3 Credits

COREQUISITES: 23-6700 Graduate Seminar

23-6730 Photographic History, Theory & Criticism: 1989-Present

This course surveys the major issues in the history, theory and criticism of photography since 1989, a period defined by the internet, globalization, photography's rise to art market prominence, and the decline of medium-specific art theories. Close attention will be paid to photography's intersection with other media - film, painting, and installation. Students will be exposed to a variety of photographic theories and art historical approaches so that they may situate their work within contemporary photographic movements and practices.

3 Credits

23-6780 Graduate Thesis in Photo

After completion of 2nd year of graduate courses, students continue to develop visual work for their thesis exhibition. Students will meet bi-monthly with their advisors to discuss new work and the refinement of their ideas

1-6 Credits

23-6785 Thesis Continuance

1 Credits

23-6791 Photography Study Abroad: Southeast Asia

This three-to-four week intensive course offers an introduction to practicing photography internationally. Students will engage with the historical and contemporary visual culture of a selected country through visits to sites of interest, museums, galleries and educational institutions. Production of a photographically based work, performance, paper or other creative production during the period of travel is required. Collaborative practice and cultural interaction will be encouraged. Students may also have the opportunity to participate in festivals, exhibitions and/or conferences in the country visited. Acceptance based on students' submission of application. For more information visit

1-6 Credits

Requirements Department Permission

23-6791J Photography Study Abroad: Ireland

1-6 Credits

23-6792 Photography Study Abroad: The Netherlands

This three-to-four week intensive course offers an introduction to practicing photography internationally. Students will engage with the historical and contemporary visual culture of a selected country through visits to sites of interest, museums, galleries and educational institutions. Production of a photographically based work, performance, paper or other creative production during the period of travel is required. Collaborative practice and cultural interaction will be encouraged. Students may also have the opportunity to participate in festivals, exhibitions and/or conferences in the country visited. Acceptance based on students' submission of application. For more information visit

1-6 Credits

Requirements Department Permission

23-6796 Independent Study:Photo

This course requires that students design an independent project, 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.

1-6 Credits

23-6797 Independent Study:Photo

This course requires that students design an independent project, 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.

1-6 Credits

23-6798 Independent Study:Photo

This course requires that students design an independent project, 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.

1-6 Credits

23-6799 Independent Study: Photo

This course requires that students design an independent project, 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.

1-6 Credits

23-6805 Special Topics in Hybrid Practice

This course examines specific concepts related to an artistic practice that combines photography with other artistic forms. Students will create and implement a self-directed, semester-long project aided by theoretical and critical readings; class discussions; and critiques. This course is co-listed with Interdisciplinary Studies.

3 Credits

PREREQUISITES: 23-6700 Graduate Seminar

23-6805 Special Topics in Hybrid Practice

This course examines specific concepts related to an artistic practice that combines photography with other artistic forms. Students will create and implement a self-directed, semester-long project aided by theoretical and critical readings; class discussions; and critiques. This course is co-listed with Interdisciplinary Studies.

3 Credits

PREREQUISITES: 23-6700 Graduate Seminar

23-6850 Research as Creative Practice

This course will guide students through a variety of research methods that informs and motivates their artistic practice to incorporate into their creative work. Students will identify and analyze the themes/questions/issues present in their work while conducting multidisciplinary research (including writers, filmmakers, scientists, and visual and performing artists) with similar concerns. While executing original research, students develop the groundwork for their written thesis that will be produced in the following

semester, by producing short drafts of papers and working bibliographies.

3 Credits

PREREQUISITES: 23-6730 Photographic History, Theory & Criticism: 1989-Present

24-1000 Cinema Notebooks

This course develops critical and analytical skills needed to be a cinema practitioner: focused observation, setting and articulating artistic goals and intentional self-reflection about creative process. We examine contemporary moving image practice in a context of personal and critical analysis and visual literacy and culture. You will research, write and present your work as a series of works-in-progress. We explore the purposes and benefits of creative failure as a necessary process in revising and rethinking personal artistic goals.

3 Credits

24-1001 Cinema Image & Process

This course uses both visual and aural acquisition as sketching tools in exploring content selection, juxtaposition and space to find and make meaning as a cinema practitioner. The ideation process includes conceptualization through writing as well as storyboarding, prototyping with paper and pencil, and other previsualization methods. Using a variety of cinematic, visual and aural techniques, we explore the relationship between shots by curating images and sound that then requires interaction with an audience through critique and discussion.

3 Credits

24-1015 Production Design I

Course provides an overview of production design for the visual media by exploring the history and theory of production design, as well as the application of art, design, and architecture to moving image storytelling. Students examine and critique case studies. Instruction covers the process of script analysis and breakdowns to budgeting for the art department. The roles and procedures of the art department will be introduced. Basics of architectural drafting and simple drawing will be covered. Students will be required to serve in the art department of an advanced film production.

3 Credits

24-1016 History and Techniques of Production Design

The men and women who have become Production Designers have arrived from many different backgrounds. Production Designers strive to create a visual language that encompasses and defines the world we see in film. What techniques have designers developed and how have they evolved since cinema's early beginnings in the silent era, through the studio system, and into the digital age? By exploring the evolution of the profession, as well as the evolution of film both in Hollywood and the wider world, this course will provide historical context for the Production Designer.

3 Credits

24-1025 CVFX: Topics in Cinema Visual Effects

Rotating CVFX Topic course dedicated to specific areas of study within the cinema visual effects discipline.

1 Credits *Repeatable*

24-1027 Next Generation Cinema

This fifteen-week class is designed for students wishing to create and design 'next generation' cinema using tools, techniques and methodologies available online and within their cellular phone technologies. Broken down into Past Practices/Present Methodologies & Future Applications, this is a combination History & Workshop Hands-on program.

3 Credits

PREREQUISITES: 52-111

24-1030 Moving Image Art

Course provides a foundation in the history and aesthetics of moving image arts. Through individual films, clips, lectures, and discussion, students analyze major film movements that contributed to the development of narrative cinema. Organized thematically, course explores aesthetic, historical, technological and ideological moving image elements and their impact on the evolution of narrative construction in cinema. Students apply principles and concepts of film language as well as notions of story premise and theme to their creative production projects.

4 Credits

COREQUISITES: 52-1151 Writing and Rhetoric I or 52-1111 Writing and Rhetoric I - Enhanced or 52-1121 International Writing and Rhetoric I or 52-1151HN Writing and Rhetoric I: Honors or COMPASS Placement Test score ≥ 97 or SAT (Scholastic Aptitude Test) score ≥ 710 or ACT (American College Test) score ≥ 30

24-1031 Moving Image Production I

Using observational writing, visual and aural sketching techniques, students conceptualize and develop creative projects that are adapted to the short film format emphasizing how aesthetic elements are woven into narrative forms. Preproduction and preparation for production include writing treatments, story-boarding and developing a workflow appropriate to the project. Short film stories are acquired using various audio and visual acquisition techniques. Students learn basic producing, directing, camera operation, lighting, composition and editing.

4 Credits

24-1080 Directed Study: Production

Course consists of learning activities involving student independence within the context of regular guidance and direction from a faculty advisor. Directed Studies are appropriate for students who wish to explore a subject beyond what is possible in regular courses or for students who wish to engage in a subject or activity not otherwise offered that semester by the College. Directed Studies involve close collaboration with a faculty advisor who will assist in the development and design of the project, oversee its progress, evaluate the final results, and submit a grade.

1-3 Credits

Requirements Application Required and Department Permission

24-1100 Sound for Cinema: Introduction

This introductory level course discusses theory and aesthetics of sound as it is used in cinema, & develops the workflows and vocabulary used for audio through all phases of production. Students record and edit audio to create stories that demonstrate the elements of a film soundtrack, including dialogue, sound effects, music, lull, and mix.

3 Credits

24-1180 Directed Study: Audio

Course consists of learning activities involving student independence within the context of regular guidance and direction from a faculty advisor. Directed Studies are appropriate for students who wish to explore a subject beyond what is possible in regular courses or for students who wish to engage in a subject or activity not otherwise offered that semester by the College. Directed Studies involve close collaboration with a faculty advisor who will assist in the development and design of the project, oversee its progress, evaluate the final results, and submit a grade.

1-3 Credits *Repeatable*

Requirements Application Required and Department Permission

24-1200 Lighting I

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.

4 Credits

PREREQUISITES: 24-1000 Cinema Notebooks and 24-1001 Cinema Image & Process or 24-1030 Moving Image Art and 24-1031 Moving Image Production I

24-1280 Directed Study: Cinematography

Course consists of learning activities involving student independence within the context of regular guidance and direction from a faculty advisor. Directed Studies are appropriate for students who wish to explore a subject beyond what is possible in regular courses or for students who wish to engage in a subject or activity not otherwise offered that semester by the College. Directed Studies involve close collaboration with a faculty advisor who will assist in development and design of the project, oversee its progress, evaluate the final results, and submit a grade.

1-3 Credits *Repeatable*

Requirements Application Required and Department Permission

24-1300 Acting and Directing Workshop

Course is designed to introduce fundamentals of the actor's craft to directing students. Students learn various acting techniques and apply them to basic directing methods. The relationship between actor, text, and director is emphasized through analysis, rehearsal, and scene work. Intended outcome is an understanding of the actor's process and the collaboration and communication necessary between actors and directors.

3 Credits

24-1000 Cinema Notebooks and 24-1001 Cinema Image & Process

24-1380 Directed Study: Directing

Course consists of learning activities involving student independence within the context of regular guidance and direction from a faculty advisor. Directed Studies are appropriate for students who wish to explore a subject beyond what is possible in regular courses or for students who wish to engage in a subject or activity not otherwise offered that semester by the College. Directed Studies involve close collaboration with a faculty advisor who will assist in development and design of the project, oversee its progress, evaluate the

final results, and submit a grade.

1-3 Credits Repeatable

Requirements Application Required and Department Permission

24-1480 Directed Study: Post Production

Course consists of learning activities involving student independence within the context of regular guidance and direction from a faculty advisor. Directed Studies are appropriate for students who wish to explore a subject beyond what is possible in regular courses or for students who wish to engage in a subject or activity not otherwise offered that semester by the College. Directed Studies involve close collaboration with a faculty advisor who will assist in development and design of the project, oversee its progress, evaluate the final results, and submit a grade.

1-3 Credits Repeatable

Requirements Application Required and Department Permission

24-1581 Directed Study: Cinema Studies

Course consists of learning activities involving student independence within the context of regular guidance and direction from a faculty advisor. Directed Studies are appropriate for students who wish to explore a subject beyond what is possible in regular courses or for students who wish to engage in a subject or activity not otherwise offered that semester by the College. Directed Studies involve close collaboration with a faculty advisor who will assist in development and design of the project, oversee its progress, evaluate the final results, and submit a grade.

1-3 Credits Repeatable

Requirements Application Required and Department Permission

24-1600 CVFX Supervisor

This course focuses on the visual effects (CVFX) supervisor as artistic author of visual effects, a key creative member of a production who manages the preparations and implementation of computer-generated imagery into a live action production.

3 Credits Repeatable

24-1680 Directed Study: Producing

Course consists of learning activities involving student independence within the context of regular guidance

and direction from a faculty advisor. Directed Studies are appropriate for students who wish to explore a subject beyond what is possible in regular courses or for students who wish to engage in a subject or activity not otherwise offered that semester by the College. Directed Studies involve close collaboration with a faculty advisor who will assist in development and design of the project, oversee its progress, evaluate the final results, and submit a grade.

1-3 Credits Repeatable

Requirements Application Required and Department Permission

24-1700 Script Analysis

Course provides students with an opportunity to learn more about various concentrations by examining the methods by which professionals approach, break down, 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 Cinema Art + Science.

3 Credits

PREREQUISITES: COMPASS Placement Test score ≥ 97 or 52-111 COREQUISITES: 52-1151 Writing and Rhetoric I or 52-1111 Writing and Rhetoric I - Enhanced or 52-1121 International Writing and Rhetoric I or SAT (Scholastic Aptitude Test) score ≥ 710 or ACT (American College Test) score ≥ 30 or COMPASS Placement Test score ≥ 97

24-1701 Idea Development for Cinema

Students will examine their own creative process as well as conceptualize and develop creative projects that can be adapted to the short film format. The goal is to generate a number of viable concepts and ideas that can be stockpiled for future use as well as to learn and implement development techniques by concentrating on a couple of those concepts and bringing them to the pre-production stage. Portfolios developed in this class can be used for future projects.

1 Credits Repeatable

PREREQUISITES: COMPASS Placement Test score ≥ 97 or 52-1151 Writing and Rhetoric I or 52-1111 Writing and Rhetoric I - Enhanced or 52-1121 International Writing and Rhetoric I or SAT (Scholastic Aptitude Test) score ≥ 710 or ACT (American College Test) score ≥ 30

24-1710 Screenwriting I: Writing the Short Film

Course is a workshop that explores basic methods of writing for cinema which further develop the students' skills in presenting their ideas in written form. Students will develop craft skills basic to cinema writing: research, story development, scene structure, dialogue, and character definition. Emphasis is on finding visual equivalents for human emotions and on developing the writer's individual personal vision. This work

culminates in the development and revision of two short narrative scripts. Instrumental in the development of the student as a writer is the ability to read, and effectively critique, the work of their peers.

3 Credits

PREREQUISITES: 52-1152 Writing and Rhetoric II

24-1780 Directed Study: Screenwriting

Course consists of learning activities involving student independence within the context of regular guidance and direction from a faculty advisor. Directed Studies are appropriate for students who wish to explore a subject beyond what is possible in regular courses or for students who wish to engage in a subject or activity not otherwise offered that semester by the College. Directed Studies involve close collaboration with a faculty advisor who will assist in development and design of the project, oversee its progress, evaluate the final results, and submit a grade.

1-3 Credits Repeatable

Requirements Application Required and Department Permission

24-1801 Introduction to Documentary

Students will examine in-depth the methods by which non-fiction filmmakers develop, produce and distribute documentary films. Through a series of screenings, lectures, critiques and class discussions, a variety of long- and short-form documentary projects will be analyzed by students in relationship to: story, research, producing, directing, cinematography, editing, sound design, history, aesthetics, ethics and distribution. The class will link with material from each concentration area in Cinema Art + Science - but through the prism of non-fiction filmmaking.

3 Credits

PREREQUISITES: Computer Application Proficiency EXC score ≥ 97 or 52-1151 Writing and Rhetoric I or 52-1111 Writing and Rhetoric I - Enhanced or 52-1121 International Writing and Rhetoric I or SAT (Scholastic Aptitude Test) score ≥ 710 or ACT (American College Test) score ≥ 30

24-1810 Topics in Documentary:

Non-production, rotating topics course looks at examples of documentary filmmaking. Such past topics have included cross-cultural filmmaking, the music documentary, and indigenous filmmaking. Students may repeat this course as topics change.

3 Credits Repeatable

24-1815 DocYourWorld

#docyourworld is a modular course born out of the successful multi-disciplinary collaboration of Cinema Art + Science, Television, Radio, Journalism, Interactive Arts & Media, Creative Writing and Photography over the past two years of the annual event, which bears the same name. #docyourworld brings together students and faculty from across the college along with leaders in the field of the non-fiction documentary form.

3 Credits

24-1880 Directed Study: Documentary

Course consists of learning activities involving student independence within the context of regular guidance and direction from a faculty advisor. Directed Studies are appropriate for students who wish to explore a subject beyond what is possible in regular courses or for students who wish to engage in a subject or activity not otherwise offered that semester by the College. Directed Studies involve close collaboration with a faculty advisor who will assist in development and design of the project, oversee its progress, evaluate the final results, and submit a grade.

1-3 Credits Repeatable

Requirements Application Required and Department Permission

24-2000J Set Decorating Workshop for Cinema

Course provides a hands-on techniques review for set construction and dressing. Instruction covers the entire process, from scene analysis and breakdown, budgeting for the art department, set construction, props and dressing location and procurement, and dressing of constructed set. Strategies of collaboration are discussed.

2 Credits

24-2001 Cinematic Art in the Land of Leonardo

In this course students investigate Florentine history and art as it relates to contemporary cinema by analyzing, planning, and filming segments from a film script. Special attention is paid to visual perspective, the impact of physical context on visual narrative, individual and collaborative approaches to art making, and the role of patronage, apprenticeship and mentorship. Primary references are Dante's Inferno, Renaissance perspectival painting, and 20th century Italian Neo-Realism. Each topic is approached from the point of view of performance, photography/cinematography, design, and editing. The course will be of value not only to Cinema Art + Science students but also to actors, photographers, set and fashion designers, and those interested in art history and art criticism.

3 Credits

GA

24-2003 Production: Fact and Fiction

You will develop, produce, edit and exhibit two short films based on a single ideaby exploring a variety of visual and aural strategies, styles, and production approaches appropriate for both fiction and documentary filmmaking. You will explore developing a point-of-view and narrative structures leading to forming your authorial and personal voice. You will relate fundamental cinematic concepts to your creative process including mise-en-scène, visual and sonic design, intentionality, and audience awareness. Further emphasis is placed on effective small team production techniques.

3 Credits

PREREQUISITES: 24-1000 Cinema Notebooks and 24-1001 Cinema Image & Process or 24-1031 Moving Image Production I

24-2004 Production: The Cinematic Essay

You will explore your personal voice and vision through a series of brief visual and aural essays focused on a course topic. These cinematic sketches may include a travelogue, diary, impressionistic "news" report, home movie, and real or imagined conversations, and they will lead to a longer cinematic essay expressing a fully developed concept pertaining to the course topic. A variety of visual, sonic and discursive cinematic practices are examined as well as the history and aesthetics of the cinematic essay as a filmmaking mode.

3 Credits *Repeatable*

PREREQUISITES: 24-1000 Cinema Notebooks and 24-1001 Cinema Image & Process or 24-1031 Moving Image Production I

24-2005 The Future of Cinema

In 1971, computer scientist Alan Kay told colleagues, the best way to predict the future is to invent it. This online course is an exercise in speculation, inquiry and virtual collaboration. Participation requires you to approach the possibility of authoring the culture of the future and how you might do that. You will develop questions leading to discussion about what film work will look like, how cinema will be distributed, how teams will collaborate and what your ideal cinema world might look like.

3 Credits

24-2010 Production Design II

Building on the concepts introduced in Production Design 1 (24-1015), this course expands on the foundation of the student as designer with an emphasis on the development of the visual concept and collaboration with a director and cinematographer. New material includes the creative and technical aspects

of the art department as they relate to physical production and location modification. Course covers the traditional skills of sketching, drafting, and concept art and explains how they are used to communicate a designer's vision to production crews. Students will be required to collaborate with peers on an advanced production.

3 Credits

PREREQUISITES: 24-1015 Production Design I

24-2011 Cinema Props

Course emphasizes the safety, construction, and planning skills necessary to design, estimate, and construct three dimensional specialty props, models and miniatures for cinema. Emphasis is on the collaborative skills of transforming images from a designer's sketches and concept art to working drawings and full three dimensional construction props. Techniques include carving, molding, casting, as well as scaling of paint and dress techniques for miniatures.

3 Credits

PREREQUISITES: 24-1000 Cinema Notebooks and 24-1001 Cinema Image & Process and 24-1015 Production Design I or 24-2031 Moving Image Production II and 24-1015 Production Design I

24-2012 Set Decoration

Building on the concepts introduced in Production Design 1, course emphasizes the development and fulfillment of a film's visual theme through set decoration. Course will include the creative and practical aspects of the Art Department as they relate to Set Decorating.

3 Credits

PREREQUISITES: 24-1000 Cinema Notebooks and 24-1001 Cinema Image & Process and 24-1015 Production Design I or 24-2031 Moving Image Production II and 24-1015 Production Design I

24-2013 Cinema Set Design & Construction

This course introduces the planning and fabrication skills necessary to design, estimate, and safely construct motion picture sets. Students will learn the basics of hand-drawn drafting to create working drawings and cost estimating for budget creation. Students will collaborate on in-class projects, gaining hands-on experience in construction techniques, shop safety, and the uses of common construction materials as they relate to set construction.

4 Credits Repeatable

PREREQUISITES: 24-1000 Cinema Notebooks and 24-1001 Cinema Image & Process or 24-1030 Moving Image Art and 24-1031 Moving Image Production I or 40-1302 Television Arts: Production COREQUISITES: 24-1015 Production Design I

24-2014 Production Design Rendering Techniques

Production Design for cinema requires precise visual communication between all departments. This course emphasizes the rendering and drafting techniques necessary to create useful and believable previsualization images of sets, props, keyframes, and storyboards. Focus will be on utilizing elements and principles of design to compose drawings based on observation, understanding and utilizing perspective, and applying shading techniques and lighting.

3 Credits

PREREQUISITES: 24-1015 Production Design I

24-2015 Cinema Models and Miniatures

Course emphasizes the design and technical ability needed to create miniatures and models for cinema. Film examples will be analyzed for scale, medium, and style. Students will be introduced to physical modeling and sculpting techniques, media, scale, and architectural terms and concepts. Beginning from sketches and draftings, students will design and build miniature objects, environments, and characters utilizing a variety of materials.

4 Credits *Repeatable*

PREREQUISITES: 24-1015 Production Design I and 24-2013 Cinema Set Design & Construction or 24-2011 Cinema Props

24-2030 Project Development, PreProduction, and Preparation

This course explores and practices above-the-line roles and functions for project development, preproduction and preparation. Projects conceptualized, written, and developed are produced in the companion, co-requisite course Moving Image Production II. Students will draft scripts, schedule and budget projects, prepare visual and aural treatments, keep director/producer journals, conduct casting sessions, and critique edits in a team-based approach. Emphasis is on collaboration and team building.

4 Credits

PREREQUISITES: 24-1030 Moving Image Art and 24-1031 Moving Image Production I

24-2031 Moving Image Production II

This course is a continuation of Moving Image Production I and continues a team-based approach to cinema production. Each team member serves as executive producer for one of four team projects which may include fiction, documentary or alternative forms. Emphasis is on intermediate production protocols including set operations, cinematography and lighting, audio acquisition and intermediate postproduction skills including developing a workflow to completion of the project.

4 Credits

PREREQUISITES: 24-1030 Moving Image Art and 24-1031 Moving Image Production I

24-2101 Post-Production Audio I

Entry-level Sound for Cinema course offers instruction and exploration into the methodology and skills training of sound design and mixing for cinema. Course includes an introduction to the Digital Audio Workstation for sound editing, enhancement and manipulation, and re-recording mixing of the various categories of cinema sound. Students work on a variety of cinema sound projects that mirror professional practice and foster development of the necessary skills to proceed through the Sound for Cinema pathway.

4 Credits

PREREQUISITES: 24-1000 Cinema Notebooks and 24-1001 Cinema Image & Process or 24-1030 Moving Image Art and 24-1031 Moving Image Production I

24-2102 Post-Production Audio II

Course explores the post-production techniques used in creating effective audio for cinema. Students develop aesthetic judgment by analyzing a variety of soundtracks and develop technical skills, including track building, ADR, Foley, and mixing, by employing these techniques in the design and creation of their own soundtracks.

4 Credits

PREREQUISITES: 43-2420 Audio for Visual Media I or 24-2101 Post-Production Audio I

24-2103 Location Sound Recording I

Course introduces students to synchronous audio technologies and applications for cinema. Areas covered include analog and digital recorders, mixers and microphone applications, signal flow, time-code, metadata, production protocols and pre-production strategies for cinema production. Students will become proficient in professional production sound protocols including recording, mixing and microphone applications.

4 Credits

COREQUISITES: 24-1000 Cinema Notebooks and 24-1001 Cinema Image & Process or 24-2031 Moving Image Production II

24-2104 Music for Cinema

Students are introduced to the language of cinema and how composers and music supervisors serve the needs of the frame while exploring the functions of the score and music licensing. Textural conceptualization

and technology expanding emotional resonance are examined. Understanding the vocabulary of music, contemporary targeting issues impacting tone, voicing, spotting and the business of synchronization to picture are a vital component. Students develop musical application skills using analysis and creative projects to foster and enhance their understanding.

3 Credits

PREREQUISITES: 24-1000 Cinema Notebooks and 24-1001 Cinema Image & Process or 24-2031 Moving Image Production II

24-2106 The Art and Craft of Foley

This workshop course offers hands-on projects designed to prepare students to cue, perform, and edit Foley tracks as needed for cinema, animation, television, and games. Small class projects will include studio time for performing footsteps, props, and cloth for Foley. Final projects will require the cueing, shooting, and editing of Foley on student projects.

2 Credits Repeatable

PREREQUISITES: 24-2102 Post-Production Audio II

24-2107 The Art and Craft of Automated Dialogue Replacement

This workshop course offers hands-on projects designed to prepare students to cue, perform, and edit Automated Dialogue Replacement tracks as needed for cinema, animation, television, and games. Small class projects will include studio time for recording principal performers and group ADR. Final projects will require the cueing, shooting, and editing of ADR on student projects.

2 Credits

PREREQUISITES: 24-2102 Post-Production Audio II

24-2201 Image Design for Cinema

Course 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.

3 Credits

PREREQUISITES: 24-1000 Cinema Notebooks and 24-1001 Cinema Image & Process or 24-1030 Moving Image Art and 24-1031 Moving Image Production I

24-2202 Cinematography:Camera Seminar

Course gives students working knowledge of 16mm and Super 16 motion picture camera equipment and also covers duties of the camera assistant and operator.

4 Credits

PREREQUISITES: 24-1000 Cinema Notebooks and 24-1001 Cinema Image & Process or 24-2031 Moving Image Production II

24-2204 CVFX: Cinematography I

Course teaches students the methodology of visual effects production through practical, hands-on application. Students acquire general knowledge of a variety of skills needed to effectively produce and direct a visual effects sequence.

3 Credits

PREREQUISITES: 24-1000 Cinema Notebooks and 24-1001 Cinema Image & Process and 24-1200 Lighting I or 24-2031 Moving Image Production II and 24-1200 Lighting I

24-2206 Cinema Color 2

Course expands upon concepts taught in Cinema Color 1, to deepen students' competence in the aesthetics and technical aspects of digital image processing and color correction with a focus on the film transfer process. Content addresses advanced theory and application of color correction, image control, and manipulation techniques. Principles of color theory and the tools available to filmmakers are explored through lecture, interactive computer exercises, and hands-on experience with telecine, non-linear editing systems, and third-party applications

3 Credits

PREREQUISITES: 24-2402 Editing II or 24-3202 Special Studies: Cinematography I or 24-2208 Cinema Color I

24-2206J Color Correction for Editors

Course is designed for any Cinema Art + Science student, with specific value for the editor. Students acquire a working knowledge of aesthetics and the technical aspects of color correction as it applies to the editing environment. Course involves lecture and practical experience. A portion of the course is hands-on using the color correction programs on Avid Media Composer and Final Cut Pro NLE systems. Students may bring an existing project to work with during the workshop part of the class or exercises will be provided for them.

2 Credits

PREREQUISITES: 24-2402 Editing II

24-2208 Cinema Color I

Course teaches students a working knowledge of the aesthetics and technical aspects of the film-to-tape transfer process and digital image processing with a focus on color correction. 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 experience with telecine, non-linear editing systems, and third-party applications.

3 Credits

PREREQUISITES: 24-2401 Editing I or 24-2201 Image Design for Cinema

24-2209 CVFX: Compositing I

Lectures and demonstrations, with supporting materials, along with weekly exercises to reinforce the ideas and principles put forth in these presentations, will guide students toward a solid fundamental understanding of the visual effects postproduction process via the compositing workflow. Students will be given the opportunity to show what they have learned by executing a basic final project at the end of the semester, with a subsequent critique by the class and individually with the instructor.

3 Credits

24-2210 Introduction to Digital Cinematography

Introduction to Digital Cinematography will show students the similarities and differences between film camera systems and electronic camera acquisition systems, using lecture, demonstration, and example. Building on the fundamental knowledge that students have gained in the Foundation curriculum of Cinema Art + Science Department, students will be shown how the basic functions and relationships in camera systems and support have similar attributes, and similar outcomes, but with sometimes very different methodologies and consequences relative to the production process. This knowledge will be integrally useful for student filmmakers in creative storytelling.

3 Credits Repeatable

PREREQUISITES: 24-2031 Moving Image Production II or 24-1000 Cinema Notebooks and 24-1001 Cinema Image & Process

24-2301 Cinema Directing I

Course builds upon the relationship between actor, text, and director and expands to include camera blocking, basic scene coverage, additional rehearsal techniques, and effective critiquing skills. Emphasis is on the development of director's breakdowns, pre-visualization, set-etiquette, and fundamental collaboration with key department heads. Scene work culminates with the blocking and staging of a cinematic narrative

scene.

6 Credits

PREREQUISITES: 24-1300 Acting and Directing Workshop

24-2302 Comedy Directing Workshop

Course teaches students to develop and direct comic material using a series of in-class writing assignments that are quickly tested through staging and critique. This trial-and-error process helps students develop a unique comedic voice and creates a body of work to be refined and videotaped later in the semester. Course culminates in a short, scripted comedy film, shot outside of class and edited for class review.

6 Credits

PREREQUISITES: 24-2301 Cinema Directing I

24-2401 Editing I

Course helps students develop the basic non-linear editing skills needed to tell stories effectively through screenings, practical hands-on assignments, using NLE editing software, readings, and lectures. Organizational skills needed to handle NLE offline digital video and audio materials are covered. Editing exercises consist of various editing genres, using scenes from longer works. Students receive ongoing critiques of their work to determine their proficiency of craft and creativity.

3 Credits

Requirements 24 Earned Credits

24-2401B Editing I Lab

This Lab is required concurrently with Editing 1. Students develop basic skill in the use of a digital editing platform in completing the Editing I course exercises, as well as investigating current technical developments and digital workflow concepts. Content is presented through demonstrations, tutorials and hands-on practice using visual and audio media. Students receive ongoing critique, quizzes and one-to-one problem solving to determine their proficiency and advancement in the use of the platform.

1 Credits

COREQUISITES: 24-2401 Editing I

Requirements Completion of 12 hours

24-2402 Editing II

Hands-on course helps students continue to develop the necessary skills to become professional editors. Editing projects are increasingly more complex, concluding with finishing a short film. Communicating and collaborating with a director is emphasized. Students use professional state-of-the-art non-linear digital editing equipment and receive ongoing critiques of their work to determine their proficiency of craft and creativity. Understanding NLE workflow from capturing footage through exporting the final project is emphasized.

3 Credits

PREREQUISITES: 24-2401 Editing I

24-2402B Editing II Lab

This Lab must be taken concurrently with Editing II. Students develop advanced editing skills using a state-of-the-art digital editing platform. Skill development includes: editing techniques, sound design, color correction, simple compositing, and exporting to successfully complete the Editing II course projects. Content is presented through demonstrations, tutorials and hands-on practice. Ongoing critique and one-on-one problem solving are offered to determine proficiency and advancement in use of the platform.

1 Credits

PREREQUISITES: 24-2401 Editing I COREQUISITES: 24-2402 Editing II

24-2404 Digital Workflow

This repeatable course consists of subjects supporting the creative workflow of digital cinema. This course would be of interest to developing Editors, Cinematographers, Post-Production Supervisors, VFX Supervisors or Producers seeking fluency in the specialized language of digital processing of media from production through post. Topics could include: Codecs and Formats; Storage and Media Share; Managing multiple sources; Digital Camera Post-Production Workflows (RED, P2, Canon 5D, etc.). Classes include lectures, demos, site visits and practice. Students choose to register for the topic/semester that best address their interests and needs.

1 Credits *Repeatable*

PREREQUISITES: 24-2401 Editing I

24-2405 Topics in Editing

This repeatable course consists of rotating subjects of interest to the developing editor or filmmaker who appreciates the importance of post-production. Suggested topics include: Montage history, meaning and application; Editing Action; Editing Unscripted Material; Director/Editor collaboration; the work of influential editors. Topics address relevant post-production subjects that merit in depth exploration. Classes include lectures, films clips, written papers and/or exercises. Students choose to register for the topic/semester that best address their interests and needs.

1 Credits Repeatable

24-2406 Advanced Postproduction Tools

Students will advance and deepen their skills in complete post-production workflows through a series of topics which can include a range of post-production activities. Through lectures, demonstrations and exercises, students will practice and apply their skills as they master complete post-production workflows.

3 Credits

PREREQUISITES: 24-2401 Editing I

24-2500 Cinema Analysis and Criticism

Course is a writing-and-research-intensive introduction to cinema studies. Students are taught how to write about cinema and media using different approaches including: formal analysis, ideological analysis, and historical research. In order to focus more on writing and course content, screenings will be limited. The screenings may change at the discretion of the instructor but the nature and number of the assignments will remain the same for each offering of the course.

3 Credits

WI

24-2501 Authorship:

Screening/discussion course is an intensive study of a single director (or directors) as auteur. The featured director(s) changes each semester. Class examines recurring themes, stylistic innovations, and differentiating interpretations of directors' films. Course may be repeated as featured directors change.

3 Credits Repeatable

24-2501A Studies in Authorship

This one credit course studies recent directors, stars, producers, and other content creators who usually are not discussed in fifteen week courses. Subjects change each semester. Students will examine recurring themes, stylistic innovations, and differentiating interpretations of the screenings. Course may be repeated as featured authors change.

1 Credits Repeatable

24-2506 Cinema History and Culture

This course examines historical and cultural issues in cinema. Topics may include specific genres, national cinemas, representations of gender and sexuality, non-narrative cinema, or the aesthetic impact of technological innovations. Course may be repeated as topics change. Students will research and write papers and be involved in a number of other in-class and online research activities to help engage them actively with the topics.

3 Credits Repeatable

Requirements 24 Earned Credits

24-2506A Studies in Cinema History and Culture

This one-credit course examines historical and cultural issues in cinema not usually discussed in a fifteen week course. Topics may include specific genres, national cinemas, representations of gender and sexuality, non-narrative cinema, or the aesthetic impact of technological innovations. Course may be repeated as topics change. Students will research and write papers and be involved in a number of other in-class and online research activities to help engage them actively with the topics.

1 Credits Repeatable

Requirements 24 Earned Credits

24-2507 Cinema & Global Media Culture

This course examines the impact of global media culture on cinema history and aesthetics. Topics may include cinematic adaptations of video games, graphic novels, or television series, as well as an analysis of how distribution models and international film festivals help determine cinematic form and audience reception. Course may be repeated as topics change. Students will research and write papers and be involved in a number of other in-class and online research activities to help them engage actively with the topics.

3 Credits Repeatable

Requirements 24 Earned Credits

24-2507A Studies in Cinema & Global Media Culture

This one-credit course examines the impact of global media culture on cinema history and aesthetics in the form of topics not usually discussed in a fifteen week course. Topics may include cinematic adaptations of video games, graphic novels, or television series, as well as an examination of how distribution models and international film festivals help determine cinematic form and audience reception. Course may be repeated as topics change. Students will research and write papers and be involved in a number of other in-class and online research activities to help engage them actively with the topics.

1 Credits Repeatable

Requirements 24 Earned Credits

24-2510 Studies in Film Genre:

Course explores the conventions of film genres and their influence on style and content of motion pictures. Topics covered in the past have included The Thriller, Cult Classics, The Western, and Film Noir. Course may be repeated as topics change.

3 Credits Repeatable

24-2520 Studies in National Cinema:

Course investigates how social, economic, and political institutions of a particular country 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 allow 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 in the media treatment of a culture. Past topics have included Iranian cinema, cinemas of Australia and New Zealand, Pan African cinema, and Czech New Wave cinema. This course may be repeated as topics change.

3 Credits Repeatable

24-2540 Studies in Film History:

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 '50s, films of the '60s, films of the '70s, movies and war propaganda, and black roles in film and society. Course may be repeated as topics change.

3 Credits Repeatable

24-2540J Studies in Film History

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 '50s, films of the '60s, films of the '70s, movies and war propaganda, and black roles in film and society. Course may be repeated as topics change.

2 Credits *Repeatable*

24-2550 World Cinema I

This course examines the world cinema up until World War II. Emphasis is placed on major directors, national cinemas, and movements that contributed to the development of narrative cinema. Screenings will be discussed for their aesthetic, historical, technological and ideological significance. Students will research and write papers and be involved in a number of other in-class and online research activities to help engage them actively with the material.

3 Credits

24-2551 World Cinema II

This course examines the world cinema after World War II. Emphasis is placed on major directors, national cinemas, and movements that contributed to the development of narrative cinema. Screenings will be discussed for their aesthetic, historical, technological and ideological significance. Students will research and write papers and be involved in a number of other in-class and online research activities to help engage them actively with the material.

3 Credits

24-2561 Studies in Film Aesthetics

Course investigates how artistic and cultural 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 3-D. Course may be repeated as topics change.

3 Credits

24-2580 Sexual Perspectives in Film

Course includes historical, psychological, and sociological examinations of the role of gender, 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.

3 Credits *Repeatable*

24-2600J Script Supervision and Film Continuity Workshop

Course focuses on the role of the script supervisor, a film profession responsible for maintaining script continuity, working with the director to ensure that scenes are completely covered, and preparing daily notes for the editor and post-supervisor. Course will also cover the script supervisor as a critical crew position and will enhance students' understanding of the multitude of details that must be addressed in production and the resulting impact on post-production through the creation and dissemination of associated on-set documentation and the management of continuity protocol.

2 Credits

PREREQUISITES: 24-2031 Moving Image Production II

24-2680 Directed Study: Producing

Course consists of learning activities involving student independence within the context of regular guidance and direction from a faculty advisor. Directed Studies are appropriate for students who wish to explore a subject beyond what is possible in regular courses or for students who wish to engage in a subject or activity not otherwise offered that semester by the College. Directed Studies involve close collaboration with a faculty advisor who will assist in development and design of the project, oversee its progress, evaluate the final results, and submit a grade.

1-6 Credits *Repeatable*

Requirements Application Required and Department Permission

24-2701J The Art of Pitching

Course will look at various media to see how others pitch their stories or products, and practice pitching before the class and before professionals. The focus will be upon presenting the student's personal work to a potential buyer, executive producer, or similar client. Students will work on crafting their loglines and pitches in writing before conversion to verbal presentation.

1 Credits

PREREQUISITES: 24-1710 Screenwriting I: Writing the Short Film

24-2703 Analyzing Dramatic Structure in LA

Course analyzes a variety of one-hour episodic dramas currently in production. A variety of speakers from the industry will illuminate the shows, describing how they were developed, written, and produced.

3 Credits

24-2705 Comparative Screenwriting:

Repeatable course provides students 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.

3 Credits *Repeatable*

PREREQUISITES: 24-2700 Script Analysis and 24-2710 Screenwriting II: The Feature Film

24-2710 Screenwriting II: The Feature Film

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.

3 Credits

PREREQUISITES: 24-1710 Screenwriting I: Writing the Short Film

24-2715 Adaptation

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.

3 Credits

PREREQUISITES: 24-1710 Screenwriting I: Writing the Short Film

24-2716L Adaptation II in LA

This course requires that students develop a previously completed work of prose (non-scripted material) into an expanded step outline and then a visual treatment. The outlining process will involve breaking down the prose, streamlining it into visual and essential dialogue, and registering the step outline with the W.G.A. Based on feedback from a story editor, the students will revise their outline and write a visual treatment to be pitched to development executives at the end of the program. Before attending the program, students must demonstrate they have the rights to the material (as the original or with author's documented permission).

3 Credits**Requirements** Accept in Sem in LA Prog**24-2718L Acquiring Intellectual Property for Adaptation in LA**

This course is designed to help students better understand the process of optioning copyrighted material by other writers. During their first week, students will research and choose three works of prose by other writers for optioning. Taking their first choice, students will attempt to locate the rights through publishers, lawyers, agents, etc. There will be weekly individual meetings to check on student progress. If a student's first choice falls through due to already being optioned, or too many legalities, the student will try to option his/her second choice (and so on).

3 Credits**Requirements** Accept in Sem in LA Prog**24-2720 Genres in Screenwriting:**

Course will study several screenplays, each of which effectively captures a sense of the genre chosen for the current semester. Students examine the screenplays in terms of the writers and the scripts' ability to deal with contemporary or universal issues and themes in the context of the designated genre. Students will develop and write the first draft of a screenplay based upon techniques and elements of the specific genre but reflective of their own personal themes as well. This is a repeatable course wherein the genre rotates from semester to semester. Previous genres have included film noir, horror, science fiction, comedy, action adventure, and psychological thriller.

3 Credits *Repeatable*

PREREQUISITES: 24-2710 Screenwriting II: The Feature Film or 40-2722 Screenwriting II: The Feature Film

24-2723 Writers' Roundtable in LA

Course builds and emphasizes the students' skills for the development of an appropriate storyline for the one-hour format. Students will explore a variety of television genres and ultimately write a finished television script utilizing the current computer software programs for professional screenwriting.

3 Credits

PREREQUISITES: 40-2201 The Television Producer

Requirements Accept in Sem in LA Prog**24-2730 Screenwriting Workshops:**

Course is designed to help the students write better and more effective scripts. Students will learn a variety of approaches and techniques. This is a repeatable course with rotating topics, which in the past have included co-writing and experimental screenwriting.

3 Credits Repeatable

PREREQUISITES: 24-2710 Screenwriting II: The Feature Film and 24-2700 Script Analysis or 40-2722 Screenwriting II: The Feature Film and 24-2700 Script Analysis

24-2731L Screenwriting Workshop: Reading for Coverage in LA

This course requires that students read and analyze a variety of scripts preparing coverage as practice for entry-level positions in screenwriting or preparing for jobs in Hollywood development offices.

3 Credits Repeatable

Requirements Accept in Sem in LA Prog

24-2732L Screenwriting Workshop: Coverage of Adapted Screenplays in LA

This course requires that students read and analyze a variety of source stories, scripts based on those source stories, and films made from those scripts as a way to learn adapting techniques. Students will learn and prepare prose coverage and script coverage as a method of analyzing adaptation approaches and as practice for entry level positions in screenwriting or preparing for jobs in Hollywood development offices.

3 Credits

Requirements Accept in Sem in LA Prog

24-2733 Screenwriting LA

Course builds and emphasizes the students' skills for the development of an appropriate storyline for the one-hour format. Students explore a variety of television genres and ultimately write a finished television script utilizing the current computer software programs for professional screenwriting.

3 Credits

Requirements Accept in Sem in LA Prog

24-2735 Screenwriting Workshops:

Course is designed to help students revise and rewrite work previously written using a variety of approaches and techniques. Students learn to reexamine, reevaluate, and think critically about their own work and their

classmates.

3 Credits Repeatable

PREREQUISITES: 24-2710 Screenwriting II: The Feature Film

24-2791 Independent Project: Screenwriting LA

Course teaches students methods of pitching and marketing their film ideas in individual consultation with prearranged faculty advisor and guest speakers, primarily using the student script from Screenwriting III.

0 Credits Repeatable

PREREQUISITES: 24-3711

Requirements Accept in Sem in LA Prog

24-2796 Independent Project: Intensive Study

Course allows students to undertake independent projects in intensive study, 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.

0 Credits Repeatable

PREREQUISITES: 40-2722 Screenwriting II: The Feature Film or 24-2710 Screenwriting II: The Feature Film

Requirements Application Required and Permission of Coordinatr

24-2797 Independent Project: Analysis

Course allows students to have individual consultation with a prearranged faculty advisor to analyze or critique screenplays as a method of better understanding the craft and improving their screenwriting. Students must complete a rigorous application process.

0 Credits Repeatable

PREREQUISITES: 24-2700 Script Analysis

Requirements Application Required and Permission of Coordinatr

24-2798 Independent Project: Development /Draft

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.

1-6 Credits Repeatable

PREREQUISITES: 40-2722 Screenwriting II: The Feature Film or 24-2710 Screenwriting II: The Feature Film

Requirements Application Required and Permission of Coordinator

24-2799 Independent Project: Work-in-Progress

Course consists of independent projects that allow students 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.

1-6 Credits Repeatable

PREREQUISITES: 40-2722 Screenwriting II: The Feature Film or 24-2710 Screenwriting II: The Feature Film

Requirements Application Required and Permission of Coordinator

24-2805 The Sound of Documentary

This course is designed for Documentary students who wish to explore the creative possibilities of the soundtrack in documentary filmmaking. It will combine theory and case studies with hands-on exercises and/or seminars in disciplines such as location sound recording, effects, Foley, sound editing, and mixing. Sound designing, audio, documentary, writing and recording the narration, and composing for documentaries will also be addressed. There will be visits to and/or lectures from professionals in relevant industries.

3 Credits

PREREQUISITES: 24-2809 Documentary Production I: Basic Field Production or 24-2812 The Interview: Lighting, Shooting and Sound Acquisition or 24-2815 Documentary Production II: Intermediate Field Production

24-2807 Documentary Storytelling

Course begins with an overview of the relationships between story and discourse in narrative storytelling. This includes narrative voice and perspective, the temporal and spatial arrangements of events and mutual influences between plot and character. Once fundamental principles are established, the focus shifts specifically to documentary film. By studying excerpts from existing works, students develop an understanding of narrative approaches to documentary and apply that knowledge to a personal project they wish to develop.

3 Credits

PREREQUISITES: 24-1000 Cinema Notebooks and 24-1001 Cinema Image & Process or 24-2031 Moving Image Production II

Requirements 24 Enrolled Credit Hour

24-2809 Documentary Production I: Basic Field Production

Intensive workshop course gives students a solid grounding in basic documentary field production including a variety of hand-held camera moves, essential three point lighting techniques with minimal equipment. Students will develop basic wired and wireless sound recording techniques. Additional topics include set protocols and crew coordination strategies, checklists and preparation, logging, and labeling.

1 Credits

PREREQUISITES: 24-1000 Cinema Notebooks and 24-1001 Cinema Image & Process or 24-2031 Moving Image Production II

24-2811 Producing and Directing the Interview

Intensive course gives students a comprehensive advanced approach to producing and directing interviews in assorted scenarios and venues. Students will prepare question banks based on pre-interviews and research. Students will practice friendly, adversarial, and investigative techniques. Additional topics include booking, scheduling, visualizing the interview, crew communication, coordination, and creative directing for specific styles. Ethics and legal aspects of the interview will be explored.

1 Credits

PREREQUISITES: 24-2815 Documentary Production II: Intermediate Field Production or 40-2100 Television Arts: Writing and 40-2401 Production and Editing II

24-2812 The Interview: Lighting, Shooting and Sound Acquisition

Intensive course uses practical hands-on application; students will explore intermediate and advanced approaches to shooting, lighting, and acquiring sound for both formal and alternative styles of on-camera interviews.

1 Credits

PREREQUISITES: 24-1000 Cinema Notebooks and 24-1001 Cinema Image & Process or 24-2031 Moving Image Production II

24-2815 Documentary Production II: Intermediate Field Production

Intensive workshop course gives students additional grounding in intermediate documentary field production including a variety of visual strategies, sophisticated three point lighting techniques with advanced equipment. Students will work with advanced sound recording techniques. Additional topics include one person crew strategies and production problem solving.

1 Credits

PREREQUISITES: 24-2031 Moving Image Production II

24-2820 Documentary Cinematography

This course focuses on the language, practice and art of visual storytelling in the documentary form. Students will examine the cinematographer's role in the ideation, shooting and editing of non-fiction film content. Through a series of screenings, lectures, experiential exercises and class discussions, students will better understand the history and practice of cinematography as it pertains to story, character and structure - all through the prism of documentary.

3 Credits

PREREQUISITES: 24-1000 Cinema Notebooks and 24-1001 Cinema Image & Process or 24-2031 Moving Image Production II

24-2901 Experimental Production I

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.

3 Credits

PREREQUISITES: 24-1000 Cinema Notebooks and 24-1001 Cinema Image & Process or 24-2030 Project Development, PreProduction, and Preparation and 24-2031 Moving Image Production II

24-3001 Transmedia Analysis: Games, Film and Television

Modern storytelling is not constrained to one medium. This course provides students with an opportunity to learn about the ways in which core narrative properties can be adapted to various media, specifically narrative games, television, and film. Through selected case studies, students will analyze the ways in which core narrative properties are defined, adapted, and transformed across media. This class is a prerequisite for the Semester in LA/Transmedia Production: Games, Film, and Television course.

3 Credits

PREREQUISITES: 36-2800 Story Development for Interactive Media or 24-2710 Screenwriting II: The Feature Film or 40-3202 Writing for Television

24-3004 Production Design Practicum

Workshop course asks students to serve as the production designer on a significant short film using a screenplay developed in a previous semester. They will collaborate with advanced student directors, producers, and cinematographers and conceive the overall visual concept for the film. Emphasis will be on the artistic relationship with the director and cinematographer, as well as on the organizational and financial relationship with the producer. Under the leadership of the producers, the production design students will assemble an art department with key personnel, develop and monitor the art department budget, and supervise the execution of their design.

6 Credits

PREREQUISITES: 24-1015 Production Design I

Requirements Permission of Coordinatr

24-3005C Transmedia Development: Game

This interdepartmental Semester in L.A. course brings students from various backgrounds together to develop their IP Bibles into material for the game industry. Each student will develop one piece of material, such as a short game or game sequence that incorporates at least one extensive dialogue tree and substantive narrative content.

3 Credits *Repeatable*

24-3006 Cinema Mechanical and Special Effects

This course teaches students how safe mechanical and special effects for cinema are designed and executed. Students will recognize and develop design effects taking advantage of camera, frame, object, and space manipulation. Students will combine techniques and technology such as forced perspective, mechanical movements, electric motors, actuators and electronics to create safe and effective illusions for the screen. Students will study professional effects and will collaborate on a final project to be captured on film or video.

4 Credits

PREREQUISITES: 24-2013 Cinema Set Design & Construction or 24-2011 Cinema Props

24-3020 CVFX: Studio

In this workshop, students will serve as visual effects artists or supervisors on one or more significant short films, in collaboration with students from other disciplines. Emphasis is on the realization of visual elements used in the films, as well as the artistic relationship between the visual effects supervisor, director, and visual effects artists. Students will take on specific roles in visual effects post-production, including compositing, 3D modeling, animation, cinema title design, and VFX supervisor. Each student will be assigned to their role based on prerequisites and a portfolio review. Permission of Instructor

4 Credits *Repeatable*

PREREQUISITES: 24-3209 CVFX: Compositing II or 26-3049 Computer Animation: Visual Effects or 26-3089 Advanced Character & Environmental Design or 26-3046 Advanced Computer Animation or 26-3050 Acting For Animators or 36-3081 Motion Capture II or 24-4421 Motion Graphics II or 40-3422 Motion Graphics II or 26-3082 Environmental Design & Modeling I or 26-3086 Character Design and Modeling I
Requirements Permission of Instructor

24-3089 Internship: Cinema Art+Science

Course provides advanced students with practical work experience that places them in training positions related to their academic studies. The College awards academic credit in internships based on a ratio of credit hours to hours worked. Even though the internship takes place outside the classroom, there are institutional and department requirements for students seeking and taking internships.

1-12 Credits *Repeatable*

Requirements Department Permission

24-3098 Indep Proj: Cinema Art + Science Production

Course involves the instructor acting as the supervisor for students who meet the criteria necessary for enrollment. Students must submit a complete production packet prior to enrolling in this class.

1-6 Credits *Repeatable*

Requirements Application Required and Department Permission

24-3101 Location Sound Recording II

This course applies principles of synchronous motion picture recording to advanced production. Students work on advanced projects on location with faculty supervision. Class sessions provide for discussions, exchange of experiences, and problem solving.

4 Credits *Repeatable*

PREREQUISITES: 43-2215 Audio Production II or 24-2103 Location Sound Recording I

24-3102 Advanced Production Sound Applications

Course examines and practices advanced sound recording strategies and techniques to prepare advanced location sound students for a career as a professional sound mixer. Students will provide complete production audio services to advanced projects including pre-production assessment of equipment budgets, attend all production meetings, location scouting, recording of table reads, acquisition of quality audio tracks keep production journals, manage all audio media, formats and documentation. They will also perform

technical competency tests with hard disk recording and wireless microphone technologies. Emphasis is on providing the highest level of quality audio services to advanced department productions.

4 Credits

PREREQUISITES: 24-3101 Location Sound Recording II

24-3122 Post-Production Audio III

Advanced level Sound for Cinema course designed to further student's insight and experience into the art of preparing, mixing and re-recording sound tracks for cinema. Students work in collaborative environment to complete class projects that mirror professional industry cinema sound practice. Skills training and learning outcomes offered in this class represent the capstone in the Sound for Cinema pathway.

4 Credits

PREREQUISITES: 24-2102 Post-Production Audio II

24-3126 Sound Mixing for Cinema

Sound Mixing For Cinema explores the advanced processes used to create effective state-of-the-art cinema sound mixes. In this intensive, hands-on studio course, students will study the latest trends in soundtrack aesthetics & rerecording technology and employ these techniques in mixing soundtracks for a variety of cinema genres & media.

4 Credits

PREREQUISITES: 24-2102 Post-Production Audio II

24-3198 Independent Project: Location Audio

Course requires that students, under the guidance of an advisor, be responsible for on-location production sound recording and playback on the student or professional films.

1-6 Credits Repeatable

PREREQUISITES: 24-2103 Location Sound Recording I

Requirements Application Required and Department Permission

24-3199 Independent Project: Audio Post Production

Course requires that students design and render the necessary elements for completion of a soundtrack on student or professional films.

1-6 Credits Repeatable

PREREQUISITES: 24-2101 Post-Production Audio I or 24-2102 Post-Production Audio II

Requirements Application Required and Department Permission

24-3200 Lighting II

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.

4 Credits

PREREQUISITES: 24-1200 Lighting I and 24-2202 Cinematography:Camera Seminar CONCURRENT: 24-3200A Lighting II Lab COREQUISITES: 24-3206 Photo Theory/Lab Practice

24-3200A Lighting II Lab

Lighting II Lab is a co-requisite class with Lighting II. The Lab is designed to work in conjunction with the Directing II class. Each Lighting student will be paired with one Directing student, and collaborate on 3 class exercises, involving preproduction and on-set Production. These exercises expand upon the skills students are developing in Lighting II, applying them to more complex and complete storytelling assignments.

2 Credits Repeatable

CONCURRENT: 24-3200 Lighting II

24-3201 Cinematography: Camera Seminar II

Course focuses primarily on operating the latest models of 35mm and Professional Digital Cinema cameras. Instruction also covers support equipment, including the dolly, jib arm, gear head, video assist, and Steadicam. Students learn how to operate equipment, by shooting in class exercises and receive exposure to Telecine transfer in a facility that includes digital da Vinci.

4 Credits

PREREQUISITES: 24-2202 Cinematography:Camera Seminar COREQUISITES: 24-3200 Lighting II and 24-3202 Special Studies: Cinematography I

24-3202 Special Studies: Cinematography I

Through individual and group projects, course focus on the interpretation of artistic goals and work through technological problems of cinematography. Students develop different creative approaches to the visual concept of the script. Technical issues including film stocks, processing, densitometry, special effects, and

lighting are discussed and analyzed.

4 Credits

PREREQUISITES: 24-2201 Image Design for Cinema and 24-2202 Cinematography: Camera Seminar and 24-3206 Photo Theory/Lab Practice and 24-1200 Lighting I

24-3203 Special Studies: Cinematography II

Course is designed to acquaint students with the role of the cinematographer in the motion picture, emphasizing creation of the visual concept of the movie, problems of style, and design and arrangement in connection with the choice of creative techniques. Course also deals with the color structure of the motion picture.

4 Credits

Requirements Permission of Coordinatr

24-3204 Digital Cinematography

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 16mm, 35mm, Digital Video, SP BETA, and HDTV. After composing the scene with special effect plates, students transfer the final product on 35mm print and evaluate how different recording media handle the video-to-film transfer process.

4 Credits

PREREQUISITES: 24-3202 Special Studies: Cinematography I

Requirements Permission of Coordinatr

24-3205 Lighting III

Course focuses on advanced lighting for motion pictures based upon brightness analysis of the scene. Students learn how to light a scene using a spotmeter only.

4 Credits

PREREQUISITES: 24-3200 Lighting II and 24-3201 Cinematography: Camera Seminar II

Requirements Permission of Instructor

24-3206 Photo Theory/Lab Practice

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.

4 Credits

PREREQUISITES: 24-1000 Cinema Notebooks and 24-1001 Cinema Image & Process and 24-2201 Image Design for Cinema and 24-1200 Lighting I or 24-2031 Moving Image Production II and 24-2201 Image Design for Cinema and 24-1200 Lighting I

24-3209 CVFX: Compositing II

This course teaches students the various analogue and digital techniques of compositing film elements of diverse origin, from film, electronic imaging systems, and computer-generated images, through lecture, demonstration, and hands-on practice.

3 Credits

PREREQUISITES: 40-3422 Motion Graphics II or 24-2201 Image Design for Cinema or 24-4421 Motion Graphics II

24-3210 Cinematography Practicum

Workshop course requires that Cinematography students work as directors of photography on a significant short film or digital video in collaboration with students from other concentrations. Emphasis is on visual and oral realization from a screenplay to affect an audience through dramatic screen presentation. Student cinematographers work in collaboration with directors and producers. The ability to communicate with one another and maximize the value of their creative contributions will be assessed. Cinematographers will collaborate on storyboards, scout locations, develop the visual concept of the story, create floor plans for scenes, participate in pre-production and production meetings, execute shooting within set production parameters, and supervise timing of the final project.

4 Credits

PREREQUISITES: 24-3203 Special Studies: Cinematography II

Requirements Permission of Coordinatr

24-3211 Digital Imaging Technician and On-Set Postproduction

This an intermediate-to-advanced, highly technical course with a portion of the learning taking place in the classroom but also on-set practice for advanced productions. Students will learn the responsibilities of a Digital Imaging Technician (DIT) and will also gain experience in on-set production. As a member of the Camera Department, students will practice the critical role of interfacing between the production and post teams. A basic understanding of advanced camera systems, data management or color grading is required.

3 Credits *Repeatable*

PREREQUISITES: 24-2402 Editing II or 24-2208 Cinema Color I or 24-3201 Cinematography: Camera Seminar II or 24-4425 The Assistant Editor

24-3211J Camera Movement: Practical Application of the Moving Camera

Highly intense, highly technical course is intended for the advanced Cinematography student. The class day will be broken into two individual sessions. The mornings will be devoted to studying past and present filmmakers and their use of the moving camera. It is also possible that we will bring into class, some of the equipment that is used in the motion picture industry (steadicam, cranes, etc.). The afternoons will be spent shooting class exercises and group projects.

2 Credits

PREREQUISITES: 24-3200 Lighting II and 24-3202 Special Studies: Cinematography I and 24-3201 Cinematography: Camera Seminar II

Requirements Permission of Coordinatr

24-3297 Independent Project: Cinematography Visual Elements

Independent project course provides students the opportunity to receive credit for creating visual effects that will be used in a larger, more complex project or for inclusion in their reel, to be used for employment in the industry.

1-6 Credits *Repeatable*

PREREQUISITES: 24-3202 Special Studies: Cinematography I

Requirements Application Required and Department Permission

24-3298 Independent Project: Cinematography

Independent project course provides Cinematography students an opportunity to shoot a film outside the classroom and receive credit for the project.

1-6 Credits

PREREQUISITES: 24-3202 Special Studies: Cinematography I

Requirements Application Required and Department Permission

24-3299 Independent Project: Cinematography Reel

Independent project course will provide cinematography students the opportunity to receive credit for the creation of their reel, to be used for employment in the film industry.

1-6 Credits Repeatable

PREREQUISITES: 24-3202 Special Studies: Cinematography I

Requirements Application Required and Department Permission

24-3302 Cinema Directing II

Course continues the development of collaboration with actors and key department heads while introducing the principles of cinematic coverage and providing the opportunity to develop personal directorial style. Pre-visualization, fundamental considerations of location shooting, and the use of editing and audio design in cinematic storytelling are emphasized. Student work culminates with the direction of scenes on both studio and location.

6 Credits

PREREQUISITES: 24-2301 Cinema Directing I

24-3303 Cinema Directing III

Course covers directing original material, from script breakdown and pre-visualization through location production and picture cut, culminating in a short narrative cinematic story. Using HD video format, instruction elaborates on collaborative skills needed to work with a cinematographer, production designer, editor, and other department heads. Students apply for admittance by submitting a very short, dramatically effective screenplay that is ready for pre-production.

6 Credits

PREREQUISITES: 24-3302 Cinema Directing II

Requirements Permission of Instructor

24-3304 Directing Practicum

Workshop course requires that students direct a significant short film or video in collaboration with students from other concentrations. Emphasis is on visual and aural realization from a screenplay to affect an audience through dramatic screen presentation. Student directors take creative leadership of their project in collaboration with the producer. The ability to incorporate and maximize the value of contributions made by the cinematographers, editors, and other specialists will be assessed. Directors will create storyboards and shotlists, cast performers, participate in pre-production and production meetings, execute shooting within set production parameters, and supervise editing to a rough cut. They will be expected to continue with the project until delivery of a complete master ready for exhibition on either film or a broadcast video format.

6 Credits Repeatable

Requirements Permission of Coordinatr

24-3305 Scene Study with Camera: A Directing Workshop

Advanced directing course requires that each student direct, stage, and shoot two scenes. Each live scene is presented in class, critiqued, discussed, and reworked. The scenes are then shot on location and edited for further class critique.

6 Credits Repeatable

PREREQUISITES: 24-3302 Cinema Directing II

Requirements Permission of Coordinatr

24-3306 Directing and Acting Across the Media

Junior-level directing and acting students from Cinema Art + Science, TV, and Theatre will study together in a four-week summer-session seminar/lab class that investigates the similarities/differences between each area of production. This course is cross-listed with 31-3778 and 40-3320.

Students will learn and practice techniques of acting, staging, text analysis, story boarding, editing and collaboration, and explore the difference between time and space as it relates to Cinema, TV, and Theatre. In an ongoing classroom dialogue the students, instructor and guest instructors will discuss all areas of acting and directing across media. They will also watch plays, movies and TV productions and analyze them critically and competitively. Working directors will visit the class, either in person or by digital media, to lend their experience.

4 Credits

PREREQUISITES: 31-3701 Directing III or 31-2205 Acting II: Char & Ens or 24-2301 Cinema Directing I or 40-3314 Directing and Production: Narrative

24-3360 Advncd Prod&Directing Practicum

In this workshop, students produce or direct a significant short film or video in collaboration with students from other concentrations. Emphasis is on visual and aural realization from a screenplay to affect an audience through dramatic screen presentation. Student directors and producers take creative leadership of their project in collaboration with the producer. The ability to incorporate and maximize the value of contributions made by cinematographers, production designers, editors, and other specialists will be assessed. Directors and producers will team to supervise the creation of storyboards, cast performers, participate in pre-production and production meetings, execute shooting within defined production parameters, and supervise editing to a rough cut.

6 Credits Repeatable

PREREQUISITES: 24-4607 Producing IV: Project Development or 24-3302 Cinema Directing II

Requirements Permission of Instructor

24-3400 Editing Practicum

Workshop course partners students with other practicum students including directors, producers, cinematographers, production designers, and others, to produce a significant short film or video. Editing

students continue to develop their skills in the editing room to tell a complete narrative story and to deliver postproduction materials suitable for complex sound design and mixing as well as cut lists for online editing and color correction. They will be expected to continue with the project until delivery of a complete master ready for exhibition on either film or a broadcast video format

6 Credits

PREREQUISITES: 24-2402 Editing II and 24-4408 Editing the Feature and 24-4406 Advanced Editing Seminar and 24-4424 On-Line Workshop for Editors COREQUISITES: 24-4427 Post Production Supervisor

24-3400A Editing Practicum I

Workshop class is the first of a two-semester course in which post-production students edit an Advanced Practicum film. Students will partner with other Practicum students including directors, producers, cinematographers, and others, to produce a significant short film or video. Editing students continue to develop their skills in the editing room by participating in the production phase through reviewing coverage, preparing dailies, and completing a work-in-process edit to guide effective completion of the narrative story. Students are expected to enroll in the second semester to complete a Master ready for exhibition

4 Credits

Requirements Permission of Coordinatr

24-3400B Editing Practicum II

This course allows students to continue working on the project they began in the 24-3400A Editing Practicum I class. In Part II, students concentrate on completing a fully realized and locked edit. Students collaborate with the director and the entire creative team, guiding them through the Post process, prepping the project for sound design, visual fx and on-lining, until delivery of a completed Master is achieved.

2 Credits

PREREQUISITES: 24-3400A Editing Practicum I

Requirements Permission of Coordinatr

24-3400L Editing+Post Prod in Los Angeles

This course offers students the opportunity to explore career paths in Post Production in Hollywood. Students meet Post professionals and receive tours of post facilities in a variety of forms, acquainting them with the steps for transitioning from an academic life to a professional one. Professional employment opportunities (internships and full-time positions) will be emphasized. Students submit a paper detailing their overall experience and a self-assessment based on feedback given throughout the course.

2 Credits

Requirements Department Permission

24-3410 Career Planning: Post-Production

This workshop is opened to all Cinema Art + Science students in postproduction. Students will create a career plan package including: written plan, resume, bio, cover letters, web presence and samples of original work. Site visits are included. Students are urged to take this repeatable course during Junior and/or Senior year

1 Credits Repeatable

PREREQUISITES: 24-4406 Advanced Editing Seminar or 24-3400 Editing Practicum

24-3500 Cinema and Media Theory

Using primary texts, the course examines and interrogates the significant debates and concepts in cinema and media theory. Among other issues, the course focuses on the ontology of the moving image, narratology, ideological and psychological theories spectatorship and audiences, and aesthetic differences between analog and digital. Students will read original texts and write papers in response to screenings where they apply various theories and readings.

3 Credits

Requirements 60 Credits Completed

24-3501 Topics in Cinema: Narrative

Topics in Cinema Narrative Structure: Each semester, this course will concentrate on a different style or structure of cinematic narrative. For example, a course can be constructed to study one of the following topics:1) Traditional Linear Narrative (classic Hollywood model)2) Non-linear Narrative (i.e., Memento, Hiroshima Mon Amour, etc.)3) Fractured Narrative (i.e., Schizopolis, Jubilee, Inland Empire, etc.)4) Character-based POV (i.e., Goodfellas, Blow-Up, Rashomon, etc.)5) Mixed Mode Narrative (Battle of Algiers, This is Spinal Tap, Who Framed Roger Rabbit, etc.)6) Long form Narrative (Apu, Fanny, The Godfather, Lord of the rings, The Matrix, etc.)

3 Credits

PREREQUISITES: 24-2031 Moving Image Production II

24-3502 Topics in Cinema: Visual Strategy

Topics in Cinema Visual Strategies: Each semester, this course will concentrate on a different visual strategy. For example, a course can be constructed to study one of the following topics:1) Examine the consistent visual style and grammar of an individual filmmaker throughout their career (i.e., Kubrick, Ophuls, Campion, etc.);2) Examine the visual strategies and devices of a specific movement in film (i.e., noir, expressionism, studio, etc.);3) Examine the visual strategy of a single film from multiple theoretical and interpretive perspectives (Citizen Kane, La Ronde, Don't Look Now, etc.), or;4) Examine a specific visual

device and the way it is applied by different filmmakers for different effects (i.e., long takes, color palettes, widescreen, etc.)

3 Credits

PREREQUISITES: 24-2031 Moving Image Production II

24-3503 Seminar in Cinema&Media Studies

In this seminar, students will engage in extensive research into areas of cinema history, media, or theory and criticism. Students will apply their research into the composition of a graduate-level essay. Topics may change at the discretion of the instructor.

3 Credits Repeatable

PREREQUISITES: 24-2031 Moving Image Production II

Requirements 60 Credits Completed

24-3504 Advanced Seminar in Cinema Studies II

This course is intended for seniors in the Cinema Studies concentration. While the specific content can change, students will engage in extensive research into topics of film history and culture. Moreover, they will apply their research into the composition of a thesis-level essay.

3 Credits

PREREQUISITES: 24-3503 Seminar in Cinema&Media Studies

24-3567 Visual Analysis

Course uses detailed, specific analysis to break down great films into their component parts in order to discover their visual strategy. Films paired for examination in prior years have included Citizen Kane with Bonnie and Clyde and Klute with The Magnificent Ambersons. Course may be repeated as featured films change.

3 Credits Repeatable

PREREQUISITES: 24-2031 Moving Image Production II

24-3600 Producing I: Production Team

Course explores the production team and the role of the line producer, unit production manager, production manager, and assistant directors in managing the physical production process of producing a film. This process will include budgeting and scheduling, and managing cast, crew and vendor relationships.

Additional team members are examined, including the roles of the casting director, location manager, production coordinator, and script supervisor. The post-production supervisor position is discussed including post-production scheduling, budgeting, and meeting delivery requirements for distribution and film festivals.

3 Credits

PREREQUISITES: 24-1000 Cinema Notebooks and 24-1001 Cinema Image & Process or 24-2031 Moving Image Production II

24-3601 Advanced Casting Director

Course will focus on the casting director's role as a facilitator of (and creative collaborator) in casting for filmed entertainment. This instruction will entail the full range of affairs between casting director and director during the auditioning phase and a comprehensive look at hiring actors, contract negotiations, actor representation, and the Screen Actors Guild.

3 Credits Repeatable

COREQUISITES: 24-3600 Producing I: Production Team or 24-1300 Acting and Directing Workshop

24-3601A The Art and Business of Casting: Casting Director Workshop for Cinema

Course examines the casting process from packaging a film to production. Creative casting will be explored as a necessary preparatory process undertaken by Casting Directors, Directors and Producers. Script roles must be embellished and further defined through this Director-Producer-CD collaboration, which yields a set of aesthetic parameters for auditioning actors and their associated performances. The workshop will give the successful student an understanding of how to recruit actors through promotion, communication with agents and managers, and the rigor of in-person auditions. A comprehensive look at auditioning will include creation of sides, assessment of script readings and monologues and callbacks. Students will also focus on hiring both non-SAG and SAG actors and how to negotiate actor work-for-hire agreements.

2 Credits

PREREQUISITES: 24-1300 Acting and Directing Workshop or 24-2031 Moving Image Production II

24-3601J The Art and Business of Casting: Casting Director Workshop for Cinema

Course examines the casting process from packaging a film to production. Creative casting will be explored as a necessary preparatory process undertaken by Casting Directors, Directors and Producers. Script roles must be embellished and further defined through this Director-Producer-CD collaboration, which yields a set of aesthetic parameters for auditioning actors and their associated performances. The workshop will give the successful student an understanding of how to recruit actors through promotion, communication with agents and managers, and the rigor of in-person auditions. A comprehensive look at auditioning will include creation of sides, assessment of script readings and monologues and callbacks. Students will also focus on hiring both non-SAG and SAG actors and how to negotiate actor work-for-hire agreements.

2 Credits

PREREQUISITES: 24-1300 Acting and Directing Workshop or 24-2031 Moving Image Production II

24-3602J Location Scouting and Management Workshop

Course focuses on the role of the location manager who is responsible for the finding and securing locations to be used and coordinating the logistics involved for the production to successfully complete its necessary work. Further, the course focuses on the location manager as the face of the production to the community and responsible for addressing the issues that may arise due to the production's impact on the community. The location manager typically is also the primary Location Scout for a film. They usually oversee several other scouts and assistant managers during the course of a show. They will commonly work closely with the director and the production designer during preproduction to find and secure the creative vision expressed by them. They are also responsible for public relations at the locations used and the safety of the crew during filming.

2 Credits

PREREQUISITES: 24-1710 Screenwriting I: Writing the Short Film

24-3603J Advanced Line Producing Workshop

Course is an advanced exploration of the line producer's role and the associated production team, including production budgets, schedules, Call Sheets, Daily Production Reports, Cost Reports, and associated production accounting. Detailed examination of the role of line producer as manager of a film's cast, crew, and the pivotal role of a line producer and financier.

2 Credits

PREREQUISITES: 24-3600 Producing I: Production Team

24-3605 The Business of Animated Content

Course examines central business and legal matters associated with developing, producing, and releasing animated films. Course emphasizes the need to properly prepare the bundle of rights and legal documentation for an animated film as it enters the marketplace. Additionally, students will be introduced to basic business principles for short and feature animated films including new technologies and the evolving convergent marketplace.

3 Credits

PREREQUISITES: 24-3600 Producing I: Production Team or 26-3040 Animation Storyboard & Concept Development

24-3606 Topics in Producing:

This repeatable course consists of rotating topics of interest to the developing filmmaker with an interest in producing. It will provide an in-depth exploration of aesthetics, history, and cinematic trends from a producer's perspective. Topics will include the producer/director power dynamic; the rise of the female producer; international co-productions; and the art & business of film analysis. Students may register for the topic/semester that best addresses their interests and needs.

3 Credits

PREREQUISITES: 24-3600 Producing I: Production Team or 40-2201 The Television Producer

24-3610 Prod Management: Scheduling & Budget Workshop (ONLINE)

Brief, intensive, online workshop course examines the role of script breakdown, scheduling, and budgeting in film production. Course emphasizes script analysis for identifying key elements such as cast, locations, props, and art and design elements, and to determine appropriate scheduling, costs, rate sheets, and budgets. Class utilizes distance-learning methodology, with students completing coursework online. Students should contact the instructor during the first week of the semester.

2 Credits

PREREQUISITES: 24-2031 Moving Image Production II

24-3612 Production Management: Script Supervisor Workshop

Brief, intensive, online workshop course examines the role of the script supervisor 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. Class utilizes distance-learning methodology, with students completing coursework online. Students should contact the instructor during the first week of the semester.

1 Credits

PREREQUISITES: 24-2031 Moving Image Production II

24-3613 Production Management: Postproduction Supervisor Workshop (ONLINE)

Brief, intensive, online workshop course examines the role of the post-production supervisor in film production. Content emphasizes acquisition of post-production personnel and facilities; managing, budgeting, and scheduling workflow; and assuring adherence to delivery requirements as specified by the distribution agreement. Class utilizes distance-learning methodology, with students completing coursework online. Students should contact the instructor during the first week of the semester.

1 Credits

PREREQUISITES: 24-2030 Project Development, PreProduction, and Preparation

24-3615 Intro to Producing the Commercial

Course provides an introduction to the role of a commercial producer focusing on the advertising industry, the agencies, the creatives, bidding, as well as the physical/ logistical elements of producing commercials including scheduling, budgeting, crewing up, casting, working with vendors, for stage and location shooting. Course will cover a wide range of short-form content including commercials, corporate videos, to new media content.

3 Credits

PREREQUISITES: 24-3600 Producing I: Production Team or 40-2201 The Television Producer

24-3618 Production Management: Location Management Workshop (ONLINE)

Brief, intensive, online workshop course examines the role of the location manager in film production. Content emphasizes location scouting, analysis of the production's logistical and budgetary requirements, negotiating with owners, acquisition of permits, and ensuring that legal requirements are met. Class utilizes distance-learning methodology, with students completing coursework online. Students should contact the instructor during the first week of the semester.

1 Credits

PREREQUISITES: 24-2031 Moving Image Production II

24-3625L Production Design: Concept & Design for Film & Television Production (LA)

Production Students examine production design approaches and methods from existing and historical films and television shows and apply the conceptual framework to new projects

3 Credits

24-3626L Script Analysis for Production Designers (LA)

Students learn how to breakdown, schedule and budget a script for production. Topics include the logistics of various productions; materials estimating and purchasing; dealing with vendors including set and prop houses; working with production managers and coordinators; how to alter a budget and/or schedule in mid-production.

3 Credits

24-3627L Script Analysis for Production Designers (LA)

Students learn the various roles of the Art Department team with particular emphasis on the Art Director. This course will examine how the Art Department fits into the larger organization of a production and what determines budget and time parameters.

3 Credits

24-3628L The Art Director and the Art Department Team (LA)

3 Credits

24-3630 Strategic Distribution for Filmmakers

This course focuses on the practical step-by-step process of creating and implementing strategies to launch short-form content into current distribution and festival venues. Having a good film is not enough, a producer must identify specific elements in the film across a myriad of different and evolving technology and trend-driven platforms, as well as be able to effectively secure distribution.

3 Credits

PREREQUISITES: 24-3600 Producing I: Production Team or 24-2301 Cinema Directing I

24-3700 Ideation & Theme: Portfolio Review

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 a writer. This examination assists students in setting professional goals as screenwriters, whether that includes working in Hollywood or the independent scene. Course is recommended for seniors.

3 Credits

PREREQUISITES: 24-2705 Comparative Screenwriting: and 24-2720 Genres in Screenwriting: and 24-4740 Screen Treatment & Presentation or 24-2720 Genres in Screenwriting: and 24-2715 Adaptation and 24-4740 Screen Treatment & Presentation or 24-2705 Comparative Screenwriting: and 24-2720 Genres in Screenwriting: and 24-2715 Adaptation

24-3701J Script Rewrite and Polish

Advanced collaborative workshop course asks students to focus on the subtleties associated with production rewriting from sculpting dialogue, polishing characters to defining the role of theme in the short film arena. Juxtaposed with these creative affairs, students will be introduced to business practices associated with

doing rewrite work, including work for hire scenarios. Material for the class must be approved by instructors and Practicum faculty before being admitted into the class

2 Credits

PREREQUISITES: 24-4606 Producing III: The Creative Producer or 24-2710 Screenwriting II: The Feature Film or 40-2722 Screenwriting II: The Feature Film

24-3705 Autobiography and Memoir

Memoir and Autobiography is designed to help the student unlock his or her authentic voice. We will do this through autobiographical writing and in-class exercises. Although we will work in nonfiction this process is designed as a starting point—a way to generate unique material that can be transformed into either autobiographical or fictional scripts and films. It is a way to begin, a process by which the student will discover personal themes as well as his or her idiosyncratic style. After generating several stories the student will choose one or more which he or she will develop, edit, and transform into a script for a final presentation.

3 Credits Repeatable

PREREQUISITES: 40-2722 Screenwriting II: The Feature Film or 24-2710 Screenwriting II: The Feature Film

24-3710 Screenwriting III: Senior Thesis

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 his/her studies at Columbia.

3 Credits

PREREQUISITES: 24-3700 Ideation & Theme: Portfolio Review

24-3711L Screenwriting III: Senior Thesis LA

This course emphasizes the definition of a suitable story and the writing of a feature film script utilizing story, the exploration of genre, and the writing of a feature film script utilizing story development and writing tools such as computer software programs.

3 Credits Repeatable

PREREQUISITES: 24-3700 Ideation & Theme: Portfolio Review

24-3713 Pitching Series Concept LA

Course offers opportunity to students participating in the L.A. program to learn and practice the fine art of the pitch, first in the classroom environment and finally to prominent television writers, agents, and producers.

3 Credits

PREREQUISITES: 40-2201 The Television Producer

Requirements Accept in Sem in LA Prog

24-3730 Topics in Screenwriting:

Repeatable course consists of rotating subjects that may be of interest to the developing screenwriter. Previous topics have included historical research for narrative film fiction, screenwriting for interactive media, experimental script writing, and business aspects of screenwriting. Students choose to register for the topic/semester that best addresses their interests and needs. Film and Video majors who are concentrating in Screenwriting are required to take at least one Topics in Screenwriting course.

3 Credits Repeatable

PREREQUISITES: 24-2710 Screenwriting II: The Feature Film

24-3730J Topics in Screenwriting

Repeatable course consists of rotating subjects that may be of interest to the developing screenwriter. This course is focused for the J-term on one particular skill and aspect of writing for the screen. Students choose to register for the topic/semester that best addresses their interests and needs.

2 Credits

PREREQUISITES: 24-2710 Screenwriting II: The Feature Film or 40-2722 Screenwriting II: The Feature Film

24-3731L Topics in Screenwriting: Hollywood Business in LA

This course offers students participating in the Los Angeles program the opportunity to take part in a lecture series analyzing the business of screenwriting in Hollywood. Some of the lectures will feature prominent screenwriters, agents, and producers.

3 Credits Repeatable

Requirements Accept in Sem in LA Prog

24-3732L Topics in Screenwriting: Techniques and Business of Adaptation in LA

This course offers students the opportunity to take part in a lecture series of prominent screenwriters and producers who have adapted material, as well as lawyers, agents, and producers who will discuss the legal and business side of optioning and adapting preexisting material.

3 Credits

Requirements Accept in Sem in LA Prog

24-3733 Conceiving & Writing the Show Bible in LA

Course offers students the opportunity to develop and write a rudimentary show bible for a one-hour program in a genre of their choice. Focus will be on the process of positioning the show for current market situation.

3 Credits

PREREQUISITES: 40-2201 The Television Producer

Requirements Accept in Sem in LA Prog

24-3735 Script Development Practicum

Course familiarizes students with the short film as a distinct form and learn the range of ways fictional short films can be originated along with associated best practices, including legal and ethical considerations. Students will establish and nurture creative partners capable of finding and developing viable short scripts from a wide range of source material; facilitate a deeper understanding of the creative and legal aspects of the film development process; and yield production-ready shooting scripts for the spring practicum production cycle that maximize the potential of the short film form to deliver concentrated (primarily visual) narrative.

3 Credits Repeatable

PREREQUISITES: 24-2710 Screenwriting II: The Feature Film and 24-4740 Screen Treatment & Presentation and 24-2715 Adaptation

24-3741L Screen Treatment & Presentation II in LA

This course gives students the opportunity to learn and practice methods of pitching and marketing film ideas, primarily using the student's script from Screenwriting III (24-3711, taken concurrently).

3 Credits Repeatable

CONCURRENT: 24-3711 and 24-2731 and 24-3731

Requirements Accept in Sem in LA Prog

24-3801 Documentary Projects

This course develops advanced techniques in the process of documentary filmmaking, from idea, research, treatment, shooting techniques, to editing. Students produce a fully developed short documentary film which exhibits a sophisticated approach to documentary concepts, practices, aesthetics, and ethical problems encountered in contemporary documentary filmmaking. Students will workshop ideas leading to a production that communicates meaning, demonstrates an ethical concern for its subjects, affects its audience, and reflects an individual voice.

3 Credits Repeatable

PREREQUISITES: 24-2807 Documentary Storytelling

24-3820 Topics in Documentary

Production course for advanced documentary students studies and engages in various subgenres of documentary filmmaking. Such past topics have included visualizing the documentary, the nature film documentary, and cinema verite. Students may repeat this course as topics change.

3 Credits Repeatable

PREREQUISITES: 24-1000 Cinema Notebooks and 24-1001 Cinema Image & Process or 24-2031 Moving Image Production II

24-3898 Independent Project: Documentary Production

Course is designed by the student and supervising faculty to complete a documentary resulting from 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 online fine cut. Goal is to have a finished documentary for broadcast. Prior to registration, the student must submit a detailed postproduction schedule.

1-6 Credits Repeatable

Requirements Permission of Coordinatr

24-3899 Independent Project: Documentary Post Production

Course 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 must submit a detailed postproduction schedule.

1-6 Credits Repeatable

Requirements Application Required and Department Permission

24-4020 BFA Studio

9 Credits

24-4030 BFA Thesis

6 Credits

24-4040 BFA Research and Presentation

3 Credits

24-4063 Teacher Training in Film & Video

Course provides students an opportunity to establish teaching skills and to develop curriculum for foundations curriculum. Participants will discover how they learn and how best to teach others film production. Lectures, along with all support material, will be developed collectively and will become the property of all those involved in the class. Students completing this course will be prepared for the rigors of teaching beginning filmmakers.

2 Credits

Requirements Permission of Coordinatr

24-4301L Directing in the Studio System

This Los Angeles-based course explores the role of the director within the studio system. The course examines relationships with producers, writers, and studio executives. Students learn the importance of budgets and schedules and their effect on the creative process. Leadership skills and team building are addressed. Students will explore the role of an agent and employment possibilities.

4 Credits

24-4302L The Professional Director

This Los Angeles-based course looks at the director at work. A variety of professional film and television directors will rotate through the course, showing how directors analyze and break down text, prepare for

shooting, rehearse actors, and block action for the camera. Students will critique and analyze dailies with professional directors. Prerequisite: Acceptance into L.A. program.

4 Credits

24-4303L Casting, Blocking and Directing Actors

This Los Angeles-based course teaches students how to cast for film and television, rehearse actors, block action for the camera, and shoot the scene. Appropriate coverage for editing is explored. This course takes place in a sound stage on a studio lot using professional crews and actors. Prerequisite: Acceptance into L.A. program.

4 Credits

24-4304 Creativity: Vision and Process

Course familiarizes students with various artistic structures and creative processes. These will be presented by working artists from different disciplines around the school, each demonstrating the ways in which they approach ideation, access, and creation. Students will then practice those processes under the guidance of the visiting artists.

3 Credits

PREREQUISITES: 24-2301 Cinema Directing I

24-4310 Directing for the Camera

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.

6 Credits

PREREQUISITES: 24-2301 Cinema Directing I

24-4403 Editing the Documentary

This course provides documentary editing experience and creative collaborations on original work developed by students in the documentary production classes. Pre-production planning, on set workflow issues and handling large amounts of media in the edit room are discussed from the post-production perspective. Students will add original creative work for their editing reels from the projects completed in this class.

4 Credits

PREREQUISITES: 24-2401 Editing I or 24-2809 Documentary Production I: Basic Field Production or 40-2302 Production & Editing I

24-4404 Editing the Short Form

Course emphasizes editing and postproduction producing under tight deadlines. Students edit commercials, trailers, and PSA projects every two weeks. Students act as postproduction supervisors, which requires them to contract with students working in other digital classes including Motion Graphics and Postproduction Sound.

3 Credits

PREREQUISITES: 24-2402 Editing II

24-4405 Advanced Editing: Finishing Strategies

Course explores strategies for the conforming and mastering of film and video projects. Students learn color correction, compositing, image stabilization, and wire and dirt removal with the Avid Symphony digital editing system. The editor/client relationship will be emphasized, as students will perform online edits in consultation with off-line editors and directors.

3 Credits

PREREQUISITES: 24-2402 Editing II

24-4406 Advanced Editing Seminar

This intensive course provides an opportunity for editing students to collaborate on original creative work by advanced direction, thesis and independent projects in a seminar environment. Deadlines are strictly enforced as editors collaborate with students in other areas of expertise in creating a short digital narrative project. Students also develop an extensive written career plan to showcase their creative work and important portfolio materials such as website, editing samples, resume, cover letters, business cards, etc.

4 Credits *Repeatable*

PREREQUISITES: 24-2402 Editing II

24-4408 Editing the Feature

This course teaches advanced editing students professional techniques and protocols while editing a feature length film. Students develop the necessary skills needed to organize and manipulate large amounts of

material, to apply their creative skills to tell a complete three-act story, and to deliver postproduction materials suitable for complex sound design and color correction. Students work as a team directly with the director and/or producer of an original creative work. Students should allow additional time for editing assignments outside the classroom.

4 Credits

PREREQUISITES: 24-2402 Editing II or 24-4403 Editing the Documentary or 24-3801 Documentary Projects

24-4420 Motion Graphics I

Course teaches techniques to digitally integrate software and composite layers of images. Discussions of digital and optical effects from conception to design encourage students to make creative use of software.

4 Credits

PREREQUISITES: 24-1000 Cinema Notebooks and 24-1001 Cinema Image & Process or 24-2031 Moving Image Production II

24-4421 Motion Graphics II

Course teaches complex film and video compositing under tight deadlines using advanced high-end systems. Course emphasizes storyboarding and design as well as postproduction house protocols.

4 Credits

PREREQUISITES: 26-2015 Introduction to Computer Animation or 40-3411 Motion Graphics I or 24-4420 Motion Graphics I

24-4422 Motion Graphics III

Students in this course complete a series of projects modeled upon current professional practices while refining design and research skills. Student projects include a team-based client work, an independent textual interpretation or research-inspired animation, and additional short animations. The team-based projects will include interaction with the client/s. Research, ideation, prototyping, production and evaluation will be a collective and collaborative process. Students develop a portfolio-based web site that includes video samples, a personal statement and resume.

4 Credits *Repeatable*

PREREQUISITES: 26-3045A Computer Animation: Maya or 26-3045B Computer Animation: Softimage/XSI or 26-3045C Computer Animation: 3-DS Max or 24-4421 Motion Graphics II

24-4424 On-Line Workshop for Editors

Two-day seminar course enables students to perform online edits and learn the basic operation of Discreet Logic Edit.

1 Credits

PREREQUISITES: 24-2402 Editing II

24-4425 The Assistant Editor

This course examines the role of the feature film assistant editor past, present and future, with a focus on providing hands-on experience using traditional and current skills associated with this position. In addition to exploring the responsibilities associated with the preparation and organization of digital elements students will conform a short film from a digital edit as a basis of understanding the evolution of current post-production processes.

3 Credits

PREREQUISITES: 24-2401 Editing I

24-4426 Photoshop Workshop for Editors

Intensive two-day seminar course in Photoshop assists 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.

1 Credits

PREREQUISITES: 24-2401 Editing I

24-4426J Photoshop Workshop for Editors

Intensive two-day seminar course in Photoshop assists 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.

1 Credits

PREREQUISITES: 24-2401 Editing I or 24-4426J

24-4427 Post Production Supervisor

Course 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. Course uses a feature length film as model.

3 Credits

24-4428 Digital Cinema Mastering

Course provides an advanced editing experience in three areas: developing skills necessary to manipulate large amounts of cinema source material, acquiring the means to apply those skills while working with clients, and using nonlinear editing and color correction equipment to complete assigned online editing and cinema mastering projects.

Students also learn organizational skills necessary to edit projects and gain advanced knowledge of post-production protocols in offline editing and the generation of EDLs and KeyCode cutlists, video online editing and digital cinema mastering. Students work on advanced cinema and high definition projects on industry leading nonlinear editing and color correction software. Digital Intermediates and Digital Cinema Packages will also be covered.

Students receive critiques of their work after each project to determine the development of their proficiency of craft and creativity. Course culminates in the finishing of a cinema project from an off-line creative edit to a digital cinema master.

4 Credits Repeatable

PREREQUISITES: 24-2402 Editing II

24-4429 Experimental Editing

Through a series of exercises, course teaches alternative editing strategies for both narrative and non-narrative work. Students cut three short projects based on each covered experimental tradition and then a longer final project. Projects develop with increasing complexity and enable students to apply their ideas about experimental film to their material to develop their own style and aesthetic. Students receive critiques of their work after each project to determine the progress of their proficiency of craft and creativity.

3 Credits

PREREQUISITES: 24-2401 Editing I

24-4430 The Machine Room

Course is an intensive two-day seminar in machine-room technology. The machine room is the heart of a post-production facility. Students will learn video and audio signal patching and monitoring. The mechanics

of professional videotape decks, patchbays, distribution amps, waveform monitors, and vectorscopes will be covered. This practicum prepares students for post-production industry entrance exams.

1 Credits

PREREQUISITES: 24-2401 Editing I

24-4430J The Machine Room

Course is an intensive two-day seminar in machine-room technology. The machine room is the heart of a post-production facility. Students will learn video and audio signal patching and monitoring. The mechanics of professional videotape decks, patchbays, distribution amps, waveform monitors and vectorscopes will be covered. This practicum prepares students for post-production industry entrance exams.

1 Credits

PREREQUISITES: 24-2401 Editing I

24-4433 Studies in Motion Graphics

Repeatable course allows students to study and analyze a different style of motion graphics each semester. Throughout the course, students investigate case studies in the selected style and apply it to their own work. Students should already have a working knowledge of Adobe After Effects, Photoshop, and Illustrator at an intermediate level. Students will study the aesthetic and technical history of digital special effects. Through focusing on case studies, students will breakdown the process of 3-D compositing and apply to in-class exercises. Students will also collaborate in compositing 3-D and live action elements to a special effects scene.

4 Credits *Repeatable*

PREREQUISITES: 24-4420 Motion Graphics I

24-4492 Independent Project: Postproduction

Course provides the independent editor with an opportunity to log and organize his/her project in preparation for editing.

1-6 Credits *Repeatable*

PREREQUISITES: 24-2401 Editing I

Requirements Application Required and Permission of Coordinatr

24-4493 Independent Project: Editing Narrative Short

Course provides the independent editor or independent filmmaker with an opportunity to edit a short narrative film.

1-6 Credits Repeatable

PREREQUISITES: 24-2401 Editing I

Requirements Application Required and Department Permission

24-4605 Producing II: Legal and Financial Options

Taking a pragmatic view of the evolving film industry, course examines the basic process of financing film and video projects including research and analysis and associated procedures to procure production financing. Course also explores the bundle of rights associated with filmmaking including the role of the chain of title and the protocol of negotiating corresponding multi-platform distribution deals. A thorough examination of cast and crew dealmaking, contracts relating to locations, vendors, and other production affiliates is discussed.

3 Credits

PREREQUISITES: 24-1000 Cinema Notebooks and 24-1001 Cinema Image & Process or 24-2031 Moving Image Production II COREQUISITES: 24-3600 Producing I: Production Team

24-4606 Producing III: The Creative Producer

Course examines the role and functions of the creative producer throughout the life cycle of a film. The creative producer is the person who acquires intellectual property, develops it, packages it, finds financing, and hires and supervise the entirety of the cast and crew from pre-production through distribution. Course will balance classroom lectures with practical exercises in advanced filmmaking.

3 Credits

PREREQUISITES: 24-3600 Producing I: Production Team

24-4607 Producing IV: Project Development

Course familiarizes students with the short film as a distinct form and learn the range of ways fictional short films can be originated along with associated best practices, including legal and ethical considerations. Potential sources will include original ideas, complete works adapted from other modes (such as short stories and stage plays), excerpts from existing works, and real world events (via news and current affairs). Under the supervision of faculty, senior screenwriting and producing students will form teams and provide scripts that maximize the creative and logistical potential of the source material. The course instructors will function as executive producers for all the projects developed within the class. Course admission is by application.

3 Credits Repeatable

PREREQUISITES: 24-3600 Producing I: Production Team COREQUISITES: 24-4605 Producing II: Legal and Financial Options or 24-4606 Producing III: The Creative Producer

24-4608 Producing V: Production Practicum

Workshop course partners students with other practicum students including directors, editors, post-production supervisors, production designers, and others to produce a significant, short production within the semester of no more than 10 minutes in length that is festival- and distribution-ready. Emphasis is on creative collaboration script development, crew assembly and pre-production, production management, and post-production supervision. Producing students are required to take Producing IV and provide a detailed application for entry into this course.

6 Credits *Repeatable*

Requirements Permission of Coordinatr

24-4610 The Line Producer Workshop

This course provides the Line Producing student with the unique opportunity to produce an advanced student short film. This course teaches Line Producers how to produce a short film by assembling all of the preparation elements needed for filming and then for the day-to-day operation of the shooting set/principal photography. The course explores a Line Producer's objective of maintaining financial responsibility while providing the production and Creative Producer with everything needed to put the Director's vision on film. Their duties are supervisory, organizational, administrative and multifarious. The Line Producing student will be working within the structure that is governed by budgets, union and schedules, attend to cast, contract with vendors, hire crew, create detailed reports of each day's events and are looked to by cast and crew to problem solve on a moment to moment notice before and during production.

6 Credits

PREREQUISITES: 24-3600 Producing I: Production Team

24-4612 Script Supervision Workshop

This three-credit hour course is affiliated with the advanced production and offers students an opportunity to learn about the role of Script Supervisor by serving as Script Supervisors on a film. Learning will be delivered through instructor mentoring and focus on practical preparation of scripts notes, lining scripts, assigning slate numbers, working with the various departments during production and set etiquette.

3 Credits

PREREQUISITES: 24-1000 Cinema Notebooks and 24-1001 Cinema Image & Process or 24-2031 Moving Image Production II

24-4614 The Assistant Director's Workshop

Course teaches assistant directors how to run a set by assembling all of the elements needed for filming and for the daily operation of the shooting set. Course explores an assistant director's objective of providing the director with everything he or she needs to put the director's vision on film. Their duties are supervisory, organizational, administrative - and multifarious. Working within the structure that is governed by budgets, union and guild contracts, industry custom, and so on, they make schedules, attend to the cast, direct extras, oversee the crew as each shot is prepared, create detailed reports of each day's events, and are looked to by cast and crew to solve many problems that arise in advanced productions.

3 Credits

PREREQUISITES: 24-1000 Cinema Notebooks and 24-1001 Cinema Image & Process or 24-2031 Moving Image Production II

24-4615 Advanced First Assistant Director

Course would focus on applied advanced first assistant director skills, including short and feature film scheduling, calling roll on-set, collaborating with the director and other key crew during production, working in both union and non-union settings, and wrangling associated production documentation.

3 Credits Repeatable

PREREQUISITES: 24-4614 The Assistant Director's Workshop

24-4621 Producing: Distribution & Marketing Workshop (ONLINE)

Brief, intensive, online workshop course 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. Class utilizes distance-learning methodology, with students completing coursework online. Students should contact the instructor during the first week of the semester.

1 Credits

PREREQUISITES: 24-3600 Producing I: Production Team

24-4622 Producing: Film Financing Workshop (ONLINE)

Brief, intensive, online workshop course 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. Class utilizes distance-learning methodology, with students completing coursework online. Students should contact the instructor during the first week of the semester.

1 Credits

PREREQUISITES: 24-3600 Producing I: Production Team

24-4623 Producing: Legal Elements Workshop (ONLINE)

Brief, intensive, online workshop course 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. Class utilizes distance-learning methodology, with students completing coursework online. Students should contact the instructor during the first week of the semester.

1 Credits

PREREQUISITES: 24-3600 Producing I: Production Team

24-4626 Producing III: Film Financing

Advanced producing course 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.

3 Credits

PREREQUISITES: 24-3600 Producing I: Production Team or 24-4625

24-4627 Producing the Commercial and Corporate Film

Course introduces the role of the producer in development, production, postproduction, and delivery of commercials and corporate films. Instruction emphasizes standard practices in production company operations. Students learn how to read storyboards and scripts and understand strategic marketing plans through practical applications. Students will bid, schedule, and execute a commercial production.

3 Credits

PREREQUISITES: 24-3600 Producing I: Production Team

24-4630L Concept, Pitch & Sales - Los Angeles

This 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. Course admission is by application.

3 Credits

Requirements Accept in Sem in LA Prog

24-4631L Studio Producing - Los Angeles

This course teaches the function and culture of the studio system as it is currently structured and practiced. Topics include development, reading for coverage, complex financing, and distribution. Class also explores the various roles of executives in the film and television industries and their relationships with agents, legal entities, and intellectual property. Course admission is by application.

3 Credits

Requirements Accept in Sem in LA Prog

24-4632L The Line Producer/Los Angeles

This course examines elements of pre-production, production, and post-production in the film and television industries from the perspective of the role of the line producer. Topics include scheduling, budgeting, and line-producing in the context of large budgets and complex projects. Below-the-line jobs and relationships with crew and guilds are covered.

3 Credits

Requirements Accept in Sem in LA Prog

24-4633L Research & Analysis of the Film & Television Industries (LA)

This course teaches students to perform sophisticated research and analysis of selected production and distribution companies in the film and television industries. Use of specific industry databases and trade journals is covered as well as the use of primary and secondary source research. Students will learn how to use research to prepare analysis and professional reports.

3 Credits

Requirements Accept in Sem in LA Prog

24-4656 Independent Project Producing - Los Angeles

Course is a component of the Semester in L.A. program. Students develop a project then research and contact studios, production companies, and agents regarding the developed feature-length film project. Course admission is by application.

0 Credits

Requirements Application Required and Permission of Coordinatr and Accept in Sem in LA Prog

24-4689 Internship: LA

Course offers internship with established producing, production, or post-production entity in Los Angeles.

0 Credits *Repeatable*

Requirements Accept in Sem in LA Prog

24-4690 Independent Project-Producing: Preproduction

Course is the pre-production phase of an independent production that involves final creative and logistical preparation for principle photography. Among other things, this coursework includes location scouting, test shooting, rehearsals, and insurance and permit acquisition.

0 Credits

Requirements Application Required

24-4691 Independent Project-Producing: Production

Course combines the development and pre-production phases of an independent project.

1-6 Credits *Repeatable*

Requirements Application Required and Department Permission

24-4692 Independent Project Producing: Case Study

Course is an independent project in which the student conducts a substantial research project in industry trends, production company organization, and/or media conglomerates.

1-6 Credits *Repeatable*

Requirements Application Required and Department Permission

24-4693 Independent Project-Producing: Production

Course in 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.

1-6 Credits *Repeatable*

Requirements Application Required and Department Permission

24-4740 Screen Treatment & Presentation

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 query letter, and explore ways to improve their storytelling ideas. Course emphasizes rewriting and developing skills to sell screenplays.

3 Credits

PREREQUISITES: 40-2722 Screenwriting II: The Feature Film and 24-2700 Script Analysis or 24-2700 Script Analysis and 24-2710 Screenwriting II: The Feature Film

24-4742 The Business of Screenwriting

Course instructs students how the inner workings of the film industry directly affect their ambitions as screenwriters. They will understand that there is much more to being a screenwriter than writing the script alone. Course will give the students a working knowledge of finding an agent, researching producers for their material, dealing with studios, understanding different types of contracts, copyright law and the Writers Guild of America. Students will also have a chance to take their scripts through a professional submission process to the agent or production company of their choice.

3 Credits Repeatable

PREREQUISITES: 24-2710 Screenwriting II: The Feature Film and 24-2700 Script Analysis or 40-2722 Screenwriting II: The Feature Film and 24-2700 Script Analysis

24-4810 Producing the Documentary

This course prepares advanced documentary students to work in the documentary production industry as a hired producer/director/writer. Typical work-for-hire tasks are explored. Students write and develop production packages suitable for known production companies and media outlets. Advanced producing topics are covered including complex budgeting, scheduling, hiring, and delivery and distribution requirements.

3 Credits Repeatable

PREREQUISITES: 24-2812 The Interview: Lighting, Shooting and Sound Acquisition or 24-2815 Documentary Production II: Intermediate Field Production or 24-2809 Documentary Production I: Basic Field Production

24-4852 The Documentary Practicum

This course functions as a production company with students developing and producing segments for a single film. The team decides on division of labor, ownership and general company policies. Additional topics include advanced proposal writing and grant application as well as narration and script writing.

Students will produce collateral materials including publicity, study guides and DVD extras. The team is responsible for meeting stringent deliverable guidelines.

3 Credits *Repeatable*

PREREQUISITES: 24-2809 Documentary Production I: Basic Field Production and 24-2812 The Interview: Lighting, Shooting and Sound Acquisition and 24-2815 Documentary Production II: Intermediate Field Production

24-4861 Directing the Biographical Documentary

6 Credits

24-4900 Music Video Production

This course teaches techniques for music video production through a multidisciplinary approach. In groups, students develop music video projects from treatment through production to final edit with local bands.

4 Credits

PREREQUISITES: 24-4605 Producing II: Legal and Financial Options or 24-3204 Digital Cinematography or 24-3302 Cinema Directing II or 24-2402 Editing II or 24-2010 Production Design II

Requirements Permission of Coordinatr

24-4902 Experimental Production II

Project-centered course stimulates and assists students in the creation of an alternative film, video, or digital work. Students will employ an aesthetic that explores, challenges, or subverts mainstream narrative or documentary structures. The class builds on topics from Experimental Production I, including camera experimentation and image manipulation as well as the development of personal, political, or social themes. Festivals, distribution, and marketing of experimental film and video will also be emphasized. The class will produce a show at the end of the semester.

3 Credits

PREREQUISITES: 24-4901 Experimental Production I or 24-4902 Experimental Production II

24-5063 Teacher Training in Film & Video

2 Credits

24-5301L Directing in the Studio System

This Los Angeles-based course explores the role of the director within the studio system. The course examines relationships with producers, writers, and studio executives. Students learn the importance of budgets and schedules and their effect on the creative process. Leadership skills and team building are addressed. Students will explore the role of an agent and employment possibilities.

4 Credits

24-5302L The Professional Director

This Los Angeles-based course looks at the director at work. A variety of professional film and television directors will rotate through the course, showing how directors analyze and break down text, prepare for shooting, rehearse actors, and block action for the camera. Students will critique and analyze dailies with professional directors. Prerequisite: Acceptance into L.A. program.

4 Credits

24-5303L Casting, Blocking and Directing Actors

This Los Angeles-based course teaches students how to cast for film and television, rehearse actors, block action for the camera, and shoot the scene. Appropriate coverage for editing is explored. This course takes place in a sound stage on a studio lot using professional crews and actors. Prerequisite: Acceptance into L.A. program.

4 Credits

24-5304 Creativity: Vision and Process

This course is intended to present the students various individual artistic structures and creative processes. These will be presented by working artists from different disciplines around the school, each demonstrating the ways in which they approach ideation, access and creation.

3 Credits

Requirements Phase I

24-5310 Directing for the Camera

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.

6 Credits

PREREQUISITES: 24-2301 Cinema Directing I

24-5403 Editing the Documentary

4 Credits

24-5405 Advanced Editing: Finishing Strategies

Course provides the independent editor with an opportunity to log and organize their project in preparation for editing.

3 Credits

PREREQUISITES: 24-6423 Editing for Film & Video

24-5406 Advanced Editing Seminar

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.

4 Credits

24-5408 Editing the Feature

This course provides the advanced narrative editing experience necessary to edit a feature film. Students will learn professional editing techniques and editing room protocols while logging, capturing, and editing a feature length film. This course builds out of the foundation of knowledge taught in Editing the Narrative Film II. Students receive critiques of their work each week to determine the development of their craft and creativity.

4 Credits

24-5420 Motion Graphics I

4 Credits

PREREQUISITES: 24-6423 Editing for Film & Video

24-5421 Motion Graphics II

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.

4 Credits

PREREQUISITES: 24-5420 Motion Graphics I

24-5422 Motion Graphics III

Students will learn complex film and video compositing, focusing on mastering the use of the Flint/Flame. This course is designed to create high-end digital and optical effects through collaboration with advanced animators and cinematographers.

4 Credits

PREREQUISITES: 24-5421 Motion Graphics II

24-5424 On-Line Workshop for Editors+

1 Credits

24-5425 Advncd Editing: Assistant Editor

Course familiarizes students with the duties of an editing assistant. Instruction focuses primarily on the handling of 16mm and 35mm 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.

3 Credits

24-5426 Photoshop Workshop for Editors

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.

1 Credits

PREREQUISITES: 24-6423 Editing for Film & Video

24-5426J Photoshop Workshop for Editors

1 Credits

24-5428 Digital Cinema Mastering

Course provides an advanced editing experience in three areas: developing skills to manipulate large amounts of film and audio material, acquiring the means to apply those skills, and using Avid Media/Film Composer equipment to complete assigned projects. Students also learn organizational skills necessary to edit projects on the Avid Media/Film Composer and gain advanced knowledge of post-production protocols in digital editing. Students receive critiques of their work after each project to determine the development of their proficiency of craft and creativity. Course culminates in the editing of a film project from off-line to on-line and the generation of a keycode cutlist.

4 Credits

24-5430 The Machine Room+

An intensive two-day seminar in machine-room technology. The machine room is the heart of a post-production facility. Students will learn video and audio signal patching and monitoring. The mechanics of professional videotape decks, patchbays, distribution amps, waveform monitors and vectorscopes will be covered. This practicum prepares students for post-production industry entrance exams.

1 Credits

24-5430J The Machine Room+

1 Credits

24-5433 Studies in Motion Graphics

This repeatable course allows students to study and analyze a different style of motion graphics each semester. Throughout the course, students investigate case studies in the selected style and apply it to their own work. Students should already have a working knowledge of Adobe After Effects, Photoshop and Illustrator at an intermediate level. Students will study the aesthetic and technical history of digital special effects. Through focusing on case studies, students will breakdown the process of 3D compositing and apply to in-class exercises. Students will also collaborate in compositing 3D and live action elements to a special effects scene.

4 Credits

PREREQUISITES: 24-5420 Motion Graphics I

24-5493 Independent Project: Editing Narrative Short

Course provides the independent editor or independent filmmaker with an opportunity to edit a short narrative film.

1-6 Credits

24-5494 Independent Project: Editing Documentary Short

Course provides the independent editor or independent filmmaker with an opportunity to edit a short documentary film.

1-6 Credits

24-5495 Independent Project: Editing Experimental Short

Course provides the independent editor or independent filmmaker with an opportunity to edit a short experimental film.

0 Credits

24-5496 Independent Project: Editing Motion Graphic/Special Effects

Course provides the independent editor or independent filmmaker with an opportunity to edit a motion graphics or special effects for a short film.

1-6 Credits

24-5497 Independent Project: Editing Music Video

Course provides the independent editor or independent filmmaker with an opportunity to edit a music video.

1-6 Credits

24-5498 Independent Project: Editing Director's/Editor's Reel

Course provides the independent editor or independent filmmaker with an opportunity to edit a reel of their work.

1-6 Credits

24-5566 Film Festivals

This course reviews and evaluates the role and function of the major national and international film festivals in promoting certain styles of filmmaking, their marketing and distribution. The role of film criticism and festival directors will be discussed. The course will have an overview of the history and politics of film festivals in different periods.

4 Credits

24-5605 Producing II: Legal and Financial Options

Taking a pragmatic view as independent filmmakers, course examines the basic structure of independent narrative and documentary industries. Topics include financing, research, rights and contracts, budgeting, production, distribution, exhibition, international co-productions, and the cable and public television markets. This course provides a thorough examination of distribution and financing deals, acquisition of creative material using options, and assuring clearances and legal copyrights, as well as development and marketing strategies. Students develop a project from idea to complete business plan.

3 Credits

Requirements Phase I

24-5606 Producing III: The Creative Producer+

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.

3 Credits

Requirements Phase I

24-5607 Producing IV: Project Development

This course focuses on the acquisition, creation and execution of cinematic ideas in the context of small budgets for appropriate media outlets. Students acquire and develop intellectual property and begin pre-production for projects intended for production during the following semester. Students will collaborate with screenwriting students. Course admission is by application.

3 Credits

24-5608 Producing V: Production Practicum

In this workshop, students produce a significant, short production within the semester. Emphasis on script development; crew assembly and pre-production; production management and post-production supervision. Students collaborate with students in other concentrations.

6 Credits

24-5610 The Line Producer Workshop

The Line Producer is the day-to-day producer on the front line during production. This immersion course meets for 10, 4 3/4 hours/day, usually prior to the beginning of the semester. This course teaches line producers how to supervise film production. The Line Producer's role is covered, including decision making and crisis management; team building and collaboration with other production personnel. Additionally, the course explores budgeting and accounting principles in relation to ongoing production changes and adaptations.

6 Credits

PREREQUISITES: 24-3600 Producing I: Production Team

24-5612 Script Supervision Workshop

This one-credit seminar is affiliated with the advanced production and offers students an opportunity to learn about the role of Script Supervisor by serving as Script Supervisors on a film. Learning will be delivered through instructor mentoring and focus on practical preparation of scripts notes, lining scripts, assigning

slate numbers, working with the various departments during production and set etiquette.

3 Credits

24-5614 The Assistant Director's Workshop

3 Credits

24-5615 Advanced First Assistant Director

The course would focus on applied advanced First Assistant Director skills, including short and feature film scheduling, calling roll on-set, collaborating with the Director and other key crew during production, working in both union and non-union settings, and wrangling associated production documentation.

3 Credits

PREREQUISITES: 24-4614 The Assistant Director's Workshop or 24-5614 The Assistant Director's Workshop

24-5621 Producing: Distribution & Marketing Workshop (ONLINE)

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 one time while students complete coursework and providing additional feedback online.

1 Credits

PREREQUISITES: 24-3600 Producing I: Production Team

24-5622 Producing: Film Financing Workshop (ONLINE)+

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 one time while students complete coursework and providing additional feedback online.

1 Credits

24-5623 Producing: Legal Elements Workshop (ONLINE)

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 one time while students complete coursework and providing additional feedback online.

1 Credits

24-5626 Producing III: Film Financing

No description available.

3 Credits

24-5627 Producing Commercial/Corp Films

3 Credits

24-5630L Concept, Pitch & Sales - Los Angeles

This 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.

3 Credits

24-5631L Studio Producing - Los Angeles

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.

3 Credits

24-5632L The Line Producer/Los Angeles

This course examines elements of pre-production, production, and post-production in the film and television industries from the perspective of the role of the line producer. Topics include scheduling, budgeting, and line-producing in the context of large budgets and complex projects. Below-the-line jobs and relationships with crew and guilds are covered.

3 Credits

24-5633L Research & Analysis of the Film & Television Industries (LA)

This course teaches students to perform sophisticated research and analysis of selected production and distribution companies in the film and television industries. Use of specific industry databases and trade journals is covered as well as the use of primary and secondary source research. Students will learn how to use research to prepare analysis and professional reports.

3 Credits

24-5656 Independent Project Producing - Los Angeles+

0 Credits

24-5689 Internship: LA

Internship with established producing, production, or postproduction entity in Los Angeles.

0 Credits

24-5690 Independent Project-Producing: Preproduction+

This is the pre-production phase of an independent production that involves final creative and logistical preparation for principle photography. Among other things, this coursework includes location scouting, test shooting, rehearsals, and insurance and permit acquisition.

0 Credits

Requirements Application Required

24-5691 Independent Project-Producing: Production+

This project combines the development and pre-production phases of an independent project.

1-6 Credits

24-5692 Independent Project Producing: Case Study

1-6 Credits

Requirements Application Required

24-5693 Independent Project-Producing: Production+

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.

1-6 Credits

Requirements Application Required

24-5740 Screen Treatment & Presentation

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 query letter, and explore ways to improve their storytelling abilities. Course emphasizes rewriting and developing skills to sell screenplays.

3 Credits

PREREQUISITES: 24-6710 Screenwriting II:Feature Film

24-5742 The Business of Screenwriting

Students will learn how the inner workings of the film industry directly affect their ambitions as screenwriters. They will understand that there is much more to being a screenwriter than writing the script alone. This course will give the students a working knowledge of finding an agent, researching producers for their material, dealing with studios, understanding different types of contracts, copyright law and the Writers Guild of America. Students will also have a chance to take their scripts through a professional submission process to the agent or production company of their choice.

3 Credits

PREREQUISITES: 24-2710 Screenwriting II: The Feature Film

24-5810 Producing the Documentary

This course prepares advanced documentary students to work in the documentary production industry as a hired producer/director/writer. Typical work-for-hire tasks are explored. Students write and develop production packages suitable for known production companies and media outlets. Advanced producing topics are covered including complex budgeting, scheduling, hiring and delivery and distribution requirements.

3 Credits**24-5811 Representation & Activism+****3 Credits****24-5852 The Documentary Practicum**

This course functions as a production company with students developing and producing segments for a single film. This course functions as a production company with students developing and producing segments for a single film. The team decides on division of labor, ownership and general company policies. Additional topics include advanced proposal writing and grant application as well as narration and script writing. Students will produce collateral materials including publicity, study guides and DVD extras. The team is responsible for meeting stringent deliverable guidelines.

3 Credits**24-5861 Directing the Biographical Documentary**

This course introduces MFA Screen Director Documentary students to the Biographical documentary film as a distinct form and will explore its relevance both sociologically and historically. Students will create short biographical films through primary and secondary interviews in a studio setting and in the field, in both controlled and uncontrolled situations. Basic skills of lighting, sound and interviewing techniques will demonstrate a visual strategy that explores a character's environment, social beliefs and Core Values, including legal and ethical considerations. Students will complete a treatment, script, verbal pitch in addition to a marketing strategy for the finished film.

6 Credits

PREREQUISITES: 24-6360 Introduction to Cinema Directing

24-5900 Music Video Production

4 Credits

24-5902 Experimental Production II

3 Credits

24-5910 Digital Production for the Internet+

4 Credits

24-5920 Producing IV: Avid Xpress

4 Credits

24-6011 Production I

With an emphasis on narrative form, the course covers a basic technical and aesthetic foundation in filmmaking. Students learn to develop craft as well as personal voice through doing projects that involve writing treatments and scripts; developing storyboards; producing; lighting; directing action; working with actors and crew; and editing. For the final project, each student works on both their own film as well as those of their classmates.

6 Credits

24-6021 Production II

This course aims to help students refine their aesthetic sensibilities and sense of personal vision as directors through projects that involve writing, making storyboards; shooting in a variety of visual styles; producing; directing action; working with actors; and editing. First, students collaborate with their classmates to shoot exercises on video in a number of different cinematic styles; for the final project, each student writes and directs their own seven-to-eight-minute film. Students expand their sense of filmmaking by doing collateral work in the two other courses offered in the second semester, Theory and History of Film & Video and Editing for Film and Video. They expand a sense of aesthetic possibilities by the work they do in Theory and History and extend their editing sense through the work they do in the Editing course.

6 Credits

PREREQUISITES: 24-6011 Production I and 24-6312 Directing I (MFA) and 24-6713 Screenwriting I

24-6022 Theory & History of Cinema

The course explores the basic concepts of film and video theory. It also covers important developments in world cinema from its beginnings in the late nineteenth century to the present. It aims to provide an aesthetic understanding of the style exercises in Film Production II; to provide an aesthetic and theoretical grounding for issues of our program such as subtext, dramatic structure, and authorship; to provide a perspective on the aesthetic options available to a filmmaker from both within and outside of mainstream industry practice; and to provide a grid for placing one's ideas and work within the contexts of film history, culture, and art.

3 Credits

PREREQUISITES: 24-6011 Production I and 24-6312 Directing I (MFA) and 24-6713 Screenwriting I

COREQUISITES: 24-6021 Production II

24-6031 Production III

This project-oriented course introduces filmmakers to experimental production and post-production techniques. Students create short films and videos that are theme-based, experiment with non-narrative structure, and clearly communicate the maker's intent to a target audience. Students express a chosen theme through several different genres and become conversant with the principles of portable digital video acquisition and nonlinear editing.

3 Credits

PREREQUISITES: 24-6713 Screenwriting I and 24-6011 Production I and 24-6312 Directing I (MFA)

24-6033 Short Forms

Short Forms offers an aesthetic and historical overview of alternative and experimental approaches to structuring the short film or video. Taught from a filmmaker's point of view, the class emphasizes experimental styles and techniques rooted in the expression of personal vision and introduces students to the careers of several independent/experimental filmmakers. Short Forms also addresses practical aspects of working as an independent filmmaker, such as film festivals, grants, low budget production methods and internet promotion and distribution. Students conduct film research and analysis. Screenings and readings accompany each unit.

3 Credits**24-6060 Thesis Seminar**

Students work intensively on a thesis project proposal based on responses from their instructor, graduate faculty and outside professional readers. The goal is to generate a well-developed dramatic treatment, and then a refined draft script of the thesis project (20mins or less) and secure two thesis advisers from the graduate faculty. Continuation in either form to the thesis stage requires that the student secure two thesis advisors after a maximum of two semesters of taking the course. Students are required to complete production packages detail with budget, fund raising, & marketing plan.

3 Credits

PREREQUISITES: 24-6351 Directing III

24-6071 Graduate Thesis: CA+S

Students work with 2 thesis advisors on the required thesis film or video project.

1-6 Credits

PREREQUISITES: 24-6607 Story Development or 24-6700 Ideation and Theme

24-6071J Graduate Thesis: CA+S

Students work with 2 thesis advisors on the required thesis film or video project.

1 Credits

24-6089 Internship: Cinema Art + Science

1-6 Credits

24-6098 Indep Proj:Film/Video Prod

1-6 Credits

24-6101 Post Production Audio I

This is the graduate portion of a combined undergraduate/graduate course. The techniques of digital sampling (i.e., the storage, manipulation, and playback of sound effects using a computer) has become an important tool of the contemporary filmmaker. This course will explore the concepts of the digital storage and

processing of sound and methods of creating and manipulating sound effects using a microcomputer. Students will progress through a series of production exercises that allow them to gain actual practical experience in the creation of a film soundtrack.

4 Credits

24-6103 Location Sound Recording

4 Credits

24-6200 Lighting I

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.

4 Credits

24-6201 Image Design for Cinema

The class deals with issues of visual communication and design of the cinematographic image. Through lectures, practical assignments and critiques, students refine their ability to see, conceive, and communicate with images. They also develop critical thinking necessary for filmmakers when creating the visual concept of the story.

3 Credits

24-6202 Cinematography:Camera Seminar

Course gives students working knowledge of 16mm motion picture camera equipment. Operation and maintenance procedures are specified for each camera. Instruction also covers duties of the camera assistant and operator.

4 Credits

24-6300 Acting Tech for Filmmakers

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.

4 Credits

24-6302 Introduction to Screen Directing: Character and the Visual Expression of Character

This course is designed to ensure that students entering the MFA Screen Directing program in Film & Video have a broad, basic knowledge of screen directing and how they will develop as directors as they proceed through the program. This three-week full time workshop uses lectures, demonstrations and hands-on practice to cover the key foundational principles, analytical skills and requisite technical information for understanding Character and revealing Character through Cinematic Expression in both documentary and fiction film. The course is led by a team of two Film & Video faculty members and includes case studies and guest presentations.

6 Credits

Requirements Acceptance in the prgm

24-6312 Directing I (MFA)

This course teaches the basics of the craft of directing, including text analysis, characterization, casting, blocking, rehearsal and performance. Students learn the tool of the director's breakdown and its uses in preparing a movie for production, concentrating on scenes from well-known plays and films. The emphasis is on conversion of dramatic texts into emotionally effective performances; camerawork is withheld so as to focus on the relationship between actor, text, and director. Students also learn to make connections between their own inner lives and the work they direct, as well as to apply the lessons of society, history, and current events to the text at hand. Everyone acts as well as directing. As a final project, each student casts and directs a scene of his or her own choosing.

3 Credits

24-6341 Directing II

In this workshop class, students direct short scenes for the camera in order to refine the material and bring it to dramatic life. Students guide scenes from pre-production through production and post-production, and exercise a broad range of directorial responsibilities. Exercises utilize pre-existing material, two of which are chosen by the instructor. The class concentrates on developing blocking skills, using composition and actor movement to emphasize the dramatic subtext of a scene. Students work at defining character, motivation, and conflict throughout directing the material. Besides the discussion of necessary craft skills, emphasis is placed on developing basic directing and storytelling skills such as: visual continuity, effective blocking,

appropriate composition, and movement within a scene. Inevitably, this is tied to the student's ability to define character, motivation, and conflict through an understanding of story and subtext.

3 Credits

PREREQUISITES: 24-6031 Production III and 24-6033 Short Forms and 24-6832 Documentary I

24-6351 Directing III

Using a short script developed in Ideation and Theme, this course covers the whole process of directing one's own dramatic material, from preparation of a breakdown through final cut. Students will learn the collaborative skills needed to work with a cinematographer and editor, as well as how to maintain continuity of direction through each stage of production. Projects generated by this course may be short independent pieces, or exploratory work on MFA theses in early stages of development.

3 Credits

PREREQUISITES: 24-6700 Ideation and Theme and 24-6341 Directing II

24-6360 Introduction to Cinema Directing

This course is designed to ensure that students entering the MFA Cinema Directing program in Film & Video have a broad, basic knowledge of screen directing and how they will develop as directors as they proceed through the program. This three-week full time workshop uses lectures, demonstrations and hands-on practice to cover the key foundational principles, analytical skills and requisite technical information for Cinematic Expression in both documentary and fiction film. The course is led by a team of two Film & Video faculty members and includes case studies and guest presentations.

6 Credits

24-6361 Directing for Character

With an emphasis on narrative form, the course covers basic skills in revealing complex fictional characters on the screen. Students learn to develop craft as well as personal voice with the study of the basic relationship between actor, text, and director, the course expands to include staging, rehearsal techniques, and effective critiquing skills. Emphasis is on the development of director's breakdowns, beat analysis, rehearsal techniques, and casting. Students work on their own projects as well as those of their peers.

6 Credits

PREREQUISITES: 24-6360 Introduction to Cinema Directing

24-6362 Directing for Drama

Building on the foundations of Directing for Character and MFA Screenwriting I, students will develop, cast, rehearse, prepare, shoot, and edit a 5- to 8-minute narrative film through a series of lectures, written assignments, shooting exercises and training workshops. These classroom experiences are designed to provide the student with a better understanding of the relationship of character to dramatic scene and story.

6 Credits

PREREQUISITES: 24-6361 Directing for Character COREQUISITES: 24-6605B Cinema Studies II and 24-6700 Ideation and Theme

24-6363 Thesis Workshop

This is an advanced directing workshop in which students will further develop material generated in Ideation & Theme. Students will explore that material through a series of rehearsals, pre-visualization exercises, exploratory shoots, critique and discussion. These will provide the students with the opportunity to develop and sketch material from character-based, theme-based, traditional and nontraditional narrative perspectives as ways to test out active creative decisions that will help them prepare a strategy and finished script for their thesis film.

6 Credits

PREREQUISITES: 24-6362 Directing for Drama

24-6423 Editing for Film & Video

This course provides a 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 filmic interpretation. Students learn the organizational skills necessary to edit a film; advanced knowledge of post-production protocols in digital editing; and how to use elements of narrative editing strategies, including rhythm, pacing, point-of-view, screen direction, matching cuts, script analysis and communication with collaborators. Students receive critiques of their work after each project to determine the development of their proficiency of craft and creativity. Students do exercises in editing dialogue and visuals as well as the cutting of their final project in Production II.

3 Credits

PREREQUISITES: 24-6011 Production I and 24-6713 Screenwriting I and 24-6312 Directing I (MFA)

24-6430 Editing Theory and Practice

This course gives directors a fundamental overview and practice of the postproduction phase of production from workflow development through finishing strategies and across multiple platforms.

3 Credits

PREREQUISITES: 24-6360 Introduction to Cinema Directing COREQUISITES: 24-6361 Directing for Character and 24-6713 Screenwriting I and 24-6605A Cinema Studies I

24-6501 Authorship:

This screening/discussion class is an intensive study of a single director (or directors) as auteur. The featured director(s) changes each semester. Class examines recurring themes, stylistic innovations, and differing interpretations of directors' films. This course may be repeated as featured directors change.

3 Credits

24-6510 Studies in Film Genre:+

Course explores the conventions of film genres and their influence on style and content of motion pictures. Topics covered in the past have included The Thriller, Cult Classics, and Science Fiction Visions of a Post Human Future. Course may be repeated as topics change.

3 Credits

24-6520 Studies in National Cinema:

3 Credits

24-6540 Studies in Film History:

3 Credits

24-6580 Sexual Perspectives in Film:

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.

3 Credits

PREREQUISITES: 51-1271 Gay and Lesbian Studies II: 1980 to Present and 52-1152 Writing and Rhetoric II or 51-1271 Gay and Lesbian Studies II: 1980 to Present and 52-2655 Queer Literature and 52-1112

Writing and Rhetoric - Enhanced II or 51-1271 Gay and Lesbian Studies II: 1980 to Present and 52-2655 Queer Literature and 52-1122 International Writing and Rhetoric II or 51-1271 Gay and Lesbian Studies II: 1980 to Present and 52-2655 Queer Literature and 52-1162 Writing and Rhetoric II- Service Learning

24-6601 Introduction To Creative Producing

This course is designed to ensure students entering the MFA in Creative Producing degree have broad, basic knowledge about what creative producing is and how they will develop as creative producers as they proceed through the degree program. It is delivered as a three-week full time workshop made up of distinct but connected units that cover the key foundational principles and requisite technical information and analytical skills using lectures and hands on demonstrations. The course is led by a team of two Film & Video faculty members and includes case studies and guest presentations.

6 Credits

Requirements Acceptance in the prgm

24-6604A Line Producing I-A

2 Credits

PREREQUISITES: 24-6601 Introduction To Creative Producing **COREQUISITES:** 24-6610 Business and Legal

24-6604B Line Producing I-B

This intermediate-level course immerses the students into 5 weeks of learning how to line produce a feature film through case study reproduction. This class is crucial for students to further develop the skills they will implement on their own project(s) in Long-Form Package 24-6619.

1 Credits

PREREQUISITES: 24-6604A Line Producing I-A and 24-6610 Business and Legal and 24-6612 Acquisition, Development & Presentation

24-6605A Cinema Studies I

This is the first of three courses designed to investigate key historical moments of cinema and media through close critical analysis. The goal is to develop a sophisticated approach to the aesthetics of cinema and media as the basis of a professional vocabulary and methodology for creative producing. Particular attention will be paid to dramatic structure, meaning, subtext and authorship within specified film movements or niche markets.

1 Credits

PREREQUISITES: 24-6601 Introduction To Creative Producing or 24-6360 Introduction to Cinema Directing

24-6605B Cinema Studies II

This is the second of three courses designed to investigate key historical moments of cinema and media through close critical analysis. The goal is to develop a sophisticated approach to the aesthetics of cinema and media as the basis of a professional vocabulary and methodology for creative producing. Particular attention will be paid to dramatic structure, meaning, subtext and authorship within specified film movements or niche markets.

1 Credits

PREREQUISITES: 24-6605A Cinema Studies I CONCURRENT: 24-6607 Story Development and 24-6609 Critical Analysis of Contemporary Film & Media and 24-6615 Line Producing II

24-6605C Cinema Studies III

This is the third of three courses designed to investigate key historical moments of cinema and media through close critical analysis. The goal is to develop a sophisticated approach to the aesthetics of cinema and media as the basis of a professional vocabulary and methodology for creative producing. Particular attention will be paid to dramatic structure, meaning, subtext and authorship within specified film movements or niche markets.

1 Credits

PREREQUISITES: 24-6605B Cinema Studies II

24-6605J Cinema Studies III

This is the third of three courses designed to investigate key historical moments of cinema and media through close critical analysis. The goal is to develop a sophisticated approach to the aesthetics of cinema and media as the basis of a professional vocabulary and methodology for creative producing. Particular attention will be paid to dramatic structure, meaning, subtext and authorship within specified film movements or niche markets.

1 Credits

PREREQUISITES: 24-6611 and 24-6616 and 24-6613 Marketing, Distribution and Exhibition

24-6606 Post-Production

This course gives producers a fundamental overview and practice of the postproduction phase of production from workflow development through finishing strategies and across multiple platforms.

3 Credits

PREREQUISITES: 24-6604A Line Producing I-A and 24-6605A Cinema Studies I and 24-6610 Business and Legal and 24-6612 Acquisition, Development & Presentation

24-6606J Post-Production

This workshop gives producers a fundamental overview and practice of the postproduction phase of production from workflow development through finishing strategies and across multiple platforms. The role of the postproduction supervisor is explored.

3 Credits

PREREQUISITES: 24-6605A Cinema Studies I and 24-6610 Business and Legal CONCURRENT: 24-6607 Story Development and 24-6609 Critical Analysis of Contemporary Film & Media and 24-6605B Cinema Studies II

24-6607 Story Development

This intensive, semester long workshop explores and develops a variety of ideation strategies subject to group critique resulting in script notes. Participants practice different pitching approaches. Developed ideas are drafted as short scripts and features. Emphasis is on rigorous research.

3 Credits

PREREQUISITES: 24-6605A Cinema Studies I and 24-6612 Acquisition, Development & Presentation and 24-6610 Business and Legal CONCURRENT: 24-6605B Cinema Studies II and 24-6615 Line Producing II and 24-6609 Critical Analysis of Contemporary Film & Media

24-6609 Critical Analysis of Contemporary Film & Media

This seminar critically examines contemporary trends in domestic and international film, television and media ideas, production and distribution and its symbiotic relationship with culture. Select indigenous industries and the role of the Internet in the globalization of entertainment are examined.

3 Credits

PREREQUISITES: 24-6605A Cinema Studies I

24-6610 Business and Legal

This course introduces basic legal and financial concepts for media producers including production financing, international co-productions, standard business practices in the entertainment industry, and essential components of entrepreneurial producing. Additionally it will explore contracts and negotiations associated with delivery items intellectual property ownership, copyright, rights agreements, licensing, and chain-of-title.

3 Credits

PREREQUISITES: 24-6601 Introduction To Creative Producing

24-6611L Business Affairs

Business Affairs is a Los Angeles-based seminar that introduces students to market trends in financing ranging from entrepreneurial business plan driven investment scenarios to more conventional distributor-driven opportunities that include fundamentals in the roles of agents and managers. Students develop negotiating skills and further examine the art of effective negotiations.

3 Credits

PREREQUISITES: 24-6605C Cinema Studies III CONCURRENT: 24-6613L Marketing, Distribution and Exhibition

24-6612 Acquisition, Development & Presentation

This course explores the development and execution of creative producing in all media. Starting with a story idea and ending with the distribution of a finished product, the creative producer is one of the few participants present throughout the entire life cycle. This course will include: finding, analyzing, and acquiring intellectual property, collaborating with writers/directors, pitching, packaging material, pre-visualization, casting, financing, and working with a line producer to execute the vision. In addition it will prepare students to take their creative ideas into the real world by tracking current changes in media relating to studios, financiers, web content, television and cable programming, and distributors.

3 Credits

PREREQUISITES: 24-6601 Introduction To Creative Producing

24-6613 Marketing, Distribution and Exhibition

The Marketing, Distribution and Exhibition seminar is a course that explores the roles and professional practices of a producer during the Marketing, Distribution and Exhibition phase of the process. Participants actively develop sophisticated metric analyses through a variety of case studies.

3 Credits

PREREQUISITES: 24-6607 Story Development

24-6613L Marketing, Distribution and Exhibition

The Marketing, Distribution and Exhibition seminar is a Los Angeles-based course that explores the roles and professional practices of a producer during the Marketing, Distribution and Exhibition phase of the process. Participants actively develop sophisticated metric analyses through a variety of case studies.

3 Credits

PREREQUISITES: 24-6607 Story Development and 24-6609 Critical Analysis of Contemporary Film & Media and 24-6615 Line Producing II and 24-6605B Cinema Studies II CONCURRENT: 24-6616 and 24-6611

24-6614 Long-Form Narrative Development

Building upon their experiences and preliminary work in Acquisitions, Development & Presentation (24-6612), students will continue to develop a slate of potential projects, specifically finding, developing, and acquiring the rights to material to be developed into a long-form narrative property (such as a feature length film or serialized storytelling such as a TV series, extended web series or transmedia project) and work with an accomplished screenwriter to produce a first draft from which a production package can evolve in Long-Form Narrative Packaging (24-6619).

3 Credits

PREREQUISITES: 24-6607 Story Development

24-6614L Feature Film Development

This on-line course is the first step towards producing a professionally polished feature film package. Students will find, develop, and acquire the rights to material for a feature film and work with a professional screenwriter to produce a first draft from which a production package can evolve.

2 Credits

PREREQUISITES: 24-6607 Story Development and 24-6609 Critical Analysis of Contemporary Film & Media and 24-6605B Cinema Studies II CONCURRENT: 24-6616 and 24-6611 and 24-6613 Marketing, Distribution and Exhibition

24-6615 Line Producing II

This practical course explores intermediate concepts in the day-to-day management of unit production management and line producing ranging in subjects from advanced budgeting and scheduling to supervising production on an advanced student film.

3 Credits

PREREQUISITES: 24-6605A Cinema Studies I and 24-6612 Acquisition, Development & Presentation and

24-6610 Business and Legal CONCURRENT: 24-6607 Story Development and 24-6609 Critical Analysis of Contemporary Film & Media and 24-6605B Cinema Studies II

24-6616L The Entrepreneurial Producer

This Los Angeles-based advanced workshop will provide a detailed examination of the producer's role of packaging with a practical emphasis on attaching talent, calibrating trends in international co-productions, soft monies & tax incentives, international sales and pre-sales, and film markets.

3 Credits

PREREQUISITES: 24-6605C Cinema Studies III CONCURRENT: 24-6611 and 24-6613 Marketing, Distribution and Exhibition

24-6618 Applied Postproduction

This course gives producers an in-depth overview and practice of the postproduction phase of production from workflow development through finishing strategies and across multiple platforms.

3 Credits

PREREQUISITES: 24-6605C Cinema Studies III CONCURRENT: 24-6071 Graduate Thesis: CA+S COREQUISITES: 24-6071 Graduate Thesis: CA+S

24-6619L Long-Form Narrative Package

This course is a hands-on approach based on the principles learned and materials developed in Acquisition, Development & Presentation (24-6612) and Long-Form Narrative Development (24-6614), concentrating on a final pitch and oral presentation with a thesis binder consisting of multiple projects and corresponding selling strategies. Coursework will include professionally-modeled research that identifies project-specific buyers, talent, and financing tactics. Students will package at least one project from their slate developed in course Long-Form narrative Development (24-6614).

2 Credits

PREREQUISITES: 24-6614 Long-Form Narrative Development

24-6700 Ideation and Theme

Ideation & Theme (MFA) is a course designed to help students approach the creative process in multiple ways and to explore story and theme in conjunction with considerations of personal vision and expression. Students develop a range of simple ideas and work through the conceptualization and proposal process using various writing and visualization strategies. These film possibilities are filtered in a variety of ways

throughout the course. Work completed earlier in the graduate program can be drawn from and work produced in this class may be further developed in subsequent graduate courses.

3 Credits

PREREQUISITES: 24-6361 Directing for Character and 24-6713 Screenwriting I

24-6705 Comparative Screenwriting:

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.

3 Credits

PREREQUISITES: 24-6705

24-6710 Screenwriting II:Feature Film

This course has been developed to provide graduate students from Fiction, Poetry and Film with a variety of experiences (including in-class and out-of-class assignments) designed to hone observation, problem-solving, creativity and writing skills as they apply to developing feature-length screenplays. The class operates as an intensive workshop meeting for several day-long sessions along with individual conferences, usually summer semester. The goal is to help students produce longer (feature-length) and more complex screenplays; to facilitate a deeper understanding of the screenwriting process; to assist students in better developing character, story and linear structure; to assist in developing systematic work habits to carry the student from idea development through revisions to completed script; to provide students with the opportunity for critique of their screenwriting.

3 Credits

24-6710J Screenwriting II:Feature Film

MFA SWII teaches students to produce longer and more complex screenplays; facilitate 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. The course also provides students with the opportunity for consistent critique of their scripts.

3 Credits

24-6713 Screenwriting I

This course introduces students to techniques for finding story ideas and for developing them in a variety of script formats. It aims to provide approaches to writing screenplays drawing from the writer's own life experiences and direct observations; to facilitate a deeper understanding of the screenwriting process and writing for an audience; to teach students the elements and structure of Western drama as applied to short screenplay form, including character, story/plot and cause/effect structure; to assist in developing systematic work habits to carry the student from conception to idea development through revisions to polishing scenes/scripts; and to provide students with the opportunity for critique of their screenwriting. Students learn to write in treatment form as well as shot outline, split script, and master scene formats.

3 Credits

PREREQUISITES: 24-6360 Introduction to Cinema Directing

24-6715 Adaptation

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.

3 Credits

24-6720 Genres In Screenwrtg

This course will study several screenplays, each of which effectively captures a sense of the genre chosen for the current semester. Students examine the screenplays in terms of the writers and the scripts' ability to deal with contemporary or universal issues and themes in the context of the designated genre. Students will develop and write the first draft of a screenplay based upon techniques and elements of the specific genre but reflective of their own personal themes as well. This is a repeatable course wherein the genre rotates from semester to semester. Previous genres have included Film Noir, Horror, Science Fiction, Comedy, Action Adventure, Psychological Thriller, etc.

3 Credits

24-6721 Writing for Producers

This course examines all forms of writing associated with professional producing ranging from business writing, creative writing (development), screenwriting, and writing associated with distribution, movie-marketing and exhibition.

3 Credits

PREREQUISITES: 24-6601 Introduction To Creative Producing

24-6730 Screenwriting Workshops

This course is designed to help the students write better and more effective short scripts. Students will learn a variety of approaches and techniques. This is a repeatable course with rotating topics, which in the past have included Co-writing and Experimental Screenwriting.

3 Credits

PREREQUISITES: 24-6710 Screenwriting II:Feature Film

24-6731 Topics in Screenwriting

3 Credits

24-6740 Screen Treatmnt&Presentaton

3 Credits

24-6832 Documentary I

This course introduces the history and practice behind a range of documentaries, from the institutionally based to the individual. It emphasizes developing a personal approach to material and explores how the principles of dramatic struggle relate to documentary practice, often through a character-based focus. Students use digital video to explore a range of common documentary situations, both controllable and uncontrollable. As they define subjects for given approaches, students acquire hands-on practice at structuring documentary materials. Work includes: research for a biographical film; learning basic shooting and editing precepts; and doing various exercises in interviewing, shooting, and editing. The final project is a short biographical profile combining direct cinema and cinema verite approaches.

3 Credits

PREREQUISITES: 24-6021 Production II and 24-6423 Editing for Film & Video and 24-6022 Theory & History of Cinema

26-1000 Animation I

This course is an introduction to basic animation principles for students with little or no animation production experience. Students explore basic animation techniques including object, hand-drawn, stop-motion, and alternative animation styles. Animated films, both domestic and international, are screened and discussed.

Students complete short exercises in each of the techniques mentioned and complete a final project employing a style of their choice that was previous explored during the semester.

4 Credits

COREQUISITES: 52-1151 Writing and Rhetoric I

26-1080 Directed Study: Animation

Course consists of learning activities involving student independence within the context of regular guidance and direction from a faculty advisor. Directed Studies are appropriate for students who wish to explore a subject beyond what is possible in regular courses or for students who wish to engage in a subject or activity not otherwise offered that semester by the College. Directed Studies involve close collaboration with a faculty advisor who will assist in the development and design of the project, oversee its progress, evaluate the final results, and submit a grade.

1-3 Credits *Repeatable*

26-2010 Animation Layout

This course focuses on the layout process in animation production which is the creation of the monochromatic drawings which are later rendered as backgrounds for each shot. Students will strengthen their drawing skills by learning how to draw in proper perspective, understand lighting and shading principles. The layout process also teaches students how to block character animation within each shot and also understand how the camera functions within the action of each shot.

3 Credits

PREREQUISITES: 26-2040 Animation Storyboard & Concept Development

26-2015 Introduction to Computer Animation

This course will focus on establishing a beginning level of CG skills, introducing the computer animation application used in future semesters: Autodesk's Maya. Exercises and quizzes will help to establish a solid understanding of polygonal and digital rendering.

4 Credits

PREREQUISITES: 52-1151 Writing and Rhetoric I COREQUISITES: 26-1000 Animation I

26-2025 Drawing for Animation I

Drawing-intensive course allows students to acquire an understanding of figurative human emotions and

movements, enabling them to create believable animated characters. Students will create model sheets, learn the principles of animation, and learn how to endow your characters with believable actions and acting. Digital pencil testing will allow for the building of the animation from basic motion to more refined movements and emotion. Particular attention will be given to timing, layout, the creation of extreme drawings, and the process of inbetweening.

3 Credits

PREREQUISITES: 26-1000 Animation I

26-2028 Alternative Strategies in Animation

Course explores alternative approaches to the normally highly structured, technically oriented process of creating an animated film. Students will be expected to be curious and imaginative as they are introduced to unorthodox approaches including sand, pastels, drawing directly on film stock, paint-on-glass, and other techniques. Students will also view and discuss films created by non-mainstream artists/animators such as Len Lye, Norman McLaren, and others, which will introduce them to highly graphic and imaginative movement and messages.

3 Credits

PREREQUISITES: 52-1151 Writing and Rhetoric I

26-2030 Stop-Motion Animation

Course provides a basic understanding of three-dimensional animation using armatures, puppets, and objects. With the use of a Video Lunchbox, students will investigate the nature of human movement, and cover topics such as timing, weight, exaggeration, composition, lighting, and narrative approaches. Students will also become familiar with various materials and tools as you explore ways to create characters and simple scenery. A variety of stop-motion films, spanning a wide range of genres, will be viewed and discussed.

3 Credits

PREREQUISITES: 52-1151 Writing and Rhetoric I

26-2040 Animation Storyboard & Concept Development

This course will emphasize story and concept development. You will research, develop, illustrate, and present your concepts on storyboard panels. Different graphic approaches will be explored and discussed, and weekly you will present your work and receive constructive feedback. Assignments will include storyboarding a fable, a personal experience, a myth, and a poem. Your final project will involve creating a story reel, where you will explore timing and story communication via scanned and projected storyboard panels.

4 Credits *Repeatable*

PREREQUISITES: 26-1000 Animation I

26-2050 Animation Preproduction & Story Development

In this course, students develop the stories for their animated thesis solo films required for the BFA degrees in both Traditional and Computer Animation. Students create storyboards and story reels, model sheets, explore art direction, timing, and various other aspects of preproduction that will lead to green-lighting the production of their films in either Traditional or Computer Animation Studio. Animation Preproduction & Story Development must be taken by both Traditional and Computer Animation students pursuing BFAs in their respective areas.

4 Credits Repeatable

PREREQUISITES: 26-2070 History of Animation and 26-2040 Animation Storyboard & Concept Development COREQUISITES: 26-2025 Drawing for Animation I or 26-3045A Computer Animation: Maya

26-2070 History of Animation

Course explores the origins of the animation process, beginning with animated films by J. Stewart Blackton, Emil Cohl, Len Lye, Winsor McCay, and many others through to present day productions. The lives and environments, as well as the artistic and narrative influences on these and other animators, will be dissected and studied. The class will involve weekly screenings of films and videos from around the world, including both independent and commercial, to get an understanding of where this art form has been and where it might be going. Emphasis will be on understanding the motivations and influences on animation artists, and how as contemporary animators you might benefit from studying them.

3 Credits

PREREQUISITES: 52-1111 Writing and Rhetoric I - Enhanced or 52-1121 International Writing and Rhetoric I or COMPASS Placement Test score ≥ 97 or 52-1151 Writing and Rhetoric I or SAT (Scholastic Aptitude Test) score ≥ 710 or ACT (American College Test) score ≥ 30

26-2075 Digital Animation Techniques: Ink, Paint & Composite

Course introduces students to what has become the norm at most studios: digital ink and paint and compositing. Students will work with animated drawings created in 26-2025 Drawing for Animation I, or create new drawings to scan, paint, and render with independent peg moves, using computers as the medium, creating a full-color 20-second piece of animation for a final project.

3 Credits Repeatable

PREREQUISITES: 26-2025 Drawing for Animation I

26-2076 Digital Animation Techniques II

Course expands on the concepts and techniques introduced in 26-2075 Digital Animation Techniques I. Advanced compositing techniques, which include creating texture maps, applying gradients, and multi-plane camera set ups, are explored. Course focuses on a final project, which requires the combination of at least two of the following medium: traditional animation, 3-D animation, stop-motion, and live action.

3 Credits

PREREQUISITES: 26-2075 Digital Animation Techniques: Ink, Paint & Composite

26-3000LJ Animation Studios in L.A.

1 Credits

26-3016 Advanced Computer Modeling

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.

3 Credits *Repeatable*

PREREQUISITES: 26-2015 Introduction to Computer Animation

26-3026 Drawing for Animation II

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 lip-sync-ing and adding personality and depth to their creations.

3 Credits

PREREQUISITES: 26-2025 Drawing for Animation I

26-3031 Stop-Motion Animation II

Course requires that students be responsible for creating a short stop-motion to complete during this 15-week class. Students will be responsible for constructing sets, props, and stop-motion puppets, and will be assigned exercises that help to refine and perfect key scenes within your project. Students will have the option of incorporating sound and lip-sync into your project. Various digital shooting methods will be

explored, including using a mini-DV camcorder with a video Lunchbox DV, or using a digital still camera, and editing in an NLE application.

3 Credits

PREREQUISITES: 26-2030 Stop-Motion Animation

26-3036 Advanced Computer Animation: 3-DS Max

Course expands upon the skills and concepts introduced in 26-3045C Computer Animation: 3DS Max. Using Discreet Logic's computer animation software, students will be introduced to advanced concepts and techniques using inverse kinematics/forward kinematics, dynamics, and simulations. Using MAX scripting for animation will also be covered. A series of short exercises will ensure that students understand these skills and techniques as the class progresses. A final project will encourage students to exhibit these acquired skills.

4 Credits

PREREQUISITES: 26-3045C Computer Animation: 3-DS Max

26-3040 Animation Storyboard & Concept Development

Course will emphasize story and concept development. Students will research, develop, illustrate, and present their concepts on storyboard panels. Different graphic approaches will be explored and discussed, and weekly students will present their work and receive constructive feedback. Assignments will include storyboarding a fable, a personal experience, a myth, and a poem. Their final project will involve creating a story reel, where they will explore timing and story communication via scanned and projected storyboard panels.

4 Credits *Repeatable*

PREREQUISITES: 26-1000 Animation I

26-3045 Computer Animation

Expanding on the skills learned in Introduction to Computer Animation (26-2015), this course will focus on establishing an intermediate level of CG skills using Autodesk's Maya software application. Assignments focus on polygonal character modeling, rigging, texture-mapping, lighting, digital rendering, and skeletal animation.

4 Credits

PREREQUISITES: 26-2015 Introduction to Computer Animation

26-3045B Computer Animation: Softimage/ XSI

Course emphasis will be on establishing the modeling skills and knowledge necessary to create a character that can be animated using the Softimage/XSI software application. Exercises and quizzes will help to establish a solid understanding of polygonal modeling, rigging, lighting, rendering, and animation using this application. Students will be expected to log a minimum of four hours of lab time outside of class each week.

4 Credits

PREREQUISITES: 26-2015 Introduction to Computer Animation COREQUISITES: 26-2025 Drawing for Animation I or 26-2030 Stop-Motion Animation

26-3045C Computer Animation: 3-DS Max

Course will explore the Discreet Logic 3DS Max software application. Exercises and quizzes will help to establish a solid understanding of polygonal modeling, rigging, lighting, rendering, and animation using this application. Emphasis will be on establishing the modeling skills and knowledge necessary to create a character that can be animated using this application. Students will be expected to log a minimum of four hours of lab time outside of class each week.

4 Credits

PREREQUISITES: 26-2015 Introduction to Computer Animation COREQUISITES: 26-2025 Drawing for Animation I or 26-2030 Stop-Motion Animation

26-3046 Advanced Computer Animation

Course will expand upon the skills and concepts introduced in Computer Animation I. Using Alias/Wavefront's Maya computer animation software, students will be introduced to advanced concepts and techniques using inverse kinematics/forward kinematics, dynamics, and simulations. Using MEL scripts for animation will also be covered. A series of short exercises will ensure that students understand these skills and techniques as the class progresses. A final project will encourage students to exhibit these acquired skills.

4 Credits

PREREQUISITES: 26-3045A Computer Animation: Maya

26-3047 Digital Animation Techniques Current 2D Trends

Course introduces students to the Flash digital animation technique and aesthetic that is quickly becoming the chosen method for traditional animators. Students will apply fundamental animation principles learned in Drawing for Animation 1 (26-2025) as well as visual storytelling techniques in Animation Storyboard and Concept Development (26-3040) and apply them using the Flash technique. Students will also learn to create paperless animation, using a digital drawing tablet and computer, creating a short animated piece by the end of the semester.

3 Credits

PREREQUISITES: 26-2025 Drawing for Animation I

26-3048 Animation Portfolio Development

Course will help students prepare for work in the field of animation by providing weekly insight and guidance as they develop a working portfolio, resume, and video/DVD with work they've completed. In addition to weekly in-class work, several professional animation studio student recruiters will come to campus throughout the 15-week class to present portfolio examples and discuss the field. They will meet with each of the students one on one to discuss their particular situation and to give them their advice and direction.

3 Credits Repeatable

PREREQUISITES: 26-3045A Computer Animation: Maya or 26-2075 Digital Animation Techniques: Ink, Paint & Composite COREQUISITES: 26-3045A Computer Animation: Maya or 26-2075 Digital Animation Techniques: Ink, Paint & Composite

Requirements 75 Completed Hours

26-3049 Computer Animation: Visual Effects

This course introduces the advanced Computer Animation Concentration student to the visual effects process of integrating computer-generated elements with live action footage. Early assignments integrate pre-existing computer generated elements with live action content. Subsequent assignments introduce advanced texture-mapping, rendering and camera tracking techniques. The course concludes with the development of a solo visual effects sequence that combines idea generation, production strategy and advanced CG rendered objects, particles, effects and camera. Screening of film examples and a presentation assignment about the visual effects industry will underscore the aesthetic impact of CG elements in a live action film.

4 Credits

PREREQUISITES: 26-2015 Introduction to Computer Animation

26-3050 Acting For Animators

This course, recommended for both Traditional AND Computer Animation students, focuses on acting techniques for animators exploring the similarities and differences of stage and screen acting. Students will learn acting techniques through physical and emotional acting exercises in addition to viewing scenes from a variety of live action and animated films. Focus of this class is exploring the emotional feelings of characters which lead to their physical movement. Animation assignments include creating a performance with a CG rig (for Computer Animation Students) and hand-drawn character animation (for Traditional Animation Students).

3 Credits

PREREQUISITES: 26-2025 Drawing for Animation I or 26-3045A Computer Animation: Maya

26-3060 Animation Solo Project

After successfully completing Animation Preproduction & Story Development Traditional and Computer Animation students enroll in this course to begin and subsequently complete production of their solo thesis films required for the BFA degree in Traditional and Computer Animation. Animation Solo Project is a repeatable course offering students sufficient time to complete production of their animated films.

4 Credits Repeatable

PREREQUISITES: 26-2050 Animation Preproduction & Story Development COREQUISITES: 26-3026 Drawing for Animation II or 26-3082 Environmental Design & Modeling I or 26-3086 Character Design and Modeling I or 26-3046 Advanced Computer Animation

26-3063 Computer Animation Studio

After successfully completing Animation Preproduction & Story Development, Computer Animation students enroll in this course to begin and subsequently complete production of their solo thesis films required for the BFA degree in Computer Animation. Computer Animation Studio is a repeatable course, offering students sufficient time to complete production of their animated films.

4 Credits Repeatable

PREREQUISITES: 26-2050 Animation Preproduction & Story Development

26-3065 Animation Work-in-Progress

Students receive course credit for working as a crew member on a senior animated thesis film providing them with a deadline-oriented structure, instructor and peer feedback, and implementation of professional practices and standards. Course meets a limited number of times during the semester in a schedule that complements the workflow of the project's director. Permission by one of the coordinators of the Animation Program is required.

2 Credits Repeatable

Requirements Permission of Coordinatr

26-3067 Animation Topics

This course continues to refine and advance the aesthetic understanding and technical abilities needed in advanced Computer Generated (CG) animation through a series of rotating topics courses. Computer Animation software such as Autodesk's Maya will be used for classroom review, professional examples and student assignments.

1 Credits Repeatable

PREREQUISITES: 26-3045A Computer Animation: Maya

26-3070 Cartooning

Course introduces different aspects of cartoon drawing. Course teaches basic techniques of cartoon drawing and investigates five genres of cartooning. Students study in-depth one liner, multi-panel, advertisement, illustrative, and political editorial cartoons. Instruction includes historical study of specific types of cartoons dating from 1745. Course explores style of cartoons, thematic types, and construction of cartoon character for the technique of animation.

4 Credits

26-3071 Cinematics for Games

Students in this course join the existing Interactive Arts and Media's Game Production senior project. The creation of an animated in-game movie to accompany the existing video game will add production depth and collaborative experience by bringing narrative, cinematic education and abilities to a student project that was exclusively interactive beforehand. Students modify existing CG models, develop storyboards and animate new CG performances to enhance senior video game creation.

3 Credits

PREREQUISITES: 26-2040 Animation Storyboard & Concept Development and 26-3045A Computer Animation: Maya COREQUISITES: 26-3067 Animation Topics

26-3080 Motion Capture I

Course provides an introduction to motion capture terms, concepts, and history. Students learn the process of capturing motion data by conceptualizing, planning, and directing on-site sessions. A 3-D character performance is created by converting data from sessions and linking it to a character skeleton created in a computer animation class.

4 Credits

PREREQUISITES: 26-2015 Introduction to Computer Animation or 36-3301 3D Composition for Interactive Media I

26-3081 Motion Capture II

Course emphasizes the skills needed to edit and assemble motion capture data. Students learn the technical and aesthetic considerations necessary through a series of homework exercises and classroom

critiques. Various motion editing applications will be introduced and discussed. By converting final edited data to work with a variety of 3-D animation packages, students learn how to apply data from motion capture sessions to either create a series of rendered animation images for film/video or create animation content for game production.

4 Credits

PREREQUISITES: 26-3080 Motion Capture I

26-3082 Environmental Design & Modeling I

Course emphasizes the design and technical ability needed to model non-character 3-D objects. Students will be introduced to level design, industrial design, and architectural terms and concepts. Using 3-D software, students will design and build environments, set dressing, and vehicles. Level of detail exercises will introduce the concept of polygon and image budget creation. Exercises in stand-alone software packages will teach advanced texture/mapping.

4 Credits

PREREQUISITES: 26-3045A Computer Animation: Maya

26-3083 Environmental Design & Modeling 2

Course continues to refine and advance the design and technical abilities needed to model non-character 3-D objects. Using 3-D software ability, students will design and build environments, set dressing, and vehicles based on Game Production 1 & 2 parameters.

4 Credits

PREREQUISITES: 26-3082 Environmental Design & Modeling I

26-3085 Animation Production Studio I

This course is the first of two semesters in which students will be working collaboratively with classmates on a single project, the purpose of which is to simulate an actual production environment that they might face once having left academia. Each participant will be assigned a particular production role based on a portfolio review at the beginning of the class in which each student will be asked to share portfolio work from previous classes with the executive producer (the instructor) and fellow classmates. This first semester of pre-production includes screenplay, design of characters and backgrounds, storyboards, recording of vocal talent, and completion of a story reel.

6 Credits Repeatable

COREQUISITES: 26-3026 Drawing for Animation II or 26-3082 Environmental Design & Modeling I or 26-3086 Character Design and Modeling I or 26-3046 Advanced Computer Animation

Requirements 90 Enrolled Hours and Senior Status required

26-3086 Character Design and Modeling I

Course emphasizes the design and technical ability needed to model 3-D characters. Students will be introduced to design, sculpting, and anatomical terms and concepts. Using 3-D software, students will design and build characters and other organic models. Level of detail exercises will introduce the concept of polygon and image budgets. Exercises in stand-alone software packages will teach advanced texture mapping.

4 Credits

PREREQUISITES: 26-3045A Computer Animation: Maya

26-3087 Character Design & Modeling 2

Course continues to refine and advance the design and technical abilities needed to model 3-D characters. Students will compare and contrast stand-alone software packages for advanced texture-mapping. Using 3-D software, students will design and build characters and other organic models based on Game Production 1 & 2 parameters.

4 Credits

PREREQUISITES: 26-3086 Character Design and Modeling I

26-3089 Advanced Character & Environmental Design

Course continues to refine and advance the design and technical abilities needed to model 3-D characters and non-character 3-D objects. Using Maya for 3D modeling and Z-Brush for advanced texture-mapping, students will design and build either characters or environments based on industry standards. This process will also allow the students to contribute models in the Game Engine chosen for the subsequent courses in the Game Major: Game Project (36-3997) & Game Studio (36-3998).

4 Credits

PREREQUISITES: 26-3086 Character Design and Modeling I or 26-3082 Environmental Design & Modeling I

26-3090 Animation Production Studio II

In this course students continue working on the project started in Animation Production Studio 1. This class is primarily devoted to production and post-production, with the students embarking on traditional and/or computer animation production, generating visual effects, and working with a sound designer and composer. The goal of this course is to complete production and screen the film by the end of the semester.

6 Credits *Repeatable*

PREREQUISITES: 26-3085 Animation Production Studio I
Requirements Senior Status required

26-3605 The Business of Animated Content

Course examines central business and legal matters associated with developing, producing and releasing animated films. The course emphasizes the need to properly prepare the bundle of rights and legal documentation for an animated film as it enters the marketplace. Additionally, students will be introduced to basic business principles for short and feature animated films including new technologies and the evolving convergent marketplace.

3 Credits

PREREQUISITES: 24-3600 Producing I: Production Team or 24-3600 Producing I: Production Team

27-1000 Fashion Foundations

The course content provides an exploratory platform for design processes as they apply to fashion and design. Using two- and three-dimensional formats and techniques the students will experiment with materials and medium, image creation and concept prototyping in an environment of experimentation, personal growth and collaboration emphasizing the scope of idea development and realization as it relates to the body.

3 Credits

27-1100 Introduction to Fashion Studies

This course offers students a broad overview of the interrelated fields and areas of study within fashion. This includes an introduction to various theories as they apply to fashion, as well as an overview of design processes, global markets, fashion production, distribution, and marketing and apparel business practices. In addition the course covers key aspects of contemporary culture that shape and influence fashion and the design industry.

3 Credits

27-1105 Sewing for Non-Majors

This course provides students, not enrolled in Fashion Design, the opportunity to learn and develop basic sewing skills and techniques, industrial machine use, and an understanding of the relationship of flat patterns to a 3-dimensional product. The course is comprised of the understanding and use of commercial sewing patterns and industrial equipment; the production sequencing steps to completion of a combination

of basic garments and products; and a final project of the student's own choice.

3 Credits

27-1600 Garment Construction I

This course is an introduction to basic sewing and construction techniques. Fabric definition, construction and function are explored at the beginning level. Students learn hand sewing and finishing, machine operation, primary machine maintenance, industry vocabulary and production practices. Students are required to create and complete garments. This course is supported by Supplemental Instruction Peer Study Groups. Please check the website at www.colum.edu/si for days and times.

3 Credits

Requirements Major 271 Only

27-1603 Fashion Illustration I

3 Credits

27-1606 Apparel Studio I

Using designs developed in Fashion Design Studio I (27-1710), students will explore the two- and three-dimensional patternmaking approach to garment design in this introductory course. Using basic patterns and introductory draping techniques, students develop original design concepts through pivot, slash and spread, and contouring techniques. Through critiqued design development on the dress form, students develop a sense of proportion, silhouette, line and style, while exploring current market trends. Projects are evaluated on professional models for fit and style.

3 Credits

PREREQUISITES: 27-1600 Garment Construction I **COREQUISITES:** 27-1710 Fashion Design Studio I

27-1620 Fundamentals of Textiles

This 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.

3 Credits

27-1640 Adobe Creative Suite Workshop for Fashion:

This workshop offers an introduction to the Adobe Suite as applied to the needs of a fashion student.

1 Credits

27-1710 Fashion Design Studio I

This course introduces fashion design students to research methods, theme development and various design processes as they apply to fashion. Students will learn and apply the basic tools for designing a fashion collection, including trend and market research, drawing for fashion, generating color palettes, use and suitability of fabric choices, design development and presentation techniques. Students will be encouraged to develop skill-sets related to professional practice including developing a cohesive work product, working to deadlines, team work and constructive critique.

3 Credits

PREREQUISITES: 27-1603 Fashion Illustration I CONCURRENT: 27-1606 Apparel Studio I
COREQUISITES: 27-1100 Introduction to Fashion Studies

27-1900 Fashion Design Principles

This course is intended for Fashion Business and non-Fashion Design majors and offers a basic overview of the process of design as well as various design elements relative to the field of fashion design. These include: visual presentation techniques, storyboards, color palettes and seasons, putting together a balanced fashion collection, trend and customer research as well as flat sketches. The overall aim is that students apply these design principles to their major and the wider field of fashion. This course does not fulfill a major requirement in Fashion Design.

3 Credits

27-1920 Visual Merchandising I

Students will analyze store environments and the role of visual merchandising through interior and exterior displays. This course emphasizes the use of color, fixtures, and lighting used for display purposes. This hands-on course also gives students the opportunity to create visual displays.

3 Credits

27-1925 Fashion Show Production

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

3 Credits

27-1930 Clothing and Society

This course focuses on the socio-cultural significance of dress and appearance. Course offers a framework for interpreting the meaning of dress as behavior and as a communication system.

3 Credits

27-1936J Traditional Crafts and Textiles of Rajasthan, India

This J-Term course is offered in conjunction with NIFT (National Institute of Fashion Technology) India. It provides students a unique opportunity to study various textiles and crafts of Rajasthan, including jewelry making, block-printing, tie-dye and traditional embroidery. Students will not only get to travel and experience these crafts first-hand, they will also understand how they can design and incorporate such craft techniques towards developing their own fashion collections and products.

4 Credits *Repeatable*

GA

Requirements Sophomore status required

27-1936LDM Exploring Italy Fashion: Rome

3 Credits *Repeatable*

GA

27-2120 Workshop in Fashion

This course offers focused workshops in a specific area of fashion that lie outside of permanent course offerings. Each semester this course covers different material within the framework of an intensive workshop environment that aims to help enrich student learning and complement the core curriculum.

1 Credits *Repeatable*

PREREQUISITES: 27-1600 Garment Construction I or 27-1610 Fashion Design Studio or 27-1900 Fashion Design Principles

27-2120J Workshop in Fashion

This course offers focused workshops in a specific area of fashion that lie outside of permanent course offerings. Each semester this course covers different material within the framework of an intensive workshop environment that aims to help enrich student learning and complement the core curriculum.

1 Credits Repeatable

PREREQUISITES: 27-1600 Garment Construction I or 27-1710 Fashion Design Studio I or 27-1900 Fashion Design Principles

27-2150 Fashion in Sports: Applying Sports at Retail

This course explores the relationship between sports and fashion, which are strongly connected and continuously influence each other, by showcasing how each of their unique roles shape the retail environment, including how they interact through special events, visual merchandizing, celebrity endorsements, professional careers, and more. By understanding the powerful dynamics in which sports and fashion combine, students will be able to gain a broader knowledge of the sporting goods and apparel industry as well as the fashion retail industry at large.

3 Credits

Requirements Sophomore status required

27-2160 Fashion Styling I

This course provides an introduction to the fashion stylist's role. A historical overview of fashion and costume styling will provide context for understanding the cultural significance of this practice. Students will also be introduced to the actual work and responsibilities of fashion stylists, and will actively engage in conceptualizing ideas, working in collaborative teams, shopping and prepping merchandise, styling hair and makeup, learning how to evaluate and hire models, managing and executing the final products.

3 Credits

PREREQUISITES: 52-1152 Writing and Rhetoric II or 52-1112 Writing and Rhetoric - Enhanced II

27-2175 Fashion History Survey

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

3 Credits

PREREQUISITES: 52-1111 Writing and Rhetoric I - Enhanced or 52-1121 International Writing and Rhetoric I or 52-1152 Writing and Rhetoric II or 52-1112 Writing and Rhetoric - Enhanced II or 52-1122 International

Writing and Rhetoric II or 52-1162 Writing and Rhetoric II- Service Learning or 52-1152HN Writing and Rhetoric II: Honors or SAT (Scholastic Aptitude Test) score \geq 710 or ACT (American College Test) score \geq 30 or COMPASS Placement Test score \geq 99

27-2176 Contemporary Fashion

In this course students study the modes of dress in society from Dior's New Look of 1947 to the present. Curriculum covers historic events, social movements, the arts, celebrities, trends, and popular culture, and their relationship to fashion. Emphasis is on contemporary dress, why it is worn, what it reflects from the past, and what it might signal for the future.

3 Credits

PREREQUISITES: 52-1152 Writing and Rhetoric II or 52-1112 Writing and Rhetoric - Enhanced II or 52-1122 International Writing and Rhetoric II or 52-1162 Writing and Rhetoric II- Service Learning or 52-1152HN Writing and Rhetoric II: Honors

27-2600 Garment Construction II

This 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.

3 Credits

PREREQUISITES: 27-1600 Garment Construction I

27-2601 Patternmaking: Flat Pattern

This 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.

3 Credits

PREREQUISITES: 27-2600 Garment Construction II COREQUISITES: 27-1710 Fashion Design Studio I

27-2602 Patternmaking: Draping

This course teaches the production of sculptural patterns. Students apply fabric to a 3-D 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.

3 Credits

PREREQUISITES: 27-2600 Garment Construction II COREQUISITES: 27-1710 Fashion Design Studio I

27-2606 Apparel Studio II

Using designs developed in Fashion Design Studio II (27-2710), students will further explore the two- and three-dimensional patternmaking approach to garment design. Using fitting shells/blocks and draping principles, students will realize original design concepts. Through critiqued design development on the dress form, students learn the principles of proportion, silhouette, line and style, while exploring current market trends. Projects are evaluated on professional models for fit and style.

3 Credits

PREREQUISITES: 27-1606 Apparel Studio I and 27-1620 Fundamentals of Textiles CONCURRENT: 27-2710 Fashion Design Studio II COREQUISITES: 27-2600 Garment Construction II

27-2610 Fashion Design: Concepts

This course uses a scaffolding of design theory, research, and reflective practice to explore various aspects of fashion design with an emphasis on process, context, conceptualization and creativity. Of particular focus is the development of good design practice and the generation of original and innovative concepts relative to fashion, structure, and the body.

3 Credits

PREREQUISITES: 27-1710 Fashion Design Studio I

27-2620 Textile Fabrication and Surface Techniques

This course explores 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. Students study and utilize fabric embellishment, such as quilting, beading, printing, and painting.

3 Credits *Repeatable*

PREREQUISITES: 27-1620 Fundamentals of Textiles

27-2621 Millinery

This course introduces students to the design and construction of hats. 3-D 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.

3 Credits

27-2631LDM Fashion in Italy:

This special topics course offers students the unique experience of learning about fashion in Italy. In addition, the confluence of fashion with art, design, architecture and culture; and the local retail and fashion related industries may also be covered

3 Credits Repeatable

GA

Requirements Sophomore status required

27-2710 Fashion Design Studio II

This computer-based studio course introduces students to Adobe Illustrator and Photoshop techniques as creative tools for fashion design. Course covers digital flat creation, drawing, mood boards, fashion illustration and portfolio design techniques.

3 Credits

PREREQUISITES: 27-1710 Fashion Design Studio I **COREQUISITES:** 27-2606 Apparel Studio II

27-2910 Applied Concepts in Fashion Business

This course explores business applications used in various fields of the fashion industry. Emphasis is placed on applying the mathematical analyses used in the retail, wholesale, and ancillary sectors that support the fashion business.

3 Credits

Requirements Sophomore status required

27-2915 Apparel Evaluation

This 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: Merchandising: Concept to Consumer (27-3910) and Decision Making for Fashion Business (27-3970).

3 Credits

PREREQUISITES: 27-2910 Applied Concepts in Fashion Business or 27-1100 Introduction to Fashion Studies or 27-1910 Intro to Fashion Business

27-2920 Visual Merchandising II

This course builds upon concepts learned in the introductory level Visual Merchandising (27-1920) course. Students will create planograms as well as learn techniques used to display merchandise in stores to maximize floor space and increase sales.

3 Credits Repeatable

PREREQUISITES: 27-1920 Visual Merchandising I

27-2940 Stores

This course teaches students how to recognize the steps needed to develop a retail operation, analyze business situations and apply solutions based on sound management theory, and examine the processes involved in maintaining a successful retail establishment.

3 Credits Repeatable

Requirements Sophomore status required

27-3120 Special Topics in Fashion Studies:

This course focuses on specific topics, themes and genres relative to fashion. Each semester this course covers different material that is not included in the permanent course offerings.

3 Credits Repeatable

PREREQUISITES: 52-1152 Writing and Rhetoric II or 52-1112 Writing and Rhetoric - Enhanced II or 52-1152HN Writing and Rhetoric II: Honors or 52-1112 Writing and Rhetoric - Enhanced II or 52-1162 Writing and Rhetoric II- Service Learning

27-3120J Special Topics in Fashion Studies:

This course focuses on specific topics, themes and genres relative to fashion. Each semester this course covers different material that is not included in the permanent course offerings.

3 Credits Repeatable

PREREQUISITES: 52-112

Requirements Not New Freshman

27-3160 Costume Styling for Television

Costume styling and creation play an integral role in the successful development of character for television. This course will provide an immersive, hands-on study of the symbiotic relationship between fashion and television. In collaboration with the Columbia College Television department, students will conceptualize character costume, pitch writers and producers, source needed wardrobe, fit actors and execute on-set costume for multiple digital television shorts.

3 Credits Repeatable

PREREQUISITES: 27-2160 Fashion Styling I

27-3600 Advanced Garment Construction

This 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 problem-solving assignments. Historic influences on design, technology, and development of tailored clothing are noted.

3 Credits Repeatable

PREREQUISITES: 27-2600 Garment Construction II

27-3601 Advanced Patternmaking: Flat Pattern

This course teaches students to create patterns for specific design problems integrating the knowledge of flat pattern methods. Course work requires research of historic patterns, 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.

3 Credits

PREREQUISITES: 27-2601 Patternmaking: Flat Pattern and 27-2610 Fashion Design: Concepts

27-3602 Advanced Patternmaking: Draping

This course teaches students to 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.

3 Credits

PREREQUISITES: 27-2601 Patternmaking: Flat Pattern and 27-2602 Patternmaking: Draping

27-3603 Fashion Illustration II

This 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.

3 Credits

PREREQUISITES: 27-2603 Fashion Illustration I or 27-1603 Fashion Illustration I

27-3605 Fashion Styling: Designer

This course brings together Fashion Design, Fashion Business, and Photography students who work on real-world situations that bring original fashion designs to the marketplace. Emphasis is on promotion and media strategies in a variety of business environments. The goal of the course is to foster an atmosphere of collaborative learning. Cross-listed with 27-3960 Fashion Styling: Business and 23-3410 Fashion Photography Collaboration: Photographer, Designer, and Manager (Photography).

3 Credits

CONCURRENT: 27-3770 Fashion Design Senior Thesis

27-3606 Apparel Studio III

Using designs developed in Fashion Design Studio III (27-3710), students will further refine two- and three-dimensional patternmaking techniques, and blend the two for a more studio centered work approach to garment design. They will explore 2-D to 3-D visualization along with construction details and finishes that allow for innovative cut, shape and silhouette. Critical thinking and problem solving skills will be used to realize students' unique work. Projects are evaluated on professional models for fit and style.

3 Credits

PREREQUISITES: 27-2606 Apparel Studio II CONCURRENT: 27-3710 Fashion Design Studio III

27-3610 Fashion: Theory & Practice

This course emphasizes the development of experimental design processes and projects relative to fashion that are informed by research-led conceptual thinking, innovative design ideation and sculptural 3D

prototyping through exploration of both conventional fabrics and other unconventional materials and media. Students will further develop their individual design philosophies and enhance their creative, technical, and presentation skills through this course.

3 Credits

PREREQUISITES: 27-2600 Garment Construction II and 27-2610 Fashion Design: Concepts and 27-3601 Advanced Patternmaking: Flat Pattern or 27-2600 Garment Construction II and 27-2610 Fashion Design: Concepts and 27-3602 Advanced Patternmaking: Draping

27-3611 Menswear Design

This course applies the concept of fashion design to the masculine mode. Historic references, social trends, merchandising philosophies, and clothing design are discussed and emphasized in their application to the male body, image, and lifestyle. Students' research includes design, fabric choice, use, function, social influence, and creativity.

3 Credits

PREREQUISITES: 27-2600 Garment Construction II and 27-2606 Apparel Studio II or 27-2600 Garment Construction II and 27-2601 Patternmaking: Flat Pattern

27-3612 Pattern Grading

Through demonstration and lecture, this course will teach students to grade clothing patterns into complete size ranges. Also to be discussed: standard grade rules for a number of different clothing markets; selecting the appropriate grade rules for a specific garment or line; marker making and cutting; and proportion. Students will develop graded specification sheets for mass production. Students will create a specification packet

3 Credits

PREREQUISITES: 27-2606 Apparel Studio II or 27-2601 Patternmaking: Flat Pattern

27-3621 Fashion Studio Special Topics:

This course offers rotating topics relative to fashion in a studio setting. Each semester this course covers different material that is not included in the permanent course offerings that concentrates on experimental design methodologies, textile creation or embellishment techniques.

3 Credits Repeatable

PREREQUISITES: 27-1710 Fashion Design Studio I

27-3621J Fashion Studio Special Topics:

This course offers rotating topics relative to fashion in a studio setting. Each semester this course covers different material that is not included in the permanent course offerings that concentrates on experimental design methodologies, textile creation or embellishment techniques.

3 Credits *Repeatable*

PREREQUISITES: 27-1710 Fashion Design Studio I and 27-2600 Garment Construction II

27-3640 Digital Patternmaking

This course explores software tools (CAD) designed to work with patterns used for clothing production. Students learn to apply patternmaking skills acquired in the Apparel Studio courses to develop digital patterns. Topics of study include the drafting, altering, grading, and digitizing of apparel patterns.

3 Credits

PREREQUISITES: 27-2606 Apparel Studio II

27-3641 Digital Textiles

This course explores the use of computer technology as a means for textile design and rendering. Areas of study include palette development, print design, pattern repeats, knit design, weave design, color reduction, and recoloring.

3 Credits

PREREQUISITES: 27-1710 Fashion Design Studio I and 27-1620 Fundamentals of Textiles

27-3642 Fashion Design: Digital Portfolio Development

This course is an introduction to Adobe Photoshop and Adobe Illustrator as applied to the needs of the Fashion Design student. It will focus on aspects of the software that pertain to the development of the fashion design senior thesis final project and portfolio. Projects will include production of technical flat drawings of garments, textile pattern design and application, digital correction and enhancement of fashion photographs, and creation of digital fashion illustrations.

2 Credits

PREREQUISITES: 27-3650 Senior Thesis I: Fashion Design CONCURRENT: 27-3651 Senior Thesis II: Fashion Design

27-3645 Adobe Illustrator and Photoshop for Fashion Design

This course covers Adobe Illustrator and Photoshop Techniques specifically tailored to the fashion industry. Students will transform hand drawn sketches into computer generated flats and with the use of Photoshop to be able to create presentation and trend boards using their illustrations and flats.

3 Credits

PREREQUISITES: 22-1220 2-D Design for Non-Majors and 27-2606 Apparel Studio II and 27-2710 Fashion Design Studio II or 22-1920 Making 2 and 27-2606 Apparel Studio II and 27-2710 Fashion Design Studio II or 22-1925 Making for Transfers and 27-2606 Apparel Studio II and 27-2710 Fashion Design Studio II

27-3650 Senior Thesis I: Fashion Design

This course gives students the opportunity to design and prototype an original collection of clothing developed for their chosen target market. In part one of two sequential semesters, students will cover concept development, research and sourcing, design and critique, patternmaking and sample construction. Documentation of the collection includes all concept research, the design process, illustrations and technical drawings.

3 Credits

PREREQUISITES: 27-3600 Advanced Garment Construction and 27-3601 Advanced Patternmaking: Flat Pattern and 27-3602 Advanced Patternmaking: Draping and 27-2610 Fashion Design: Concepts or 27-3600 Advanced Garment Construction and 27-3601 Advanced Patternmaking: Flat Pattern and 27-3602 Advanced Patternmaking: Draping and 27-3610 Fashion: Theory & Practice

Requirements Senior Status required

27-3710 Fashion Design Studio III

In this course the process of developing and generating a body of work is designed to deepen knowledge and understanding of research as it applies to creativity and reflective practice. Fashion design is explored through the phases of conceptualization, context, and process. Of particular focus is the development of effective design practice and the generation of original and innovative concepts relative to fashion, structure and the body.

3 Credits

PREREQUISITES: 27-2710 Fashion Design Studio II CONCURRENT: 27-3606 Apparel Studio III

27-3720 Fashion Design Studio IV

This course emphasizes deep and immersive studio-based exploration of research methods and design processes towards developing original concepts, ideas, and prototypes culminating in a Senior Thesis proposal (to be realized in the following semester). Students consider contemporary trends/art movements and customer research/audience as part of their design process. They will also be required to present their proposal to a jury comprised of faculty and industry professionals. The course also includes process documentation, portfolio design, and formal presentation.

3 Credits

PREREQUISITES: 27-3710 Fashion Design Studio III

Requirements BFA Degree

27-3740 Fashion Design: Production to Showroom

Fashion Design students will explore the process from production to sales through the lens of a major brand as well as a start-up fashion line. Students will learn the steps of line development including sourcing, costing, pre-production, working with a manufacturer and taking a product line to market at the wholesale level.

3 Credits

PREREQUISITES: 27-2600 Garment Construction II

Requirements Senior Status required

27-3770 Fashion Design Senior Thesis

This course gives students the opportunity to further develop and finally construct an original collection of clothing that showcases their creativity, innovative designs, and technical skills, using designs and sample prototypes from Fashion Design Studio IV. Students will also develop strategies for marketing their collection along with a professional portfolio that best represents their individual design identity.

6 Credits

PREREQUISITES: 27-3720 Fashion Design Studio IV

27-3910 Merchandising: Concept to Consumer

This course explores product development practices; studies roles of manufacturing, wholesaling, and retailing and their relationship to merchandising; teaches the steps involved in merchandising products to consumers; and asks students to develop a merchandise plan for a product line.

3 Credits

PREREQUISITES: 27-2915 Apparel Evaluation

27-3920 Visual Merchandising Practicum

This course places students in the role of the visual merchandiser with a real business or not-for-profit client. Students will learn the steps involved in managing and executing a window display. Students will complete two window installations/deinstallations within the semester.

3 Credits *Repeatable*

PREREQUISITES: 27-1920 Visual Merchandising I

Requirements Department Permission

27-3940 Retail Buying

This 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.

3 Credits

PREREQUISITES: 27-3910 Merchandising: Concept to Consumer

27-3949 Retail Store Practicum

This course is intended for advanced Fashion Business 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.

3 Credits *Repeatable*

PREREQUISITES: 27-3910 Merchandising: Concept to Consumer

Requirements Permission of Instructor

27-3960 Fashion Styling: Business

This course brings together Fashion Design, Fashion Business, and Photography students who work on real-world situations that bring original fashion designs to the marketplace. Emphasis is on promotion and media strategies in a variety of business environments. The goal of the course is to foster an atmosphere of collaborative learning. Cross-listed with 27-3605 Fashion Styling: Designer and 23-3410 Fashion Photography Collaboration: Photographer, Designer, and Manager (Photography).

3 Credits

PREREQUISITES: 27-2160 Fashion Styling I

Requirements Permission of Instructor

27-3961L Research, Networking and Portfolio Development

This course is integrated with courses 27-3963L and 27-3962L and is taught at the Raleigh Studio in Hollywood, California, for an intensive five weeks. Students will implement industry research techniques that will serve as the foundation of a presentation to industry professionals. This study will also include exploration of costuming employment opportunities in the various media and entertainment industries. Students are expected to complete a professional portfolio for costume design and/or costume supervision.

4 Credits

PREREQUISITES: 27-1610 Fashion Design Studio

Requirements Permission of Instructor

27-3962L Wardrobe Supervision for TV, Film, and Entertainment

This course is integrated with courses 27-3963L and 27-3961L and taught at the Raleigh Studio in Hollywood, California, for an intensive five weeks. Students will learn how to develop a budget for costume production and/or acquisition manually and electronically and present the plan at a production meeting. Students will also learn the logistics of costume supervision such as calling actors, getting sizes, performing fittings, coordinating shooting schedules and costume needs, and organizing wardrobe trailers. Permission of program coordinator is required to enroll.

4 Credits

PREREQUISITES: 27-1610 Fashion Design Studio

Requirements Permission of Instructor

27-3963L Costume Design for TV, Film, and Entertainment

This course is integrated with courses 27-3961L and 27-3962L and taught at the Raleigh Studio in Hollywood, California, for an intensive five weeks. Students will learn how to analyze and break down scripts for costume needs; analyze character development through scripts; sketch design concepts according to industry standards; and present appropriate rendered costumes to industry professionals.

4 Credits

PREREQUISITES: 27-1610 Fashion Design Studio

Requirements Permission of Instructor

27-3970 Decision Making for Fashion Business:

In this capstone course taken in the final semester, students apply decision-making skills to successfully address the needs of their community partners. In addition, students prepare for their transition from college to career.

3 Credits

PREREQUISITES: 27-3910 Merchandising: Concept to Consumer

27-3988 Internship

1-6 Credits *Repeatable*

Requirements 3.0 GPA required and Department Permission and Junior Status or Above

27-3988J Internship: Fashion Studies

1-6 Credits *Repeatable*

Requirements 3.0 GPA required

27-3990 Fashion Studies in the Field:

Drawing on the rich resources specific to the city, this course will provide an introduction to the local fashion industry for students soon-to-enter a fashion-related profession. The course is designed to enhance students' knowledge of the local fashion industry including its history, fashion design, production, merchandising, and retailing. In addition, students will visit museums and other culturally unique sites to enhance their understanding of the subject.

1-3 Credits *Repeatable*

Requirements Department Permission

27-3990J Fashion Studies in the Field:

Drawing on the rich resources specific to the city, this course will provide an introduction to the local fashion industry for students soon-to-enter a fashion-related profession. The course is designed to enhance students' knowledge of the local fashion industry including its history, fashion design, production, merchandising, and retailing. In addition, students will visit museums and other culturally unique sites to enhance their understanding of the subject.

3 Credits *Repeatable*

Requirements Department Permission

27-3995 Directed Study

This course consists of learning activities involving student independence within the context of regular guidance and direction from a faculty advisor. Directed Studies are appropriate for students who wish to explore a subject beyond what is possible in regular courses or for students who wish to engage in a subject

or activity not otherwise offered that semester by the College. Directed Studies involve close collaboration with a faculty advisor who will assist in the development and design of the project, oversee its progress, evaluate the final results, and submit a grade.

1-6 Credits *Repeatable*

Requirements Department Chairperson

27-3995J Directed Study

This course consists of learning activities involving student independence within the context of regular guidance and direction from a faculty advisor. Directed Studies are appropriate for students who wish to explore a subject beyond what is possible in regular courses or for students who wish to engage in a subject or activity not otherwise offered that semester by the College. Directed Studies involve close collaboration with a faculty advisor who will assist in the development and design of the project, oversee its progress, evaluate the final results, and submit a grade.

1-6 Credits *Repeatable*

Requirements Department Chairperson

27-3999 Independent Project

This course involves the student, with the approval of a supervising faculty, designing a project to study independently an area that is not at present available in the curriculum. Prior to registration, the student must submit a written proposal for approval to the chair of the department that outlines the project and its anticipated outcomes.

1-6 Credits *Repeatable*

Requirements Department Chairperson and Junior Status or Above

27-3999J Independent Project

This course involves the student, with the approval of a supervising faculty, designing a project to study independently an area that is not at present available in the curriculum. Prior to registration, the student must submit a written proposal for approval to the chair of the department that outlines the project and its anticipated outcomes.

1-6 Credits *Repeatable*

Requirements Department Chairperson

28-1101 Career Development

Course 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 as responses; approaching potential employers; follow-up; and networking.

2 Credits

28-1110 Introduction to Management

In this course students learn the basic management functions of planning, organizing, leading and controlling, as they explore their opportunities as future arts managers and entrepreneurs. Using text, activities, films, cases and projects, students deepen their understanding of the role of the arts manager; practice applying management skills, tools, and techniques; and identify ways to effectively and creatively respond to management problems and challenges.

3 Credits

28-1112 Managerial Economics

This course introduces economic principles including supply and demand, consumer choice, opportunity costs, market system, money, and banking as they apply to the management of arts, entertainment and media. The factors that impact each of these principles are also explored in depth. This is an integrated macro-micro introduction for future managers and entrepreneurs.

3 Credits

28-1113 Information Management

This course provides students with a practical framework for employing essential computer applications in today's business environment. Students apply advanced functions of database, spreadsheet, word processing and presentation software to business analysis and decision-making processes. The skill set pursued in this course is fundamental to effective managerial operations of a variety of arts, entertainment and media businesses and organizations.

3 Credits

28-1115 Entertainment Marketing

This course teaches students to analyze arts, entertainment, media, and fashion organizations within their environmental context to determine how to position them 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.

3 Credits

28-1270 Business of Visual Arts

This course investigates a broad range of visual arts institutions, organizations, and businesses, including museums, commercial galleries, non-profit and alternative venues, auction house and art fairs. The course includes site visits and meetings with professionals to provide an inside look at how these arts businesses operate and to expose students to diverse career opportunities in the field of visual arts. This course is an entry point for other visual arts management classes, a requirement for students pursuing a visual arts management degree, and is also open to non-Business and Entrepreneurship majors.

3 Credits

28-1310 Business of Design

This course introduces students to management practices in the design field. Students will investigate the business practices associated with a variety of design disciplines including graphic design, illustration, interior architecture, product design, fashion design, web design, branding, marketing, photography, product design, and advertising design. Through an examination of functionality (mission/purpose, products/services, and target markets), clients/audience, organizational structure, strategy, and operations, students will understand the management of integrated design practices.

3 Credits

28-1410 Business of Music

Business of Music provides a comprehensive exploration of the multibillion-dollar music industry. Both historical developments and current music business issues are examined. Topics include professional songwriting, copyright, the recording industry, management, touring, publishing, marketing, distribution, the role of technology in the industry and careers in music. This course is an entry point for other music business classes, a requirement for students pursuing a music business management degree, and is also open to non-Business and Entrepreneurship majors.

3 Credits

28-1500 Introduction to Marketing

This introductory survey course explores the fundamentals of marketing: product, promotion, pricing, and distribution, as well as the impact of consumer and market research, technology, and globalization.

3 Credits

28-1501 Promotional Marketing

This course examines the range of techniques available to activate consumers to move from awareness and interest to purchase. In identifying the motivations behind loyalists, experimenters and switchers, students will explore promotional and retail marketing from the perspective of the retailer and manufacturer, as well as the shopper. A variety of retail channels are examined from mega-store to mall, online and actual.

3 Credits

28-1503 Intro to Sales Management

This course is designed for upper grade students who are looking to acquire the consultative selling skills necessary to work with clients as a salesperson or manager. Students acquire a working knowledge of consultative selling skills via lectures and actual skill practice sessions. In addition, this course will explore the CRM systems to manage account relationships and a broader strategy for understanding all levels of decision makers and the best ways to reach them.

3 Credits

28-1505J Selling with Your Ears: Listening and Other Personal Selling

This course is designed for students who are looking to acquire the consultative selling skills necessary to work with clients as a salesperson or manager. Students acquire a working knowledge of consultative selling skills starting with effective listening via lectures and actual skill practice sessions.

1 Credits *Repeatable*

28-1523 Topics in Marketing

This course exposes students to issues of current significance that are new and timely. It positions students at the leading edge of ideas that drive markets.

1 Credits *Repeatable*

28-1523J Topics in Marketing

This course exposes students to issues of current significance that are new and timely. It positions students at the leading edge of ideas that drive markets.

1 Credits *Repeatable*

28-1610 Business of Media

This course surveys the business of traditional media fields including radio, television and film, while also studying emerging digital media industries, including the Web and mobile platforms. This course also examines how changes in technology, consumer behavior, and deregulation are transforming the media industry and the production, distribution, and consumption of content in a digital environment. This course is an entry point for other media management classes, a requirement for students pursuing a media management degree, and is also open to non-Business and Entrepreneurship majors.

3 Credits

28-1635 Business of Film and TV

This course studies how the movie business works in today's ever-changing marketplace, concentrating equally on mainstream Hollywood films as well as smaller independent films made outside the studio system. The two businesses co-exist, compete, and sometimes cross over in their attempts for money, starts, distribution deals, movie screens, and audience approval. Course will examine recent mega-mergers in the media world, the type of movies being released, the factors that constitute whether a film is considered a success or failure, and what it takes to compete as a professional working in the very competitive movie industry. Topics will include past events that have shaped today's film business climate, the various methods of film financing, the cost of film distribution, the state of independent film, the operation of movie theaters, and the mysteries of Hollywood accounting. Throughout the course, students will get an inside glimpse into the economic, political, and power structures behind the scenes which help determine that movies get made, distributed, and seen by the public.

3 Credits

28-1702 Special Events and Promotions

This course surveys the steps in producing events, including concept, budget, planning, pre-event implementation, day-of-event management, and post-event evaluation. Students explore the range of events from parades and marathons to product launches and theme parties, and participate in at least three events during the semester.

3 Credits

28-1710 Business of Sports

This course is an introduction to Sports Management principles, the structure of the sports industry and sports organizations, either franchises (ex: Cubs), leagues (ex: NBA), venues (ex: Wrigley Field), equipment (ex: Nike), or events (ex: the Olympics). Course also examines the types of employment training and skills career seekers require. Class will focus on the following topics: sports, culture & society, scope of sports industry; sports consumers; governance; leadership; liability & risk management; role of sports agents; careers in sports management. This course is an entry point for other sports management classes, a requirement for students pursuing a sports management degree, and is also open to non-Business and Entrepreneurship majors.

3 Credits

28-1718 Business of Live and Performing Arts

This course introduces students to management fundamentals of both not-for-profit and for-profit organizations involved in the producing, presenting and promoting of live entertainment and the performing arts. It gives students an overview in conceptualizing, forming, financing, managing and operating such entities, and bringing a live event from idea conception to night-of-show and beyond. These concepts are explored through both theoretical discussions and practical exercises that focus on evaluation of real live events, from concerts to theater productions and other forms of live entertainment. This course is an entry point for other Live and Performing Arts Management classes, a requirement for students pursuing a Live and Performing Arts Management degree, and is also open to non-Business and Entrepreneurship majors.

3 Credits

28-2110 Accounting

This course is a thorough overview of financial accounting topics for arts, entertainment and media organizations, starting with the accounting cycle for a sole proprietorship and ending with the study of corporations. Clear principles and procedures are used to demonstrate the function of the accounting cycle. The Income Statement, Statement of Equity, Balance Sheet, and Statement of Cash Flow are prepared. The class introduces financial topics that will enhance the student's understanding of financial statements and the use of financing through ratio analysis. This course is supported by Supplemental Instruction Peer Study Groups. Please check the website at www.colum.edu/si for days and times.

3 Credits

Requirements 24 Enrolled Credit Hour

28-2111 Entertainment Law

This course enables future artists, managers and entrepreneurs to better understand legal issues in business dealings in the arts, media, and entertainment industries, and to recognize where legal problems may arise. This is accomplished through 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.

3 Credits

Requirements 24 Enrolled Credit Hour

28-2120 Writing for Managers

The course emphasizes the importance of professionally written communication for artists, entrepreneurs, and managers in today's arts, entertainment and media environment. The course focuses on identifying the most appropriate media and format for reaching target audiences and achieving intended communication goals. It also provides students with the essential tools and skills to organize and effectively convey information in a clear and concise manner. The course fulfills Columbia College's writing intensive requirement (WI).

3 Credits

WI

PREREQUISITES: 52-1152 Writing and Rhetoric II or 52-1152HN Writing and Rhetoric II: Honors or 52-1162 Writing and Rhetoric II- Service Learning

28-2150 Organizational Behavior

This course examines the relationship between organizational structures and the behavior that results from these structures. Effective management systems and methods will be studied, teaching students how an organization's environment impacts behavior and vice versa.

3 Credits

PREREQUISITES: 28-1110 Introduction to Management

Requirements 24 Enrolled Credit Hour

28-2155 Sales and Management

Course provides the arts entrepreneur with an overview of the various sales management functions and provides exposure to many of the problems faced by the modern day sales manager in an artistic arena. It closely examines the special concerns of artists who manage sales professionals whose responsibility it is to begin to develop a sales staff for his or her special needs. Upon completion, students should have a basic knowledge of the sales managerial process, the goal setting, and planning process required. Students learn fundamental sales controls and motivating artistic sales professionals. This will be a fun and interactive class and each individual's growth in learning the skills to sell and to manage a sales force that promotes an artistic craft or product will determine the final grade.

3 Credits

PREREQUISITES: 28-1115 Entertainment Marketing

28-2160 Labor Relations for the Arts

Course examines economic, social, political, institutional, and psychological forces affecting development of unions and guilds among artists. Instruction covers employer-union and employer-employee relations, contracts, union mediation and arbitration, and current legal and economic conditions in the labor market.

3 Credits

COREQUISITES: 28-2111 Entertainment Law

28-2165 Managing Human Resources

Course teaches students 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.

3 Credits

PREREQUISITES: 28-1110 Introduction to Management

Requirements 24 Enrolled Credit Hour

28-2188 Internship: Management

1-6 Credits *Repeatable*

Requirements 2.80 GPA required

28-2195 Directed Study

Course consists of learning activities involving student independence within the context of regular guidance and direction from a faculty advisor. Directed Studies are appropriate for students who wish to explore a subject beyond what is possible in regular courses or for students who wish to engage in a subject or activity not otherwise offered that semester by the College. Directed Studies involve close collaboration with a faculty advisor who will assist in the development and design of the project, oversee its progress, evaluate the final results, and submit a grade.

1-6 Credits *Repeatable*

Requirements Department Permission

28-2198 Substitute Context Course

1-3 Credits

28-2199 Substitute Context Course

1-3 Credits

28-2210 Exhibition Management

This course provides students with practical experience in the development of exhibitions. The course covers the process of creating an exhibition including curating, design development, interpretation and programming, project planning and management, budgeting, and marketing. Course activities include hands-on experiences, lectures, research, field trips and meetings with exhibition professionals in museums, galleries, and design firms.

3 Credits

Requirements 36 Enrolled Credit Hours

28-2250 Managing and Licensing Intellectual Property

This course examines issues related to the management and licensing of intellectual property in the arts, entertainment and media industries, and additionally explores new and emerging opportunities specific to the digital age. Students will engage in intellectual property and industry analysis, including simulated hands-on management of real-world intellectual property portfolios. Students will identify intellectual property assets and portfolios that are appropriate for monetization and will formulate plans for delivering and realizing such value and revenue to the relevant rights holders.

3 Credits

COREQUISITES: 28-2110 Accounting

28-2411 Applied Marketing: Music Business

Effective marketing is a necessary component of a successful music product release, service or tour. This

course focuses on marketing in the music industry. The use and effectiveness of marketing in radio, print, online and touring will be explored. An inquiry into the changing music industry focuses on the emergence of developing markets and the future of music.

3 Credits

PREREQUISITES: 28-1410 Business of Music

28-2415 ProTools

This course provides an introduction to the digital production process for music using Avid's™ industry standard platform, Pro Tools. Topics include the digital audio workspace, Pro Tools software use, time efficiency using the software, industry standard plug-in use, and digital recording session organization. This course prepares students to communicate with recording personnel, artists, producers, engineers and session musicians.

3 Credits

Requirements 24 Enrolled Credit Hour

28-2425 Managing Music Productions

This course provides a comprehensive overview of managing a recording project from initial planning through completion. The role of the music producer in creating a variety of recorded material for the entertainment and media industries is explored. Administrative, technical and musical aspects of production are emphasized as students complete assignments aimed at developing a sense of skill and technique in producing a variety of musical product formats.

3 Credits

COREQUISITES: 28-1410 Business of Music

Requirements 24 Enrolled Credit Hour

28-2430 Talent Management

This 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.

3 Credits

Requirements 24 Enrolled Credit Hour

28-2435 Music Publishing

Students learn principles and procedures involved in music publishing both nationally and internationally. The course examines copyright basics, registration, and publishing income sources. Analysis of publishing deals and their negotiation provides a foundation in understanding the business of music publishing.

3 Credits

Requirements 24 Enrolled Credit Hour

28-2440 Applied Retail: Record Stores

No description available.

3 Credits

28-2500 Intro to Marketing Research

This course surveys the many types of research, qualitative and quantitative, used by marketers to facilitate decision-making. It emphasizes the rationale behind each technique, and students will strategize, design and conduct a research study.

3 Credits

Requirements 24 Enrolled Credit Hour

28-2502 Creativity in Marketing

This exploratory course encourages students to consider nontraditional methods of marketing products. Students engage in creative problem solving in all aspects of marketing to achieve marketing objectives and increase profitability.

3 Credits

PREREQUISITES: 28-1500 Introduction to Marketing or 28-1115 Entertainment Marketing

28-2510 Brands and Branding

This course is a survey of the strategies and activities that create distinctive brand identities and generate loyalty for products and services. Students will discover the many touch points and stakeholders that affect branding and explore branding as it applies across advertising, public relations, employee interaction, corporate social responsibility, and new product development.

3 Credits

28-2515 Marketing Technology

This course explores the impact of contemporary technologies on the marketing process. Starting with the e-commerce and research opportunities that abound on today's internet and moving on to emerging databases and applications, students will explore key word analytics, search engine optimization, consumer demographic profiles, mobile applications, and business solution websites, with an emphasis on analytics, insights, and CRM (customer relationship management).

3 Credits

Requirements 30 Earned Credit Hours

28-2550PR Global Marketing: Prague

This course focuses on case study review and discussion of global marketing issues in Europe and specifically the EU (European Union). Students apply basic marketing principles to real life problem solving situations. Students will have the opportunity to interface with advertising agency personnel from DRAFTFCB Prague.

6 Credits *Repeatable*

GA

28-2610 Internet and Mobile Business

This course provides a broad overview of the concepts and principles of online business strategies. Topics discussed include Internet business models, revenue models, management of web development, online distribution, e-commerce, search engine optimization, mobile strategy, privacy and security management.

3 Credits

Requirements 24 Enrolled Credit Hour

28-2700 Script Analysis

Script Analysis is a 15-week course designed to:

- review the elements of Western drama;
- foster among students a deeper understanding of the screenwriting process;
- help students appreciate the ways in which a script is reworked and revised in preparation for filming;
- assist students in developing critical skills in analyzing stories;

- introduce students to the role of various development/production departments (known as Concentrations at Columbia College Chicago), and how each determines the merits of a script and prepares it for filming;
- explore the various skills necessary to analyze scripts from the perspective of each of these departments (Concentrations);
- provide students with several opportunities to apply those skills most closely aligned with their own filmmaking interests to a script(s) under study.

As a result, students will better be able to understand the different interpretations and demands made on a screenplay as well as the processes required before and during the making of the film based on said screenplay. Students will be able to present their assignments, ideas and analyses in a professional manner.

3 Credits

PREREQUISITES: 52-1151 Writing and Rhetoric I or 52-1112 Writing and Rhetoric - Enhanced II or 52-1121 International Writing and Rhetoric I or SAT (Scholastic Aptitude Test) score \geq 710 or American College Test score \geq 30 or COMPASS Placement Test score \geq 99

28-2710 Oral Communication and Public Speaking for Managers

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.

3 Credits

SP

PREREQUISITES: 52-1151 Writing and Rhetoric I or 52-1111 Writing and Rhetoric I - Enhanced or 52-1121 International Writing and Rhetoric I or 52-1112 Writing and Rhetoric - Enhanced II or 52-1122 International Writing and Rhetoric II or 52-1162 Writing and Rhetoric II- Service Learning or 52-1152HN Writing and Rhetoric II: Honors or SAT (Scholastic Aptitude Test) score \geq 710 or ACT (American College Test) score \geq 30 or COMPASS Placement Test score \geq 97

Requirements 24 Enrolled Credit Hour

28-2712 Self-Management and Freelancing

This course provides artists of all disciplines with the fundamentals of self-sustaining careers in the arts, entertainment and media. The class equips students with an understanding of the matrix of skills, promotional vehicles, and revenue streams in the arts industries as well as fundamentals of career development and business acumen. This course is recommended for non-business students.

3 Credits

Requirements 24 Enrolled Credit Hour

28-3088 Internship: Marketing

This course provides advanced students with an internship opportunity to gain work experience in an area of interest while receiving academic credit toward their degree.

1-8 Credits *Repeatable*

28-3099 Independent Project: Marketing

This course is an independent project, designed by the student, with the approval of the department chair, 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. A faculty supervisor will be assigned to oversee the project. Permission of the department chairperson AND a written proposal are prerequisites.

1-6 Credits *Repeatable*

28-3110 Finance

Finance is the art and science of managing funds. This course provides an understanding of the financial system, basic financial management techniques, and analyses as applied to the arts, entertainment, and media business environment. Concepts studied include cash flow, ratio analyses, time value of money methodology, capital budgeting, and business ethics. The course introduces students to essential financial management tools used by decision-makers. This course is supported by Supplemental Instruction Peer Study Groups. Please check the website at www.colum.edu/si for days and times.

3 Credits

PREREQUISITES: 28-2110 Accounting

28-3120 Accounting II: Forecasting

This course covers the fundamentals of accounting as applied to partnerships, corporations, and non-for-profit organizations, utilizing the materials from Accounting I. Managerial decision-making from accounting information is the primary course objective. Emphasis is on the organizational structure, net assets, dividends earnings per share, long-term debt and debt vs. equity financing, cash flows, profitability and liquidity ratios for evaluating organizations.

3 Credits

PREREQUISITES: 28-2110 Accounting

28-3123 Creative Agency: Practicum

Students participate in a communications agency that extends student learning beyond the classroom by providing real-world experience and utilizing multi-platform tools to communicate. Students collaborate on a creative communications campaign including client management, advertising, branding, graphic design, marketing, and research.

3 Credits *Repeatable*

PREREQUISITE: 28-1115 Entertainment Marketing

28-3125 Ethics & Business of Arts

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.

3 Credits

Requirements 36 Enrolled Hours

28-3135 Strategic Management

This course focuses on the roles of the chief executive, board, and other senior managers in strategic planning, policy-making, and management of an organization. Case studies in both the for-profit and not-for-profit sectors give special attention to real-world situations of small and large businesses in the arts, entertainment, media, and retail management fields.

3 Credits

COREQUISITES: 28-3110 Finance

Requirements 48 Enrolled Hours

28-3150 Project Management

Course is intended to familiarize students with fundamentals of project management and their application in the arts. Course will cover a variety of techniques used to manage any type of arts project regardless of scope and industry. An emphasis will be placed on understanding the importance of matching project goals and objectives with the mission of an arts organization or potential funders' interests.

3 Credits

PREREQUISITES: 28-1110 Introduction to Management

28-3151J Personal Taxes

Basic course does not attempt to present all the tax codes and regulations. Certain complex subjects are introduced only for students to be aware of them and to seek help or to do additional research. The topics presented in this course should allow students to have enough experience to handle routine tax returns. Students should also gain valuable insights into long-term financial planning and realistic income spending plans.

1 Credits

Requirements 36 Enrolled Hours

28-3152 Negotiation Skills

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.

3 Credits

Requirements 24 Enrolled Credit Hour

28-3160 International Arts Management

This course introduces students to the increasingly global nature of arts management. Students study cultural policies, organizational structures, and funding in a range of international arts, entertainment, and media enterprises. This course also prepares students for study abroad opportunities.

3 Credits

GA

Requirements 60 Enrolled Hours

28-3179 Special Topics: Hip Hop Beat Making

3 Credits *Repeatable*

28-3199 Independent Project: Management

Students, with the approval of a supervising faculty, design a project to study independently in an area that is not currently available in the curriculum. Prior to registration, the student must submit a written proposal for approval to the chair of the department that outlines the project and its anticipated outcomes.

1-6 Credits *Repeatable*

Requirements Permission of Coordinatr

28-3310 Grant Proposal Planning and Writing

Course focuses on developing the skills necessary for successful grant applications for not-for-profit organizations. Study of relevant funding sources, awareness of available research materials, ability to construct coherent proposals, and defining fund-raising strategy for an arts organization. Recommended for not-for-profit sector.

3 Credits

WI

PREREQUISITES: 52-1152 Writing and Rhetoric II I or 52-1112 Writing and Rhetoric - Enhanced II or 52-1122 International Writing and Rhetoric II or 52-1162 Writing and Rhetoric II- Service Learning or 52-1152HN Writing and Rhetoric II: Honors

28-3315 Fundraising

This course is designed for students who are interested in fundraising for non-profit arts or cultural organizations. Students study fundraising concepts and methods used to design an annual funding campaign and a benefit event and develop a funding plan for a non-profit organization of their choice.

3 Credits

PREREQUISITES: 52-1152 Writing and Rhetoric II I or 52-1112 Writing and Rhetoric - Enhanced II or 52-1122 International Writing and Rhetoric II or 52-1162 Writing and Rhetoric II- Service Learning or 52-1152HN Writing and Rhetoric II: Honors

Requirements Senior Status required

28-3316 Major Gifts

3 Credits

PREREQUISITES: 28-1115 Entertainment Marketing and 52-1152 Writing and Rhetoric II or 28-1115 Entertainment Marketing and 52-1112 Writing and Rhetoric - Enhanced II or 28-1115 Entertainment Marketing and 52-1162 Writing and Rhetoric II- Service Learning or 28-1115 Entertainment Marketing and 52-1152HN Writing and Rhetoric II: Honors

28-3330 Cultural Policy

Course provides an overview of the history, evolution, and challenges of arts and cultural policy with a special focus on North America and Europe. Students will learn how the arts contribute to human and

community development and learn how cultural managers can develop partnerships and strategies to work more effectively with policy makers.

3 Credits

PREREQUISITES: 52-1152 Writing and Rhetoric II or 52-1112 Writing and Rhetoric - Enhanced II or 52-1122 International Writing and Rhetoric II or 52-1162 Writing and Rhetoric II- Service Learning or 52-1152HN Writing and Rhetoric II: Honors COREQUISITES: 28-2120 Writing for Managers

Requirements 36 Enrolled Hours

28-3340J Advocacy for Arts Majors: Building Relationships with Elected Officials

Course introduces students to the purpose, principles, and practices of advocacy as part of the democratic process, particularly as it applies to non-profit arts organizations. Instruction reviews the political structures within arts advocates' work, with an emphasis on Illinois state government. Students are armed with the tools to participate effectively in making the arts a public policy priority and to learn how to use lobbying to defend the interests of non-profit and commercial arts organizations. Students are linked with organizations and individuals engaged in arts advocacy and are provided with an opportunity to lobby at the state government level.

1 Credits

Requirements Senior Status required

28-3345 Working with Non-Profit Boards

1 Credits

PREREQUISITES: 52-1152 Writing and Rhetoric II or 52-1112 Writing and Rhetoric - Enhanced II or 52-1122 International Writing and Rhetoric II or 52-1162 Writing and Rhetoric II- Service Learning or 52-1152HN Writing and Rhetoric II: Honors

Requirements 36 Enrolled Hours

28-3410 The Press, Consumers, and the Entertainment Industry

This course explores the history and managerial implications of arts and entertainment criticism through related reading, writing, and discussion. Students will examine the relationship between the press and the artistic production, marketing, and promotion. Instruction focuses on expression of critical commentary in a succinct style that is accessible to consumers. This course fulfills the Writing Intensive (WI) requirement.

3 Credits

WI

PREREQUISITES: 52-1122 International Writing and Rhetoric II or 52-1162 Writing and Rhetoric II- Service Learning or 52-1152 Writing and Rhetoric II or 52-1112 Writing and Rhetoric - Enhanced II or 52-1152HN Writing and Rhetoric II: Honors

28-3415 Music Promotion

This course examines strategies for promoting new releases of music to radio and other media for airplay and exposure. Students learn the tools and skills needed to understand music promotion from the point of view of the major label, the independent label and the unsigned artist. Students gain an understanding of how to use social media and other new media to effectively promote music; how commercial, independent and college radio select new music; as well as techniques used in street and grassroots promotion.

3 Credits

PREREQUISITES: 28-1410 Business of Music

28-3416 Digital Media Strategies

This class addresses new and emerging business models and strategies in today's rapidly evolving media industries. Topics include an in depth understanding of social media, online marketing, retail and distribution of digital, audio, and visual content including a la carte download services, subscription, and ad-supported streaming services. Additional topics include e-commerce, web design strategy, mobile retail and promotion, community building, direct to consumer marketing, and a variety of other vital tech-based strategies.

3 Credits

Requirements 24 Enrolled Credit Hour

28-3420 Music Industry Immersion: Music Business Workshop

This course is a unique experiential learning opportunity for students interested in music, music business and audio arts to engage these disciplines in an accelerated, hands-on environment. Students will be coached on the development of their musical, technical and management skills through collaborative projects encompassing song development and arranging, live performance, live sound reinforcement, recording, artist management and music company operations. The course will include students, faculty and facilities from the Departments of Music, Audio Arts and Acoustics (AA&A), and Business and Entrepreneurship. Students and faculty from Pop Akademie University Baden-Wuerttemberg, Germany will also participate in this collaborative experience.

3 Credits

PREREQUISITES: 28-1410 Business of Music

Requirements 48 Enrolled Hours

28-3420J Music Industry Immersion: Music Business Workshop

This course is a unique experiential learning opportunity for students interested in music, music business and audio arts to engage these disciplines in an accelerated, hands-on environment. Students will be

coached on the development of their musical, technical and management skills through collaborative projects encompassing song development and arranging, live performance, live sound reinforcement, recording, artist management and music company operations. The course will include students, faculty and facilities from the Departments of Music, Audio Arts and Acoustics (AA&A), and Business and Entrepreneurship. Students and faculty from Pop Akademie University Baden-Wuerttemberg, Germany will also participate in this collaborative experience.

3 Credits

PREREQUISITES: 28-1410 Business of Music

Requirements 48 Enrolled Hours

28-3425 Music Editing: Entertainment Industry

Course builds on the skills developed in Introduction to Pro Tools for Managers and Music Supervisor: Entertainment Industry and examines the skills and responsibilities of music editors/managers in the entertainment industry. Specific emphasis is placed on understanding the process and technique necessary to edit appropriate music for film, television, games, and other media. Students will also understand negotiations involving contractual fees; the dynamics of working with composers, music supervisors, and other personnel involved in the editing environment; and the process of making judgments on music choice.

4 Credits Repeatable

PREREQUISITES: 28-3426 Music Supervision

28-3426 Music Supervision

The job of a Music Supervisor is to combine music and visual media. This course examines the role and responsibility of the music supervisor in connecting music with film, TV, video games and other forms of media. Emphasis is placed on understanding music selection, song clearance, budgeting, composer delivery and negotiation as it relates to fulfilling the needs of media producers (clientele). Students will gain a practical grasp on the day-to day activities of a music supervisor including client relations, licensing, working with composers and facilitating a successful project.

3 Credits

PREREQUISITES: 28-2435 Music Publishing and 28-2422

28-3426J Music Supervisor

The job of a Music Supervisor is to combine music and visual media. This course examines the role and responsibility of the music supervisor in connecting music with film, TV, video games and other forms of media. Emphasis is placed on understanding music selection, song clearance, budgeting, composer delivery and negotiation as it relates to fulfilling the needs of media producers (clientele). Students will gain a practical grasp on the day-to day activities of a music supervisor including client relations, licensing, working with composers and facilitating a successful project.

3 Credits**Requirements** Not New Freshman**28-3427L Concepts of Recorded Music in the Entertainment Industry (LA)****4 Credits****Requirements** Permission of Instructor**28-3428 Independent Label Management**

Course examines the functions and management of an Independent Recording Company in the ever changing and technology driven Music and Entertainment Industries. Topics include: planning and managing operations, budget development, accounting and managerial controls, marketing strategies, advertising, sales and pricing, and new media strategies.

3 Credits *Repeatable***PREREQUISITES:** 28-2411 Applied Marketing: Music Business**28-3430 Music Publishing II: Licensing Strategies**

This course teaches students concepts involved in developing contracts and music licensing strategies in the music industry. Specific topics include: negotiations involving various new media contracts from the viewpoint of the attorney, media company, and artist and manager; strategic budgeting and negotiation of the artistic development deals; licensing of completed recorded music; the internet as a tool for repertoire; and the utilization of technology for artist development.

3 Credits**PREREQUISITES:** 28-2435 Music Publishing**28-3472 Decision Making: Music Business**

This capstone course in Music Business examines the organization and operation of principle sectors of the music business: the recording business, artist management and International music management. This course encapsulates the student's academic experience in the Music Business program. Students will explore the decision making process as it relates to the environment of the music business, marketing strategies, artist/performer relationships, deal structures and entrepreneurial opportunities. Students will also focus on a self-assessment and career strategy to assimilate into the music industry.

3 Credits

PREREQUISITES: 28-1410 Business of Music
Requirements 36 Enrolled Hours

28-3501 Marketing Case Studies

Advanced marketing course focuses on case study review and discussion. Students apply basic marketing principles to real-life, problem solving situations.

3 Credits

Requirements 60 Enrolled Hours

28-3502 Developing a Marketing Plan

Comprehensive course teaches students to prepare a marketing plan for a specific product or service. Student learning builds on the foundations learned in the core marketing courses to formulate a strategic marketing plan. The course will provide a systematic approach that facilitates organization of data, development of strategy, alignment of all plan elements, and measurement of marketing ROI. Upon completion, students will be able to develop a comprehensive, real world marketing plan.

3 Credits

WI

28-3505 Marketing Yourself

This 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.

3 Credits

Requirements 60 Enrolled Hours

28-3506J Money Matters - Introduction to Personal Finance

This course is designed for young adults who are transitioning to the 'real world' and want to control and understand their finances. It is important to understand how to create a budget and work within a budget in a personal and professional capacity. To achieve one's goals of a dream job or one's own business, it is essential to understand the basic financial aspects of managing one's life. This class will not require math or any type of financial knowledge; instead, a student simply needs a desire to learn how to control their money and their financial destiny.

1 Credits

28-3510J International Perspectives in Cultural Entrepreneurship

Course is designed to generate understanding and knowledge of how cultural industries function in Asia and South America. The 2010 J-term trip will focus on Panama City, Panama. Students will engage in seminars and workshops presented by cultural entrepreneurs in Panama City in their place of business. Students will be immersed in the local nuances and culture in order to gain perspectives that they can translate into skill sets that they would need to become successful cultural entrepreneurs.

3 Credits

Requirements 2.50 GPA required and 90 Enrolled Hours

28-3511 Leadership

What is leadership and what does it take to be an effective leader in arts, entertainment, and media today? This course seeks to answer such questions as students study, analyze, and discuss leadership concepts and practices. Students also learn how to lead by evaluating the effectiveness of various leadership styles and through the development, application, and assessment of their own leadership capabilities through group and individual assignments and activities.

3 Credits

Requirements 60 Enrolled Hours

28-3514 Entrepreneurship II:BusinessPlan

This course builds on concepts learned in Entrepreneurship as they relate to preparing a business plan. Throughout the course, students will explore what constitutes stronger business plans, compare various business plan structures, learn research methods and tools to help flesh out their plans, and understand how to evaluate and evolve plans over time. By the end of the course, students will have a finished business plan ready to present to potential investors, donors and partners.

3 Credits

PREREQUISITES: 28-3130 Entrepreneurship

28-3535 Global Marketing

This course investigates the ways marketers adapt or redesign their product, packaging, price determination, and distribution for diverse markets throughout the world. Students will explore the local

differences, including culture, economy, politics, and geography, that must be factored into any global marketing initiative.

3 Credits

GA

PREREQUISITES: 28-1115 Entertainment Marketing or 28-1500 Introduction to Marketing or 29-1500 Introduction to Marketing

28-3630 Film Marketing

This course provides an in-depth look at how film is marketed by studios, independent distributors, and filmmakers. Shifts in technology like social media and changes in viewer habits are particularly addressed.

3 Credits

Requirements 24 Enrolled Credit Hour

28-3670 Decision Making: Media

Students examine decisions pertaining to the management of media organizations, focusing on the production, marketing, distribution, and operations processes. The course investigates the impact of current issues and practices, such as social media, industry consolidation, and convergence, on media management decisions.

3 Credits

Requirements 48 Enrolled Hours

28-3755 Sports Law

Course is an in-depth presentation of the legal aspects of professional sports for franchises, agents, and media contracts. It analyzes a number of legal issues connected to the organization of sporting events, the participation in sporting events, and the communication of such events to the public. Topics include torts and criminal law in sports, Title IX, antitrust (collusion, single entity, franchise relocation), player contracts, collective bargaining agreements, drug testing, dispute resolution, athlete representation, licensing and sponsorships, broadcast rights, and facilities contracts.

3 Credits

PREREQUISITES: 28-2111 Entertainment Law

28-3760 Sponsorship

This course provides future managers and artists with an understanding of sponsorship techniques and a hands-on experience. They will understand and utilize various sponsorship techniques and learn how to apply those techniques in the arts, entertainment and media industries.

3 Credits

Requirements 36 Enrolled Hours

28-3810 Facility Management

Course teaches students the operation of venues, surveys a variety of single and multipurpose facilities, and examines managing, financing, and booking policies. Course examines leases and contracts, concerts, family shows, sports franchises, trade shows, conventions and meetings, corporations, and concessions.

3 Credits

PREREQUISITES: 28-1110 Introduction to Management

28-3815 Box Office Management

Every organization wants to sell more tickets. How can this be achieved? This course presents revenue maximization techniques, including dynamic pricing, discounting, list selection and segmentation, new box office technologies, marketing analyses and how these techniques are used in the not-for-profit and for-profit sectors of the live entertainment industry, including theater, music and sports events.

3 Credits

Requirements 48 Enrolled Hours

28-3830 Booking and Presenting Live Entertainment

This course focuses on the process of planning live and performing arts programs, series and seasons, selecting facilities, scheduling and budgeting, booking, negotiating contracts, marketing, pro forma settlements and professional ethics. Both profit-making and non-profit performance sectors are covered.

3 Credits

Requirements 24 Enrolled Credit Hour

28-3831 Touring Live Entertainment

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.

3 Credits

PREREQUISITES: 28-1115 Entertainment Marketing

Requirements 60 Enrolled Hours

28-3832 Producing & Touring Live Entertainment

This course focuses on the process of translating artistic vision into a tangible live production, finding the money to launch it, and putting it on stage and on the road. By examining successful producing and touring organizations, students will deepen their knowledge of organization structure, financing, budgeting, professional ethics, and the tactical responsibilities that producing and touring require. Both profit-making and non-profit performance sectors are covered.

3 Credits

Requirements 24 Enrolled Credit Hour

28-3860 Themes in Marketing Communication

This course offers students a variety of subfields in the discipline of Marketing that are emerging and/or regaining attention with recent advancements in related fields. By surveying the current leading thoughts and analyzing the corresponding practices and case studies, students are able to better understand interdisciplinary aspects of the marketing practice.

3 Credits *Repeatable*

SS

28-3870 Decision Making: Performing Arts Management

Course offers students an opportunity to 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.

3 Credits

PREREQUISITES: 28-3830 Booking and Presenting Live Entertainment

Requirements 60 Enrolled Hours

28-4010 Curatorial Practicum

This practicum course enables students of all majors to develop a fully realized exhibition proposal in any media, subject or discipline, with the expectation that the proposal is submitted for review with a Columbia College gallery and/or external galleries or venues. Students apply best practices for curating an exhibition from preliminary research through final production, mentored by exhibition professionals and scholars in related fields.

3 Credits Repeatable

28-4020 Gallery Management: Practicum

This practicum course provides hands-on gallery management, exhibition, curatorial, and design experience for students of all majors. Known as The Hokin Project, this course presents the work of the Columbia College Chicago community through exhibitions, programs, and events in the Hokin Gallery. Gallery Management Practicum is a student-run collaboration of the Business and Entrepreneurship Department and Student Affairs / Department of Exhibitions and Performance Spaces(DEPS).

3 Credits Repeatable

Requirements 60 Enrolled Hours

28-4030 Entrepreneurship: Practicum

This course provides students with an experiential learning opportunity to start their own business. Students will work in teams to explore, launch and grow a venture. Areas of interest will include: opportunity recognition; feasibility analysis; financing; marketing; market development; human resource and staffing issues; business growth; and management of entrepreneurial companies. Students will gain experience as they start and manage their own business. This course may be repeated.

3 Credits Repeatable

PREREQUISITES: 28-3130 Entrepreneurship

Requirements 60 Enrolled Hours and Permission of Instructor

28-4040 AEMMP Record Label: Practicum

This course provides students with an experiential learning opportunity operating a student-run record label. Students will work collaboratively on the development and management of music projects that include finding potential artists and repertoire, contract negotiation, production, marketing and distribution. Students enrolled in Spring sections of this course participate in activities at the South-by-Southwest Music Conference and Festival in Austin, TX.

3 Credits Repeatable

PREREQUISITES: 28-1410 Business of Music

Requirements 60 Enrolled Hours

28-4060 AEMMP Digital Distribution and Promotion Agency: Practicum

This class provides students with an experiential learning opportunity and addresses new and emerging technologically based business models and strategies in today's rapidly evolving music and media industries. Topics include an in depth understanding of the retail and distribution of digital audio and visual content. Additional topics include online promotion strategies, e-commerce, web design strategy, mobile retail and promotion, community building, social network marketing, and direct to consumer marketing. Students enrolled in Spring sections of this course participate in activities at the South-by-Southwest Music Conference and Festival in Austin, TX.

3 Credits *Repeatable*

Requirements 60 Enrolled Hours

28-4065 AEMMP Music Publishing: Practicum

AEMMP Music Publishing: Practicum provides students with an experiential learning opportunity operating a student-run music publishing organization. Students will work with music rights holders and clients in need of music content for various media applications. Areas of focus will include A&R (Artist & Repertoire), publishing administration, licensing strategy and royalty collection. Students will gain publishing management experience as they facilitate licensing opportunities for artists. This course may be repeated. Students enrolled in Spring sections of this course participate in activities at the South-by-Southwest Music Conference and Festival in Austin, TX.

3 Credits *Repeatable*

PREREQUISITES: 28-2435 Music Publishing

Requirements 60 Enrolled Hours

28-4070 Talent Agency: Practicum

This course provides students with an experiential learning opportunity operating a student-run Talent Agency. Students will work with artists on matters of presentation, marketability, branding, product development, career planning and live performance. Additionally, students will gain management experience as they represent artists, develop promotional materials, create an online presence, plan artist showcases and prepare for product release. Students enrolled in Spring sections of this course participate in activities at the South-by-Southwest Music Conference and Festival in Austin, TX.

3 Credits *Repeatable*

PREREQUISITES: 28-2430 Talent Management or 32-3889 Recording and Performance Ensemble

Requirements 60 Enrolled Hours

28-4080 Club Management: Practicum

This course provides students with experiential learning opportunities in programming, marketing, and operating a club-style performance space. The course will include classroom activities and hands-on experiences in the process of identifying appropriate programs and artist/attractions for an acoustic space of c. 100 capacity; developing a performance schedule; contracting talent; devising an operational plan and support documents; managing live public concerts; budgeting and marketing.

3 Credits *Repeatable*

Requirements 60 Enrolled Hours

28-4090 Events Management: Practicum

This course is designed to provide resources, tools, and training necessary for planning and management of live events. Students are given hands-on orientation of event management processes and the opportunity to participate in managing actual events.

3 Credits *Repeatable*

Requirements 60 Enrolled Hours

28-4137 Managers Software Seminar

Course introduces inner workings of Microsoft Office. Coursework emphasizes the use of software for presentation purposes.

1 Credits

PREREQUISITES: 28-2115

28-4154J Customer Relationship

This course is designed to give students a working knowledge and hands-on experience of Tessitura, the leading box office and customer relationship management software for the arts, and the only system integrating ticketing, marketing, fundraising, reporting, and internet sales into a single database. This software has already been adopted by all the major opera, symphony and theatre companies in the United States. For arts organizations, Tessitura brings the promise of more efficiency, and for customers, better service.

1 Credits

28-4178 Special Topics:

This course provides an overview of the history, evolution, and challenges of arts and cultural policy with a special focus on North America and Europe. Students learn how the arts contribute to human and community development and learn how cultural managers can develop partnerships and strategies to work more effectively with policy makers.

3 Credits *Repeatable*

28-4178J Exhibition Management: International Perspectives

Students will investigate exhibitions in museums, commercial galleries, and cultural sites in and around Rome. Through first-hand observation, research, and reflection, students will analyze differing approaches to curatorial direction, exhibition design and production, interpretative methodologies, use of technology, and marketing and communication strategies. Particular attention will be paid to developing exhibitions for multinational, multicultural, and multilingual audiences as well as similarities and differences to American exhibition models. Planned site visits may include museums such as the Vatican Museum, Capitoline Museum, Borghese, Gallery Maxxi (designed by Zaha Hadid), the National Museum of Art from the 21st century, Macro: Museum of Contemporary Art; cultural sites including the Roman Forum, Pompeii, churches and historic sites; and leading commercial galleries.

3 Credits

GA

28-4242 Branded Entertainment Practicum

In this cross-disciplinary course, students will gain production, branding and social media strategy experience in addition to working on a real client project. They may partner with a local small business owner and develop, produce and launch an online branded entertainment video series. The semester will start with an overview of best practices in branded entertainment in the digital age. Successful projects will be screened and discussed. All students will research local businesses and brainstorm how an online video series could help them find the right audience, energize customers or create a conversation surrounding their product or service. One local business will be selected and the class as a group will partner with the owner in creating a branded entertainment video series. Through a series of brainstorming sessions and pitches students and the business owner will develop a show idea and a social media strategy for its distribution. In the second half of the semester students will work on pre-production, production, post-production and distribution of a 3-part branded online video series.

3 Credits

Requirements 60 Credits Completed

28-4250J Puerto Rico: Arts and Cultural Management

This course allows students to experience and investigate the performing, visual, and festival arts and culture scene in San Juan Puerto Rico. Visits to art galleries, theaters, and the San Sebastian Festival give

students the opportunity to observe, research, and reflect upon the various strategies, leadership styles, and cultural policies of our Caribbean neighbors. Visits to other cultural institutions and sites, such as the Puerto Rico Film Commission, will further immerse students in the country's cultural scene, leading to a deeper understanding of the value of diversity in the arts, entertainment, and media, how business and the arts converge, and the impact on culture both locally and in the United States.

3 Credits

GA

Requirements Permission of Instructor Required; 60 earned/completed credit hours required

28-4350J European Experiments in Arts Policy and Management

Course combines an intense arts management and cultural policy seminar with a complete cultural immersion. It will provide a unique overview of the history, evolution, and challenges of cultural policy and arts management in the European Union. Course will be held at the International Centre for Culture and Management in Salzburg, Austria.

3 Credits *Repeatable*

28-4429 Urban Inspirational Music Production

3 Credits *Repeatable*

PREREQUISITES: 28-1115 Entertainment Marketing and 28-1410 Business of Music

28-4436J MIDEM: Foreign Distribution of Music

Course is designed to explore the global music industry. Students will travel to Cannes, France, to attend MIDEM, the world's largest international music marketplace. Through the A&R process, students will identify and select artists to represent at the conference. Students will create and implement a strategic plan for the artist that will require in-depth research of international markets, publications, Web sites, and global music industry organizations. At the MIDEM conference, students will seek global distribution, licensing, branding, and live performance partnerships for their artists.

2 Credits

28-4550 Executive Producing for Film and TV: Practicum

Executive Management for Film and Television gives students the opportunity to develop a financial deal-making strategy for film and television projects. Students will investigate the responsibilities of executives and stakeholders - CFOs, Executive Directors, Executive Producers, Legal Counsel, Financial Advisors,

Investors, and Donors - in for-profit and nonprofit companies and learn how they interact in greenlighting a film or TV project. Simulated scenarios in which students assume these executive management roles will allow students to experience what is involved in managing stakeholders, negotiating deals, and structuring the finances for these projects.

3 Credits

Requirements 60 Enrolled Hours

28-4615 Digital Business Development: Practicum

Developing an online business entity is essential to supporting creative endeavor. Students will explore the necessary steps to construct an online system that will connect their artistic passions and/or business ideas with a particular market and enable them to grow their audience in a cost effective and viral manner. Topics will include: online market research, website development, website analytics and traffic generation strategy.

3 Credits Repeatable

PREREQUISITES: 40-2201 The Television Producer

28-4660 Management Applications of the Web

Course introduces students to the World Wide Web and its uses for managers. Students learn to conduct research on the Web and examine ways in which the Web is currently used by arts, entertainment, and media organizations in fund raising, public relations, promotions, and advocacy efforts. Students will develop a Web site for an arts, entertainment, or media organization in Chicago.

3 Credits

PREREQUISITES: 28-2115

28-4710L Entertainment and Media Analysis

This course meets in Los Angeles. It introduces students to the industry-specific research and analytics used to measure and forecast market trends in the production, distribution, and consumption of films and media. Students analyze and interpret a range of media research quantitative, qualitative, film, TV, streaming, mobile and social as they learn how business decisions are made for programming, marketing, and advertising of content.

4 Credits

Requirements Department Permission

28-4711L Entertainment & Media Marketing

This course meets in Los Angeles. It investigates how marketing plans, publicity campaigns, and branded entertainment are developed for film, TV, streaming, mobile, and other emerging forms of media. This course introduces students to industry professionals and leaders, providing them with an overview of internship and employment opportunities through guest lectures and field trips.

4 Credits

Requirements Department Permission

28-4712L Entertainment & Media Marketing Communication: Practicum

This course meets in Los Angeles. Students apply the knowledge and skills learned in the previous SILA Marketing courses to create, or find, a series of film/media content and conduct appropriate marketing research to assess the progress of their marketing plan by utilizing different types of marketing strategies. This is the basis from which students develop a communications strategy or campaign designed to reach their target audience and market.

4 Credits

Requirements Department Permission

28-5010 Curatorial Practicum

3 Credits

28-5020 Gallery Management: Practicum

This practicum course provides hands-on gallery management, exhibition, curatorial, and design experience for students of all majors. Known as The Hokin Project, this course presents the work of the Columbia College Chicago community through exhibitions, programs, and events in the Hokin Gallery. Gallery Management Practicum is a student-run collaboration of the Business and Entrepreneurship Department and Student Affairs / Department of Exhibitions and Performance Spaces (DEPS).

3 Credits

28-5030 Entrepreneurship: Practicum

This course provides students with an experiential learning opportunity to start their own business. Students will work in teams to explore, launch and grow a venture. Areas of interest will include: opportunity recognition; feasibility analysis; financing; marketing; market development; human resource and staffing issues; business growth; and management of entrepreneurial companies. Students will gain experience as

they start and manage their own business. This course may be repeated.

3 Credits

28-5040 AEMMP Record Label: Practicum

This course provides students with an experiential learning opportunity operating a student-run record label. Students will work collaboratively on the development and management of music projects that include finding potential artists and repertoire, contract negotiation, production, marketing and distribution. Students enrolled in Spring sections of this course participate in activities at the South-by-Southwest Music Conference and Festival in Austin, TX.

3 Credits

28-5060 AEMMP Digital Distribution and Promotion Agency: Practicum

This class provides students with an experiential learning opportunity and addresses new and emerging technologically based business models and strategies in today's rapidly evolving music and media industries. Topics include an in depth understanding of the retail and distribution of digital audio and visual content. Additional topics include online promotion strategies, e-commerce, web design strategy, mobile retail and promotion, community building, social network marketing, and direct to consumer marketing. Students enrolled in Spring sections of this course participate in activities at the South-by-Southwest Music Conference and Festival in Austin, TX.

3 Credits

28-5065 AEMMP Music Publishing: Practicum

AEMMP Music Publishing: Practicum provides students with an experiential learning opportunity operating a student-run music publishing organization. Students will work with music rights holders and clients in need of music content for various media applications. Areas of focus will include A&R (Artist & Repertoire), publishing administration, licensing strategy and royalty collection. Students will gain publishing management experience as they facilitate licensing opportunities for artists. This course may be repeated. Students enrolled in Spring sections of this course participate in activities at the South-by-Southwest Music Conference and Festival in Austin, TX.

3 Credits

28-5070 Talent Agency: Practicum

This course provides students with an experiential learning opportunity operating a student-run Talent Agency. Students will work with artists on matters of presentation, marketability, branding, product development, career planning and live performance. Additionally, students will gain management experience as they represent artists, develop promotional materials, create an online presence, plan artist showcases and prepare for product release. Students enrolled in Spring sections of this course participate in activities at the South-by-Southwest Music Conference and Festival in Austin, TX.

3 Credits

28-5080 Club Management: Practicum

This course provides students with experiential learning opportunities in programming, marketing, and operating a club-style performance space. The course will include classroom activities and hands-on experiences in the process of identifying appropriate programs and artist/attractions for an acoustic space of c. 100 capacity; developing a performance schedule; contracting talent; devising an operational plan and support documents; managing live public concerts; budgeting and marketing.

3 Credits

28-5090 Events Management: Practicum

This course is designed to provide resources, tools, and training necessary for planning and management of live events. Students are given hands-on orientation of event management processes and the opportunity to participate in managing actual events.

3 Credits

28-5137 Managers Software Seminar

Course introduces the inner workings of Microsoft Office. Course work emphasizes the use of software for presentation purposes. [Elective]

1 Credits

28-5151 Taxation I - Personal Taxes

1 Credits

28-5154J Customer Relationship

This course is designed to give students a working knowledge and hands-on experience of Tessitura, the leading box office and customer relationship management software for the arts, and the only system integrating ticketing, marketing, fundraising, reporting, and internet sales into a single database. This software has already been adopted by all the major opera, symphony and theatre companies in the United States. For arts organizations, Tessitura brings the promise of more efficiency, and for customers, better service.

1 Credits

28-5178 Special Topics:

This course provides an overview of the history, evolution, and challenges of arts and cultural policy with a special focus on North America and Europe. Students learn how the arts contribute to human and community development and learn how cultural managers can develop partnerships and strategies to work more effectively with policy makers.

3 Credits *Repeatable - 3*

28-5178J Exhibition Management: International Perspectives

Students will investigate exhibitions in museums, commercial galleries, and cultural sites in and around Rome. Through first-hand observation, research, and reflection, students will analyze differing approaches to curatorial direction, exhibition design and production, interpretative methodologies, use of technology, and marketing and communication strategies. Particular attention will be paid to developing exhibitions for multinational, multicultural, and multilingual audiences as well as similarities and differences to American exhibition models. Planned site visits may include museums such as the Vatican Museum, Capitoline Museum, Borghese, Gallery Maxxi (designed by Zaha Hadid), the National Museum of Art from the 21st century, Macro: Museum of Contemporary Art; cultural sites including the Roman Forum, Pompeii, churches and historic sites; and leading commercial galleries.

3 Credits

28-5250J Puerto Rico: Arts and Cultural Management

This course allows students to experience and investigate the performing, visual, and festival arts and culture scene in San Juan Puerto Rico. Visits to art galleries, theaters, and the San Sebastian Festival give students the opportunity to observe, research, and reflect upon the various strategies, leadership styles, and cultural policies of our Caribbean neighbors. Visits to other cultural institutions and sites, such as the Puerto Rico Film Commission, will further immerse students in the country's cultural scene, leading to a deeper understanding of the value of diversity in the arts, entertainment, and media, how business and the arts

converge, and the impact on culture both locally and in the United States.

3 Credits

Requirements Permission of Instructor Required

28-5350J European Experiments in Arts Policy and Management

3 Credits

28-5429 Urban Inspirational Music Production

3 Credits

PREREQUISITES: 28-6410

28-5436J MIDEM: Foreign Distribution of Music

This course is designed to explore the global music industry. Students will travel to Cannes, France, to attend MIDEM, the world's largest international music marketplace. Through the A&R process, students will identify and select artists to represent at the conference. Students will create and implement a strategic plan for the artist that will require in-depth research of international markets, publications, websites, and global music industry organizations. At the MIDEM conference, students will seek global distribution, licensing, branding, and live performance partnerships for their artists.

2 Credits

28-5472 Special Topics: AEMMP Record Company Promotion

Students follow a marketing plan developed by AEMMP Records Company Marketing and learn day-to-day aspects of promoting an independent release and the management and promotion of catalog product.

3 Credits

Requirements Permission of Instructor

28-5550 Executive Producing for Film and TV: Practicum

Executive Management for Film and Television gives students the opportunity to develop a financial deal-making strategy for film and television projects. Students will investigate the responsibilities of executives

and stakeholders - CFOs, Executive Directors, Executive Producers, Legal Counsel, Financial Advisors, Investors, and Donors - in for-profit and nonprofit companies and learn how they interact in greenlighting a film or TV project. Simulated scenarios in which students assume these executive management roles will allow students to experience what is involved in managing stakeholders, negotiating deals, and structuring the finances for these projects.

3 Credits

28-5615 Digital Business Development: Practicum

Developing an online business entity is essential to supporting creative endeavor. Students will explore the necessary steps to construct an online system that will connect their artistic passions and/or business ideas with a particular market and enable them to grow their audience in a cost effective and viral manner. Topics will include: online market research, website development, website analytics and traffic generation strategy.

3 Credits

28-5660 Management Applications of the Web

Course introduces students to the World Wide Web and its uses for managers. Students learn to conduct research on the Web and examine ways in which the Web is used by arts, entertainment & media organizations in fundraising, public relations, promotions and advocacy efforts. Students will develop a website for an arts, entertainment or media organization in Chicago. [Elective]

3 Credits

PREREQUISITES: 28-6119 Information Systems

28-5710L Entertainment and Media Analysis

This course meets in Los Angeles. It introduces students to the industry-specific research and analytics used to measure and forecast market trends in the production, distribution, and consumption of films and media. Students analyze and interpret a range of media research quantitative, qualitative, film, TV, streaming, mobile and social as they learn how business decisions are made for programming, marketing, and advertising of content.

4 Credits

28-5711L Entertainment & Media Marketing

This course meets in Los Angeles. It investigates how marketing plans, publicity campaigns, and branded

entertainment are developed for film, TV, streaming, mobile, and other emerging forms of media. This course introduces students to industry professionals and leaders, providing them with an overview of internship and employment opportunities through guest lectures and field trips.

4 Credits

28-5712L Entertainment & Media Marketing Communication: Practicum

4 Credits

28-5725 Cultural Tourism

Offers insight into arts involvement and cooperative relationships with all aspects of the Cultural Tourism industry including: hotel, carriers, convention and visitor bureaus, tour operators, travel agents, and government agencies. Students develop an understanding of the many promotional, financial, and programmatic benefits of Cultural Tourism by discussion with guest professionals and case studies. Instructional discussion enables students to develop practical approaches to specific questions.

3 Credits

PREREQUISITES: 28-6110 and 28-6116 Behavioral Economics

28-6100 Marketing Principles

This course provides a comprehensive overview of marketing concepts and research methods. Upon completion of the course, students should be able to: 1) Understand all the elements of the marketing mix 2) Relate them to a cultural/artistic context 3) Understand basic quantitative & qualitative research approaches 4) Apply analytical skills to data interpretation & decision making

3 Credits

28-6111 Accounting for Decision Making

Accounting of the corporation and not for profit organizations are studied in this course. Net Assets, retained earnings, dividends and earnings per share, long-term debt and debt vs. equity financing, cash flow and its analysis will be emphasized. Substantial time will be devoted to decision tools available to management using accounting information: traditional financial statement analysis, cost-volume-profit relationships through break-even analysis, absorption vs. variable costing for control and product pricing decisions, gross profit analysis, and demand elasticity effects on total revenues and pricing. These topics will be applied to the not-for-profit sector as well as the for-profit sector. [Core]

3 Credits

28-6112J Audience Participation Survey

Students will survey the audience of a Chicago arts organization. Students will tabulate surveys, generate a final research report and client presentation.

2 Credits

28-6113J Human Resources

This course will enable a student to identify principal human resources management functions within an organization. Upon completion of this course the student will be able to write a job description, recruit, interview and select employees. The student will be able to create effective compensation packages. In addition the student will know how to discipline and develop employees using performance appraisal to help employees fulfill their potential. [Core course]

3 Credits

28-6114 Labor Relations

Course focuses on labor management-relations. The course covers the impact of union jurisdiction, labor history, labor law, and other outside forces on the process of contract negotiations and administration.

1 Credits

28-6115 Financial Management

Finance is the Arts and Science of managing money. The field of finance has evolved from one that was concerned primarily with the procurement of funds to a field that encompasses the management of assets, all financing decisions, those of operations and the overall valuation of the firm. This field of study has developed from one that emphasized external analysis to one that stresses decision-making in the firm. The goals and objectives of financial decisions in the for-profit sector is wealth maximization while in the not-for-profit sector financial analysis is used to meet the organizations established mission, goals and objectives of the firm. This course will apply the tools of the financial manager in both for profit and not-for-profit organizations. [Core course]

3 Credits

PREREQUISITES: 28-6111 Accounting for Decision Making

28-6116 Behavioral Economics

This course is an introduction to the functions and principles of economics as applied to strategic management in the arts, entertainment and media fields. Concepts such as supply and demand, monetary and fiscal policy, and the motivations and behaviors of consumers in the marketplace will be explored and discussed.

3 Credits

28-6117 Arts, Media, and the Law

Course covers basic legal principles and issues pertaining to the Arts, Entertainment, and Media Industries in both for-profit and not-for-profit sectors. Topics include: forms of business organization, Intellectual property, rights of privacy and publicity, contracts, libel, and first amendment rights. [Core course]

3 Credits

28-6118 Marketing Strategy

This course provides a hands-on experience in drafting and implementing a marketing plan for an arts, entertainment or media organization. It is built around a semester-long group project. Upon completion of the course, students should be able to: 1) Integrate marketing research into the planning process 2) Develop a consolidated marketing plan that reflects the organization's mission, vision and objectives 3) Produce a tactical action plan for implementation 4) Define and measure success parameters for the plan

3 Credits

PREREQUISITES: 28-6100 Marketing Principles

28-6119 Information Systems

No description available.

3 Credits

28-6120 Strategic Planning

This class is a 'big picture' course that addresses the central challenge facing 21st century Arts,

Entertainment and Media (AEM) organizations: how to create a sustainable competitive advantage in a rapidly changing world. The focus is on the total enterprise - the industry and competitive environment in which it operates, its resources and capabilities, and its prospects for success. Contemporary readings and case studies in both for-profit and non-profit sectors provide students with real-world situations in AEM fields. Students develop skills to assess market opportunities, explore new business models, design appropriate strategies, and craft plans for successful, sustainable ventures.

3 Credits

28-6121J Presentation Skills

This course helps develop the students' ability to speak confidently and effectively in a variety of public speaking situations. Particular attention is paid to style, persuasion and credibility in public speaking. Students will prepare and present several different types of speeches which arts managers are often required to make. [Elective]

1 Credits

28-6124 Investment Strategies

This course will provide students with a basic understanding of investments fundamentals, including the vocabulary and terms used in the securities markets. [Elective]

1 Credits

28-6125 Seminar

Arts, entertainment and media managers examine the inter-disciplinary effects of aesthetic, economic, political, societal, and technological factors. Seminar assignments include: the nature of the artist-performer, formation of aesthetic judgment; race, ethnicity, and the arts; art vs. the marketplace; affirmative action, role of the critic, economic indicators, and public policy and the arts. [4th Semester Core course]

3 Credits

28-6126 Arts Management Research Practicum

2 Credits

PREREQUISITES: 28-6118 Marketing Strategy

28-6127 Leadership in the Arts, Entertainment & Media

Leadership in the Arts, Entertainment & Media Management will provide students with an overview of leadership theories, research and practices, along with the skills and techniques to assess and develop leadership capabilities in themselves and to others. The course will challenge students to understand and analyze how leaders successfully balance the creative and commercial aspects of an arts or media organization. Through lecture, discussion, case studies, improvisation, videos and experiential learning, students will examine the roles and responsibilities of leadership.

3 Credits

28-6130 An Introduction to Project Management in Arts Organizations

This workshop is designed to give students an overview of project management fundamentals. Upon completion, students will have a basic knowledge of project management functions, the project management lifecycle, and basic project management control systems. Students will understand the values of using a consistent approach in arts organizations to control costs, time schedules, and to deliver quality programs and services.

1 Credits

28-6151 Managing and Licensing Intellectual Property

This course examines the latest issues relating to the management and licensing of intellectual property in arts, entertainment and media. The course includes analysis and simulated hands-on management of real-world intellectual property portfolios chosen by the students, from identifying portfolios that are ripe for extraction of unrealized value to formulating plans for delivering that value in the form of incremental revenue to the intellectual property owners.

3 Credits

28-6154 Negotiation Strategies

This course focuses on a variety of negotiation techniques used in business and personal life. Topics covered include diversity issues, conflict resolution, cultural sensitivity, styles of negotiation; preparation needed prior to negotiations, and negotiation tactics. [Elective]

1 Credits

28-6155 Partnership Building

This course will prepare participants to understand the underpinnings needed to develop and sustain successful partnerships. Students are instructed in applying asset-based methodologies, articulating common goals, roles and responsibilities of all project participants, creating flexible timelines and exploring conflict resolution techniques.

2 Credits

28-6161 Project Management

1 Credits

28-6180 Internship

Internships are an integral part of the major, bringing together theoretical concepts with real world situations. In cooperation with leading organizations in the Chicago area and beyond, qualified students have the opportunity to acquire hands-on field experience, confidence, and contacts. Students become more aware of what is involved in their chosen career by actually working in a professional organization. The student, internship coordinator, faculty advisor, and sponsoring organization work together to make the internship experience one of the most important experiences in the student's education.

1-6 Credits

28-6187 Thesis Proposal Development

The principal objective of the Master's Thesis is to demonstrate original scholarship and contribute to the general knowledge of the field of arts, entertainment, and media management. A student may choose to complete a Thesis or Thesis Project as an elective.

1 Credits

Requirements Perm. Grad Studies Dir.

28-6189 Thesis Continuance

If a degree candidate does not submit a completed thesis by the thesis deadline in the semester following the semester of thesis enrollment, the student must enroll in Thesis Continuance in the next semester.

1 Credits

28-6195 Directed Study

Directed Studies are learning activities involving student independence within the context of regular guidance and direction from a faculty advisor. Directed Studies are appropriate for students who wish to explore a subject beyond what is possible in regular courses, or for students who wish to engage in a subject or activity not otherwise offered that semester by the College. Directed Studies involve close collaboration with a faculty advisor who will assist in development and design of the project, oversee its progress, evaluate the final results, and submit a grade. Subject to department approval.

1-6 Credits

Requirements Department Permission

28-6198 Independent Project

The student, with the approval of a supervising faculty member, designs a tutorial/independent project to study an area that is not currently available in the curriculum. Prior to registration, the student must submit a written proposal that outlines the project to the chair of the Business and Entrepreneurship Department or Business and Entrepreneurship Faculty Supervisor for approval.

1-3 Credits

Requirements Permission of Instructor

28-6210 Exhibition Management

3 Credits

28-6218 Music Publishing: The Law & Licensing

3 Credits

PREREQUISITES: 28-6117 Arts, Media, and the Law

28-6270 Museum Management

This course explores the changing dynamic of contemporary museums, trends in the field, and challenges facing museum managers in all areas and levels of the institution. This course familiarizes potential professional museum managers with all the major functions and structures of the contemporary museum, large and small, general or specific. It will equip students for dealing with a broad range of managerial issues.

3 Credits

28-6275 Gallery and Art Market Management

This course explores different business models in the arts marketplace including galleries, auction houses, art fairs, independent art dealers and advisors, direct sales by artists, and the use of the on-line marketplace. It looks at the interrelationship of these models on the local, national and international levels and investigates current issues and future trends in the industry.

3 Credits

28-6310 Grant Proposal Planning and Writing

This is a writing intensive course that focuses on strengthening the skills necessary for the development of successful grant applications for funding the arts. Skills include knowledge of relevant funding sources, awareness of available research materials, the ability to construct coherent proposals, and the ability to define a total fund-raising strategy for an arts organization.

3 Credits

WI

28-6315 Fundraising

This course offers an in-depth study of philanthropy, non-profit organizations, accountability measures, income sources, and types of campaigns. Students will work with existing organizations to develop a portfolio of an organization analysis, case for funding, campaign plans, solicitation materials for individual gifts, and grant applications.

3 Credits

28-6330 Cultural Policy and Planning

This course explores all aspects of cultural policy (the framework in which a society allows its artists to work and its culture to grow) and cultural planning (the process which identifies the cultural needs of a community, and proposes strategies to meet them). It takes the international dimension of cultural policy as its starting point, drawing on experiences and examples from around the world. It investigates public, private and non-governmental support for culture at the city, state and federal levels. Students will be invited to question many of their assumptions about culture and to examine cultural policy and planning from a range of historical, political and theoretical perspectives. It provides students with a mix of the intellectual and

practical skills needed for effective leadership in the creative economy.

3 Credits

28-6350 Symposium Practicum I

The student will participate in a practicum throughout their program. The symposium will provide planned reflection that will allow students to link theory with experience. Symposium sessions will also allow students to deepen their practice through exchange with each other and dialog with guest speakers. The first semester will focus integrating into organization and community.

1 Credits

PREREQUISITES: 28-6360 Introduction to Youth Arts Practicum

28-6351 Symposium on Youth and Community Arts

This course will focus on an exploration of current topics within the youth and community arts sector, nationally and internationally. The symposium will provide planned reflection that will allow students to link theory with practice.

1 Credits

PREREQUISITES: 28-6350 Symposium Practicum I

28-6352 Symposium Practicum III

The students will participate in a practicum throughout their degree program. The symposium will provide for a planned reflection period that will allow students to link theory with experience. Symposium sessions will also allow students to deepen their experience through exchange with each other and dialog with special guests from around the country. The third semester symposium will focus on management practices.

1 Credits

PREREQUISITES: 28-6351 Symposium on Youth and Community Arts

28-6353 Symposium Practicum IV

1 Credits

PREREQUISITES: 28-6352 Symposium Practicum III

28-6354 Curriculum Development and the Arts

This course is designed for arts managers, artists & performers who wish to create arts programs within urban community settings. Content includes curricular design for non-school settings, resources, both human & material, community involvement, age appropriate activities, program evaluation, and audience development.

3 Credits

28-6355 Applied Youth Development

This class focuses on the stages of development and developmental tasks in the life cycle spanning infancy to adolescence. We will examine growth and development from various perspectives, including cultural differences, neurobiological, cognitive, emotional and social. The focus will also include mental health risk factors specific to adolescence and recommended treatment approaches. Students will present current research on psychosocial topics impacting youth. Discussion will also focus upon how we construct/determine ideas of normal and pathological development. Throughout the course attention is paid to how genetic, relational and environmental factors influence development with an emphasis on the impact of early attunement experiences. Students will also present final projects incorporating a psychosocial understanding through the use of an artistic medium with youth at their placement sites.

3 Credits

28-6360 Introduction to Youth Arts Practicum

This course introduces students in the Arts in Youth and Community Development concentration of the Masters in Arts Management to the community-based youth arts organizations that serve as Practicum sites in the program. It provides an overview of Chicago community-based youth arts and community-building exercises. Introduction to the Practicum meetings will occur mostly off-campus in visits to Practicum sites and will include readings, discussion, and analysis.

1 Credits

28-6361 Applied Youth Development

This course will provide an in-depth analysis of topics and issues in the field of youth development and its relation to youth program development, with special attention to the urban context. Students will read and discuss the emerging literature in youth development in the school, family and community contexts and will explore how this literature is related to the traditional and current practices in youth development and related fields.

3 Credits

28-6363 Community Organizing: Theory of Social Change

The course will encourage students to develop their own analysis of the political, social and economic conditions that impact art education, youth development and community transformation. Particular emphasis will be placed on helping students form their own analysis of the role of community based art and arts education in the political and social change process.

3 Credits

28-6370 The Artist in a Landscape of Change

This course is a series of lectures and seminars exploring the roles of the artist in contemporary society from the viewpoints of a variety of aesthetic and social theory approaches critical to allowing the manager to shape and sustain the mission of community based organizations.

3 Credits

PREREQUISITES: 28-6363 Community Organizing: Theory of Social Change

28-6405 Criticism in Arts, Media and Entertainment

Students gain an understanding of the historical aspects of criticism as it relates to arts, media and entertainment, and understand its impact on management within those industries. Instruction focuses on critical cultural analysis and intensive critical arts writing in a succinct style that is accessible to consumers.

3 Credits

28-6415 New Media Strategies

This course provides students with an in-depth understanding of the production, publication, promotion, and distribution of digital audio, visual, and editorial content. Students investigate current business models and conceptualize future tactics to embrace the convergence of the major media forms being streamed, downloaded, and offered as applications on all devices including tablets, mobile phones, computers and home theaters.

3 Credits

28-6427L Concepts of Recorded Music in the Entertainment Industry (LA)

3 Credits

28-6428 Music Editing: Entertainment Industry

This course builds on the skills developed in Introduction to Pro Tools for Managers and Music Supervisor: Entertainment Industry and examines the skills and responsibilities of music editors/managers in the entertainment industry. Specific emphasis is placed on understanding the process and technique necessary to: edit appropriate music for film, television, games and other media. Students will also understand negotiations involving contractual fees, the dynamics of working with composers, music supervisors, and other personnel involved in the editing environment, as well as the process of making judgments on music choice.

2 Credits

PREREQUISITES: 28-6426

28-6470 Decision Makers in Music Business

This course examines the music industry as a business, and the decisions managers make to sustain the industry.

3 Credits

28-6471 AEMMP Record Company Marketing

3 Credits

Requirements Permission of Instructor

28-6472 AEMMP Records: Practicum

1 Credits

COREQUISITES: 28-6470 Decision Makers in Music Business and 28-6405 Criticism in Arts, Media and Entertainment

Requirements Permission of Instructor

28-6512 Entrepreneurship and New Business Creation

This class introduces entrepreneurship as a way of thinking and acting that can serve as a springboard for a self-sustaining, creative career. It provides students with insight into how arts, entertainment, and media professionals turn ideas into a business, and how various elements of an organization fit together to become a viable venture, whether in the for-profit or non-profit world. Special focus will be given to the concept of arts consulting as a potential entrepreneurial pursuit.

3 Credits

28-6513 Entrepreneurship Strategies in Arts and Culture

This course uses the Small Business Institute case methodology. Student groups meet with business owners and work on a specific challenge facing the business. As a consulting group with the supervision of the instructor, students design a solution and present it to the business owner for possible implementation.

3 Credits

28-6513J Venture Management

This course teaches the fundamental concepts of launching a sustainable new business venture while understanding the basic requirements of self-employment. Topics include business planning, entrepreneurship, financing, budgeting, marketing and legal concerns. This course is for graduate level students and is particularly designed for non-Business and Entrepreneurship majors by providing an overview of management topics taught in the department.

3 Credits

28-6610 Media Management

This inquiry-driven course requires the application of critical thinking skills to investigate and analyze how changes in technology, economics, business models, consumer behavior, government regulation, and aesthetics are transforming the media landscape in the digital age. Students investigate current media issues and strategies to uncover the management practices and trends shaping the business of media, an enterprise in flux.

3 Credits

28-6640 McLuhan and Media Literacy: The Manager's Perspective

This course provides students with an understanding of media literacy and its value as a management tool.

Additionally, it examines how McLuhan's ideas are thinking tools that provide one with the ability to grasp and consider complex media-related business issues and challenges through nonconventional approaches. This is expected to enhance critical thinking and analytical abilities that should result in more effective and efficient media management practices and practitioners.

1 Credits

28-6670 Decision Makers in Media

Students will study the strategic decision-making process as applied to the media industry and specific media entities. Creative and management situations that require immediate and long-term decisions will be deconstructed as to how and why such decisions are made in a field characterized by unprecedented change. Meetings with industry professionals will complement in-class discussions.

3 Credits

28-6680 Media Management Production Practicum

This course gives Arts Management graduate students the opportunity to apply the media management principles, theories, and skills acquired in their academic coursework to the production, marketing, and distribution (if applicable) of a media program or multi-media event. Students will be responsible for the overall production and production management, marketing, and distribution of a media project or multi-media event. Each student will assume a primary role such as: producer, associate producer, production manager, house manager, video/audio tape editor, marketing manager, website manager/editor, distribution manager, content provider (research manager and writer), and other roles as applicable.

3 Credits

28-6760 Sponsorship & Broadcasting Rights Management

This class intends to provide students with an understanding of the fundamental sponsorship principles and other advanced marketing techniques applied to live events and present career opportunities therein. Sponsorship is the fastest growing form of marketing promotion in the USA. Far from being a compromising grant, sponsorship offers a unique opportunity, leveraging the sponsor's marketing might to spread their name beyond their doors and reach new audiences. In return, a sponsor will rightfully expect more than his logo in your program. But, as in any marriage, it can only work if the partners are well matched and if they both commit to the relationship.

3 Credits

28-6815 Box Office & Revenue Management

This course presents the strategic role of the box office manager in improving customer experience and maximizing revenues for live & performing arts organizations. It explores the applications of new technologies to better price and sell tickets. It analyzes all revenue management techniques (service and subscription design, online marketing and ticketing, sales forecasting, customer modeling, dynamic pricing, yield management, customer relationship management) and their functions for nonprofit and for-profit concerts, theater, dance, sport and entertainment events. It provides students with a mix of theoretical tools and practical applications that will prepare them for general management responsibilities.

3 Credits

31-1200 Acting I: Basic Skills for Non- Theatre Majors

This course teaches 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.

3 Credits

31-1205 Acting I: Scene Study

This course teaches students 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.

3 Credits

PREREQUISITES: 31-1200 Acting I: Basic Skills for Non- Theatre Majors

31-1210 Improvisational Techniques I

This course is a study of improvisation that is rooted in Viola Spolin's work. Students will work individually, in small groups, and as a single ensemble to experience the process of improvising on stage. Improvisational concepts such as give and take, surrender, support, mirror, explore and heighten, environment, object work, scenic structure, beats and editing, character and choices, will be explored in depth and applied in scenes.

3 Credits

PREREQUISITES: 31-1251 Theatre Foundation I: Theatre Making or 31-1200 Acting I: Basic Skills for Non-Theatre Majors

31-1251 Theatre Foundation I: Theatre Making

Theatre Foundation I: Theatre Making invites incoming students into their role as creative practitioners. Students investigate the elements and principles of artistic process that can be applied to all aspects of theatre making. The course develops students' awareness, observation and collaborative skills, and their ability to transpose experiences in the world into visual, written, vocal and physical form. Readings, composition work in class and attendance at Columbia College Chicago productions and in the city of Chicago deepens students' understanding and appreciation of the scope of contemporary theatre making practices.

6 Credits

31-1252 Theatre FoundationII:Performance

In 'Theatre Foundation II: Performance' students will explore presence, the audience/performer relationship and how to shape time, space and energy in work with scripted and devised material. This course is a continuation of Theatre Foundation I and provides a strong foundation for the performer through an integrated study of movement and voice, ensemble and performance. Students will investigate dramatic story telling by exploring the relationship between text and character and in working on monologues and two person scenes.

6 Credits

PREREQUISITES: 31-1251 Theatre Foundation I: Theatre Making

31-1300 Voice Training for the Actor I for Non-Theatre Majors

This course is an introduction to the vocal mechanism used in the production of an effective and flexible voice for the stage. Students will learn fundamentals of breathing, resonance, projection, and articulation. Vocal technique will be applied to readings and presentations of theatre monologues. Students will learn a vocal warm-up, record, memorize, and perform. The theory of voice and speech will be addressed in a text chosen for the course.

3 Credits

31-1301 Basics of Comedy

Basics of Comedy provides active experience in a specific topic within the realm of comedy writing or performance. Topics rotate providing comedy majors with multiple opportunities to experience a variety of disciplines during their freshman year.

1 Credits Repeatable

COREQUISITES: 31-1251 Theatre Foundation I: Theatre Making

31-1305 Movement I for Non-TheatreMajors

Students develop a more conscious and able body and improve their facility to transform themselves in their craft as an actor. Coursework focuses on breath, the interconnectedness of the body and mind, and how the body communicates with intention in time and space. The class becomes an ensemble where the exchange of energy and ideas is open and dynamic. Students build physical strength and stability as an ensemble in class and out of class through individual personal practice.

3 Credits

31-1310 Feldenkrais: Awareness through Movement

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 regardless of age or physical limitations.

3 Credits *Repeatable*

31-1350 Speaking Out

This interactive performance based course is a workshop format for exploring the dynamics of communication and the skills necessary to become an effective speaker, influencer, and listener. Students will develop and deliver a variety of types of public presentations with strong emphasis placed on increasing vocal skills, body awareness, presentation and interpersonal skills. Regular presentations, listening, critical thinking, feedback, and group discussion are an integral part of the course. This course fulfills the LAS (Liberal Arts and Sciences) SP (Speech) requirement.

3 Credits
SP

31-1400 Musical Theatre History

Required for Musical Theatre/Musical Theatre Performance majors, also open as elective to students in other majors. Course examines musical theatre history from beginnings through 'The Golden Age' of American song and the American musical to the present. Students study key figures, songs and shows in musical theatre, as well as social and cultural factors that influenced the form. Course develops research and critical thinking skills through reading and discussion of textbook, audio/visual presentations, essays, research projects, and tests.

3 Credits

PREREQUISITES: 52-1152 Writing and Rhetoric II or 52-1152HN Writing and Rhetoric II: Honors or 52-1162 Writing and Rhetoric II- Service Learning or 52-1112 Writing and Rhetoric - Enhanced II

31-1430 Musical Theatre Dance I

This course is a practical approach to the basic techniques of musical theatre dance required of Musical Theatre majors at the beginning level. Each class will include ballet and jazz dance terminology, basic floor combinations, and a variety of musical theatre dance styles. Students are offered a focused approach to develop performance skills and demonstrate improved flexibility, musicality and strength in ballet and jazz techniques. Students will be introduced to musical theatre dance combinations and professional musical theatre audition procedures.

2 Credits Repeatable

PREREQUISITES: 31-1430 Musical Theatre Dance I COREQUISITES: 31-1200 Acting I: Basic Skills for Non- Theatre Majors or 31-1251 Theatre Foundation I: Theatre Making

31-1431 Beginning Musical Theatre Tap

This course is designed to develop dance technique and repertoire within the specialized styles of musical theatre tap and required of majors at the beginning level. Each class will include tap terminology, rhythm progressions, and Broadway style tap combinations. Students are offered a focused approach to develop performance skills and demonstrate improved flexibility, strength, and the ability to execute basic rhythm sequences. Students will be introduced to tap dance combinations and professional musical theatre audition procedures.

2 Credits Repeatable

PREREQUISITES: 31-1430 Musical Theatre Dance I

31-1435 Musical Theatre Dance for the Singer/Actor

This course emphasizes dance terminology and basic techniques necessary at an introductory level. Executing basic dance terminology will be the focus of this course along with attention to proper nutrition and injury prevention. Students will apply terminology in basic floor combinations in a variety of musical theatre dance styles. Each class session will include strengthening exercises to improve flexibility, conditioning and technique in ballet, jazz and tap. No prior dance training is necessary.

2 Credits

31-1500 Prod Tech: Crew

This course requires that students work as backstage crew for Theatre Department productions. 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.

2 Credits

31-1505 Prod Tech: Stagecraft

This course introduces students, through lecture and hands-on experience, to fundamentals of costume construction, scenery construction and design, and technical aspects of stage lighting.

3 Credits

31-1510 Drafting for Theatre

This course introduces mechanical drawing techniques as applied to the performing arts. Students learn to create clear, accurate drawings to be used for the design and construction of scenery, and the preparation and implementation of a lighting design. Course is recommended for those interested in the visual design elements of performing arts.

3 Credits

31-1515 Rendering for Theatre I

This 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.

3 Credits

PREREQUISITES: 31-1510 Drafting for Theatre

31-1520 Lighting Technologies I

This 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 fundamental drafting.

3 Credits

31-1525 Costume Construction I

This 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.

3 Credits

31-1530 Scenic Construction I

This course is a basic introduction to the construction of an interior architectural set. The class will focus on building basic set elements from raw material, and assembling these elements to form a theatrical set. Health and safety in the workplace will also comprise a substantial section of the course. During the course of the semester, students will work with reading and interpreting ground plans and drawings; using basic shop and power tools for the construction of flats and platforms; planning and assembling simple sets; and analyzing the construction of sets both on campus and in the professional world.

3 Credits

31-1540 Stage Management I

This lecture/demonstration course meets three hours per week in addition to required time spent working on a theatre production. The course will introduce students to the practices and techniques of Stage Management in the professional theatre. Students will assist an advanced stage manager on a project throughout the course of the semester. Regular availability on evenings and weekends is required.

3 Credits

31-1600 Intro to Design for the Stage

This course allows students to gain a 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 recommended general introduction to production process for all Theatre majors. Course requires no special vocabulary, experience, or art skills.

3 Credits

31-1605 Makeup for the Performer

This course gives actors the knowledge and skills needed to communicate character through makeup. A solid foundation of materials, tools, skin care and techniques will be discussed. Corrective, aging, and character makeups will be covered in detail and practiced in class. Basic three-dimensional materials will be introduced to further develop character designs. Students will learn how to prepare for a production, design their own characters and apply their designs for different types of stages.

3 Credits

31-1610 Set Design I

This course will introduce the student to the art of Set Design. Focusing on the synthesis of text and space, students will learn to understand spatial relationships in the theatre, actor to actor, audience to actor. They will learn to manipulate the emotional and visual space of the theatre. The students will be introduced to the process of designing scenery for the stage.

3 Credits

PREREQUISITES: 31-1225 Theatre Foundation: Performance or 31-1251 Theatre Foundation I: Theatre Making or 31-1600 Intro to Design for the Stage

31-1615 Costume Design I

An entry level class that introduces the student to costume and fashion history and the use of costume in the current world of theatre. Students will study costume as an art, discussing topics such as collaboration, parsing a script, style, color, character and other topics which illuminate the function of costume in theatre, film and television. The class will also discuss the business aspects of Costume Design.

3 Credits

PREREQUISITES: 31-1225 Theatre Foundation: Performance or 31-1251 Theatre Foundation I: Theatre Making or 31-1600 Intro to Design for the Stage

31-1620 Lighting Design I

This course will introduce students to the artistic side of creating a live entertainment lighting design, focusing on its application in the theatre. Students will explore the use of light as tool to create space, emphasis, and rhythm in performance. This class will emphasize the artistic process of theatrical lighting design. The emphasis will be on honing our ability to see and experience light and then use it to create a theatrical design, including conceiving the design idea and communicating it to others. They will explore theatrical texts and how to connect the text to the design idea. The focus will be on exploring how light creates and enhances a physical environment.

3 Credits

PREREQUISITES: 31-1225 Theatre Foundation: Performance or 31-1251 Theatre Foundation I: Theatre Making or 31-1600 Intro to Design for the Stage

31-1650 Site Specific Design and Performance

Students will have the opportunity to study, explore, experiment and develop site specific art directly in response to locations on the school campus that the group decides they want to alter, transform and transport.

3 Credits

31-1655 Beginning Puppetry

This course teaches students to construct a variety of puppets and their environments, using various materials. The class will offer an overview of puppetry, hands-on demonstrations, and performance and puppet creation workshops. Students will create original performances exploring the intersection of movement, sound, text and puppetry. Course will specifically teach Shadow and Rod puppetry.

3 Credits

31-1680 Foundations of Makeup

This introductory course focuses on the basic language and materials necessary in makeup for all media. Students will gain an understanding of basic painting, blending, and color mixing through the use of various materials. Kits for the makeup artist, skin care, color theory, and lighting concerns will be covered through hands-on experience. The multi-faceted art of beauty will include straight, corrective, and commercial looks.

3 Credits

31-1690 Introduction to Auditioning

A series of foundational lectures, demonstrations and applications in the techniques of auditioning for performance in a variety of media: live theatre, film, television and voice over. Preparation and selection of material and audition protocol are course outcomes.

1 Credits

31-1690J Introduction to Auditioning

A series of foundational lectures, demonstrations and applications in the techniques of auditioning for

performance in a variety of media: live theatre, film, television and voice over. Preparation and selection of material and audition protocol are course outcomes.

1 Credits

31-1701 Intro to Directing I

This course for Directing BFA Freshmen students provides the opportunity to meet, work and observe theatre with each other, as well as attend selected final dress rehearsals of Columbia College Theatre Department productions. Over five weeks, students will read the plays in advance of seeing the rehearsals, and then discuss the plays and the productions with each other, beginning to cultivate their artistic sensibilities.

1 Credits *Repeatable*

Requirements Directing BFA

31-1702 Intro to Directing II

This class will take the second semester Directing BFA Freshmen students and allow them to continue their collaboration with each other, as well as attend selected productions throughout the Chicago theatre community. Over five weeks, and five class meetings, students will receive and read the plays in advance of seeing the performances, and then discuss the plays and the productions with each other, continuing to cultivate their artistic sensibilities.

1 Credits *Repeatable*

Requirements Directing BFA

31-2100 Theatre History & Inquiry

This course examines theatre history through active research and inquiry into selected periods and genres of theatre. After reading and discussing a script, students will research primary and secondary sources to place the work in its artistic and cultural context. A short presentation of the research will follow. Then, students will develop a thesis and develop that idea through writing, performance, and/or visual presentation.

3 Credits

PREREQUISITES: 31-1225 Theatre Foundation: Performance and 52-1111 Writing and Rhetoric I - Enhanced or 31-1225 Theatre Foundation: Performance and 52-1112 Writing and Rhetoric - Enhanced II or 31-1225 Theatre Foundation: Performance and 52-1121 International Writing and Rhetoric I or 31-1225 Theatre Foundation: Performance and 52-1122 International Writing and Rhetoric II or 31-1225 Theatre Foundation: Performance and 52-1151 Writing and Rhetoric I or 31-1225 Theatre Foundation: Performance

31-2101 Comedy: Theory

Students are exposed to theories of comedy and an overview of the building blocks of popular comedy throughout history. They analyze comedic texts and performances in a variety of media. Students look at how comedy reflects the concerns of society. They discuss their own responses to current events and issues as preparation to creating satiric work. This course is part of the Comedy Foundation which provides an introduction to both the theory and practice of comedy.

2 Credits

PREREQUISITES: 31-1252 Theatre FoundationII:Performance CONCURRENT: 31-2102 Comedy: Writing and Performance

31-2102 Comedy: Writing and Performance

Students actively explore a variety of approaches to creating and performing comedic and satirical work. Throughout the term, projects require a combination of research, written work, and oral presentations, as well as creative writing and performance work. This course is part of the Comedy Foundation which provides an introduction to both the theory and practice of comedy.

2 Credits

PREREQUISITES: 31-1252 Theatre FoundationII:Performance CONCURRENT: 31-2101 Comedy: Theory

31-2103 Traditions of World Theatre

This course focuses on the study of theatrical forms in Europe, Asia, Africa and the Americas, emphasizing important developments and highlighting pivotal movements and participants within their broader historical, socio-economic and technological contexts.

3 Credits

PREREQUISITES: 52-1112 Writing and Rhetoric - Enhanced II or 52-1122 International Writing and Rhetoric II or 52-1152 Writing and Rhetoric II or 52-1152HN Writing and Rhetoric II: Honors or 52-1162 Writing and Rhetoric II- Service Learning

31-2120 Text Analysis

This course studies different methodologies of script analysis to help students 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 theatre. Course provides common working vocabulary and methods of analysis, facilitating communication of production ideas. Writing intensive course is useful for actors, directors, and designers.

3 Credits

WI

PREREQUISITES: 31-1225 Theatre Foundation: Performance and 52-1111 Writing and Rhetoric I - Enhanced or 31-1225 Theatre Foundation: Performance and 52-1112 Writing and Rhetoric - Enhanced II or 31-1225 Theatre Foundation: Performance and 52-1121 International Writing and Rhetoric I or 31-1225 Theatre Foundation: Performance and 52-1122 International Writing and Rhetoric II or 31-1225 Theatre Foundation: Performance and 52-1151 Writing and Rhetoric I or 31-1225 Theatre Foundation: Performance

31-2200 Acting II: Adv Sc Study

This course further develops students' knowledge of basic dramatic scene structure, exploring more difficult two-person scenes in a variety of genres 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.

3 Credits

PREREQUISITES: 31-1252 Theatre FoundationII:Performance or 31-1300 Voice Training for the Actor I for Non-Theatre Majors and 31-1205 Acting I: Scene Study

31-2201 Musical Theatre Scene Study

This course requires the Musical Theatre student to apply their knowledge of basic scene structure and musicality to material from the musical theatre repertoire. The students study and perform two-person musical scenes with an eye towards introducing synthesis of song, vocal technique, text, objectives and tactics to further the dramatic life of the material.

3 Credits

PREREQUISITES: 32-1540 Fundamentals of Musical Theatre Singing and 31-1205 Acting I: Scene Study and 31-1430 Musical Theatre Dance I and 32-1170 Music Theory for Musical Theatre and 31-1400 Musical Theatre History or 32-1540 Fundamentals of Musical Theatre Singing and 31-1252 Theatre FoundationII:Performance and 31-1430 Musical Theatre Dance I and 32-1170 Music Theory for Musical Theatre and 31-1400 Musical Theatre History

31-2202 Acting II:Camera Techniques I

This course provides the acting student foundational skills and techniques for working On Camera.

3 Credits Repeatable

PREREQUISITES: 31-1252 Theatre FoundationII:Performance

31-2205 Acting II: Char & Ens

This course helps students develop several different characters through work on varied scenes requiring an ensemble style among actors on stage. Some sections include a performance unit on camera fundamentals; other sections may include work on a devised piece. 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.

4 Credits

PREREQUISITES: 31-1210 Improvisational Techniques I and 31-2200 Acting II: Adv Sc Study and 31-2300 Voice Training for the Actor II or 31-1210 Improvisational Techniques I and 31-2201 Musical Theatre Scene Study and 31-2300 Voice Training for the Actor II COREQUISITES: 31-2120 Text Analysis

31-2210 Improv Tech II

This course bridges the gap between improvised and scripted work by focusing on an approach to acting through improvisation. Content includes study in performance skills, Second City techniques, characters, playing, and improvisational games based on the teachings of Viola Spolin.

3 Credits

PREREQUISITES: 31-1210 Improvisational Techniques I

31-2211 Improv Tech III

This course bridges the gap between improvised and scripted work by focusing on an approach to acting through improvisation. Content includes study in performance skills, Second City techniques, characters, playing, and improvisational games based on the teachings of Viola Spolin.

3 Credits

PREREQUISITES: 31-2210 Improv Tech II

31-2271 Puppet Workshop: Toy Theatre

This course will introduce students to the rudiments of puppetry through the lens of toy theatre. Working from a basic model, students will design and build their own toy theatres and execute simple performances to animate them. Students will explore how design elements of scale and environment can be used to generate action and conflict in a microcosmic theatre.

1 Credits

PREREQUISITES: 31-1251 Theatre Foundation I: Theatre Making or 31-1200 Acting I: Basic Skills for Non-Theatre Majors and 31-1600 Intro to Design for the Stage

31-2300 Voice Training for the Actor II

Techniques for respiration, phonation, resonance, projection and articulation are explored. Skills in pronunciation and variety and expression are introduced. Technical knowledge is demonstrated in contemporary and classical monologues from theatrical repertoire. Students learn a vocal warm-up, record, memorize and perform. An extended study of voice and speech for the stage is addressed in a text chosen for the course.

3 Credits

PREREQUISITES: 31-1300 Voice Training for the Actor I for Non-Theatre Majors and 31-1200 Acting I: Basic Skills for Non- Theatre Majors or 31-1325 Theatre Foundation: Performance Technique or 31-1252 Theatre FoundationII:Performance

31-2301 Rehearsal and Performance I

Participation in a Main Stage, Faculty Workshop or Student Directed production.

0 Credits

Requirements Department Permission

31-2305 Movement II

Students continue the study of the actor's physical instrument. Working as an ensemble and through personal practice outside of class, students expand physical strength and stability, and the interconnection of voice and body, emotion and body, mind and body.

3 Credits

PREREQUISITES: 31-1310 Feldenkrais: Awareness through Movement or 31-2315 Stage Combat I

31-2315 Stage Combat I

Beginning course teaches how to create the illusion of violence for stage and screen including basic instruction in Unarmed (feet, fists, slaps, punches, kicks, falls, and rolls) and Rapier and Dagger (parries, cuts, thrusts and more!). The emphasis is on safe and realistic violence for the stage. Midterm scenes will be performed in the classroom. Final scenes will be performed on the main stage during Performance Week.

3 Credits

PREREQUISITES: 31-1300 Voice Training for the Actor I for Non-Theatre Majors and 31-1200 Acting I: Basic Skills for Non- Theatre Majors and 31-1305 Movement I for Non-TheatreMajors or 31-1325 Theatre Foundation: Performance Technique or 31-1252 Theatre FoundationII:Performance

31-2316 Stage Combat II

This course offers continued study of safe and realistic violence for the stage and screen. The emphasis is on Advanced Unarmed and Rapier and Dagger; new weapon skill- Broadsword added. Midterm scenes will be performed in the classroom. Final scenes will be performed on the main stage during Performance Week. Adjudication of Skills Proficiency by a Fight Master of the Society of American Fight Directors and the British Academy of Stage and Screen Combat will be integrated into the final performances.

3 Credits

PREREQUISITES: 31-2315 Stage Combat I

31-2317J Fighting for Film

In Fighting for Film you will learn to create and perform basic stunt work by creating the illusion of violence for the screen while working with a stunt Coordinator. Basic instruction in Unarmed, Club, and Knife fighting performed in front of the camera to emphasize the differences of working in film vs. Theatre. Safe and realistic violence for the screen is the emphasis of this class while working on a film set setting.

1 Credits *Repeatable*

Requirements Not New Freshman

31-2325 Accents and Dialects

This course asks students to examine and practice the 10 most commonly used English and foreign language dialects encountered in English-speaking theatre. 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.

3 Credits *Repeatable*

PREREQUISITES: 31-1252 Theatre FoundationII:Performance or 31-1300 Voice Training for the Actor I for Non-Theatre Majors

31-2330J Topics in Actor Training

This series of rotating physical theatre and movement practices introduces acting students to seminal techniques which will awaken the body and mind of the actor in performance. Students will learn and apply the techniques of Suzuki, Viewpoints, Laban, LeCoq, and Red Nose Clown State in concentrated sessions to increase core strength, enhance characterization and facilitate the development of a more plastic, flexible body for rehearsal and performance.

2 Credits *Repeatable*

PREREQUISITES: 31-2305 Movement II

31-2370 Physical Comedy Workshop

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.

1 Credits

PREREQUISITES: 31-1252 Theatre FoundationII:Performance or 31-1200 Acting I: Basic Skills for Non-Theatre Majors and 31-1305 Movement I for Non-TheatreMajors

31-2372 Basic Viewpoints Workshop

This course examines Viewpoints, a movement philosophy that explores the issues of time and space. In theatre, it allows a group of actors to function spontaneously and intuitively; to generate bold new work quickly by developing flexibility, articulation, and strength in movement; and to use writing and other resources as steps to creativity. Students will learn the vocabulary and basic theory by applying Viewpoints to creating new compositions as well as using them with existing theatrical texts.

1 Credits

PREREQUISITES: 31-1251 Theatre Foundation I: Theatre Making

31-2373J Meisner Technique Workshop

Technique workshop course focuses on an approach to acting through the work of Sanford Meisner. Two-week immersion course will use repetition exercises, activity exercises, and scene work to develop the actor's ability to simultaneously be in the moment with other actors, his/her environment and the text.

2 Credits

PREREQUISITES: 31-2200 Acting II: Adv Sc Study

31-2390 Physical and Vocal Training for Comedy

Course asks students to participate in an active physical and vocal warm-up while learning techniques of physical comedy and expanding the range of vocal production. Topics such as clowning, slapstick, mask work, accents, and dialects are covered actively in classroom exercises.

3 Credits

CONCURRENT: 31-3290 Acting III: Sketch and Theatrical Comedy and 31-3190 History and Analysis of Modern Comedy and 31-3890 Writing Comic Scenes and 31-3295 Creating Scenes through Improvisation and 31-3195 The Professional Comedian

Requirements Department Permission

31-2400 Musical Theatre II: Scenes and Songs

In this multi-disciplinary course in acting and singing for the musical theatre, students will prepare and perform material from several genres of the musical theatre canon and use dramaturgical research and text analysis in characterization. Students work to bring characters to life through complete physical, vocal and emotional transformation. Performance Style will be introduced and strong musicianship and vocal technique will continue to be integrated. Emphasis will be placed on material that requires an ensemble style.

3 Credits

PREREQUISITES: 31-2201 Musical Theatre Scene Study and 32-1700 Introductory Private Voice

COREQUISITES: 31-2120 Text Analysis

31-2430 Musical Theatre Dance II

This course is designed to expand the technical skills in musical theatre dance styles required of Musical Theatre majors at the intermediate level. Each class will include ballet and jazz dance terminology, floor combinations, a variety of musical theatre dance styles and mock auditions. Students are challenged with more complicated material, and greater demands are placed on speed of learning and retention of choreography for audition purposes. Significant attention is paid to audition practices and professional discipline.

2 Credits *Repeatable*

PREREQUISITES: 31-1430 Musical Theatre Dance I

31-2431 Intermediate Musical Theatre Tap

This course is designed to develop technique, performance, and repertoire within the specialized styles of musical theatre tap required of Musical Theatre majors at the intermediate level. Each class will include tap terminology, rhythm progressions, Broadway style tap combinations, and mock auditions. Emphasis will be placed on speed of learning and retention of choreography for audition purposes. Significant attention is paid to audition practices and professional discipline.

2 Credits *Repeatable*

PREREQUISITES: 31-1431 Beginning Musical Theatre Tap

31-2435J Topics in Musical Theatre Dance

This course requires that students study specialized dance techniques, or the work of specific choreographers, to improve their practice and understanding of musical theatre dance. This rotating series of workshops will broaden the students' knowledge of musical theatre dance, and deepen their ability to apply basic techniques toward learning specialized dance skills or styles. There will be an emphasis on

injury prevention and the connection between anatomy and specific techniques or styles.

1 Credits Repeatable

PREREQUISITES: 31-1430 Musical Theatre Dance I

31-2510 Scenic Construction II

This course is an advanced examination of set construction, emphasizing the procedures for construction of large, intricate theatrical sets. Students will learn to use advanced shop tools and materials to construct scenic elements such as step units and irregular flats. The assembly of complex sets will be covered, both in terms of structure and set dressing. Students will be introduced to the terminology of theatrical architecture and mechanics.

3 Credits Repeatable

PREREQUISITES: 31-1530 Scenic Construction I and 31-1610 Set Design I

31-2511 Scenic Model Making for Theatre

Course introduces students to scenic modeling techniques, including: skills for developing set designs through the use of the experimental model, the transfer of two-dimensional drafting into three dimensional model form, and finishing techniques for a presentation model. Course is recommended for those interested in the visual design elements of the performing arts.

2 Credits Repeatable

PREREQUISITES: 31-1251 Theatre Foundation I: Theatre Making or 31-1510 Drafting for Theatre and 31-1600 Intro to Design for the Stage

31-2515 Scene Painting

Course is an introduction to and practical application of processes, materials, and techniques used in painting theatrical scenery. Students study color theory, the inter-relationship of additive and subtractive mixing, and the manipulation of two-dimensional space through the use of form and color.

3 Credits

PREREQUISITES: 31-1625 Theatre Foundation: Design and Composition or 31-1252 Theatre FoundationII:Performance

31-2521 AutoCAD for the Performing Arts

Course provides students with a thorough introduction to computer aided design with a focus on theatrical

uses for AutoCAD. With hands on exercises, assignments, and projects students will gain the capacity to create and distribute industry standard (USITT) theatrical drawings that mimic hand drafting. This course is recommended for scenic designers.

3 Credits *Repeatable*

PREREQUISITES: 31-1510 Drafting for Theatre

31-2522 VectorWorks for the Performing Arts

This course provides students with a thorough introduction into computer aided design with a focus on theatrical uses for VectorWorks. By using hands-on exercises, assignments, and projects, students will gain the capacity to create and distribute industry standard (USITT) theatrical drawings and light plots. The student will learn basic drawing tools and techniques for completing theatrical drawings and light plots. The course will cover page layout and printing techniques. This course is recommended for lighting designers. Student access to the computer lab is available to complete assignments outside of class.

3 Credits

PREREQUISITES: 31-1510 Drafting for Theatre

31-2523 Design/Tech Practicum

This course enables students to work on productions within the department under faculty and staff supervision. Students may repeat the course three times. This course allows the student to get hands on experience in the various shops of the Department.

1 Credits *Repeatable*

PREREQUISITES: 31-1525 Costume Construction I or 31-1530 Scenic Construction I or 31-1680 Foundations of Makeup or 31-2680 Makeup Development and Design or 31-1520 Lighting Technologies I

31-2525 Rendering for Theatre II

This course expands on our existing Rendering for Theatre I course, giving the students the opportunity to learn and develop skills that are specifically needed for their area of design. This course allows set and costume design students to achieve a higher level of figure and architectural drawing and sketching. These skills are a necessity in the field. This course will add to the existing steps of experience and instruction that have been developed in the curriculum to bring the design students to a necessary level of proficiency.

3 Credits

PREREQUISITES: 31-1515 Rendering for Theatre I

31-2526 Costume Construction II

Guided independent study course focuses on advanced patterning and construction techniques. Prospective projects include tailoring project, corseting project and garment project of the student's choosing, focusing on making a period piece with costuming techniques.

3 Credits

PREREQUISITES: 31-1525 Costume Construction I and 31-1615 Costume Design I

31-2540 Stage Management Practicum

This course will provide students with a hands-on experience in the practices and techniques of stage management in the professional theatre. Students will stage manage a departmental project throughout the course of the semester. Regular availability on evenings and weekends is required.

1 Credits Repeatable

PREREQUISITES: 31-1540 Stage Management I

31-2605 Advanced Makeup for the Performer

This course furthers the actor's knowledge of materials and techniques that can be used in the creation of characters. More advanced materials will be introduced and practiced in class. Topics such as latex, wigs, and pre-made prosthetics will be covered. Unique designs such as stylized designs and animals will also be covered. Research and design will continue to be a focal point of the course.

3 Credits

PREREQUISITES: 31-1605 Makeup for the Performer

31-2610 Scene Design II

This course teaches methods of approaching, developing and completing scenic designs. Students will be focusing on developing their ability to convey their designs so that they could be produced. These skills include; through script analysis, detailed research, sketching, rendering, model making and drafting. Students will also be working on the set for one realized student production during the course of the semester.

3 Credits

PREREQUISITES: 31-1510 Drafting for Theatre and 31-1610 Set Design I and 31-1515 Rendering for Theatre I and 31-1530 Scenic Construction I

31-2611 Lighting Technologies II

This course explores the technological advancement in the field of live entertainment lighting as well as how to manage the designs from a technological and physical standpoint. The course will include the study of advanced systems, intelligent lighting and accessories, advanced programming, maintenance of equipment, and managing the show from shop orders to running a crew.

3 Credits

PREREQUISITES: 31-1520 Lighting Technologies I and 31-1620 Lighting Design I

31-2612 Sound Design I

This introductory course provides an overview of concepts, processes, and tools involved in sound design for contemporary theater. The course will cover: the history of sound design, design conceptualization, relationships to text and action, collaboration and production protocols, and audio production tools and processes. Course activities will mix lecture/demonstration with practical projects. Students will learn and practice basic operations with digital audio production and sound playback computer software. By the end of the course students will be able to design, construct and deliver simple playback based sound designs. A personal computer, preferably Macintosh, running either Pro Tools (recommended), Reaper or Audacity is required for this course. Students are also encouraged to purchase a portable digital audio recorder.

3 Credits

PREREQUISITES: 31-1225 Theatre Foundation: Performance or 31-1251 Theatre Foundation I: Theatre Making or 31-1600 Intro to Design for the Stage

31-2615 Costume Design II

This course begins to develop skills required of a professional costume designer through specific design projects. Upon completion of the course, students should have projects that demonstrate an ability to formulate and clearly render a well-researched costume design.

3 Credits

PREREQUISITES: 31-1615 Costume Design I and 31-1515 Rendering for Theatre I and 31-1525 Costume Construction I

31-2620 Lighting Design II

This course explores the synthesis of Lighting Design and Lighting Technologies, exploring how to use the specialized equipment to create the lighting idea. The focus is on creation of light plots and paperwork and will expand the theoretical design idea into a production based plan. Each student will design a project in the Theatre department as part of this class.

3 Credits

PREREQUISITES: 31-1520 Lighting Technologies I and 31-1620 Lighting Design I and 31-2522 VectorWorks for the Performing Arts

31-2680 Makeup Development and Design

This course focuses on critical analysis of character as is common in Film/TV, Print/Ad campaigns, Fashion/Couture and Theatre/Spectacle. Students will expand upon earlier techniques covered while applying realistic 3-D changes with specialty items such as waxes, latex, crepe hair, and the incorporation of other items for fashion (feathers, sequins, etc.) via adhesives. Through examining scripts and situational setups, researching, and visualizing character, the student will gain the ability to create and design their own representation of their ideas through makeup.

3 Credits

31-2700 Directing I

This course focuses on process through which one approaches a play from a directorial point of view. Students read and discuss five plays and direct scenes from two or three of them. Students create prompt books for their scenes.

3 Credits

PREREQUISITES: 31-2120 Text Analysis

31-2707J One-Act Play Festival

Student playwrights, dramaturgs, directors, designers, and actors will collaborate on all aspects of curating, rehearsing, and producing Columbia College Chicago's New Play Festival under faculty mentorship.

2 Credits

Requirements Permission of Instructor

31-2750 Directing II

With instructor approval, this course asks students to select one act of less than 45 minutes to direct. Students cast play from the Theatre Department student body, direct the play, and mount four performances in the Classic Studio. Rehearsals are held outside class hours and are determined by director and cast. All areas of directing are discussed among students and instructors with occasional guest directors, actors, and designers. Students will direct a one-act play.

3 Credits

PREREQUISITES: 31-2700 Directing I and 31-2540 Stage Management Practicum and 31-1325 Theatre

Foundation: Performance Technique or 31-2700 Directing I and 31-2540 Stage Management Practicum and 31-1252 Theatre FoundationII:Performance CONCURRENT: 31-3776 Directing Practicum

31-2800 Playwriting I

This course is an introduction to the basic techniques of structure and dialogue in playwriting. Students will learn basic character development, dialogue and structure, and to identify dramatic events through the writing of scenes, ten-minute, and one-act plays.

4 Credits

31-2850 Writing for Musical Theatre

Students from the Music and Theatre departments will collaborate on writing for the musical theatre stage. This piece can be an original story or based on an adapted text. The scene will be rehearsed and performed at the end of the semester. The participants will practice the art of collaboration and explore writing dialogue and developing storyline for musicals, setting lyrics to music, investigate how music functions in drama, work on developing character arcs, musical voicing and song placement. Additionally, participants will experience the processes of casting, directing and producing their performances. The classes consist of individual meetings, group meetings with faculty, rehearsals and a performance.

2 Credits *Repeatable*

PREREQUISITES: 31-3800 Playwriting II or 31-1400 Musical Theatre History

31-2900 Cold Readings

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.

2 Credits

PREREQUISITES: 31-2200 Acting II: Adv Sc Study and 31-2120 Text Analysis

31-2910J Auditioning for Improvisation

Course will cover the basics of professional conduct and preparation to audition for Second City and other improvisationally oriented audition situations.

1 Credits

PREREQUISITES: 31-1210 Improvisational Techniques I

31-2930J International Theatre: Dublin

One-week international theatre workshop course in Dublin, Ireland, is in collaboration with our exchange partner, The Performance Conservatory of the Dublin Institute of Technology (DIT). Participants will create an original performance that will be presented in Dublin and in Chicago in partnership with students and faculty from DIT.

1 Credits *Repeatable*

Requirements Permission of Instructor

31-2940 Musical Theatre Audition Workshop

This workshop is specifically for students who plan to regularly audition for musical theatre, and will focus primarily on the singing portion of auditions. We will discuss how to create a well-rounded audition book, select and prepare audition song cuts, communicate with accompanists, and tailor auditions to specific shows/roles.

1 Credits

PREREQUISITES: 31-1252 Theatre FoundationII:Performance or 31-1205 Acting I: Scene Study

31-2950 Teaching Practicum

Theatre Teaching Practicum provides an entry into Teaching Artistry through theory and practical application.

3 Credits

Requirements 45 Credit Hours Complete

31-2960 Creating Performance Seminar

This course requires that students form a performance ensemble that will develop, rehearse, and perform an original piece of theatre. The ensemble will include writing, design, directing, production, and acting members. Each will work as a specialist within their area of concentration, but also as an ensemble member who will seek and give input outside the area of their growing expertise. Students will explore collaborative models appropriate to the involvement required at different stages of creative and practical performance development. Where practical, the ensemble will collaborate with another group in a service learning and/or interdisciplinary environment.

3 Credits *Repeatable*

Requirements Permission of Instructor

31-2970 Introduction to Theatre in Chicago

This course requires that students attend three theatre productions in Chicago and discuss productions with some of the artists who created them. Students discuss theatre in Chicago with other leaders in the profession, including administrators, producers, and critics.

1 Credits

31-2972 Voice Over Workshop

Workshop course explores the business and practice of performing voice overs. Students will study audition protocol, how to approach different kinds of copy, microphone techniques, and studio etiquette with a voice over professional.

1 Credits

PREREQUISITES: 31-2300 Voice Training for the Actor II

31-2972J Voice Over Workshop

Workshop course will explore the business and practice of performing voice overs. Students will study audition protocol, how to approach different kinds of copy, microphone techniques, and studio etiquette, with a voice over professional.

1 Credits

PREREQUISITES: 31-2300 Voice Training for the Actor II

31-2973 Monologue Workshop

Workshop course will consist of practical coaching sessions aimed at giving the individual student the means to achieve two presentable audition monologues. Students will approach a two-minute monologue as they would a scene: finding objectives, choosing tactics, and scoring beat changes. Students will also learn basic audition protocol.

1 Credits *Repeatable*

PREREQUISITES: 31-1252 Theatre FoundationII:Performance or 31-1205 Acting I: Scene Study and 31-1300 Voice Training for the Actor I for Non-Theatre Majors and 31-1305 Movement I for Non-TheatreMajors

31-2990 International Theatre Workshop

This course provides Theatre majors with the opportunity to study contemporary techniques and practices in international theatre making through exposure to international theatre artists. This summer workshop will run two weeks, 6 hours per day, providing an immersion in the work of a particular international theatre artist. Participation in the International Theatre Workshop is open to all Theatre majors.

1-3 Credits *Repeatable*

PREREQUISITES: 31-1325 Theatre Foundation: Performance Technique or 31-1252 Theatre FoundationII:Performance

31-2990J International Theatre Workshop: London, England

One-week international theatre workshop course in London, England, is in collaboration with the London International School of Performing Arts (LISPA). Participants will receive a practical introduction to the Lecoq technique of creating performance, and attend performances at the London International Festival of Mime and Physical Theatre.

1-3 Credits

PREREQUISITES: 31-1225 Theatre Foundation: Performance or 31-1251 Theatre Foundation I: Theatre Making or 31-1200 Acting I: Basic Skills for Non- Theatre Majors and 31-1600 Intro to Design for the Stage
Requirements Not New Freshman and Not New Transfer Stu.

31-2991 International Theatre Workshop: Stratford, Ontario Canada

Five day trip to Stratford Festival in Ontario Canada: Students see 6 plays covering a range of dramatic time periods and styles including Shakespeare, experience three different theatre spaces, tour costume warehouse and Stratford archives, and meet with actors, directors, and designers. Provides an introduction to a long running theatre festival based largely on a modified repertory system where actors throughout the season play several roles, allowing students to appreciate their ability to present different characters. Open to all interested students. If credit is elected, student will be responsible for reading the plays being seen, keeping a trip journal, and writing a final paper analyzing and summarizing the experience.

0-1 Credits

31-2992 Theatre International: Prague Quadrennial

1 Credits

31-2999 Directed Study: Theatre

Course consists of learning activities involving student independence within the context of regular guidance and direction from a faculty advisor. Directed Studies are appropriate for students who wish to explore a subject beyond what is possible in regular courses, or for students who wish to engage in a subject or activity not otherwise offered that semester by the College. Directed Studies involve close collaboration with a faculty advisor who will assist in development and design of the project, oversee its progress, evaluate the final results, and submit a grade.

1-6 Credits *Repeatable*

31-3120 Performance Theory

In this Seminar/Lab class, students will examine a broad variety of historical and contemporary approaches to performing and to the use of the actor's instrument in order to develop their own theory of performance. Each week short assigned readings will be discussed in a seminar session followed by a lab using exercises and text work, applying theory to practice.

3 Credits

PREREQUISITES: 31-2100 Theatre History & Inquiry and 31-2120 Text Analysis and 31-2205 Acting II: Char & Ens

31-3121 Intro to Performance Studies

This class is an introductory exploration of performance and of drama as a theory and practice. Students learn the fundamentals of performance, including performance outside of the theatre, how performance can incite dialogue which may inspire sociopolitical change and investigate how ideologies affect, race, gender, sexuality, class, technology and citizenship are articulated. These goals will be approached through a survey of scholarship, performances, and application activities.

3 Credits

PREREQUISITES: 52-1112 Writing and Rhetoric - Enhanced II or 52-1122 International Writing and Rhetoric II or 52-1152 Writing and Rhetoric II or 52-1152HN Writing and Rhetoric II: Honors or 52-1162 Writing and Rhetoric II- Service Learning

31-3125 Dramaturgy

This course provides an overview of the art and craft of dramaturgy in the contemporary theatre. Through individual and group projects, students examine the role the dramaturg plays in developing production concepts, conducting production research, choosing translations, and developing adaptations of literature for performance. Students will also consider how the dramaturg functions within a theatrical organization to assist in season selection, audience education, and audience development.

3 Credits

PREREQUISITES: 31-2100 Theatre History & Inquiry and 31-2120 Text Analysis

31-3160 Period Styles for Theatrical Design I

Course will familiarize students of theatrical design and directing with the prevalent visual movements in art, architecture, fashion and decorative arts. It will integrate these diverse elements to create a knowledge of the cultural life of each period discussed. The course will focus primarily on Western art movements but also select topics from Asia, Africa, and South America. Lecture, research, and field trips utilizing Chicago's architecture and cultural institutions will aid students in the development of their visual vocabulary.

3 Credits

PREREQUISITES: 31-2100 Theatre History & Inquiry

31-3165 Period Styles for Theatrical Design II

Course is a continuation of the topics discussed in Period Styles for Theatrical Design I.

3 Credits

PREREQUISITES: 31-2100 Theatre History & Inquiry

31-3190 History and Analysis of Modern Comedy

Course is an overview of the history of modern comedy from its roots in ancient Greece and Rome to the present day. Through lectures, readings, audio and video recordings, the course will look at comic traditions including Commedia dell'Arte, Shakespearean comedy, Restoration farce, burlesque, clowning, vaudeville, cabaret, slapstick, stand-up, and situation comedy. Special emphasis will be placed on satire and the development of the revue form.

3 Credits

CONCURRENT: 31-2390 Physical and Vocal Training for Comedy and 31-3290 Acting III: Sketch and Theatrical Comedy and 31-3295 Creating Scenes through Improvisation and 31-3890 Writing Comic Scenes
Requirements Department Permission

31-3195 The Professional Comedian

Students meet with professionals from the world of comedy for discussions and practical advice on potential careers in comedy. They participate in special master classes with Chicago experts in special subject areas such as musical improvisation, short form video, and story theatre with guest faculty. They research and

create a short personal project in an area of comedy of their choosing.

1 Credits

CONCURRENT: 31-2390 Physical and Vocal Training for Comedy and 31-3190 History and Analysis of Modern Comedy and 31-3290 Acting III: Sketch and Theatrical Comedy and 31-3295 Creating Scenes through Improvisation and 31-3890 Writing Comic Scenes

Requirements Acceptance in the prgm

31-3200 Acting III: Acting & Performing

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.

3 Credits

PREREQUISITES: 31-2120 Text Analysis and 31-2205 Acting II: Char & Ens and 31-2300 Voice Training for the Actor II

31-3202 Acting III: The Greeks

Scene study class concentrates on tragedies and comedies of ancient Greek playwrights. Dramatic and choral scenes are studied and presented during performance week. Other Acting III: Styles classes may be taken concurrently.

3 Credits

PREREQUISITES: 31-2120 Text Analysis and 31-2205 Acting II: Char & Ens and 31-2300 Voice Training for the Actor II

31-3204 Acting III: Shakes. I

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 the actor find Shakespeare's clues about character and performance in the text. Scenes are presented during performance weeks. Other Acting III: Styles classes may be taken concurrently.

3 Credits

PREREQUISITES: 31-2120 Text Analysis and 31-2205 Acting II: Char & Ens and 31-2300 Voice Training for the Actor II

31-3206 Acting III: Shakes. II

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 week. Other Acting III: Styles classes may be taken concurrently.

3 Credits

PREREQUISITES: 31-3204 Acting III: Shakes. I

31-3208 Acting III: Moliere and Restoration

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 week, students develop a strong sense of what makes these plays so timely and funny. Other Acting III: Styles classes may be taken concurrently.

3 Credits

PREREQUISITES: 31-2120 Text Analysis and 31-2205 Acting II: Char & Ens and 31-2300 Voice Training for the Actor II

31-3210 Acting III: Chekov

Course studies scenes by late 19th century Russian dramatist, which are presented during performance week. Other Acting III: Styles classes may be taken concurrently.

3 Credits

PREREQUISITES: 31-2120 Text Analysis and 31-2205 Acting II: Char & Ens and 31-2300 Voice Training for the Actor II

31-3212 Acting III: Shaw, Wilde & Coward

Course studies lives and backgrounds of playwrights in relation to their place in theatre history. Important plays from the canon are read and discussed. Monologues, two-person, and ensemble scenes are studied and presented during performance week. Other Acting III: Styles classes may be taken concurrently.

3 Credits

PREREQUISITES: 31-2120 Text Analysis and 31-2205 Acting II: Char & Ens and 31-2300 Voice Training for the Actor II

31-3214 Acting III: Brecht

Course studies 20th century German playwright and his style of epic theatre. Students present scenes from his plays during performance week. Other Acting III: Styles classes may be taken concurrently.

3 Credits

PREREQUISITES: 31-2120 Text Analysis and 31-2205 Acting II: Char & Ens and 31-2300 Voice Training for the Actor II

31-3216 Acting III: Pinter and Albee

Scene study course examines the major works of these 20th century playwrights. Scenes are rehearsed in both of these acting styles and presented during performance weeks. Other Acting III: Styles classes may be taken concurrently.

3 Credits

PREREQUISITES: 31-2120 Text Analysis and 31-2205 Acting II: Char & Ens and 31-2300 Voice Training for the Actor II

31-3218 Acting III: Farce/Absurd

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 week. Other Acting III: Styles may be taken concurrently.

3 Credits

PREREQUISITES: 31-2120 Text Analysis and 31-2205 Acting II: Char & Ens and 31-2300 Voice Training for the Actor II

31-3220 Acting III: Irish Theatre

Course focuses on plays written by Yeats, Synge, O'Casey, and other Irish playwrights of the late 19th and 20th centuries. Students work on monologues, two-person scenes, and ensemble scenes that are presented during performance week. Other Acting III: Styles classes may be taken concurrently.

3 Credits

PREREQUISITES: 31-2120 Text Analysis and 31-2205 Acting II: Char & Ens and 31-2300 Voice Training for the Actor II

31-3222 Acting III: Contemp. Brit.

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 week. Other Acting III: Styles classes may be taken concurrently.

3 Credits

PREREQUISITES: 31-2120 Text Analysis and 31-2205 Acting II: Char & Ens and 31-2300 Voice Training for the Actor II

31-3224 Acting III: Afr-Amer I

Scene study and monologue classes use texts by African-American playwrights to develop performance techniques. Scenes are presented during performance week. Other Acting III: Styles classes may be taken concurrently.

3 Credits

PREREQUISITES: 31-2120 Text Analysis and 31-2205 Acting II: Char & Ens and 31-2300 Voice Training for the Actor II

31-3226 Acting III: Latino Theatre

This course gives brief history and overview of Latino theatre in the U.S. as a group students read six to eight plays by Latino authors and discuss their significance in contemporary American theatre. Class members choose scenes from readings, rehearse them, and present them during performance week. Other Acting III Styles may be taken concurrently.

3 Credits

PREREQUISITES: 31-2120 Text Analysis and 31-2205 Acting II: Char & Ens and 31-2300 Voice Training for the Actor II

31-3227 Acting III: Women Playwrights

This course studies the lives and backgrounds of women playwrights in relation to their place in theatre and society. Students work on monologues, two-person, and ensemble scenes that are presented during performance weeks.

3 Credits

PREREQUISITES: 31-2120 Text Analysis and 31-2205 Acting II: Char & Ens and 31-2300 Voice Training for the Actor II

31-3228 Acting III: Physical Theatre I

Course 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.

3 Credits

PREREQUISITES: 31-2120 Text Analysis and 31-2205 Acting II: Char & Ens and 31-2300 Voice Training for the Actor II

31-3232 Topics in Comedy Performance:

This course focuses on specific topics, skills or ideas in the field of comedy performance. Each semester this course covers different material that might not be included in the permanent course offerings or concentrates on new or experimental approaches in the field of comedy.

3 Credits

PREREQUISITES: 31-2200 Acting II: Adv Sc Study and 31-2101 Comedy: Theory and 31-2102 Comedy: Writing and Performance or 31-2120 Text Analysis and 31-2205 Acting II: Char & Ens and 31-2300 Voice Training for the Actor II

31-3234 Acting III: Camera Techniques/ TV Studio

This course enables Theatre majors to gain on-camera experience in collaboration with Television majors. Other Acting III: Styles classes may be taken concurrently.

3 Credits

PREREQUISITES: 31-2120 Text Analysis and 31-2205 Acting II: Char & Ens and 31-2300 Voice Training for the Actor II

31-3290 Acting III: Sketch and Theatrical Comedy

Monologue and scene study course looks at techniques specific to acting comic texts with special emphasis on sketch, revue, and 20th century American theatrical comedy. Course will conclude with a final performance of previously scripted material.

3 Credits

CONCURRENT: 31-2390 Physical and Vocal Training for Comedy and 31-3190 History and Analysis of Modern Comedy and 31-3890 Writing Comic Scenes and 31-3295 Creating Scenes through Improvisation and 31-3195 The Professional Comedian

Requirements Department Permission

31-3295 Creating Scenes through Improvisation

This course requires that students work in small groups and as an ensemble to experience the process of creating scenes through improvisation both through pre-planning and spot improvisation. Concepts include relationship, character, status, objectives, scenic structure, beats, and editing. The class will culminate in a fully improvised performance.

3 Credits

CONCURRENT: 31-2390 Physical and Vocal Training for Comedy and 31-3290 Acting III: Sketch and Theatrical Comedy and 31-3195 The Professional Comedian and 31-3890 Writing Comic Scenes and 31-3190 History and Analysis of Modern Comedy

Requirements Department Permission

31-3300 Voice Training for the Actor III

This course is a continuation of Voice Training for the Actor I and II in which students develop an effective and flexible voice for the stage. Students will function at an advanced level in the use of vocal techniques including: diaphragmatic breathing and breath support, phonation, resonance, projection, articulation, pronunciation, variety and expression. Emphasis will be placed on assessing skills and applying appropriate exercises to encourage advancement in each area. Vocal techniques will be explored through various approaches based primarily in the methods of Cicely Berry, Kristin Linklater, and Patsy Rodenburg. Students will learn a vocal warm-up, record, memorize, and perform. Students will present a vocal ensemble performance for critique by the chair and faculty of the Theatre Department at the end of the term.

3 Credits *Repeatable*

PREREQUISITES: 31-2120 Text Analysis and 31-2200 Acting II: Adv Sc Study and 31-2300 Voice Training for the Actor II

31-3305 Singing for the Actor I

This 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 the 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 end.

3 Credits

PREREQUISITES: 31-2200 Acting II: Adv Sc Study and 31-2300 Voice Training for the Actor II

31-3315 Stage Combat III

This course offers continued instruction in creating the illusion of violence for the stage and screen, including

Sword & Shield, Knife, Small Sword, Quarterstaff, and Single Sword (Hollywood styles). Mid-term scenes will be performed in the classroom. Final scenes will be performed on the main stage during Performance Week. Adjudication of Skills Proficiency by a Fight Master of the Society of American Fight Directors will be integrated into the final performances.

3 Credits *Repeatable*

PREREQUISITES: 31-2316 Stage Combat II

31-3320 Viewpoints: Approach, Vocabulary and Application

Course examines Viewpoints, a movement philosophy geared towards the stage that explores the issues of time and space. It allows a group of actors to function spontaneously and intuitively and to generate bold new work quickly by developing flexibility, articulation, and strength in movement and to use writing and other resources as steps to creativity. Students will learn the vocabulary and theory of the 9 Viewpoints and use this information practically as a methodology of performance.

3 Credits

PREREQUISITES: 31-2200 Acting II: Adv Sc Study and 31-2700 Directing I

31-3325J Violence in Contemporary Theatre

This course explores the heightened physical and vocal work that is associated with modern drama, especially that of power and manipulation. The class will use shared weight techniques and physical talking and listening to help understand the needs of the character in a given moment in seemingly random, non-technique forms of violence incorporated into scene work.

1 Credits

PREREQUISITES: 31-2315 Stage Combat I and 31-2200 Acting II: Adv Sc Study

Requirements Not New Freshman and Not New Transfer Stu.

31-3330J Writing Satiric Prose Comedy

In this course students study the art of writing satiric prose comedy as developed and practiced by current comic professionals. Students will create comedic premises using headline focus and develop those premises using a variety of tools.

2 Credits

PREREQUISITES: 52-112 CONCURRENT: 31-3340J Comedy for the Internet and Digital Media

Requirements Acceptance in the prgm

31-3340J Comedy for the Internet and Digital Media

In this course students create satiric concepts and learn to expand and apply them across multiple platforms, including Twitter, web content, and digital video using methods developed at professional satirical news organizations.

2 Credits

PREREQUISITES: 52-112 CONCURRENT: 31-3330J Writing Satiric Prose Comedy

Requirements Acceptance in the prgm

31-3400 Musical Theatre III: Workshop I

Musical Theatre Workshop is the year-long capstone training laboratory for Seniors in the BFA in Musical Theatre Performance major. The class offers advanced level training intended to add depth, polish and finesse to the musical theatre actor's process. The class includes extensive scene work, small group and production numbers in a variety of styles, individual research and creative writing projects, the development of new work, master classes and a final thesis project. The class is run with professional expectations.

4 Credits

PREREQUISITES: 31-2430 Musical Theatre Dance II and 31-2400 Musical Theatre II: Scenes and Songs and 32-2131 Keyboard I and 31-2205 Acting II: Char & Ens and 31-2301 Rehearsal and Performance I

Requirements Musical Theatre Perform

31-3405 Musical Theatre III: Workshop II

Musical Theatre Workshop is the year-long capstone training laboratory for Seniors in the BFA in Musical Theatre Performance major. The class offers advanced level training intended to add depth, polish and finesse to the musical theatre actor's process. The class includes extensive scene work, small group and production numbers in a variety of styles, individual research and creative writing projects, the development of new work, master classes and a final thesis project. The class is run with professional expectations.

4 Credits

PREREQUISITES: 31-3400 Musical Theatre III: Workshop I

Requirements Musical Theatre Perform

31-3415 The Musical Theatre New York Experience

This course is an intensive career studies trip to New York City designed to offer BFA in Musical Theatre Performance students a practical introduction to studying with professional artists in the Broadway community. Students will take classes, attend Broadway shows and hear lectures conducted by working artists. Students will be immersed in the theatre community and be exposed to the demands of pursuing a career in New York City. Students are responsible for arranging their own travel and accommodations.

1 Credits

PREREQUISITES: 31-2400 Musical Theatre II: Scenes and Songs

Requirements Permission of Instructor

31-3420 Cultural Immersion for European Study

This is a lecture/discussion course which will acquaint the student with the mores and protocols of the academic/artistic culture of Rose Bruford College and our other international partners and provide an overview for navigating many aspects of the student's semester in London.

1 Credits

PREREQUISITES: 31-2100 Theatre History & Inquiry and 31-2205 Acting II: Char & Ens

31-3421RB Contemporary British Theatre and Drama

This course is part of a five-course (16 cr.) semester immersion in contemporary British and European performance and training practice. The present course will study examples of contemporary British dramatic texts within the context of 20th and 21st century performance history in Britain and Europe. The course will include experiencing performances in London and environs and researching contemporary practice, playwrights, and theatre makers.

3 Credits

PREREQUISITES: 31-3120 Performance Theory and 31-3204 Acting III: Shakes. I and 31-3300 Voice Training for the Actor III CONCURRENT: 31-3422RB British/European Theatre History and 31-3423RB Shakespeare in Performance and 31-3424RB Master Class in Contemporary European Voice & Acting Techniques and 31-3425RB Acting in Contemporary British/ European Theatre

31-3422RB British/European Theatre History

This course is a lecture discussion course on British theatre history with some attention paid to concurrent developments in continental theatre practice from the 18th to 20th century. Primary source reading and research project(s) will be assigned.

3 Credits

PREREQUISITES: 31-3120 Performance Theory and 31-3204 Acting III: Shakes. I and 31-3300 Voice Training for the Actor III CONCURRENT: 31-3421RB Contemporary British Theatre and Drama and 31-3423RB Shakespeare in Performance and 31-3424RB Master Class in Contemporary European Voice & Acting Techniques and 31-3425RB Acting in Contemporary British/ European Theatre

31-3423RB Shakespeare in Performance

This course is part of a five-course (16cr.) semester immersion in contemporary British and European performance and training practice. The present course will be comprised of both viewing contemporary Shakespearean performances in Britain and studio practice of contemporary training approaches to that performance, covering voice, movement and acting processes including textual analysis.

3 Credits

PREREQUISITES: 31-3120 Performance Theory and 31-3204 Acting III: Shakes. I and 31-3300 Voice Training for the Actor III CONCURRENT: 31-3421RB Contemporary British Theatre and Drama and 31-3422RB British/European Theatre History and 31-3424RB Master Class in Contemporary European Voice & Acting Techniques and 31-3425RB Acting in Contemporary British/ European Theatre

31-3424RB Master Class in Contemporary European Voice & Acting Techniques

As part of the BFA in Acting semester abroad program, this course will be offered as an Intensive workshop/master class in contemporary European performance techniques. The initial site and faculty will be The Song of the Goat Theatre in Warsaw, Poland and will consist of intensive daily training in ensemble techniques rooted in the Polish Lab Theatre pedagogy. The work will focus on an holistic approach to voice, movement, rhythm and the creative impulses of the performer.

4 Credits

PREREQUISITES: 31-3120 Performance Theory and 31-3204 Acting III: Shakes. I and 31-3300 Voice Training for the Actor III CONCURRENT: 31-3421RB Contemporary British Theatre and Drama and 31-3422RB British/European Theatre History and 31-3423RB Shakespeare in Performance and 31-3425RB Acting in Contemporary British/ European Theatre

31-3425RB Acting in Contemporary British/ European Theatre

This course is a studio based skills course meant to help BFA in Acting students integrate and translate all their experiences in their semester at Rose Bruford into meaningful practice. Scenes from contemporary British theatre may be performed as well as devised pieces. The emphasis will be on each student's developing process.

3 Credits

PREREQUISITES: 31-3120 Performance Theory and 31-3204 Acting III: Shakes. I and 31-3300 Voice Training for the Actor III CONCURRENT: 31-3421RB Contemporary British Theatre and Drama and 31-3422RB British/European Theatre History and 31-3423RB Shakespeare in Performance and 31-3424RB Master Class in Contemporary European Voice & Acting Techniques

31-3430 Musical Theatre Dance III

This course incorporates all techniques and performance skills acquired in previous Musical Theatre Dance levels, with an emphasis on the elements of style in musical theatre dance. Students will frequently learn original Broadway choreography. Attention will be focused on developing advanced audition and

performance skills in preparation for seeking employment in the musical theatre industry. Students will also be required to audition for Columbia College Theatre Department as well as professional theatre productions.

2 Credits Repeatable

PREREQUISITES: 31-2430 Musical Theatre Dance II

31-3432 Rehearsal and Performance II

Performance in a Main Stage or Outside professional production (approved by faculty). Class will function as an applied theatre credit.

0-2 Credits Repeatable

PREREQUISITES: 31-2301 Rehearsal and Performance I

Requirements Permission of Instructor

31-3435 Advanced Musical Theatre Tap

This course incorporates all techniques and performance skills acquired in previous Musical Theatre Tap levels, with an intense focus on particular rhythms and styles of Broadway tap. Students will frequently learn original Broadway choreography. Attention will be focused on developing advanced audition and performance skills in preparation for seeking employment in the musical theatre industry. Students will also be required to audition for Columbia College Theatre Department as well as professional theatre productions.

2 Credits Repeatable

PREREQUISITES: 31-2431 Intermediate Musical Theatre Tap

31-3436 Musical Theatre Choreography Lab

This course explores musical theatre dance from a choreographer's perspective. Students research a variety of classic and/or contemporary styles of musical theatre dance. Exercises in music choice, character development, choreographic patterns, partner work, use of props and creative concepts will be emphasized. Required projects include creating two choreography pieces utilizing this research as inspiration to develop an original choreographic expression. Students will engage in a collaborative environment to develop these choreographic works and present them in a formal performance environment.

1 Credits Repeatable

PREREQUISITES: 31-3430 Musical Theatre Dance III AND 31-1400 Musical Theatre History

31-3530 Stage Management II

Students will work on a department production as the lead stage manager while discussing challenges and problems in a group setting. Night and weekend availability is required.

3 Credits Repeatable

PREREQUISITES: 31-2540 Stage Management Practicum

31-3550 Production Management

This advanced course is designed to build upon the students skills as designers, stage managers, or technicians in order to provide the ability and insight to serve in a supervisory capacity for theatrical productions. Students will learn broad management techniques as well as perform industry specific assignments intended to cultivate an understanding of the technical, financial, logistical, and staffing demands of a professional production.

3 Credits

PREREQUISITES: 31-1540 Stage Management I or 31-2750 Directing II

31-3605 Make-Up II

This course teaches beginning film and television techniques including face casting, basic application of bald caps, mold making, and slip-casting production and application. Students design and apply at least two makeups using these techniques.

3 Credits Repeatable

PREREQUISITES: 31-1680 Foundations of Makeup or 31-2680 Makeup Development and Design or 31-1605 Makeup for the Performer

31-3606 Make-Up III

This course expands and builds on basic techniques learned in 31-3605 Makeup II. Instruction will cover Silicone Techniques or Foam Techniques while creating a more advanced design through research, sculpting, painting, casting, and full character application onto another individual.

3 Credits Repeatable

PREREQUISITES: 31-3605 Make-Up II

31-3610 Set Design III

This course expands on the foundation of set Design. Students will be assigned more advanced design

projects such as; multi-scene shows, musicals, operas and site specific performance work. Students will be focusing on their ability to produce set designs and the supporting materials that will be of portfolio quality.

3 Credits

PREREQUISITES: 31-2511 Scenic Model Making for Theatre

31-3611 Topics in Theatre Technology and Design

This course focuses on specific topics, skills, ideas, or management issues in the field of technical theater or design. Each semester this course covers different material that might not be included in the permanent course offerings or concentrates on new or experimental approaches to issues in technical theater. When possible, topics chosen will pertain to productions within the department.

3 Credits Repeatable

PREREQUISITES: 31-1225 Theatre Foundation: Performance or 31-1251 Theatre Foundation I: Theatre Making or 31-1600 Intro to Design for the Stage

31-3615 Costume Design III

This advanced-level course increases the 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.

3 Credits

PREREQUISITES: 31-2615 Costume Design II

31-3620 Lighting Design III

This course expands the creation of lighting plots for live entertainment events, focused on theatrical design. It is an advanced course that explores genres of texts and styles as well as problem solving of a variety of spaces from found spaces to arenas to proscenium spaces

3 Credits

PREREQUISITES: 31-2620 Lighting Design II

31-3625 Collaborative Seminar

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.

2 Credits

PREREQUISITES: 31-1620 Lighting Design I or 31-1610 Set Design I or 31-1615 Costume Design I or 31-2680 Makeup Development and Design or 31-2540 Stage Management Practicum or 31-2800 Playwriting I

31-3651 Senior Theatre Design/Tech Project

This course provides the capstone experience for the theatrical designer or technician. Projects will either be Main Stage productions within our department or work that is deemed comparable in the professional community. Students will be supervised through the production, but the understanding is that the bulk of the work will be theirs, either as a designer or a technician.

2 Credits

PREREQUISITES: 31-3610 Set Design III or 31-3615 Costume Design III or 31-3620 Lighting Design III

Requirements Or Instructor Permission

31-3688 Topics in Makeup:

Coursework for this elective class varies depending upon topics covered. Each class will consist of lectures and hands-on practice, concluding with research and development in the creation of fully developed makeup designs to exhibit the current topic. Topics will delve deeper into the makeup world of techniques, materials, applications, and incorporation of previous coursework.

1-3 Credits *Repeatable*

Requirements Permission of Instructor

31-3701 Directing III

In this course students will select and direct a one-act play and learn how to research, analyze, stage and articulate their approach to the play.

3 Credits

PREREQUISITES: 31-2750 Directing II

31-3703 Professional Development for Directors

Professional Development for Directors is a class that focuses on the nuts and bolts of getting a job as a director or assistant director in all contexts- professional (union) theatre, storefronts, schools, and community organizations. Students will learn interviewing techniques and how to prepare the materials they

need to get and be successful at the interview. They will also learn about the theatre community in Chicago and the nation, so that they can make informed choices about their next steps upon graduation.

2 Credits

PREREQUISITES: 31-3701 Directing III

31-3704 Directing History and Theory

In this seminar/lab class, students will examine a broad variety of historical and contemporary approaches to performance. The history and context of these approaches and theories will be analyzed from the perspective of directing. Students will begin to develop their own theory of performance from a directorial point of view

3 Credits

PREREQUISITES: 31-2750 Directing II

31-3706 Devising for Directors

Student directors will explore, devise and present ensemble created works in various styles.

3 Credits

PREREQUISITES: 31-1252 Theatre FoundationII:Performance

31-3707J One-Act Play Festival

Student playwrights, dramaturges, directors, designers, and actors will collaborate on all aspects of curating, rehearsing, and producing Columbia College Chicago's New Play Festival under faculty mentorship. Students will become familiar and proficient in their field of study while working intensively in collaboration with other Theatre Artists and students of Arts Management to put up a Festival based on the professional New Play Festivals. A panel of Guest Professionals and faculty will attend the festival and offer feedback.

2 Credits

Requirements Permission of Instructor

31-3708J New York Trip

A group of 12 students will go to New York for 4 nights, 5 days and see plays, meet theatre professionals and CCC alums and evaluate their futures as graduates possibly living in New York.

1 Credits *Repeatable*

31-3750 Directing IV

This course requires that students direct full-length plays chosen to stretch their theatrical range or to deepen their exploration of a specific style of theatre. Within the production process, students will polish techniques of staging, text analysis, integration of design, presentation of the work to the public, and documentation. Students will use these advanced directing projects to build resumes and portfolios towards future work or graduate school.

3 Credits Repeatable

PREREQUISITES: 31-3701 Directing III

31-3776 Directing Practicum

Students enrolled in Directing II, III, or IV classes direct and produce plays each semester. In this Practicum, students will expand on acquired skills necessary to produce a play. In an ongoing classroom dialogue, the students and instructors explore all areas of production including collaboration, technical rehearsal planning, and design, with occasional input from guest designers.

1 Credits Repeatable

PREREQUISITES: 31-2700 Directing I CONCURRENT: 31-2750 Directing II or 31-3701 Directing III or 31-3750 Directing IV

31-3778 Directing and Acting Across the Media

Junior-level directing and acting students from Cinema Art + Science, TV, and Theatre will study together in a four-week summer-session seminar/lab class that investigates the similarities/differences between each area of production. This course is cross-listed with 40-3320 and 24-3306.

Students will learn and practice techniques of acting, staging, text analysis, story boarding, editing and collaboration, and explore the difference between time and space as it relates to Cinema, TV, and Theatre. In an ongoing classroom dialogue the students, instructor and guest instructors will discuss all areas of acting and directing across media. They will also watch plays, movies and TV productions and analyze them critically and competitively. Working directors will visit the class, either in person or by digital media, to lend their experience.

4 Credits

PREREQUISITES: 31-3701 Directing III or 31-2205 Acting II: Char & Ens or 24-2301 Cinema Directing I or 40-3314 Directing and Production: Narrative

31-3779 Special Topics in Directing

Directors need to have a facility with directing in a variety of styles. This 5-week, 3-hour, 1-credit class will give students the opportunity to explore rotating topics such as musical theatre directing or comedy. Students will work on scenes and attend lectures.

1 Credits *Repeatable*

PREREQUISITES: 31-2700 Directing I

31-3800 Playwriting II

This course furthers techniques of playwriting begun in Playwriting I: scene and character development, dialogue, theme, story, and play structure. Students focus on completion of one-act plays.

4 Credits

PREREQUISITES: 31-2120 Text Analysis and 31-2800 Playwriting I

31-3801 Playwriting: Advanced

Students will develop a full-length script building on skills acquired in Playwriting I and II, and through a series of dramatic writing exercises in scene and structure. Students will also read and discuss plays from a variety of styles and genres to increase their understanding of the range of approaches to writing for performance.

4 Credits *Repeatable*

PREREQUISITES: 31-3125 Dramaturgy and 31-3800 Playwriting II

31-3802 CRW: Drama and Story

This course requires that students read plays and stories by successful authors who explore dramatic techniques helpful to the development of fiction. Students will respond to these works as writers in journal entries, research and discuss writers' creative processes, give oral reports, and write essays. Students complete creative writing assignments that incorporate dramatic techniques under study into their own fiction.

4 Credits

PREREQUISITES: 31-2800 Playwriting I

31-3803 CRW: Experimental Theatre

This course explores dramatic work outside the traditional linear narrative of the Western canon, including

avante-garde, dada, surrealism, existentialism, and absurdism. Students will research authors such as Jarry, Artaud, Genet, Stein, and Beckett, and will give oral presentations on a writer's process with creative essays, as well as complete writing assignments that incorporate nonlinear techniques into their own dramatic work.

4 Credits

PREREQUISITES: 31-2800 Playwriting I

31-3804 Topics in Playwriting:Page to Process

This topics course will focus on contemporary playwriting in the UK, and the process through which plays are developed for production. Students will read and discuss plays, as well as engage in writing workshops that explore the form and content of contemporary playwriting in the UK. The course will culminate in a reading/rehearsal process that is based in the Royal Court/Joint Stock process of script development. *The course will be taught by Steve Dykes, Programme Director of the American Theatre Arts course at Rose Bruford College in London. He is an actor, director and playwright.*

1-3 Credits Repeatable

31-3805 New Plays Workshop

Playwriting students work collaboratively with actors and directors to bring their one-act plays to the stage. Drafts of plays, written and developed in Playwriting I and II, will be read, workshopped, and developed with actors and directors in a process modeled on professional play development. Students will experience how collaboration directly informs the writing and rewriting process. The semester will culminate in staged readings.

3 Credits

PREREQUISITES: 31-3800 Playwriting II or 31-2700 Directing I

31-3806 Story to Stage: Adaptation for the Stage

This course explores 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, TV, or other media.

4 Credits

PREREQUISITES: 31-2800 Playwriting I

31-3810 Solo Performance I

This course requires that students use various writing exercises to experiment with generating their own written material, whether it be autobiographical, character driven, or a literary adaptation. They will learn how to present their personal work in monologue form with the focus on culminating in one five minute solo performance piece, to be presented during Performance Week. Students will also be exposed to the work of various contemporary solo performance artists. There will be some journal writing as well as weekly writing assignments.

3 Credits

PREREQUISITES: 31-2200 Acting II: Adv Sc Study or 31-2201 Musical Theatre Scene Study or 31-3800 Playwriting II

31-3812 CRW: Page to Stage

Course requires that students read modern American plays of playwrights such as David Mamet, Tony Kushner, Tennessee Williams, Thornton Wilder, Lillian Hellman, Anna Deavere Smith, Arthur Miller, Milcha Sanchez Scott, and Jose Rivera, and see corresponding film adaptations. Students will analyze and evaluate play texts with attention to characterization, story, plot, narrative movement, and structure that make them viable for the screen. Students will respond to texts and films through journal entries, an oral report, and a final creative nonfiction essay.

4 Credits

PREREQUISITES: 31-2800 Playwriting I

31-3890 Writing Comic Scenes

This course requires that students write different types of comic scenes for the stage, analyze those scenes in terms of form and content, rewrite the scenes, and pitch ideas for scenes.

3 Credits

CONCURRENT: 31-2390 Physical and Vocal Training for Comedy and 31-3190 History and Analysis of Modern Comedy and 31-3290 Acting III: Sketch and Theatrical Comedy and 31-3295 Creating Scenes through Improvisation and 31-3195 The Professional Comedian

Requirements Department Permission

31-3891 Acting IV

This capstone acting course concentrates on expanding character and style ranges for students according to their individual needs.

4 Credits

PREREQUISITES: 31-3200 Acting III: Acting & Performing or 31-3202 Acting III: The Greeks or 31-3204 Acting III: Shakes. I or 31-3206 Acting III: Shakes. II or 31-3208 Acting III: Moliere and Restoration or 31-3210 Acting III: Chekov or 31-3212 Acting III: Shaw, Wilde & Coward or 31-3214 Acting III: Brecht or 31-

3216 Acting III: Pinter and Albee or 31-3218 Acting III: Farce/Absurd or 31-3220 Acting III: Irish Theatre
Requirements Or Instructor Permission

31-3892 Acting IV: Application to Performance

This capstone BFA Acting class will synthesize performance technique learned in the Department and with our European partners in application to the creation of a devised piece or rehearsal and performance of a contemporary play from the European repertoire.

4 Credits

PREREQUISITES: 31-3891 Acting IV and 31-3204 Acting III: Shakes. I and 31-3300 Voice Training for the Actor III and 31-3120 Performance Theory

Requirements BFA Degree

31-3900 Professional Survival and How to Audition

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.

3 Credits

PREREQUISITES: 31-2205 Acting II: Char & Ens or 31-2400 Musical Theatre II: Scenes and Songs

31-3905 Creating a Career in Tech and Design

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.

3 Credits

PREREQUISITES: 31-2610 Scene Design II and 31-2615 Costume Design II and 31-2620 Lighting Design II

31-3925 Audition Workshop

This course is an intensive workshop and feedback session to support the BA Acting candidates' entry into the profession. The content of individual sessions will target and assess the actor's present audition skills in

a variety of performance styles: improvisation, physical theatre, musical theatre, cold readings, monologues, on-camera technique, etc. Department faculty will partner with professionals from the theatre community to participate in these sessions and guide the performers to hone their skills for auditioning professionally.

1 Credits

PREREQUISITES: 31-3200 Acting III: Acting & Performing or 31-3202 Acting III: The Greeks or 31-3204 Acting III: Shakes. I or 31-3206 Acting III: Shakes. II or 31-3208 Acting III: Moliere and Restoration or 31-3210 Acting III: Chekov or 31-3212 Acting III: Shaw, Wilde & Coward or 31-3214 Acting III: Brecht or 31-3216 Acting III: Pinter and Albee or 31-3218 Acting III: Farce/Absurd or 31-3220 Acting III: Irish Theatre

31-3926 Advanced Audition Techniques for Musical Theatre

This course is a comprehensive course that empowers advanced Musical Theatre students with the skills needed for successful auditions. The class will define an audition as a fully-realized performance strengthened by strategy, savvy presentation and marketing techniques. The course includes individual coachings on audition pieces (songs and monologues), vocal genres and styles, in-depth discussions on selecting material, understanding type, callback preparation, cold readings, the casting process and the business of the business. BFA MUSICAL THEATRE PERFORMANCE STUDENTS ONLY or by permission of Instructor.

3 Credits

PREREQUISITES: 31-2201 Musical Theatre Scene Study

Requirements Musical Theatre Perform

31-3975L An Actor's Guide to Hollywood

This course is designed to give students a practical and applicable experience toward pursuing a career in Los Angeles. In a highly competitive business, the actor who is prepared to face the challenges has a much better chance of succeeding. Meeting in LA, this course will provide an intensive week of hands-on experience, lecture and demonstration with industry professionals. Students are responsible for their own travel and accommodations.

2 Credits

PREREQUISITES: 31-1210 Improvisational Techniques I and 31-2120 Text Analysis and 31-2205 Acting II: Char & Ens and 31-2300 Voice Training for the Actor II

31-3975LJ An Actor's Guide to Hollywood

This course is designed to give students a practical and applicable experience toward pursuing a career in Los Angeles. In a highly competitive business, the actor who is prepared to face the challenges has a much better chance of succeeding. Meeting in LA, this course will provide an intensive week of hands-on experience, lecture and demonstration with industry professionals. Students are responsible for their own travel and accommodations.

2 Credits

PREREQUISITES: 31-1210 Improvisational Techniques I and 31-2120 Text Analysis and 31-2205 Acting II: Char & Ens and 31-2300 Voice Training for the Actor II

Requirements Not New Freshman and Not New Transfer Stu.

31-3988 Internship: Theatre

Course provides advanced students with an internship opportunity to gain work experience in a professional area of concentration or interest while receiving academic credit toward their degrees.

1-6 Credits *Repeatable*

31-3999 Independent Project: Theatre

Course is an independent project 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.

1-6 Credits *Repeatable*

32-1000 Recital Attendance

Zero-credit, pass/fail course requires that music majors attend three Music Department convocations and a minimum of five department recitals per semester. Registered students who are not music majors may forgo the convocations. Because an important element of music training is learning to listen actively, the course provides opportunities for students to hear a wide variety of music played by different kinds of instruments and ensembles and performed by professionals and fellow students. Pass/fail is determined by attendance.

0 Credits *Repeatable*

32-1020 Fundamentals of Music Literacy

This introductory course addresses foundational skills for developing musical literacy. Course focuses in equal parts on critical listening, basic musical notation, and skills required for clear and idiomatic verbal and written communication about the details of musical performances. It is intended as an introduction to musical language for non-music majors.

3 Credits

32-1100 Music Prep

Introductory course prepares students for the core sequences in theory, keyboard, and aural skills. Course employs intense drill in note recognition; work with basic rhythms, scales, intervals and preliminary musicianship skills, with special attention to note replication. Students will develop a sense of self-discipline required for the study of music, a sense of relative pitch, a verbal musical literacy, and an ability to listen actively. This course fulfills prerequisites for 32-1120 Theory I, 32-1110 Aural Skills I, 32-1131 Keyboard I, and 32-1170 Music Theory for Musical Theatre.

3 Credits

32-1110 Aural Skills I

This course provides intensive ear training drills designed to develop listening skills, particularly pitch, interval, chord, and rhythm recognition.

2 Credits

PREREQUISITES: 32-1100 Music Prep or Music Theory Exam score \geq 39

32-1120 Theory I

This beginning course in music literacy covers basic concepts of notation, rhythm, tonality, and harmony, emphasizing in-depth understanding of the phrase (including cadences and tonic and dominant expansion), issues in four-part writing including voice leading, embellishing tones, motivic analysis, sequences, and secondary dominants. Students learn written musical theory for these topics and have the ability to replicate them through performance.

2 Credits

PREREQUISITES: 32-1100 Music Prep or Music Theory Exam score \geq 39

32-1131 Keyboard I

This course instructs students how to play the keyboard and how to read its notation on the grand staff. Students learn proper playing position and the necessary technique to play pentachords, cadential sequences, and major scales using both hands in all major and minor keys. In addition, students analyze, play, and transpose short melodies in major and minor keys in either hand; harmonize longer melodies in major and minor keys; sight read simple short melodies with both hands; and perform a short piece from a piano score using both hands.

2 Credits

PREREQUISITES: Music Theory Exam score \geq 39 or 32-1100 Music Prep COREQUISITES: 32-1110 Aural Skills I or 32-1170 Music Theory for Musical Theatre

32-1132 Keyboard II

This course continues the work begun in Keyboard I. Emphasis is on strength and positioning; coordination of the hands is more highly developed and stressed. In addition, it expands sightreading of simple two-part pieces for the piano and introduces chord symbol interpretation using 3-note shell voicing. Students harmonize melodies using broken chords and hand position changes; perform piano music using inversions and arpeggiated figures; and perform short ensemble pieces and longer solos from a piano score.

2 Credits

PREREQUISITES: 32-1131 Keyboard I

32-1170 Music Theory for Musical Theatre

Music Theory for Musical Theatre is a fundamental course tailored to Musical Theatre BA and Musical Theatre Performance BFA students. The course concentrates on the core theoretical concepts utilized in music and provides basic aural skills training incorporating music of the musical theatre genre. The course combines study of the concepts of notation, rhythm, tonality, and harmony in the context of reading and aural perception of music through performance and dictation of melodies, intervals, triads, major and minor scales, chord progressions, and basic chord structures. Students learn the written musical theory for concepts addressed in the course and have the ability to demonstrate and apply them through dictation and performance.

3 Credits

PREREQUISITES: 32-1100 Music Prep or Music Theory Exam score \geq 39

32-1321 Guitar Techniques I

Course provides class instruction for jazz guitar. Students will learn linear techniques, sightread on their instruments, and begin study of jazz harmony.

3 Credits

COREQUISITES: 32-1110 Aural Skills I and 32-1120 Theory I

32-1322 Guitar Techniques II

This course, a continuation of 32-1321 Guitar Techniques I, extends study of harmonic and sightreading skills on the fretboard and completes training in mechanical skills necessary for professional-level performance.

3 Credits

PREREQUISITES: 32-1321 Guitar Techniques I

32-1511 Techniques in Singing I

This course teaches beginning vocal students correct breathing technique, projection, and the necessary skills for articulation of song. Instruction acquaints students with both physical and mental aspects of singing. Students apply their new technique to appropriate vocal repertoire.

3 Credits

CONCURRENT: 32-1700 Introductory Private Voice and 32-1000 Recital Attendance COREQUISITES: 32-1110 Aural Skills I and 32-1120 Theory I

32-1540 Fundamentals of Musical Theatre Singing

This course is a beginning level class in singing for the musical theatre performer. It is designed to familiarize students with fundamental vocal techniques and musical theatre repertoire and to help students become comfortable with solo and ensemble singing onstage.

3 Credits**32-1610 Music Through the Ages, from Chant to R&B**

Course examines music from early times to the present day, giving special attention to the body of works typically identified as Western art music. It covers a wide variety of music—including genres that range from Gregorian chant to R&B—and situates this music meaningfully with the help of historical information, cultural context, musical vocabulary, and critical concepts. At the conclusion of this course, successful students will listen to a wide variety of musical genres knowledgeably and perceptively, and write about them confidently. They will furthermore be able to discuss music, not simply as humanly organized sound, but as a set of practices that reflect, shape, and organize their social and cultural contexts.

3 Credits

HU

32-1620 Popular Contemporary Music

Course examines the history of contemporary music since 1950, particularly rock and roll, and the social values that have contributed to its stylistic development. The 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.

3 Credits
HU

32-1621 Introduction to Black Music

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.

3 Credits
PL HU

32-1624 Afro-Latin and Caribbean: US Musical Crosscurrents

Course offers a general survey of black music of the African Diaspora with major emphasis on significant forms and styles and their historical and sociological environments in the Americas. Lectures are supplemented by films, demonstrations, live concerts, visiting artists, and listening assignments. Student participation is required.

3 Credits
GA

32-1626 Hip-Hop: A Sonic History

Course focuses on hip-hop as a musical culture, exploring the social conditions of the music's emergence and the factors that have facilitated its broad dissemination. We will investigate the social and technological factors that have affected hip-hop's development, as well as considering the ways in which the work of hip-hop musicians has affected both American music and social dynamics. With its ubiquitous presence at the top of the pop music charts, in mainstream advertising, and as a component of personal style, hip-hop has established itself as one of the most significant cultural movements of the last half-century. Course will strive to explore hip-hop's musical language in considerable depth. Through close listening and intensive analysis of a broad selection of musical examples, and through careful study of the musical techniques and aesthetics of hip-hop artists, course will offer students a detailed exploration of the dense and multi-layered hip-hop soundscape.

3 Credits
PL

32-1628 The Chicago Blues Scene: From the Past to Preservation

Course surveys the past, present, and future of the blues and the impact Chicago, as the Blues Capital, has had on the world culturally, sociologically, and economically. This course will give students the opportunity to study the living tradition of the blues through readings, videos, live performances, and the music itself. The class will feature workshop sessions where students perform some of the compositions they've encountered.

3 Credits

32-1629J The Blues: Chicago to the Mississippi Delta

Course requires that students travel to Memphis, Tennessee, and Clarksdale, Mississippi for 5 days to examine the sociological, musicological, and historical relationship between the Chicago (urban) and Mississippi (rural) blues experience. Through lectures, performances, site visits, and keeping an ethnographic journal, students will gather knowledge about rural blues and gain a comprehension of its creation and performance from an ethnographic perspective. Some students may perform on the trip, if the composition of enrolled students allows. Students will write a paper based upon their journals and experiences of the trip.

1 Credits

32-1631 Jazz Scenes: Chicago and Beyond

For nearly a century, Chicago has been at the center of the international jazz landscape. This course traces the spread of jazz practice around the world while highlighting the special contributions of Chicago musicians. Through focused listening and discussion, students will learn how to listen to jazz and describe what they hear. Through reading, writing, and research, they will explore the past and present of this vibrant tradition that is intensely local in its practice yet global in its reach.

3 Credits

32-1651 Introduction to Musics of the World

Course examines musical traditions from around the world. Many kinds of music are considered, including folk genres, contemporary popular styles, and court and classical traditions. It examines music as a vital component in culture and lived experience. It considers the roles music plays in national society and public culture, and it develops students' musical vocabularies, teaching them to listen analytically. Classroom instruction will include discussions, lectures, films, and recordings.

3 Credits

GA

32-1700 Introductory Private Voice

This course, taken concurrently with Techniques in Singing I or Fundamentals of Musical Theatre Singing, provides a one-on-one studio experience. Application of vocal exercises and selection of songs in appropriate styles and keys supplement the classroom experience while preparing singers for primary voice lessons.

1 Credits Repeatable

COREQUISITES: 32-1511 Techniques in Singing I or 32-1540 Fundamentals of Musical Theatre Singing

32-1771 Primary Lessons, Level 1

This course offers private instruction in voice or primary instrument for students registered in at least one other music course concurrently. Instructors are available for 14 fifty-minute sessions per semester or the equivalent. The course is repeatable, but requires authorization by an area coordinator for first-time enrollment.

2 Credits Repeatable

PREREQUISITES: 32-1771 Beginning Primary Lessons CONCURRENT: 32-1000 Recital Attendance

32-1772 Secondary Lessons

This course offers private instruction in voice or instrument and is repeatable. Instructors are available for 14 25-minute sessions per semester or the equivalent. Authorization by an area coordinator is required for first-time enrollment.

1 Credits Repeatable

PREREQUISITES: 32-1772 Beginning Secondary Lessons CONCURRENT: 32-1000 Recital Attendance

32-1791 Beginning Primary Composition Lessons

This course offers beginning private instruction in composition for music students. Instructors are available for 14 hour-long sessions per semester or the equivalent.

2 Credits Repeatable

PREREQUISITES: 32-1791 Beginning Primary Composition Lessons CONCURRENT: 32-1000 Recital Attendance

32-1792 Beginning Secondary Composition Lessons

This course offers beginning private instruction in composition for students enrolled in primary lessons

concurrently. Instructors are available for 14 30-minute sessions per semester or the equivalent.

1 Credits Repeatable

PREREQUISITES: 32-1792 Beginning Secondary Composition Lessons CONCURRENT: 32-1000 Recital Attendance

32-1890 Ensemble: Style & Technique

Ensemble course is an introductory-level performance class for instrumentalists and/or vocalists. Repertoire is drawn from foundation-level material appropriate to the style. Ensembles are an integral component of the music program, focusing on musicianship as it applies to technical ability, music literacy, theory, history, and aural skills. Students regularly apply ensemble awareness and effective rehearsal and performance techniques, building confidence in their own abilities and in their ability to function as an effective team.

1 Credits Repeatable

32-1911 Digital Music Production I

This course introduces students to writing, producing and performing music in the digital workspace, with a focus on club-based genres such as Techno, House and Hip-Hop. The course will trace the historical roots of dance music and club culture from its earliest incarnations in radio, through Northern Soul, Disco, Garage, Hip-Hop, House, Techno, etc. Students will apply various software and hardware combinations to create basic arrangements through regular project work. The course includes a final-project finished track.

3 Credits

32-1915 Technology for Musicians I

This course introduces the student to the various technology tools that will be used in courses throughout the music program. Topics will include software for score and lead sheet preparation, and an introduction to music creation in digital environments using virtual instruments, soft-synths, and the digital/audio workstation.

3 Credits

PREREQUISITES: 32-1120 Theory I and 32-1110 Aural Skills I

32-2111 Aural Skills II

This course applies knowledge obtained in Aural Skills I (32-1110) with extensive sightsinging and dictation of rhythmic exercises and diatonic melodies in one and two parts. Major, minor, and modal scales are

explored as are more sophisticated rhythmic values and time signatures. 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.

2 Credits

PREREQUISITES: 32-1110 Aural Skills I COREQUISITES: 32-2131 Keyboard I or 32-1131 Keyboard I

32-2112 Aural Skills III

This course continues development of skills acquired in Aural Skills II (32-2111) with extensive dictation and sightsinging of melody and rhythm in one, two, three, and four parts. Non-diatonic melodies as well as compound meters and polymeters are explored. Students perform seventh chord inversions, chromatic melody in major, minor, or any mode without aid of an instrument; sightsing a chromatic melody in major, minor, or any mode; and sing a melody while playing a two-hand accompaniment on the piano.

2 Credits

PREREQUISITES: 32-2111 Aural Skills II COREQUISITES: 32-2132 Keyboard II or 32-1132 Keyboard II

32-2113 Aural Skills IV

This course continues development of skills acquired in Aural Skills III (32-2112) with extensive dictation and sightsinging of melody and rhythm that includes current musical procedures. Students perform one, two, three, and four part music containing chromatics, seventh chords, and mixed meters; sightsing a melody employing mixed meters; and sing a melody while playing an accompaniment that includes chromatics, seventh chords, and mixed meters.

2 Credits

PREREQUISITES: 32-2112 Aural Skills III

32-2121 Theory II

Theory II continues development of material taught in Theory I (32-1120). New topics include modulation, binary and ternary forms, modal mixture, the Neapolitan sixth, augmented sixth chords, chromatic harmony and voice leading. Students demonstrate mastery of the topics through written chord progressions in four-parts, harmonizing melodies, extensive in-class and written analysis.

2 Credits

PREREQUISITES: 32-1120 Theory I or Music Theory Exam score \geq 39 COREQUISITES: 32-2131 Keyboard I or 32-1131 Keyboard I

32-2122 Theory III

Theory III builds upon the previous two levels of analysis with a focus on form. Students expand their understanding of binary and ternary forms. New concepts include analysis of inventions, fugues, sonata, variations, and rondo forms. Popular music and various vocal forms are also explored. Extensive analysis focuses on art music or popular and jazz traditions depending upon the section. Students write in four-parts, explore phrase structure within the context of form and present extensive analysis including written papers and in-class presentations.

3 Credits

PREREQUISITES: Music Theory Exam score \geq 39 or 32-2121 Theory II COREQUISITES: 32-2132 Keyboard II or 32-1132 Keyboard II

32-2133 Keyboard Harmony I

This course teaches students to apply harmony and general theory to the piano keyboard. Students learn to play standard progressions of classical and jazz/pop styles in all major and minor keys using appropriate voicing. It extends its material to harmonization at sight, simple improvisation, and beat-chart and lead-sheet interpretation.

2 Credits

PREREQUISITES: 32-2132 Keyboard II or 32-1132 Keyboard II

32-2134 Keyboard Harmony II

This course, a continuation of Keyboard Harmony I, teaches students to perform complex chord progressions and chromatic modulation in a tonal and non-tonal setting. It emphasizes 20th century and contemporary harmony, in particular altered (extended), modal, and non-tonal harmony. Students complete several projects, including an advanced lead-sheet interpretation in contemporary style using extended and altered chords.

2 Credits

PREREQUISITES: 32-2133 Keyboard Harmony I

32-2211 Composition I: The Composer in the Modern World

This introductory course in composition consists of three five-week modules. Each module introduces the students to the practical applications of composition skills in one of three media: film, video games and theatre. Students compose short assignments in electronic medium for each module. Course introduces students to the basic materials of music composition: pitch, rhythm and timbre; and the uses of music as atmospheric and dramatic elements in these and other media.

3 Credits

CONCURRENT: 32-2910 Notation and Recording Lab COREQUISITES: 32-1120 Theory I

32-2212 Composition II

This course introduces composing for acoustic instruments; continues the application of the materials of music and introduces modern techniques and practices in composition; teaches how to build melodic phrases and how to compose two and three-part forms. The final project sets text to music for voice and piano. Works are recorded; the best pieces are performed in a public concert at the end of the semester.

3 Credits

PREREQUISITES: 32-2211 Composition I: The Composer in the Modern World

32-2221 Songwriting I

Workshop course examines the craft of popular songwriting from a historical perspective with a practical viewpoint. Course is designed for composers and lyricists who are already writing and wish to broaden their understanding of the craft. Collaborations between composers and lyricists within this workshop are encouraged.

3 Credits

COREQUISITES: 32-2111 Aural Skills II and 32-2121 Theory II

32-2250 Fundamentals of Arranging

This course examines basic fundamentals of arranging and orchestration, including acoustic and electronic instruments, their ranges and characteristics. Students will learn to construct basic lead-sheet arrangements and create arrangements for large and small ensembles in various genres. Final projects will be performed by an ensemble of live instrumentalists with optional vocals.

3 Credits

PREREQUISITES: 32-2111 Aural Skills II and 32-2121 Theory II

32-2251 Orchestration I

This course examines all instruments of the orchestra with respect to range, capability, and characteristics of timbre. Students arrange piano scores for smaller ensembles during four in-class workshops where players sight read students' arrangements. Coursework includes preparation of scores and parts critiqued by instructor and participants.

3 Credits

PREREQUISITES: 32-2121 Theory II and 32-2111 Aural Skills II

32-2255 Jazz Arranging I

Students will apply their theoretical skills to arrange music for contemporary small ensembles. This course is a study in writing and analyzing chord progressions, melodic inventions, form, use of the chief wind instruments (trumpet, trombone, and saxophone) and rhythm instruments (piano, guitar, bass, drums) score layout, transposition, preparation of parts, span, weight, and density. This course is a part of a sequence for music majors.

3 Credits

PREREQUISITES: 32-2381 Techniques for Improvisation I and 32-2121 Theory II

32-2261 Digital Music Composition and Performance I

This course develops the foundational skills and knowledge necessary for the creative use of technology in music composition and performance. Students will learn the basics of electroacoustic music, object-oriented computer programming, psychoacoustics, and live and automated manipulation of audio as it relates to sound production and music composition. This course will give students an understanding of the technology essential to today's composer/performer in a hands-on environment that emphasizes the immediate creative application of new knowledge.

3 Credits

32-2310 Pop/Jazz Keyboard: Styles and Harmony

This course applies topics covered in Theory, Harmony, and Analysis classes to the keyboard, while concentrating on styles and voicings common to popular and jazz idioms. Course further develops the student's facility for the keyboard as both a creative and interpretive tool.

2 Credits

PREREQUISITES: 32-1132 Keyboard II

32-2323 Guitar Techniques III

Advanced level course is for the contemporary guitarist. It is designed to expand the student's knowledge of linear, harmonic, and sightreading techniques and to prepare the student for advanced work in jazz and contemporary idioms.

2 Credits

PREREQUISITES: 32-1322 Guitar Techniques II

32-2381 Techniques for Improvisation I

This is an introductory study in improvisation. Students in this course will explore standard jazz and contemporary repertoire through application of theoretical and technical concepts. This course is a part of a sequence for music majors. Students will apply the methods taught in this class in their private study.

3 Credits

PREREQUISITES: 32-1110 Aural Skills I and 32-1120 Theory I COREQUISITES: 32-2132 Keyboard II or 32-1132 Keyboard II

32-2382 Techniques for Improvisation II

This is an intermediate study in improvisation. Students in this course will explore standard jazz and contemporary repertoire through application of theoretical and technical concepts. This course is a part of a sequence for music majors. Students must pass a scale proficiency test and improvisation final to enroll in the next level. Students will apply the methods taught in this class in their private study.

3 Credits

PREREQUISITES: 32-2381 Techniques for Improvisation I

32-2411 Fundamentals of Conducting

This course focuses on physical technique of conductor: beat patterns, preparatory beats, cutoffs, and gestures for dynamics, tempo, and character. Students conduct one another in a varied repertoire of vocal, choral, and instrumental music. Through ear training exercises, students also drill the ability to accurately hear several musical lines simultaneously. Students learn rehearsal techniques, how to study and memorize a score, and how to organize and plan performances for a music ensemble.

2 Credits

PREREQUISITES: 32-2122 Theory III

32-2512 Techniques in Singing II

This course continues and expands skills learned in Techniques in Singing I. Students identify vocal strengths and weaknesses, set goals, apply proper vocal technique, and increase repertory. An accompanist is provided for mandatory in-class performances.

3 Credits

PREREQUISITES: 32-1511 Techniques in Singing I COREQUISITES: 32-2111 Aural Skills II and 32-2121 Theory II

32-2522 Styles & Methods for Contemporary Singers

This course for the intermediate contemporary singer focuses on how to communicate and conduct rehearsals in a variety of musical styles. Topics include lyric analysis and interpretation, stage presence, microphone technique, basic arranging, beginning improvisation techniques, and communicating with the audience. Emphasis is on communication skills, effective rehearsal procedures, and the independent and collective roles of each member of a rhythm section - a combination of elements expected to increase the singer's aptitude for participation in instrumental ensembles.

3 Credits

PREREQUISITES: 32-2512 Techniques in Singing II

32-2611 Music, Time, and Place I

This course addresses ways in which music shapes and is shaped by its social, cultural, and historical contexts. Through reading, writing, and focused listening, students explore the range of philosophies undergirding diverse musical practices and the processes through which those philosophies change over time. Students examine the technical features of specific musical examples as they engage with the aesthetic and ideological issues animating musical practice. **Section 01: Western classical tradition; Section 02: World music traditions; Section 03: cross-cultural themes.**

3 Credits

PREREQUISITES: 32-2111 Aural Skills II and 32-2121 Theory II

32-2612 Music, Time, and Place II

This course addresses the extraordinary social and cultural upheavals associated with music since 1900. Through reading, writing, and focused listening, students explore the range of challenges to the traditional high art canon asserted through new technologies, new philosophies, and the ascendancy of African-American musical practices. While all sections examine a range of modern musical practices, specific sections focus on particular traditions. Section 01: European-derived composition (for composition and performance students); section 02: Jazz (for jazz and performance students); section 03: American popular music (for CUP and performance students).

3 Credits

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PREREQUISITES: 32-2111 Aural Skills II and 32-2121 Theory II

32-2660 Special Topics in Musicology

This repeatable course presents an in-depth series of special topics responding to student interests and current areas of emphasis in the field of musicology. The course will explore specific musical practices with focused attention paid to their aesthetic, ideological, social, methodological, and/or technological contexts. Topics may include: gender and sexuality in 21st century composition, rock mainstreams and undergrounds, the avant-garde, producers and mixers, music and postcolonialism, sacred music in the marketplace, among many others.

3 Credits Repeatable

32-2771 Primary Lessons, Level 2

This course offers private instruction in voice or primary instrument for students registered in at least one other music course concurrently. Instructors are available for 14 fifty-minute sessions per semester or the equivalent. The course is repeatable, but requires authorization by an area coordinator for first-time enrollment.

2 Credits Repeatable

PREREQUISITES: 32-2771 Intermediate Primary Lessons CONCURRENT: 32-1000 Recital Attendance

32-2772 Intermediate Secondary Lessons

This course offers intermediate private instruction in a secondary instrument or voice type for music students enrolled in primary lessons concurrently. Instructors are available for 14 30-minute sessions per semester or the equivalent.

1 Credits Repeatable

PREREQUISITES: 32-2772 Intermediate Secondary Lessons CONCURRENT: 32-1000 Recital Attendance

32-2791 Composition Lessons, Level 1

This course offers private instruction in composition for music students. Instructors are available for 14 fifty-minute sessions per semester or the equivalent. The course is repeatable, but requires authorization by an area coordinator for first-time enrollment.

2 Credits Repeatable

PREREQUISITES: 32-2791 Intermediate Primary Composition Lessons CONCURRENT: 32-1000 Recital Attendance

Requirements Department Permission OR

32-2792 Secondary Composition Lessons

This course offers intermediate private instruction in composition for students enrolled in primary lessons concurrently. Instructors are available for 14 30-minute sessions per semester or the equivalent.

1 Credits Repeatable

PREREQUISITES: 32-2792 Intermediate Secondary Composition Lessons CONCURRENT: 32-1000 Recital Attendance

Requirements Department Permission OR

32-2890 Ensemble: Performance

Ensemble course is an intermediate-level performance class for instrumentalists and/or vocalists. Repertoire is drawn from intermediate-to-moderately advanced-level material appropriate to the style. Ensembles are an integral component of the music program, focusing on musicianship as it applies to technical ability, music literacy, theory, history, and aural skills. Students regularly apply ensemble awareness and effective rehearsal and performance techniques, building confidence in their own abilities and in their ability to function as an effective team.

1 Credits Repeatable

Requirements Audition Required

32-2910 Notation and Recording Lab

This course is a computer lab component, taken in conjunction with Composition I. The Lab class (1 hour per week) introduces students to the rules and protocols of score preparation, basic audio recording and video synchronization techniques.

1 Credits Repeatable

COREQUISITES: 32-1110 Aural Skills I and 32-1120 Theory I

32-2912 Digital Music Production II

This course focuses on intermediate to advanced concepts of writing, producing and performing music in the digital workspace for club-based genres such as Techno, House and Hip-Hop. Students apply various software and hardware combinations to create successful club and radio productions in expanding their understanding of creative processes. Techniques include mixing and mastering process, digital signal processing, reverb, delay, equalization, and compression. Students will create and develop a three-track EP suitable for submission to prospective record labels and mix series.

3 Credits

PREREQUISITES: 32-1911 Digital Music Production I

32-2925 Technology for Musicians II

This course for instrumentalists, singers, and songwriters introduces students to music creation in the Digital/Audio Workstation (DAW) environment. Using these all-in-one Audio/MIDI software, students will learn the essentials of using the multi-track environment as a creative tool, while learning to record basic audio in combination with loops, effects, and virtual instrument plug-ins.

3 Credits

PREREQUISITES: 32-1915 Technology for Musicians I and 32-2132 Keyboard II COREQUISITES: 32-2111 Aural Skills II and 32-2121 Theory II

32-2995 Writing for Musical Theatre

Students from the Music and Theatre departments will collaborate on writing a scene for the musical theatre stage. This scene can be an original story or adaptation. The participants will practice the art of collaboration; learn how to develop a story-line for musicals; how music functions in drama; setting lyrics to music, writing for voice with accompaniment; as well as producing the performance. The classes consist of individual and group meetings with faculty, rehearsals and a final performance.

2 Credits *Repeatable*

PREREQUISITES: 32-2212 Composition II

Requirements Department Permission OR

32-3121 Theory IV

Theory IV continues development of material taught in Theory III (32-2122) with an emphasis on twentieth-century compositional developments. Topics include advanced chromatic harmony, set theory, serialism, tone rows, matrices, new musical forms, and contemporary popular music. Students work with contemporary part-writing practice, explore contemporary form and present extensive analysis including written papers and in-class presentations.

3 Credits

PREREQUISITES: 32-2122 Theory III

32-3122 Analytical Studies

This course, designed as an advanced seminar, focuses on the identification and study of form in music through the analysis of various pieces and excerpts of 19th and 20th century works. Course takes a historical-analytical approach to the various styles of music from the last two centuries to teach students how to write analytical music papers.

3 Credits

PREREQUISITES: 32-2212 Composition II and 32-3121 Theory IV

32-3161 Pop/Jazz Theory and Musicianship

This course extends and applies the student's core music theory and ear-training knowledge to practices and conventions specific to popular music and jazz idioms. Students will further explore the creation and interpretation of advanced chord symbols; the identification, application, and more complex variations of commonly used chord progressions, rhythm patterns, and additional scales and modes; the analysis of song forms, scores, and arrangements; and application of harmonic analysis to concepts such as modal interchange, chord substitutions, alterations, and modulations.

3 Credits

PREREQUISITES: 32-2122 Theory III

32-3211 Composition III

This course examines larger forms, extended tonality, and atonal and serial techniques. Students compose for small chamber ensemble. Additional assignments include composing pieces for various media that make use of compositional techniques studied in class. During their coursework, the students are encouraged to explore a wide variety of musical styles. Works are recorded; the best pieces are performed in a public concert at the end of the semester.

3 Credits

PREREQUISITES: 32-2212 Composition II

32-3212 Composition IV

This advanced course, the fourth level in the composition sequence, helps the composer to find his/her individual voice. It teaches a wide variety of compositional techniques of the 20th and 21st centuries. Students apply knowledge by composing several miniatures for various chamber ensembles performed in class. Final assignment is a concerto movement for soloist and chamber ensemble to be recorded.

3 Credits

PREREQUISITES: 32-3211 Composition III and 32-2251 Orchestration I

32-3215 Renaissance Counterpoint

This course explores modal counterpoint from the 16th century and examines the history, the ecclesiastical modes, the species in two to four parts, and the motet and the ordinary of the mass through the study of

Palestrina's music. Students apply knowledge in the writing of two choral works in the style of late Renaissance.

3 Credits

PREREQUISITES: 32-2111 Aural Skills II and 32-2121 Theory II

32-3216 Baroque Counterpoint

This course explores tonal counterpoint from the 18th century and deals with the style and forms of baroque instrumental music through the study of the works of J. S. Bach and his contemporaries. Students apply their knowledge in the writing of suite movements, canon, invention, and fugue for piano.

3 Credits

PREREQUISITES: 32-2122 Theory III

32-3222 Songwriting II

This course extends and expands topics discussed in Songwriting I, and addresses additional topics for the professional songwriter. Course includes lyric, harmonic, melodic, and formal analysis, and looks at the resulting symbiosis of these elements in forming a well-crafted and coherent whole. Songwriting II addresses application of these elements to create more artful narrative approaches and their application in larger and more complex musical forms. Course also includes a more intensive workshop for discussion and development of student works in progress, as well as instruction in creating recorded song demos in the project studio environment. Aspects of publishing, royalty structures, and professional alternatives for the working songwriter are also addressed.

3 Credits

PREREQUISITES: 32-2221 Songwriting I

32-3241 Composing for Films

This course introduces students to the aesthetics and technology of basic film and video scoring. Topics covered include timings, playing the drama, underscoring, orchestration, and enhancing the story through music. Assignments include the scoring of short clips and of a complete sequence as final assignment.

3 Credits

PREREQUISITES: 32-3211 Composition III

32-3248L Semester in LA: Film Scoring

This course is an intensive immersion experience for undergraduate composers consisting of three areas of study: Composing for Film; the History and Aesthetics of Film Music; and the Business and Politics of Film Music. Students spend four weeks in Los Angeles where they will meet 8 hours each day with additional access to film scoring labs in the evenings and on weekends. Students receive an historical review and analysis of major film scores, with an emphasis on the symphonic film score, especially those of Steiner, Korngold, Herrman, Bernstein, Goldsmith, Morricone, Newman, and others. Students also hear lectures from prominent professionals in the industry (composers, orchestrators, copyists, music editors, music supervisors, chief executives, agents, contractors), who cover the major aspects of the professional world of scoring for films. Finally, students compose original music (underscores) for three short scenes from contemporary films. Two of the scenes are scored using Musical Instrument Digital Interface, and the third is recorded by a professional orchestra. Students use Apple's Logic Pro as a composing tool (the industry standard) as well as the Garritan Personal Orchestra. Scores and parts for the final recording are prepared using Finale. Student work is critiqued and assessed by the faculty of the program and industry professionals, with opportunities for students to critique each other's work.

9 Credits

PREREQUISITES: 32-3212 Composition IV

Requirements Accept in Sem in LA Prog

32-3248LJ Semester in LA: Film Scoring

This course is an intensive immersion experience for undergraduate composers consisting of three areas of study: Composing for Film; the History and Aesthetics of Film Music; and the Business and Politics of Film Music. Students spend four weeks in Los Angeles where they will meet 8 hours each day with additional access to film scoring labs in the evenings and on weekends. Students receive an historical review and analysis of major film scores, with an emphasis on the symphonic film score, especially those of Steiner, Korngold, Herrman, Bernstein, Goldsmith, Morricone, Newman, and others. Students also hear lectures from prominent professionals in the industry (composers, orchestrators, copyists, music editors, music supervisors, chief executives, agents, contractors), who cover the major aspects of the professional world of scoring for films. Finally, students compose original music (underscores) for three short scenes from contemporary films. Two of the scenes are scored using Musical Instrument Digital Interface, and the third is recorded by a professional orchestra. Students use Apple's Logic Pro as a composing tool (the industry standard) as well as the Garritan Personal Orchestra. Scores and parts for the final recording are prepared using Finale. Student work is critiqued and assessed by the faculty of the program and industry professionals, with opportunities for students to critique each other's work.

3 Credits 2

PREREQUISITES: 32 3212 Composition IV

Requirements Acceptance in Semester in LA Program

32-3250 Pop Arranging and Orchestration

Course examines the approaches used in arranging and orchestrating for small to large ensembles, and includes writing for rhythm section, horns, string instruments, woodwinds, and electronic instruments, as well as the professional application of the notation and technology tools available to the contemporary arranger. Course addresses the stylistic elements that are idiomatic to various popular genres, while focusing on the

creative and compositional aspects of writing and arranging for popular music ensembles and orchestras. The course is required for students in the Contemporary, Urban and Popular Music program, and is a junior level course.

3 Credits

PREREQUISITES: 32-3161 Pop/Jazz Theory and Musicianship COREQUISITES: 32-2925 Technology for Musicians II

32-3252 Orchestration II

This course examines the use of the orchestra as a means to amplify and enhance musical ideas. Through the study of symphonic scores, students learn how to use the orchestra as an instrument that can provide color, depth, and volume to basic musical material. Final assignment consists of orchestrating a piano score for chamber orchestra that will receive a public performance at semester's end.

3 Credits

PREREQUISITES: 32-2251 Orchestration I

32-3256 Jazz Arranging II

Students will apply their theoretical skills to arrange music for contemporary, large ensembles. This course is a study in writing and analyzing chord progressions, melodic inventions, form, use of wind and rhythm instruments, score layout, transposition, preparation of parts, span, weight, and density. This course is a part of a sequence for Music Majors.

3 Credits

PREREQUISITES: 32-2255 Jazz Arranging I

32-3262 Digital Music Composition and Performance II

This course explores advanced concepts and techniques in electroacoustic composition and performance. With a strong focus on sonic and musical materials, this course will also examine ways in which other digital and non-digital media can inform and be included in the creative process and presentation. Students will approach the course materials in a collaborative, hands-on environment where they will be creating original works for live performances, installations, and new forms of media distribution.

3 Credits

PREREQUISITES: 32-2261 Digital Music Composition and Performance I

32-3383 Techniques for Improvisation III

This is an advanced study in improvisation. Students in this course will explore standard jazz and contemporary repertoire through application of theoretical and technical concepts. This course is a part of a sequence for Music Majors. Students will apply the methods taught in this class in their private study.

2 Credits

PREREQUISITES: 32-2382 Techniques for Improvisation II

32-3384 Techniques for Improvisation IV

This is an advanced study in improvisation. Students in this course will explore standard jazz and contemporary repertoire while developing their own voice as an improviser. This course is a part of a sequence for Music Majors. Students will apply the methods taught in this class in their private study.

2 Credits

PREREQUISITES: 32-3383 Techniques for Improvisation III

32-3513 Techniques in Singing III

This course further develops skills learned in 32-2512 Techniques in Singing II. Student continues to identify vocal strengths and weaknesses, set goals, and implement effective performance techniques.

3 Credits

PREREQUISITES: 32-2512 Techniques in Singing II COREQUISITES: 32-2122 Theory III

32-3520 Concert and Video Performance Technique

Through textual and musical analyses, students prepare for concert and video performance while exploring presentation techniques, including movement, and stylistic elements, such as improvisation, as means to discover distinctive qualities of sound and expressive character. Class culminates in a final staged performance and/or video shoot.

3 Credits

PREREQUISITES: 32-2522 Styles & Methods for Contemporary Singers

32-3531 Vocal Improvisation I

This course assists the advanced pop and jazz voice student with the application of improvisational techniques. The student will learn to imitate and apply vocal stylizations of established popular singers while also recognizing and singing all modes and blues and pentatonic scales. Through the process of singing

transcriptions of improvisations from masters of popular styles, students will garner vocal agility and confidence for singing with instrumental ensembles.

3 Credits

PREREQUISITES: 32-2512 Techniques in Singing II and 32-2121 Theory II and 32-2111 Aural Skills II

32-3532 Vocal Improvisation II

This course is designed specifically for the continuing development of the Jazz Studies Vocal Major. It is a comprehensive study of jazz vocal styles and skills based on jazz progressions and lyric phrasing. The topics will include an overview of advanced chords, progressions, and scales along with scatting syllables and improvisational melodic embellishments commonly used in jazz.

3 Credits

PREREQUISITES: 32-3531 Vocal Improvisation I

32-3621 Music History, Ethnography, and Analysis

Advanced course explores the construction of dominant historical narratives and the potential of ethnographic study as an historiographical intervention. In a culminating research project, students will work with a Chicago musician, tradition, or repertoire; conduct interviews; engage in musical transcription and/or analysis; and come to an understanding of how musical practice engages and responds to its social context. Section 01 is intended for CUP students; section 02 for Jazz students.

3 Credits

PREREQUISITES: 32-2612 Music, Time, and Place II

32-3626J CBMR: The Voice of Bob Marley

Bob Marley is one of the most recognizable musical figures in the world. He resonates as a remarkably charismatic and vibrant musician, but also as a potent symbol of spirituality and protest. Key to all of this is voice (literal and metaphorical). In this course, then, students will explore Marley's life and times through the development of his voice. Certainly, we will listen to music of all types, and we will also pay attention to various other artistic expressions: photography, film, visual art, poetry, and fiction. We will ask what it means for an individual and culture to create and possess a voice. And students will be encouraged to write insightfully about music and culture, with an emphasis on developing a voice of their own. We will investigate the biography of one of the most significant musicians of the second half of the last century and use his story as a gateway to better understanding our own times.

3 Credits

Requirements 60 Enrolled Hours and Not New Freshman and Not New Transfer Stu. and Or Instructor Permission

32-3630 Jazz Styles and Analysis

This 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.

3 Credits

PREREQUISITES: 32-2255 Jazz Arranging I and 32-2382 Techniques for Improvisation II

32-3665 Advanced Seminar in Musicology

32-2612 Music History and Analysis II Advanced course focuses on specific topics in musicology or ethnomusicology. Students work closely with a particular music-historical period or with a set of representative musical traditions from around the world, engaging and discussing works of music and related scholarship. Students conduct research, put together a well-researched paper, and present their work to classmates in a mini-conference at the end of the semester.

3 Credits

PREREQUISITES: 32-2611 Music, Time, and Place I and 32-2612 Music, Time, and Place II and 32-3121 Theory IV or 32-2611 Music, Time, and Place I and 32-2612 Music, Time, and Place II and 32-3161 Pop/Jazz Theory and Musicianship

32-3671 Music Pedagogy

This course provides an overview of modern pedagogical theories, an exploration of educational resources, and a series of hands-on experiences in planning and implementing music instruction. Through reading, in-class discussion, individual research, and practical teaching exercises, students will be exposed to the foundations of music education. Students will develop the tools to successfully construct lesson plans, deliver individual and group-based music instruction, evaluate method books and repertoire, use technology in the classroom, and assess student progress.

3 Credits

Requirements 90 Enrolled Hours and Major 320 Only

32-3674 Repertoire and Performance Traditions

In this course, students will study the evolution of music literature and performance practices. The course will also examine the technological advances, culture, traditions and mores that have contributed to stylistic development. Materials include musical scores, lyrics, historical treatises, and historical recordings and videos. Students will analyze and compare selections from each of the historical periods studied and may perform representative examples. Specific sections will be offered for vocal and instrumental students, with sections for different disciplines as numbers warrant.

2 Credits

PREREQUISITES: 32-2122 Theory III and 32-2381 Techniques for Improvisation I or 32-2122 Theory III and 32-3531 Vocal Improvisation I

32-3771 Primary Lessons, Level 3

This course offers private instruction in voice or primary instrument for students registered in at least one other music course concurrently. Instructors are available for 14 fifty-minute sessions per semester or the equivalent. The course is repeatable, but requires authorization by an area coordinator for first-time enrollment.

2 Credits Repeatable

PREREQUISITES: 32-3771 Advanced Primary Lessons CONCURRENT: 32-1000 Recital Attendance

32-3791 Composition Lessons, Level 2

This course offers private instruction in composition for music students. Instructors are available for 14 fifty-minute sessions per semester or the equivalent. The course is repeatable, but requires authorization by an area coordinator for first-time enrollment.

2 Credits Repeatable

CONCURRENT: 32-1000 Recital Attendance

Requirements Faculty Advisor Approval

32-3797 Private Lessons: Senior Recital

Required course for all graduating Music students provides private instruction during the semester of the student's senior recital. Students will prepare the music for their recital under the close supervision of the instructor. The instructor will act as a performance coach, as a guide for choosing repertoire, and as a consultant on non-musical aspects of the senior recital, such as printed program preparation and staging. You must be currently enrolled as a student in a BMus program.

2 Credits Repeatable

Requirements 90 Enrolled Hours and Faculty Advisor Approval

32-3889 Recording and Performance Ensemble

Performance-intensive course draws upon all of the skills the student has gained throughout the ensemble experience as applied at the professional level. The ensemble includes work in the multi-track recording studio as well as performing for live audiences in venues throughout the city, supplying experiences that

take the student outside of the comfort zone of the academic environment and place them in an arena that represents the challenges of the professional music industry. Enrollment in this ensemble requires concurrent registration in private lessons.

1 Credits *Repeatable*

Requirements Audition Required and Permission Program Dir

32-3890 Ensemble: Showcase

Ensemble course is an advanced-level performance class for instrumentalists and/or vocalists. Repertoire is drawn from advanced-level material appropriate to the style. Ensembles are an integral component of the music program, focusing on musicianship as it applies to technical ability, music literacy, theory, history, and aural skills. Students regularly apply ensemble awareness and effective rehearsal and performance techniques, building confidence in their own abilities and in their ability to function as an effective team.

1 Credits *Repeatable*

Requirements Audition Required

32-3891 Collaborative Performance

In this advanced ensemble course students form several small groups in which they develop and rehearse multiple examples of selected repertoire. Students meet once per week for group instruction and perform for and critique one another. Individual groups spend a minimum of 4 hours per week in unsupervised rehearsal. Students are expected to collaboratively arrange, rehearse and perform assigned material. Besides the in-class performances, there will be at least two public performances of finished work per semester.

1 Credits

PREREQUISITES: 32-2381 Techniques for Improvisation I or 32-3531 Vocal Improvisation I and 32-2250 Fundamentals of Arranging or 32-2522 Styles & Methods for Contemporary Singers

32-3926 Demo Production

Capstone music technology course is for the Contemporary, Urban and Popular music degree. Course is project-based for the purpose of learning to create professional quality demo recordings of the student's own bands, compositions and performances. The Digital Audio Workstation (DAW) environment is presented as a primary tool in song composition and arrangement, using virtual instruments and loops as audio recording and processing. Students will apply knowledge from the previous technology course sequence to produce professional quality recordings of their advanced creative work, such as senior band projects and recitals, and/or collaborations among members of the CUP Ensembles and Songwriting classes.

3 Credits

PREREQUISITES: 32-2925 Technology for Musicians II

32-3943 Music Industry Immersion: Music Workshop

This course is a unique experiential learning opportunity for students interested in music, music business, and audio arts to engage these disciplines in an accelerated, hands-on environment. Students will be coached on the development of their musical, technical, and management skills through collaborative projects encompassing song development and arranging, live performance, live sound, recording, artist management, and music company operations. The course will include students, faculty and facilities from the Departments of Music, Audio Arts and Acoustics, and Business and Entrepreneurship.

3 Credits

Requirements Audition Required and Approval CUP Coordinator

32-3943J Music Industry Immersion: Music Workshop

This course is a unique experiential learning opportunity for students interested in music, music business, and audio arts to engage these disciplines in an accelerated, hands-on environment. Students will be coached on the development of their musical, technical, and management skills through collaborative projects encompassing song development and arranging, live performance, live sound, recording, artist management, and music company operations. The course will include students, faculty and facilities from the Departments of Music, Audio Arts and Acoustics, and Business and Entrepreneurship.

3 Credits

Requirements Audition Required and Approval CUP Coordinator

32-3988 Internship: Music

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

1-6 Credits *Repeatable*

Requirements 60 Enrolled Hours and Permission of Instructor

32-3995 Directed Study: Music

This course consists of learning activities involving student independence within the context of regular guidance and direction from a faculty advisor. Directed Studies are appropriate for students who wish to explore a subject beyond what is possible in regular courses or for students who wish to engage in a subject or activity not otherwise offered that semester by the College. Directed Studies involve close collaboration with a faculty advisor who will assist in development and design of the project, oversee its progress, evaluate the final results, and submit a grade.

1-4 Credits *Repeatable*

Requirements 60 Enrolled Hours and Permission Instr & Chair

32-3998 Independent Project: Music

Course is an independent project 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.

1-4 Credits *Repeatable*

Requirements Department Permission

32-3999 Senior Music Seminar

Required course for all graduating Music students provides supervision for preparation of the student's senior recital and portfolio. Students will create a proposal for their senior recital under the supervision of the instructor and with the input of their private lesson instructor and concentration coordinator. Students will have the opportunity to present their work to their peers, receive career counseling, attend special presentations, and participate in senior assessment procedures.

1 Credits

PREREQUISITES: 32-2122 Theory III

Requirements 90 Enrolled Hours

32-6221 Scoring I: Composing Dramatic Music

The first in a four-semester composition and orchestration sequence which is the core of the MFA program, this course is designed to introduce students to the craft of composing dramatic music and marrying music to story. Composition for the screen is an applied art, and requires that the composer be guided in his or her choice of musical vocabulary by the emotional and thematic values embodied in script, performance, and directorial intent. This course will explore the application of a variety of musical devices, including harmonic language, melodic development, rhythmic propulsive elements and styles of voicings, to musically express various emotional states such as joy, sorrow, fear, tension, awe, and wonder. Lessons in technique will drive writing assignments geared to specific dramatic scenes wherein music must support the emotional context. As a final project, students will compose the score to a short film excerpt using a live woodwind and string ensemble in a recording studio environment. Taking the course in tandem with Lab (Tutorial), students will utilize Logic Studio MIDI software to realize digital mock-ups.

4 Credits

32-6222 Scoring II: Color and Complexity

The second installment of the core four-semester composition sequence, this course will add color and nuance to the 'black and white' musical-dramatic palette explored in semester one through an intensive focus on orchestration. Included are further studies of the harmonic vocabulary of film music as well as an in-depth exploration of synchronization techniques used to 'lock' music to the action on screen. The effective use of brass and percussion sections of the film orchestra will be added to the aspiring screen composer's tool kit, as will special categories such as scores driven by a rhythm section and by electronic elements. Multiple recording sessions using a variety of ensembles will allow students the opportunity to explore the effective use of instrumentation in achieving dramatic results. Taken in tandem with Lab (Tutorial), semester 2, and with further studies in the use of Logic Studio as a mixing tool.

4 Credits

PREREQUISITES: 32-6221 Scoring I: Composing Dramatic Music CONCURRENT: 32-6901 Lab (Tutorial)

32-6223 Scoring III: Genre and Style

This third installment in the four-semester composition/orchestration sequence will allow students the opportunity to hone their skills through a practicum in film and musical genre scoring. Genres will include jazz and rock/contemporary music, while film styles will encompass comedy, horror, period, action, and animation. The assignments will be a combination of electronic, acoustic, and combination scores, where students will demonstrate their mastery of different dramatic scoring-to-picture styles. This class is the practical application of techniques covered in Scoring I and II, allowing students to create a portfolio of professional-level work. Taught in tandem with Lab (Tutorial), semester 3.

4 Credits

PREREQUISITES: 32-6222 Scoring II: Color and Complexity CONCURRENT: 32-6901 Lab (Tutorial)

32-6224 Scoring IV: Directed Study in Composition

In the final installment of the four-semester composition sequence, students will meet one-on-one with their primary composition instructors to fine tune their craft, making use of various independent projects on which they have already collaborated with the Film & Video, Television, and Interactive Arts & Media Departments. Individualized instruction allows each student to identify techniques and concepts they feel they have not yet fully mastered or integrated into their work, and to concentrate on those areas. This will assist students in identifying personal strengths and styles, and will help them select an appropriate thesis project. Once projects are chosen, students work with instructors to begin their final theses. Taught in tandem with Lab (Tutorial), semester 4.

4 Credits

PREREQUISITES: 32-6223 Scoring III: Genre and Style

32-6229 Topics in Scoring

This course will introduce the role of dramatic music in a variety of media and applications other than film.

Students will study elements unique to composing dramatic music for media that include, for example, live theater and advertising, avenues where a composer will encounter different sets of limitations and constraints. Students will produce a number of short scoring projects designed for these particular applications.

3 Credits

PREREQUISITES: 32-6221 Scoring I: Composing Dramatic Music CONCURRENT: 32-6222 Scoring II: Color and Complexity

32-6251 Orchestration I

This course will explore the process of creating the mood and tone of a film through the use of the production techniques available to today's film composers. This will include the integration of electronic samples with traditional orchestral instruments, as well as how dynamics, rhythm, register, harmony, melody, and the distribution of elements throughout the instrument range contribute to the effectiveness of the score. Film scores will be deconstructed to arrive at an understanding of how the composer achieved the desired musical effect. Students will be required to compose cues with the techniques learned through the analysis of existing scores.

3 Credits

CONCURRENT: 32-6221 Scoring I: Composing Dramatic Music

32-6252 Orchestration II

This course continues to explore the process of creating the mood and tone of a film through the use of advanced production techniques including integration of electronic samples and traditional orchestral instruments, as well as effective use of dynamics, rhythm, register, harmony, melody, and the distribution of elements through the instrument range. Students will analyze scores and will be required to compose cues with the techniques learned through analysis.

3 Credits

PREREQUISITES: 32-6251 Orchestration I

32-6261 Music for Games I

This course explores the application of non-linear composition techniques in the production of dramatic music for use in interactive games. Students will learn techniques of composing music that will ultimately be controlled through game play and game audio engines. The class will explore building scores that involve multilevel dramatic elements and instantaneous transitions, as is common in most interactive games.

3 Credits

PREREQUISITES: 32-6221 Scoring I: Composing Dramatic Music and 32-6901 Lab (Tutorial)

32-6262 Music for Games II

This course continues to explore the application of non-linear composition techniques in the production of dramatic music for use in interactive games. Students will learn techniques for composing music that will ultimately be controlled through game play and game audio engines. The class will explore building scores that involve multilevel dramatic elements and instantaneous transitions. In addition to composing music appropriate to game composition, students will develop the skills to program their music into the game engines.

3 Credits

PREREQUISITES: 32-6261 Music for Games I

32-6441 Conducting to Picture

This course is a tutorial in the art and science of conducting live orchestra to picture in film, television, and new media recording sessions. Instruction will focus not only on the traditional role of the conductor in interpreting score and bringing out the strongest performance, but on the preparation, discipline and equanimity required to balance the dizzying array of events occurring simultaneously in a scoring session. Students will conduct their own thesis scores as well as prepared pieces to picture in virtual sessions set up in the Los Angeles lab, and learn how to work with streamers, punches, cue mixes, and talkback under the real pressures of a live date.

3 Credits

COREQUISITES: 32-6223 Scoring III: Genre and Style

32-6441L Conducting to Picture

This course is a tutorial in the art and science of conducting live orchestra to picture in film, television, and new media recording sessions. Instruction will focus not only on the traditional role of the conductor in interpreting score and bringing out the strongest performance, but on the preparation, discipline and equanimity required to balance the dizzying array of events occurring simultaneously in a scoring session. Students will conduct their own thesis scores as well as prepared pieces to picture in virtual sessions set up in the Los Angeles lab, and learn how to work with streamers, punches, cue mixes, and talkback under the real pressures of a live date.

2 Credits Repeatable 2x

PREREQUISITES: 32-6223 Scoring III: Genre and Style CONCURRENT: 32-6224 Scoring IV: Directed Study in Composition

32-6630 History of Cinema

This course presents a chronological investigation of film from the pre-history of cinema up to the digital age.

Emphasis is on understanding film both as an engine for an and artifact of society, culture, and geography. Students are introduced to major directors, films, and movements that contributed to the development of cinema.

3 Credits

CONCURRENT: 32-6221 Scoring I: Composing Dramatic Music

32-6631 The Film Score: A Survey of the Craft

This course is an exhaustive review of the development of film scoring art and craft, from the generic cues written to accompany silent film and the defining work of Max Steiner and Erich Korngold to Golden Age auteurs such as Herrmann and Bernstein and contemporary composers/producers like Hans Zimmer, Danny Elfman and Thomas Newman. The emphasis is on the unique musical vocabulary of the film score and on learning to recognize the signatures of benchmark composers. Students will conduct detailed analyses of both written and recorded examples, with a concentration on contemporary harmony and voicing and the study of dramatic construction.

3 Credits

CONCURRENT: 32-6222 Scoring II: Color and Complexity

32-6632 Aesthetics of Cinema

Aesthetics of Cinema builds on the knowledge acquired in History of Cinema. Students investigate key historical moments through close critical analysis, with particular emphasis on the role of sound and music in cinema. They are expected to develop a sophisticated analytical approach to the aesthetics of cinema as a basis for acquiring their own vocabulary and methodologies to utilize as music composers for the screen.

3 Credits

PREREQUISITES: 32-6630 History of Cinema

32-6651 Film Analysis

This course focuses on exploring the techniques used by current composers in creating their scores. Spotting (the practice of cues entering and exiting) will be noted, as well as the dramatic event that triggered the entrance of each cue. Each week one student will analyze the film score of the week and give a brief lecture about the composer, the style of music and approach used in creating the score, and its effectiveness in achieving the enhancement of the film.

1 Credits

Requirements Faculty Advisor Approval

32-6898 Independent Project: Music Composition for the Screen

Utilizing student projects from the Film & Video, Television, and Interactive Arts & Media Departments, MFA students will select from three to five projects on which they will collaborate with students from these departments. These self-directed projects must be approved in advance by a Music faculty advisor and will be under the supervision of two faculty, one from the Music Department and one from the collaborating department. The goal is to allow students the opportunity to work on a creative/production team in the completion of a variety of projects.

2 Credits

PREREQUISITES: 32-6223 Scoring III: Genre and Style

32-6901 Lab (Tutorial)

The Lab (Tutorial) will be offered in each semester of the MFA program but the last (semester in Los Angeles), and is designed to function as an adjunct to the core composition and orchestration classes. It is in the lab that students will not only accomplish the sketching and sequencing which leads to the realization of the ideas initiated in the classroom, but learn to use and master the tools of the trade.

2 Credits

32-6931J Directors and Composers I

The first in a two-part sequence designed to join film & video composers and directors in a workshop environment, this course is a practical survey of the most significant and influential director-composer collaborations in the history of cinema. These creative marriages, among them Hitchcock-Herrmann, Spielberg-Williams, and Burton-Elfman, have engendered new dialects in the language of film music, and they will be examined with the objective of encouraging the development of similar collaborations between student directors and student composers. The course also serves as the thesis pathway for MFA Music candidates.

2 Credits

PREREQUISITES: 32-6221 Scoring I: Composing Dramatic Music and 32-6631 The Film Score: A Survey of the Craft CONCURRENT: 32-6998J

32-6981L Career Development

A unit of the capstone Graduate Semester in L.A., this course is designed to apprise MFA students of the various avenues of employment for aspiring composers of music for the screen, and to coach them in the self-promotional skills peculiar to the motion picture industry. We will explore all the ancillary trades, such as music editing, orchestration, sound design, music copying, and various studio-based jobs in addition to the paths followed by successful composers. There will be almost daily visits from industry professionals in all areas of the trade.

1 Credits

PREREQUISITES: 32-6224 Scoring IV: Directed Study in Composition CONCURRENT: 32-6998
Thesis/Practicum: Final Project and 32-6989L Internship/Apprenticeship

32-6989L Internship/Apprenticeship

As a component of the capstone graduate semester in Los Angeles, MFA candidates will serve internships and/or assistantships in critical sectors of the film and television music industry. These positions will occupy 16 hours of the 30-36 hour class week, and may be located in studio music department, music editorial houses, recording studios, or in the personal studios of working film and television composers. Each of them represents the trailhead of a career path.

1 Credits

PREREQUISITES: 32-6224 Scoring IV: Directed Study in Composition CONCURRENT: 32-6998
Thesis/Practicum: Final Project and 32-6981L Career Development

32-6995 Directed Study

1-3 Credits

32-6997 Colloquium

This course serves multiple key purposes in the degree program. It is first a forum for presentation and discussion of students' in-progress projects. Second, the course includes extensive discussion of the business of film music, addressing topics such as contracts, agents, publishing, copyrights and other legal aspects of the industry, interaction with directors, and identification of members of the film music 'team' and their roles. Finally, the course will serve as an introduction to studio conducting, focusing on rehearsal techniques and podium etiquette, preparing students to conduct their own cues during second-year recording sessions.

2 Credits

PREREQUISITES: 32-6222 Scoring II: Color and Complexity

32-6998 Thesis/Practicum: Final Project

The culmination of four semesters' work and of the capstone semester in Los Angeles, the thesis score is a complete orchestral underscore for a short dramatic film television project, or approved new media property, to be composed, conducted and produced by the MFA candidate on a motion picture scoring stage.

3 Credits

PREREQUISITES: 32-6224 Scoring IV: Directed Study in Composition CONCURRENT: 32-6989 and 32-6981

32-6998L Thesis/Practicum: Final Project

3 Credits

33-1010 Modern Dance for Non-Majors

In this course students will study the fundamental principles, practices and vocabulary common to modern dance through a daily practice of warm-up exercises and movement combinations. Emphasis will be on developing conditioning, coordination, alignment, clarity, movement pick-up and artistry. Students will be exposed to the basic historical and philosophical context for the emergence of Modern/Contemporary Dance and will supplement their movement studies with readings from applicable texts, attending performances and written responses.

3 Credits *Repeatable*

33-1020 Ballet Technique for Non-Majors

In this course students will study the fundamental principles, practices and vocabulary common to ballet technique through a daily practice of warm-up exercises at the barre and movement combinations. The knowledge acquired at the barre is tested in the center through the adagio and allegro sections of the class. Adagio tests balance and fosters a lyrical quality. Allegro tests coordination, articulation and ballon. The daily practice develops strength, balance and dexterity with an emphasis on correct anatomical alignment. Students will be exposed to the basic historical and philosophical context for the emergence of Ballet and will supplement their movement studies with readings from applicable texts, attending performances and written responses.

3 Credits *Repeatable*

33-1211 Intro to Dance Technique I

Course prepares students for level I courses in both Modern Dance and Ballet Technique through rigorous daily practice in both disciplines. In this course students will develop the foundational physical abilities required for studies in dance. Emphasis is on the development of muscular strength, aerobic conditioning, coordination, alignment, balance, dexterity, movement pick-up and movement memory as well as familiarity with common dance vocabulary and dance studio practices. The course meets four days a week for three hours each day. Live musicians accompany all classes. Successful completion of the two semester sequence, Introduction to Dance Technique I and II, is required to move forward in both Modern Dance

technique I and Ballet I.

4 Credits Repeatable

33-1212 Intro to Dance Technique II

Course prepares student for level 1 courses in both Modern Dance and Ballet Technique through rigorous daily practice in both disciplines as well as an introduction to foundational disciplines in the field. In this course students will develop the foundational physical abilities required for studies in dance. Emphasis is on the development of muscular strength, aerobic conditioning, alignment, balance, dexterity, movement pick-up and movement memory as well as familiarity with common dance vocabulary and dance studio practices. The course meets four days a week for three hours each day. Live musicians accompany all classes. Successful completion of the two semester sequence, Introduction to Dance Technique I and II, is a prerequisite for both Modern Dance Technique I and Ballet I.

4 Credits Repeatable

PREREQUISITES: 33-1211 Intro to Dance Technique I

33-1230 Hip Hop Dance and Culture I

This course is an introduction to Hip Hop technique. In addition, students will develop an understanding of the history, and economic, social, cultural and political context of hip hop dance. Through the lens of cultural studies, students will explore themes of class, race, gender, sexuality, commodification, appropriation, exploitation and cultural resistance, as well as current trends in hip hop dance competition, performance and choreography. Embodied learning will be supplemented through videos, readings, and the completion of written assignments.

3 Credits Repeatable

33-1231 Jazz Dance: Beginning

Course covers the basic steps, vocabulary, and variations of dance in jazz, which is a common form of dance used in musical theater and commercial and entertainment industries, with its roots in social dance and heavily influenced by African-American traditions. 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.

3 Credits Repeatable

33-1241 African Dance for Non-Majors

African Dance for Non-Majors 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.

3 Credits *Repeatable*

33-1251 Tap Dance: Beginning

Introductory course covers the basic steps of tap technique. Tap dance, a uniquely American dance form evolved from African-American and Irish-American folkdances, is an important component of contemporary American musical theater. 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.

3 Credits *Repeatable*

33-1261 Tai Chi Chuan: Beginning

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.

2 Credits *Repeatable*

33-1271 Yoga: Beginning

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.

3 Credits *Repeatable*

33-1281 Contact Improvisation

Course develops the physical and perceptual skills basic to contact improvisation: falling, rolling, giving and taking weight, moving comfortably from the floor to the air and subtle communication through touch. Students will hone solo improvisational skills and take them into duet and ensemble dancing. The course will provide focused warm-ups designed to cultivate various physical states and motional qualities, skill development and periods of open dancing in which to integrate technical skills.

1 Credits Repeatable

COREQUISITES: 33-1212 Intro to Dance Technique II or 33-1311 Modern Technique I or 33-2312 Modern Technique II

33-1285 Body Tune-up and Conditioning

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.

3 Credits Repeatable

33-1311 Modern Technique I

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.

1 Credits Repeatable

PREREQUISITES: 33-1212 Intro to Dance Technique II

33-1312 Techniques Intensive

In this course students will study the fundamental principles, practices and vocabulary common to the dance technique listed above through a daily practice of warm-up exercises and movement combinations. Emphasis may include, but is not limited to, developing conditioning, coordination, alignment, clarity, movement pick-up and artistry. Live musicians accompany most classes. Please note, this class will meet four (4) days a week to allow for a deeper technical and physical experience.

2 Credits Repeatable

PREREQUISITE: 33-1212 Intro to Dance Technique II

33-1316 Modern Technique I (F)

Course may only be taken concurrently with Modern Technique I (33-1311). See that course for description.

1 Credits Repeatable

CONCURRENT: 33-1311 Modern Technique I

33-1321 Ballet I

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.

1 Credits Repeatable

PREREQUISITES: 33-1212 Intro to Dance Technique II

Requirements Department Permission OR

33-1326 Ballet I (F)

Course may only be taken concurrently with Ballet I (33-1321). See that course for description.

1 Credits Repeatable

CONCURRENT: 33-1321 Ballet I

33-1331 Topics in Dance Technique:

This course teaches specific movement forms and styles that increase students' 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 chuan and hip hop. 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.

1 Credits Repeatable

33-1341 West African Dance Technique I

This course will engage foundational techniques, terminology, and history common to traditional West African Dances, primarily those derived from the Old Mali Empire. Developmental exercises will condition the body and refine the ear for the polycentric and polyrhythmic requirements of the forms. Students will learn rhythms (steps) that integrate polycentric somatic forms in space with polyrhythmic patterns in time and emphasize grounded stance and appropriate use of alignment. All African dance classes have live percussion accompaniment.

1 Credits Repeatable

PREREQUISITES: 33-1212 Intro to Dance Technique II or 33-1311 Modern Technique I or 33-2312 Modern Technique II

33-1351 Introduction to Dance Studies

This course orients students to the field of dance as an academic discipline, profession and art form. To this end, this course arms students with information and processes of inquiry so as to facilitate their own decision making as they proceed in the department. Topics to be covered include: an introduction to dance as an art form, dance history, dance as a product of culture, and the relationship of dance technique to the overall field. Class sessions may be augmented by guest lectures led by a number of different Dance Department faculty, staff, students and alumni in an effort to bring new students fully into our learning community.

3 Credits

33-1371 Experiential Anatomy

Course is an introduction to the scientific principles underlying the complexities of movement specific to dance. Through writing, movement workshops, reading, and lectures, you will learn to apply scientific principles to movement specific to dance training. This course covers anatomical terminology and topography, skeletal design of each of the major joints, alignment, breathing and care, and prevention of injuries.

3 Credits

COREQUISITES: 33-1212 Intro to Dance Technique II or 33-1311 Modern Technique I

33-1381 Dance Improvisation

In this course students are introduced to dance performance and composition through improvisation. Working alone, in duets, or small groups, students will experience warming up, guided dancing, and working within improvisational scores, all towards creating improvised compositions. Students will also set short studies in repeatable form in order to build skills in generating materials for choreography out of improvisational practices. Discussion and writing about improvisational experience and processes will supplement direct physical work.

3 Credits

COREQUISITES: 33-1212 Intro to Dance Technique II or 33-1311 Modern Technique I

33-1385 Hip Hop Dance Technique I

This course will focus on the historical foundations and techniques of Hip Hop (street/urban) dance styles. Through the introduction of foundational vocabularies of specific dances and their social and cultural contexts, students will develop proficiency in a few core techniques that are seen across a wide variety of Hip Hop dance styles.

1 Credits Repeatable

PREREQUISITES: 33-1212 Intro to Dance Technique II or 33-1311 Modern Technique I or 33-2312 Modern Technique II

33-1445 Artists and Audiences: Voices from the Field

This one-credit, weekend-long (Friday afternoon through Sunday afternoon) course will give students at any point in their arc of studies in dance to listen to and engage in discussion with multiple panels of working professionals in dance and related fields of movement-based practice. Focusing on the practical aspects of entering into the cultural workforce with emphasis on dance and movement, students will be provided with an overview of and new resources for work opportunities and networking while engaging with peers and working professionals in a variety of the discourses current in dance. Guest speakers from areas including dance administration and curation, active choreographers and artistic directors, practitioners in body work (such as Pilates) and physical training, dance educators, and dance writers and scholars will be featured. Students will be required to write a 4-5 page response paper after the completion of the weekend.

1 Credits Repeatable

33-1930 Special Topics: Conditioning

Course provides dance majors with an intensive physical conditioning program. Students learn an advanced Pilates mat series to develop core strength and muscular tone as well as improve flexibility, coordination, and balance. In addition to the mat exercises, students will also tone and strengthen the body using different exercise equipment. Various topics will be discussed throughout the semester including the concepts of neutral spine, breath, nutrition for dancers, and proper spinal alignment.

1 Credits Repeatable

33-2232 Jazz Dance II

Course increases the general difficulty of all aspects of the discipline. 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.

1 Credits Repeatable

PREREQUISITES: 33-1231 Jazz Dance: Beginning

33-2242 African Dance and Culture II

African Dance: Intermediate will build on previous experience in African Dance practice. The course will build on rhythms and dances introduced in African Dance: Beginning and/or introduce new dances and rhythms for students to explore in a number of ways. Intermediate African dance students will continue to advance in development of foundational stance, stamina, strength, alignment, and rhythmic specificity. Students will continue the practice of the songs, movement style, form and technique of various specific dances. They will deepen their exposure to the cultural context of African dance forms, both historical and contemporary. And, as intermediate dancers, they will work to develop improvisational skill within the vocabularies and the polyrhythmic contexts of the forms. Studio work will be augmented with readings, concert/event attendance, and written assignments.

3 Credits Repeatable

PREREQUISITES: 33-1241 African Dance for Non-Majors

33-2252 Tap Dance II

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.

1 Credits Repeatable

PREREQUISITES: 33-1251 Tap Dance: Beginning

33-2262 Tai Chi Chuan II

Course builds 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.

3 Credits Repeatable

PREREQUISITES: 33-1261 Tai Chi Chuan: Beginning

33-2272 Yoga II

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.

1 Credits Repeatable

PREREQUISITES: 33-1271 Yoga: Beginning

33-2312 Modern Technique II

This course develops physical proficiency in the performance of more complex dance materials, emphasizing the deepening of technical practices. Similar materials are covered but 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. *Students must have completed 4 credits of Modern I (33-1311) prior to enrolling in this course.*

1 Credits Repeatable

PREREQUISITES: 33-1311 Modern Technique I

33-2316 Modern Technique II (F)

Course may only be taken concurrently with 33-2312, Modern Technique II. See that course for description.

1 Credits Repeatable

CONCURRENT: 33-2312 Modern Technique II

33-2322 Ballet II

This 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. *Students must have completed 4 credits of Ballet I (33-1212) prior to enrolling in this course.*

1 Credits Repeatable

PREREQUISITES: 33-1321 Ballet I

33-2326 Ballet II (F)

Course may only be taken concurrently with Ballet II (33-2322). See that course for description.

1 Credits Repeatable

CONCURRENT: 33-2322 Ballet II

33-2342 Cultures & Histories of Dance I

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.

3 Credits

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PREREQUISITES: 33-1351 Introduction to Dance Studies

33-2343 Cultures & Histories of Dance II

Course introduces major dance movements, choreographers, and performers who have shaped and developed Western Concert dance from the 17th century to present day. The course focuses on the development of ballet, modern, and dance forms influenced by the African Diaspora. Course outcomes include understanding and appreciating dance as an art form. Emphasis will be placed on examining the culture and identity of the dance makers and performers by observing the climate of ideas, the scale of values, and the socio-political conditions that influenced the development of Western Dance.

3 Credits

PREREQUISITES: 33-2342 Cultures & Histories of Dance I

33-2345 West African Dance Technique II

This course will advance foundational techniques, terminology, and history common to traditional West African Dances, primarily those derived from the Old Mali Empire. It will build on the polycentric and polyrhythmic skills developed in West African Dance Technique I with a specific focus on energetic nuances and fluidity in rhythmic articulation. Students will learn to integrate rhythms (steps) into articulate phrases and express themselves both in choreography and in improvisation. All African dance classes have live percussion accompaniment.

1 Credits Repeatable

PREREQUISITES: 33-1341 West African Dance Technique I

33-2350 Music and Rhythm in Dance

Course develops dancers' understanding of music and dance in relation to each other. Particular focus is given to developing practical rhythmic skills. Through regular written and movement exercises, students develop proficiency using verbal counting systems to analyze, perform and teach movement materials while also learning to read, write and perform standard rhythmic notation. Approximately one in three class meetings will use lecture, discussion, listening and viewing activities to introduce musical concepts and examine a variety of contemporary musical styles. Music will also be explored in relationship to dancemaking processes including consideration of historic music and dance collaborations.

3 Credits

PREREQUISITES: 33-1381 Dance Improvisation COREQUISITES: 33-1311 Modern Technique I

33-2382 Choreography

This course explores a variety of concepts and processes that may be used in making dances. Students will create their own dance studies in response to a variety of assigned exercises. Topics will include concepts such as space, time, shape, and dynamics, and processes for the invention, manipulation and structuring of movement materials. Improvisation and other physical processes will be employed as works are developed, revised and solidified into repeatable forms. Students will engage in critiques of their own and others' work and are expected to work rigorously and imaginatively to expand in new directions.

3 Credits

33-2384 Choreographic Project

Course requires that each student, with guidance from a faculty mentor, create an original dance work, five to seven minutes in length, and bring the piece to performance in a formal setting. Student is responsible for producing a well-rehearsed piece that demonstrates invention and informed choices. Participants will title, costume, and provide a sound score for their piece; will collaborate with a lighting designer; and will provide program information for the work that will be presented in concert at the Dance Center. Students are evaluated on the artistic success of their final product and the professionalism of their preparations and process.

3 Credits

PREREQUISITES: 33-3383 Dancemaking III

Requirements Department Permission**33-2386 Hip Hop Dance Technique II**

This course builds upon students' understanding of the historical foundations and physical techniques of Hip Hop (street/urban) dances introduced in Hip Hop Dance Technique I. Students will develop intermediate to advanced level technical ability in the movement vocabulary and aesthetic principals associated with particular foundational and/or contemporary choreography at a professional level and/or for specialization in improvisation in a particular style in the circle/cypher/battle.

1 Credits Repeatable

PREREQUISITES: 33-1385 Hip Hop Dance Technique I

33-2456 Concert Production

Concert Production is a broad survey of the tasks and processes involved in producing dance as a theatrical event. Emphasis is placed on the relationship of production elements to the choreographic concept or artistic vision and the experience of producing from an administrative, artistic, design, and technical level. A wide range of subject matter is covered including: collaborations with artistic and technical personnel, programming, performance spaces, basics of publicity, grant writing, budgeting, costuming, lighting, sound, video, and practical experience on an actual production. Students gain essential background information as well as practical experience related to the people processes, equipment, and backstage operations that support live performance. Through written work, discussions, and practical projects, students develop a model dance production plan from initial conception to full theatrical completion.

3 Credits

PREREQUISITES: 33-2382 Choreography

33-2795 Directed Study: Dance

Course consists of learning activities involving student independence within the context of regular guidance and direction from a faculty advisor. Directed Studies are appropriate for students who wish to explore a subject beyond what is possible in regular courses or for students who wish to engage in a subject or activity not otherwise offered that semester by the College. They involve close collaboration with a faculty advisor who will assist in development and design of the project, oversee its progress, evaluate the final results, and submit a grade.

1-6 Credits Repeatable

33-3062J Artistic Immersion Beyond Chicago: Technique & Creative Process

In this session students will immerse themselves in various forms of dance technique and performance under the tutelage of master teachers. The specific processes employed each J-session will vary according to need and may include any of the following: technique, dancemaking, teaching and performance. This course will provide students with a rigorous ten-day experience in an important dance center beyond Chicago in dance technique, discussion and observation with working professionals in the dance field. Students will write a final reflection paper and maintain a journal documenting their experience.

1 Credits *Repeatable*

Requirements Department Permission

33-3233 Jazz Dance III

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.

1 Credits *Repeatable*

PREREQUISITES: 33-3233 Jazz Dance III

33-3313 Modern Technique III

This 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 self-directed toward their goals. Students must audition for placement at this level. *Students must have completed 4 credits of Modern II (33-2312) prior to enrolling in this course.*

1 Credits *Repeatable*

PREREQUISITES: 33-2312 Modern Technique II

33-3316 Modern Technique III (F)

Course may be taken only concurrently with Modern Technique III (33-3313). See that course for description.

1 Credits *Repeatable*

CONCURRENT: 33-3313 Modern Technique III

33-3323 Ballet III

This course emphasizes a refinement of technical practices of ballet including the 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. Ballet III concentrates on performance and artistry of the full ballet vocabulary, while also expecting the student to physically and intellectually integrate the principles, practices, and vocabulary common to ballet. Students must audition for placement at this level. *Students must have completed 4 credits of Ballet II (33-2322) prior to enrolling in this course.*

1 Credits Repeatable

PREREQUISITES: 33-2322 Ballet II

33-3326 Ballet III (F)

Course may only be taken concurrently with Ballet III (33-3323). See that course for description.

1 Credits Repeatable

CONCURRENT: 33-3323 Ballet III

33-3355 Dance Studies Research Project

Course requires that students complete an extensive research project that is targeted to their specific interests in dance. Under the guidance of the course instructor, students will identify their research area, develop a pertinent annotated bibliography, acquire research materials and articulate their findings in an extended essay. Through this process of surveying pertinent literature and conducting in-depth research, students will gain an increased awareness of the emerging field of dance scholarship.

3 Credits

PREREQUISITES: 33-3445 Artists and Audiences and 33-3444 Advanced Topics in Dance

Requirements Department Permission

33-3361 Performance Workshop

Course is designed to offer students practical experience in all areas of performance including but not limited to: text and movement, partnering skills, video reconstruction, body weathering, audition skills, and acting/dancing for the stage/camera. In this course students will focus on advanced elements of presence and artistry by integrating individuality with technical virtuosity. Through improvisational exercises, writing assignments, movement analysis, and guest artists from a variety of performance backgrounds, students will gain tools for deepening range and variety in their performing. The semester may consist of working within the studio environment, on the theatrical stage, or field trips to site specific locations. Students should be prepared to work in a variety of locations and manner outside of traditional dance spaces.

3 Credits

PREREQUISITES: 33-3313 Modern Technique III and 33-2322 Ballet II and 33-2382 Choreography

33-3365 Repertory Performance Workshop

Course offers intensive practical experience to students who work as ensemble members under the direction of different guest artist choreographers. The class functions as a dance company engaged in processes of creation, rehearsal, and performance of dance works. You will learn and practice different rehearsal and performance processes, ensemble skills, repertoire maintenance, and performance disciplines. Each semester culminates with fully produced performances of completed works.

3 Credits Repeatable

PREREQUISITES: 33-2382 Choreography and 33-3361 Performance Workshop and 33-2312 Modern Technique II

Requirements Department Permission

33-3372 Teaching Dance I

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.

3 Credits

PREREQUISITES: 33-1371 Experiential Anatomy and 33-2350 Music and Rhythm in Dance and 33-2382 Choreography COREQUISITES: 33-2312 Modern Technique II

33-3373 Teaching Project

Course requires that students participate in one course from the following menu: Contact Improvisation, Modern Technique I, Ballet I, Dancemaking I, Introduction to Dance Studies, Cross-Cultural Perspectives, Western Dance History, or Experiential Anatomy. Students will attend all class meetings and meet with the teacher/mentor at least three times during the semester to discuss teaching methodologies. Students will spend the first half of the semester observing the teacher and students, demonstrating/participating in class, assisting with classroom set up/break down, and researching teaching methodologies. During the second half of the semester, students is responsible for teaching small units and/or facilitating student discussion groups within the class.

3 Credits Repeatable

PREREQUISITES: 33-3372 Teaching Dance I

Requirements Department Permission

33-3383 Dancemaking III

Course requires that students make two to three completed movement studies and one fully realized work. Working as soloists, in duets, and in small groups, students will create and perform dances and revise them based on class critiques. Class time will be spent improvising as well as performing and analyzing dances prepared outside of class. In addition to making dances, students will also view videos, attend performances, and write about major contemporary artists.

3 Credits

PREREQUISITES: 33-2382 Choreography COREQUISITES: 33-2312 Modern Technique II and 33-2350 Music and Rhythm in Dance

33-3414 Modern Technique IV

This 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.

1 Credits *Repeatable*

PREREQUISITES: 33-3313 Modern Technique III

Requirements Department Permission

33-3444 Advanced Topics in Dance

Advanced Topics in Dance offers an opportunity for in-depth, collaborative research in domains of performance, choreography and scholarship. Each semester, the course will focus on specific themes or issues submitted to hybrid pedagogical enterprises that may include, choreographic, performative, and scholarly articulations. Semester long course topics may include: Dance for Camera, Post-Colonial Choreographies, Feminist Discourses in Dance, Physical Theatre Workshop, and Site-Specific Dancemaking Strategies. Through extended research processes-which may include extensive viewing of video and live performances, reading of pertinent literature, student driven choreographic workshops, instructor-led movement experiences, and substantial performance and production experience-students will engage with dance as a form that resists compartmentalization by methodological boundaries.

3 Credits *Repeatable*

PREREQUISITES: 33-2342 Cultures & Histories of Dance I and 33-2343 Cultures & Histories of Dance II and 52-1112 Writing and Rhetoric - Enhanced II or 33-2342 Cultures & Histories of Dance I and 33-2343 Cultures & Histories of Dance II and 52-1122 International Writing and Rhetoric II or 33-2342 Cultures & Histories of Dance I and 33-2343 Cultures & Histories of Dance II and 52-1162 Writing and Rhetoric II- Service Learning or 33-2342 Cultures & Histories of Dance I and 33-2343 Cultures & Histories of Dance II

Requirements Permission of Instructor

33-3445 Artists and Audiences

This course involves weekly (1 hr 50 minute) sessions throughout the semester and required attendance at the weekend-long "Artists & Audiences: Voices from the Field" seminar. The weekly sessions will create a cohort of young artists who interact together, read and analyze critical current, relevant documents from the field, and conduct (in writing and through oral presentation) case studies on working artists and cultural workers. Students are also required to develop and present a self-reflective "artist manifesto" or artist statement that reflects their identity, intentions and inquiry as they move into the workplace. All activities will be aimed at supporting their entry into post-undergraduate, professional life.

3 Credits Repeatable

PREREQUISITES: 33-2342 Cultures & Histories of Dance I and 33-2343 Cultures & Histories of Dance II and 52-1112 Writing and Rhetoric - Enhanced II or 33-2342 Cultures & Histories of Dance I and 33-2343 Cultures & Histories of Dance II and 52-1122 International Writing and Rhetoric II or 33-2342 Cultures & Histories of Dance I and 33-2343 Cultures & Histories of Dance II and 52-1162 Writing and Rhetoric II-Service Learning or 33-2342 Cultures & Histories of Dance I and 33-2343 Cultures & Histories of Dance II

33-3473 Kinesiology

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, the physiological support systems, the 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.

3 Credits

PREREQUISITES: 33-1371 Experiential Anatomy

33-3485 Topics in Dancemaking:

Course offers opportunities and challenges in advanced dance making. Each semester the course will focus on specific themes or issues in contemporary choreography. Possible themes include space, identity, music, narrative, technology, theatricality, text, and others. Each term's focus will drive broad exploration and experience of dance making. Course activity will involve student invention, rehearsal, performance, and critiquing of dances created in response to assignments designed by experienced artists to explore each semester's theme.

3 Credits Repeatable

PREREQUISITES: 33-2382 Choreography

33-3493 Capstone Seminar, BFA in Dance

This Capstone Seminar is the culminating course in the dance BFA curriculum. Facilitated by the dance faculty, seniors gather together as a community of artists and scholars to support, inspire and challenge one another as they design and execute their individual capstone projects. Project possibilities include: a concert of original work, a teaching placement in the community, an in-depth research project, a series of performances, or another pre-professional project.

3 Credits

Requirements Department Permission

33-3588 Senior Concert

Course requires that individual B.F.A. candidates, with guidance from a faculty advisor, 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. Each student will effectively function as artistic director of their company in bringing their own work from original conception through to final performance.

3 Credits

PREREQUISITES: 33-2456 Concert Production and 33-3485 Topics in Dancemaking:

Requirements Department Permission

33-3674 Teaching Dance II

This 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 written and reading assignments, daily movement/teaching assignments, and practical work in a lab class.

3 Credits

PREREQUISITES: 33-3473 Kinesiology and 33-2312 Modern Technique II and 33-3372 Teaching Dance I

33-3678 Senior Teaching Practicum

Course guides students through their first teaching experience in the community. 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.

3 Credits

PREREQUISITES: 33-3674 Teaching Dance II

33-3840 Technology for Dancers

This course explores computer-based technologies and their applications in dance. A variety of software packages will be examined as partners in the creative process, components within stage productions, and as tools for career support. Direct interaction with technology will be supported by viewings, readings, and discussions about important artists and work in the field. Students will produce finished projects through work in at least two of the following software environments: Dance Forms, Protools LE, and iMovie.

3 Credits

COREQUISITES: 33-2382 Choreography

33-3960 Dancemakers Workshop

Workshop course requires that students immerse themselves in the processes of dance making under the tutelage of master dancemakers. The form and processes employed each term will vary depending on the master artist on hand, but may include any or all of the following: entirely process-based work, individual or collective compositions in response to creative challenges, and improvisational scores and performances. The workshop will culminate in a show of resulting dance works.

3 Credits *Repeatable*

Requirements Department Permission

33-3988 Internship: Dance

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

1-6 Credits *Repeatable*

Requirements Department Permission

33-3998 Independent Project: Dance

Course requires that 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 one credit hour.

1-6 Credits *Repeatable*

Requirements Department Permission

33-4751 Integrative Studies Seminar

3 Credits *Repeatable*

33-5751 Integrative Studies Seminar

3 Credits

33-6011 Graduate Physical Practice

1 Credits

33-6181 Graduate Dancemaking I: Content, Structure, and Process

This course explores various strategies for constructing meaning and purpose within a dance event. Students will engage with the interplay between representation and choreographic elements of vocabulary, style and structure. Through peer and instructor assessment of assigned studies (which include solo and collaborative creations as well as set and improvised performance) students will be invited to consider how concerns of form, content and method all contribute to the emergence of a dancer's identity.

3 Credits

CONCURRENT: 33-6751 Graduate Dance Studies I: Political Approaches to Reading Dances

33-6182 Graduate Dancemaking II: Representing Self and Other

This course requires students to consider the ethical and aesthetic ramifications that arise when attempting to represent society. Through weekly choreographic studies, students will respond to world events and, in the process, come to a greater awareness of the limits and possibilities of different representational strategies. Of particular interest will be the development of the student's choreographic point of view through which politics can be articulated. This course will culminate in an informal public showing of student work.

3 Credits

PREREQUISITES: 33-6181 Graduate Dancemaking I: Content, Structure, and Process CONCURRENT: 33-6752 Graduate Dance Studies II: The Politics of Postmodernism

33-6751 Graduate Dance Studies I: Political Approaches to Reading Dances

Taken concurrently with Graduate Dancemaking I:, the first course in the Graduate Dance Studies Sequence will expose students to theories regarding how dances can read as legible, yet contested, texts. Particular concern will be paid to how cultural and historical contexts mediate interpretation. Through readings concerned largely with post-structuralist enterprises such as semiotic and post-colonial theory and viewings of dance documentation, students will engage with various interpretations and evaluations of dances in theatrical and ethnographic settings.

3 Credits

CONCURRENT: 33-6181 Graduate Dancemaking I: Content, Structure, and Process

33-6752 Graduate Dance Studies II: The Politics of Postmodernism

Taken concurrently with Graduate Dancemaking II:, this second course in the Graduate Dance Studies Sequence exposes students to the complicated history of ideas associated with historical yet ongoing shifts from modernism to postmodernism. In particular, readings will reckon with the unique spatial logic of postmodernism, its relationship to history, and the ramifications of postmodern aesthetics on identity formation and community.

3 Credits

CONCURRENT: 33-6182 Graduate Dancemaking II: Representing Self and Other

36-1000 Interactive Culture

Through discussion, lecture, and critique, this course develops critical thinking skills and the student's ability to apply media theory to media design. Students learn how interactivity plays an increasingly important role in our world by exposure to leading designers, artists, thinkers, authors, and critics throughout the history of media.

3 Credits

PREREQUISITES: 52-1151 Writing and Rhetoric I COREQUISITES: 52-1151 Writing and Rhetoric I or 52-1111 Writing and Rhetoric I - Enhanced or 52-1121 International Writing and Rhetoric I or Computer Application Proficiency EXC score ≥ 97 or SAT (Scholastic Aptitude Test) score ≥ 710 or ACT (American College Test) score ≥ 30

36-1001 Animation I

As an introduction to basic film animation techniques for persons with little or no animation production experience, course explores basic animation techniques including object, drawn, and 3-dimensional, including concept development, storyboarding, and final production techniques. Animated films and videos, both domestic and international, will be screened and discussed. Students will be expected to complete short exercises in each of the techniques mentioned, then complete a 10-second final project from storyboard to final shooting onto film.

4 Credits

PREREQUISITES: ACT (American College Test) score \geq 30 or SAT (Scholastic Aptitude Test) score \geq 710 or 52-111 or COMPASS Placement Test score \geq 97

36-1010 Computational Media Development

Contemporary interactive media share a common computational canvas. This course explores technology underlying these media, and introduces students interested in programming and interactive media development to foundational theories and practices in interface design and development. Interaction principles will be explored through practical assignments; sketching, prototyping, and design are essential parts of the development process. Students complete the course with an understanding of participant-centered design, usability, and foundational development terms and concepts.

3 Credits

36-1100 Game Culture

Course explores the increasing popularity of games within today's culture, which necessitates analysis of how games are impacted by social and ideological forces and influence them in turn. Questions like Why do we play and How do we play differently are explored, with many others, as students are guided through topics such as role-playing and identity, ethics, group behavior, competition, gender, race, and aesthetics in modern (and historical) games.

3 Credits

PREREQUISITES: 52-111 or COMPASS Placement Test score \geq 97 or SAT (Scholastic Aptitude Test) score \geq 710 or ACT (American College Test) score \geq 30

36-1114 Web Design

One credit hour course offers the student basic skills in designing and creating a Web site. Course will engage students in planning, creating, and defining a site primarily using Macromedia Dreamweaver. Other topics covered will include using text, graphics, and tables, working with layers, image maps, animation, multimedia, drop down menus, rollovers, frames, and forms.

1 Credits

36-1115 Imaging Techniques

One credit hour course introduces students to image creation and manipulation using an imaging application. Course will present basic principles of image editing and enhancement, composition and workflow strategies. Though primarily skill based students will enhance their creativity through class assignments.

1 Credits *Repeatable*

36-1116J Introduction to Blogging

With 110 million web logs (blogs) in cyberspace, and thousands of new ones created every day, anyone can blog but very few do so successfully. This class focuses on the effective planning, creating and maintaining of a blog. Students will learn how to research a topic, find their voice, leverage their own skills/experiences and effectively communicate their ideas to an online audience in both a written and a visual perspective.

1 Credits

PREREQUISITES: COMPASS Placement Test score ≥ 97 or 52-1112 Writing and Rhetoric - Enhanced II or 52-1151 Writing and Rhetoric I or SAT (Scholastic Aptitude Test) score ≥ 710 or ACT (American College Test) score ≥ 30

36-1200 Computer Architecture

Course provides a programmer's view of how computer systems execute, store information, and communicate. It enables students to become more effective programmers, especially in dealing with issues of performance, portability, and robustness. Topics include Boolean logic, data representation, processor organization, input/output, memory organization, system support software, and communication.

3 Credits

PREREQUISITES: 36-2550 C++ Programming I

36-1300 Digital Image Design

This fundamental media art course introduces students to imaging applications and techniques for art making through demonstrations, assignments and projects. The development of technical, conceptual and aesthetic skills and concepts will inform an introductory body of work. Idea development, research, vocabulary and critical analysis skills will enhance development of individual voice.

3 Credits

36-1310 Art+Code I

This course allows students to explore making art with computer code. Students learn basic programming skills in a creative, artistic context using Processing, a robust and easy to learn language. Class time is divided between demonstration, practice and a survey of contemporary artists and programmers. Students consider automation, randomness, and algorithms as a medium of expression that challenges notions of authorship and creativity. Weekly exercises accumulate a set of methods and templates that students use in larger, more complex assignments.

3 Credits

36-1400 Sound for Interaction

Course provides the foundation for understanding sound in the visual and non-visual media. The first half of the course examines the power of creating images with sound and music without using visuals. Sound sculptures and landscapes, as well as classical impressionistic examples are reviewed and critiqued. The second half of the course investigates the impact of sound on both moving and still image. Film, Web site, game, and animation audio is analyzed for impact, technique, structure, and effectiveness. The terminology used in the field is underscored with reading and writing examples. The roles of all the people involved with film, game, and Web sound are covered.

3 Credits

PREREQUISITES: 52-111 or COMPASS Placement Test score ≥ 97 or SAT (Scholastic Aptitude Test) score ≥ 710 or ACT (American College Test) score ≥ 30

36-1410 Linear Audio Production for Games

Course is concerned with both linear and non-linear aspects of sound design. Many games have sequences of shots that also may require sound and music. These scenes are linear in nature, and a close cousin to animation. The concepts of linear sound design and music editing are a necessary skill for a sound designer today. Film sound and animation sound act as the foundation for the understanding of linear game sound. Film, animation, and game examples are presented throughout the course. Project work is essential to completion of the course.

3 Credits

PREREQUISITES: 39-2300

36-1420 Scripting for Web and Mobile I

This course focuses on scripting for web and mobile applications, and is designed for students with no prior

programming experience. JavaScript, markup, script libraries, and other tools and technologies will be used to create simple applications and prototypes.

3 Credits

COREQUISITES: 56-172 or 56-27 or COMPASS Placement Test score \geq 67 or SAT (Scholastic Aptitude Test) score \geq 550 or ACT (American College Test) score \geq 23

36-1500 Introduction to Game Development

Foundation course of the Game Development concentration focuses on applied critical discussion and development of the student's own game concepts. Various techniques and methods of concept and story development are reviewed, including journaling and workshop/discussion, in an effort to identify development best-practices. Students are also exposed to game design documentation formats, as well as the particulars and requirements of the professional game development cycle. The course also places special emphasis on exploring and identifying the characteristics of the diverse game genres. By the class's end, students are asked to produce written documentation and develop their own game concept.

3 Credits

COREQUISITES: 52-111 or COMPASS Placement Test score \geq 97 or SAT (Scholastic Aptitude Test) score \geq 710 or ACT (American College Test) score \geq 30

36-1501 Introduction to Programming

Course provides a fundamental introduction to computer programming theory and concepts to students with little or no previous experience. Students learn structure, syntax, logic, and the difference between object-oriented and procedural systems.

3 Credits

COREQUISITES: 56-172 or 56-27 or COMPASS Placement Test score \geq 67 or ACT (American College Test) score \geq 23 or SAT (Scholastic Aptitude Test) score \geq 550

36-1510 IAM Mobile Programming: iOS

Designing applications (apps) for the iPhone, iPad and iPod Touch will be covered using software development kits and application programming interfaces. Apple's extensive iOS developer support site will also be used to access libraries, sample code and developer forums. The basics of becoming an Apple developer and submitting your Apps to the Mac App Store will also be covered.

3 Credits

PREREQUISITES: 36-1501 Introduction to Programming and 36-2601 Authoring Interactive Media
Requirements Department Permission OR

36-1650J Motion Capture Survey

In this introduction to motion capture, students apply previously captured data to 3D models, learn how to clean captured data, and experience a motion capture session. This course is designed for those who have no prior experience with 3D, animation, or motion capture.

1 Credits

36-1700 Introduction to Performance Capture

The motion capture process is a way to glean convincing and natural character animations from live actors. This course will give students a basic understanding of Motion Capture terminology and aesthetic concerns. In this course students will learn how to capture, clean and apply motion capture data.

3 Credits

PREREQUISITES: 52-111 or American College Test score \geq 30 or COMPASS Placement Test score \geq 97 or SAT (Scholastic Aptitude Test) score \geq 710

36-1800 Interactive Arts and Media: Topics

Course explores current trends and development in interactive media and interface/interaction design.

3 Credits Repeatable

PREREQUISITES: 52-111

36-1900J Successful Freelancing

Course deals with presenting, marketing, managing, and succeeding as a freelancer. Freelancing is often a necessary way of creating one's artistic career but it means that the freelancer has to wear many hats: boss, secretary, salesperson, bookkeeper, creative director, and delivery person. Learn how to support yourself while you pursue your art, managing all the details of being self-employed.

1 Credits

36-1930J The Demoscene: An Introduction to Programming and Subcultures

Course will cover the history, culture, and aesthetic of the demoscene as a significant part of digital culture. The demoscene is a subculture centered on the creation of non-interactive real-time graphic demonstrations, run as computer programs. Demos existed as early as the 1980s. This subculture began as

users performing simple hacks or digital graffiti on their new computers or even when a program was cracked for underground distribution. But soon, the demoscene became a thriving community pushing the limits of computational power, with hundreds of musicians, artists, and graphics hackers making shout-out's to one another and proving their technical virtuosity. Today's demoscene, based largely in Europe, is a vibrant and influential digital community, with huge conferences every year. Students will consider artistic and cultural practices emerging from the demoscene and also look at related artworks by artist such as: BEIGE, Brion Gysin Darwinia, JODI, John Klima, and Paperrad. Students will also have the opportunity to create their own demos, using techniques employed by beginning demoscene programmers. The class will culminate in a demo party where students will present their projects.

2 Credits *Repeatable*

36-1950 Virtual Worlds Concepts

Course will explore hands-on development of virtual worlds. Students will engage in character representation, collective storytelling, and alternative social and communications methods. Students will practice environmental simulation, and economics appropriate to virtual worlds. Students will use audio, video, bitmaps and 3D modeling techniques for in-world and real world media creation. Object scripting for interactivity, commerce, data communication, and motion will be introduced. Students will participate in virtual world cultures.

3 Credits

36-1950J Virtual Worlds Concepts

1 Credits

36-2000 Interactive Art Theory

This course focuses on collaborative practices and the convergence of interactive media including text, moving image, sound, performance and space. The course emphasis is on interactivity and critical theory and uses readings, texts, and resources from contemporary art, technology history, media theory as well as computer science. This class continues to engage students in participatory media and cultural critique.

3 Credits

PREREQUISITES: 36-1300 Digital Image Design and 36-1000 Interactive Culture

36-2015 Introduction to Computer Animation

Course will introduce the beginning student to the three 3-dimensional computer animation applications that

they will be studying in future semesters: Maya, XSI, and 3D-Studio Max. Concepts, relationships between concept and technical skills, and the need to understand the historical development of 3-dimensional computer animation will be emphasized. Exercises will highlight application similarities and differences, while showing that the process becomes increasingly familiar as each application is explored.

4 Credits

PREREQUISITES: 35-1300 COREQUISITES: 36-1001 Animation I

36-2025 Drawing for Animation I

Drawing intensive course gives students an understanding of figurative human emotions and movements, enabling them to create believable animated characters. Students will create model sheets, learn the principles of animation, and learn how to endow their characters with believable actions and acting. Digital pencil testing will allow for the building of the animation from basic motion to more refined movements and emotion. Particular attention will be given to timing, layout, the creation of extreme drawings, and the process of inbetweening.

3 Credits

PREREQUISITES: 26-1000 Animation I

36-2116 Blogging: Beyond the Basics

Anyone can blog; this course will teach you how to blog well. Students from throughout the School of Media Arts work in teams to create and troubleshoot a custom blogging platform, identify a niche, research the editorial and advertising opportunities for that audience, report and write posts, shoot and upload relevant photos and videos, and implement blogging best practices, including ethics, copyright, links, SEO and monetization.

3 Credits *Repeatable*

36-2130 Conversational Interfaces

Course introduces the theory and assumptions behind interactive conversation design. The interactive conversation interface offers a greater degree of engagement than typical navigational models, and its dependence upon spoken word and audio broaden the reach and application of interactive media beyond visual environments. Students have the opportunity to author highly engaging, writing-centric interactive content. From fiction to non-fiction, poetry to ad copy, this new interaction model offers substantial creative and professional territory for interaction designers and writers alike.

3 Credits

PREREQUISITES: 52-1152 Writing and Rhetoric II or 52-1162 Writing and Rhetoric II- Service Learning

36-2210 Game Engine Programming

Students learn about complex graphical game engines, and the interlocking components that define these systems. Throughout the semester, students modify and extend an open source game engine and complete the course with programming examples for their portfolio. Topics include best practices for engine development, data structures, memory management, physics systems, input devices, graphic rendering, file access, debugging, and interface development.

3 Credits Repeatable

PREREQUISITES: 36-1500 Introduction to Game Development and 36-2550 C++ Programming I and 56-172 or 36-1500 Introduction to Game Development and 36-2550 C++ Programming I and 56-27

36-2300 Digital Image Experiments

Students explore complex 2-D 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 2-D paint graphics into high-resolution images for output and use in multimedia. Projects are designed to combine student's conceptual abilities with 2-D technical expertise.

3 Credits

PREREQUISITES: 36-1300 Digital Image Design

36-2301 Digital Collage

This class explores techniques and approaches to digitization, manipulation, and enhancement of 2-D 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.

3 Credits

PREREQUISITES: 35-1300 or 36-1300 Digital Image Design

36-2310 Prototyping Strategies

This course is about the interactive media production process. Students gain a deeper understanding of techniques and practices by sketching, thumbnailing, storyboarding, and making physical mockups for digital projects. The iterative production cycle is practiced by rapid prototyping in a collaborative environment, and is informed by research and testing. This class develops a student's ability to communicate quickly visually before committing to code and design, and to create participant-centered works based on usability-testing results.

1 Credits

PREREQUISITES: 36-1010 Computational Media Development

36-2311 Art + Code II

This course expands on the programming skills developed in Art + Code I. Class time is divided between demonstration, practice and a survey of contemporary artists and programmers. The course focuses on techniques for designing and implementing real-time tools, responsive environments and autonomous systems for generating novel and emergent material. Student will practice implementing generative algorithms in a variety of mediums and will complete the course with a large work or series of work based on critical discussion and reflection of contemporary arts programming practice.

3 Credits

PREREQUISITES: 36-1310 Art+Code I

Requirements Department Permission OR

36-2320 Computer Illustration

Course 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 vector drawing and text tools.

3 Credits

PREREQUISITES: 35-1300 or 22 1320

36-2350 2D Art for Games

This course introduces students to the process of game art creation; brainstorming and conceptualizing, iterative design, interface design, pitching ideas, and documenting production. Students will complete the course with a portfolio of work that includes research, documentation, sketches, storyboards, interface designs, and formalized character, prop, and background sheets.

3 Credits

PREREQUISITES: 36-1300 Digital Image Design and 36-1500 Introduction to Game Development

36-2360 2D Motion for Games

This course starts by introducing fundamental animation techniques and the basic principles of animation in the context of game design; a large part of this course addresses issues specific to gaming such as scripted animation, optimization, and interactivity. Building on the concepts introduced in 2D Art for Games, students will storyboard from original ideas and create interactive animations that include environments, characters, and interface design. Students will complete the course with several pieces for their portfolio including a larger interactive animated work.

3 Credits

PREREQUISITES: 36-1300 Digital Image Design and 36-1500 Introduction to Game Development
COREQUISITES: 36-2350 2D Art for Games

36-2370 3D Composition for Interactive Media

Course covers the basic principles and language of modeling, texturing, and animation, which are supported by a firm theoretical grounding in 3-D design. 3-D modeling, texturing, and animation have become essential components of most media-driven events. The strategies and processes needed for 3-D composition are vastly different from those of traditional 2-D graphic design. 3-D is particularly important for interface design as well as in creating convincing spaces for simulation or other educational environments.

3 Credits

PREREQUISITES: 36-1300 Digital Image Design

36-2375J Topics in New Media: Installation, Curation and Exhibition

In recent years, new media forms have radically shifted the way art is created, shared and experienced. This course is designed for students of all backgrounds and fields who are interested in probing deeper into the world of new media while learning specific techniques for its installation, exhibition and curation.

1 Credits**36-2380 Character Visualization for Games**

This course is on one hand a traditional drawing course, trying to assist students in their knowledge of line, value and perspective when dealing with observational drawing, while on the other hand, it is a course designed to assist in the transition between the analog and the digital world.

3 Credits

PREREQUISITES: 36-2350 2D Art for Games and 36-2360 2D Motion for Games

36-2400 Sound Design for Games I

This course allows the student to actively implement, design, and control the audio assets in a game. Open source game engines and game editors are widely used in this course to familiarize students with the production and creative demands that will be required of them. Technique, production, and creativity are fostered in texts and lectures throughout the course. Sound libraries are the source of much of the raw audio for project work.

3 Credits *Repeatable*

PREREQUISITES: 36-1500 Introduction to Game Development and 36-2610 Sound and Music for Interactive Visual Media

36-2402 Linear and Nonlinear Sound Design for Games

Course provides the essential skills required to create sound objects for the linear aspects of game production as well as a grounding in nonlinear game production. Sound effects assets are generated, logged and implemented using various types of linear and nonlinear game formats. The classes focuses on sound effects production and game sound theory.

3 Credits

PREREQUISITES: 36-1400 Sound for Interaction or 36-2610 Sound and Music for Interactive Visual Media or 39-2300 COREQUISITES: 39-2300

36-2410 Web Animation I: Flash Web Design

Course introduces students to creating Web sites using Flash. Interactive interfaces and content input using Flash's text capabilities are emphasized. Students begin learning Actionscript for interactivity, animation, and special effects. Students integrate HTML, CSS, and Flash to create dynamic, interactive, and typographically advanced sites.

3 Credits

PREREQUISITES: 36-2601 Authoring Interactive Media

36-2411 Web Animation II:Scripting

Course further guides students through time-based software applications for future applicability in movement-enhanced Web design. Students combine a variety of software programs for Web-optimized finished projects and will further their study of cross-platform hardware and software troubleshooting for motion-enhanced design.

3 Credits

PREREQUISITES: 36-2410 Web Animation I: Flash Web Design

36-2421 Scripting for Web and Mobile II

This course builds on concepts introduced in Scripting for Web and Mobile. Students build advanced applications using markup, JavaScript, script libraries, and other tools and technologies. At the completion of this course students will have one or more applications for their portfolio.

3 Credits

PREREQUISITES: 36-1420 Scripting for Web and Mobile I or 36-2601 Authoring Interactive Media

36-2440 Time Based Composing I

Course explores issues and techniques involved in creating digital motion sequences for multimedia production. Students learn to combine still images, graphics, text, sound, and music using compositing and editing. Lectures, lab time, critiques, visiting artists, and field trips increase the understanding of concepts and techniques.

3 Credits

PREREQUISITES: 35-2300 or 36-2300 Digital Image Experiments

36-2500 Simulation and Serious Games

Course introduces the students to the concepts of simulation design and develops the student's ability to analyze a realistic process or environment in terms of the elements within each that lend themselves to modeling, interaction, and play. Though games are traditionally viewed as being for fun, there exists a significant potential for using game-style presentation and techniques for realistic purposes, so-called non-entertainment serious games. The designer's practical skills develop through the use of a basic scripting language and generally available interactive authoring environments and design tools.

3 Credits

PREREQUISITES: 36-1500 Introduction to Game Development and 36-2600 Object Oriented Programming
COREQUISITES: 52-112

36-2501 Simulation Design II

Building on the skills learned in Simulation Design I, course delves deeper into realistic simulation by analyzing a scenario or situation with an eye toward identifying the elements within them that lends themselves to engaging interaction and play. Course also continues the development of the designer's practical skills in using scripting languages and interactive authoring environments as game concept development and production tools. By its end, students taking this course will also be able to recognize the interrelationship between authentic realism, perceived realism, and potential gameplay.

3 Credits

PREREQUISITES: 36-2500 Simulation and Serious Games

36-2510 Game Engine Scripting

Course is a production-oriented class focusing on applied game design and development, utilizing existing game production software tools and engines. Students learn to use asset management software to integrate a variety of media and asset types from multiple sources. The course also emphasizes utilizing the scripting elements of the game engine to create and refine game world events related to story, gameplay, and multimedia presentation. Time is also spent utilizing these scripting elements to create computer-controlled characters that display meaningful character behaviors and artificial intelligence, resulting in the appearance of personality.

3 Credits

PREREQUISITES: 36-1500 Introduction to Game Development COREQUISITES: 36-2600 Object Oriented Programming

36-2515 Game Production

This course builds on the general game development principles presented in Intro to Game Development and allows students to gain experience with basic game production by making a simple 2D game using professional middleware production tools. Students pitch simple game ideas and then divide into production teams to create the project. Multidisciplinary teams of game artists, designers, programmers and sound designers learn to work and create in a small team production environment using industry best practices. Students finish the course with a game prototype for their portfolio.

3 Credits

PREREQUISITES: 36-3301 3D Composition for Interactive Media I and 36-2350 2D Art for Games and 36-1501 Introduction to Programming or 36-1400 Sound for Interaction and 36-1500 Introduction to Game Development or 36-1500 Introduction to Game Development and 36-2510 Game Engine Scripting or 36-1500 Introduction to Game Development and 36-2510 Game Engine Scripting and 36-2550 C++ Programming I

Requirements 30 Completed credit hour

36-2520 Game Design I

Course builds on the skills and techniques learned in Simulation Design I and Engine Based Design as a foundation for deconstructing play elements and player goals, as well as play-time transactions and interactivity through the development of small, turn-based games. The various aspects of game state are reviewed, as well as the interactive elements with an eye toward determining how much control a player has or needs over that game element and in terms of participant involvement and agency.

3 Credits

PREREQUISITES: 36-1500 Introduction to Game Development and 36-1100 Game Culture

Requirements 60 Credits Completed

36-2530 Game Design II

Course furthers the student's ability to develop games using a real-time engine and game development system. Course gives the designer the opportunity to develop a small, real-time game. The course focuses on time as a play element and surveys games that have leverage real-time and faster than real-time simulations as a means of maximizing player engagement. Emphasis is placed not only on maximizing transaction/interaction frequency (speed), but on variation of pacing to evoke a more complex play experience.

3 Credits

PREREQUISITES: 36-2500 Simulation and Serious Games and 36-2520 Game Design I

36-2550 C++ Programming I

Course introduces the student to programming using the C++ language. Students learn basic programming of graphic and business applications in C++. Instruction emphasizes good programming practice, programming structure, and object-oriented programming.

3 Credits

PREREQUISITES: 36-1501 Introduction to Programming

36-2551 C++ Programming II

Course builds on the techniques covered in the C++ I course and further explores the concepts of classes, inheritance, polymorphism, and the use of graphical interfaces. Course concentrates on data structures, interactivity, and working with game libraries. This is primarily a project-based course with an emphasis on creating game applications.

3 Credits

PREREQUISITES: 36-2550 C++ Programming I

36-2580 Writing About Games

Games are everywhere, and everyone has something to say about them. Learn how we look at games and how to talk about them in meaningful, productive ways beyond the hype and rhetoric. This class helps you understand how and why effective video game journalism is important in today's culture and how it serves players as well as the game creators themselves. We'll cover blogging, game reviews, industry, ethics and journalistic practice and current topics.

3 Credits

PREREQUISITES: 52-111

Requirements 30 Completed credit hour

36-2600 Object Oriented Programming

Extending the theory initiated in Introduction to Programming: Theory and Concepts, course, through a variety of exercises, stresses the practice of programming. Object-oriented, event-driven strategies are emphasized to prepare students for more advanced programming studies in subsequent classes. Students are also introduced to programming best practices including comment to code and naming conventions.

3 Credits

PREREQUISITES: 36-1501 Introduction to Programming

36-2601 Authoring Interactive Media

Course focuses on effectively communicating content in an interactive format. Students research, plan, and produce interactive media projects. Several media components are developed and integrated to support the goal of each piece. Topics covered include contextual problem solving, information architecture, and usability. All projects are designed with participants in mind, considering their culture and demographics. Contemporary authoring technology and content creation tools will be used.

3 Credits

PREREQUISITES: 36-1300 Digital Image Design

36-2602 Intro to IAM Team Development

This course offers an introductory look into the collaborative process in the interactive field. Students will learn about the roles in interactive team development, how to effectively manage time and project scope, how to set and meet deadlines, and how to work as a group to deliver user-centered projects.

3 Credits

PREREQUISITES: 36-1010 Computational Media Development and 36-1300 Digital Image Design and 36-1501 Introduction to Programming and 36-2601 Authoring Interactive Media

36-2606 Interactive Advertising Campaign

Student teams from the Marketing Communication Department and Interactive Arts & Media Department will conduct research, develop strategies, create concepts and produce interactive advertising campaigns for select products and services. The students will formally present their fully developed interactive campaigns and will have produced work for their portfolios.

3 Credits *Repeatable*

PREREQUISITES: 36-1010 Computational Media Development and 36-2601 Authoring Interactive Media

36-2609 Sound and Motion Production

This course introduces advanced production techniques related to time-based media including sound, animation and video, and projects emphasize these media types.

3 Credits

PREREQUISITES: 36-2000 Interactive Art Theory

36-2610 Sound and Music for Interactive Visual Media

Course will offer students a chance to study the psychological and technical aspects of applying sound and music to interactive visual media. Students will be given projects to complete which will include creating their own sound effects and music tracks as well as creating sounds for use in interactive projects such as Web-based programming and sound design software.(ACID, SOUND FORGE,VEGA VIDEO, and/or other similar software).

3 Credits

PREREQUISITES: 36-1400 Sound for Interaction

36-2630 Procedural Sound Design

This course will introduce students to 'procedural sound', the use of synthesis techniques to create realistic sound-effects that evolve over time and repetition. Students learn to employ sound synthesis techniques and the created sound module in a variety of game and media environments.

3 Credits

PREREQUISITES: 36-1400 Sound for Interaction or 43-3720 Principles of Digital Signal Processing

36-2800 Story Development for Interactive Media

The increasing impact of interaction on the narrative (stories) told in today and tomorrow's educational and entertainment media requires a different perspective on story development. This class begins with an overview of the area and its history from the writers' perspective, and then moves on to review and analyze common interactive structures and narrative requirements. Students are also exposed to the basic types of interactive narrative and media being created today, and conceptualize and develop their own interactive narrative projects.

3 Credits

WI

PREREQUISITES: 52-112

Requirements 30 Completed credit hour

36-3001 Transmedia Analysis: Games, Film and Television

Modern storytelling is not constrained to one medium. This course provides students with an opportunity to learn about the ways in which core narrative properties can be adapted to various media, specifically narrative games, television, and film. Through selected case studies, students will analyze the ways in which core narrative properties are defined, adapted, and transformed across media. This class is a prerequisite for the Semester in LA/Transmedia Production: Games, Film, and Television course.

3 Credits

PREREQUISITES: 36-2800 Story Development for Interactive Media or 24-2710 Screenwriting II: The Feature Film or 40-3202 Writing for Television

36-3002 Technical Art Programming

Technical artists bridge between the fields of programming and art; in the game industry this role is becoming increasingly sought after as games and technology become more complex. In this course students will learn about the workflow and challenges of tech artists as they program in a contemporary language to build custom tools for tech art production.

3 Credits

PREREQUISITES: 36-1501 Introduction to Programming and 36-3301 3D Composition for Interactive Media I

36-3005C Transmedia Development: Game

This interdepartmental Semester in L.A. course brings students from various backgrounds together to develop their IP Bibles into material for the game industry. Each student will develop one piece of material, such as a short game or game sequence that incorporates at least one extensive dialogue tree and substantive narrative content.

3 Credits *Repeatable*

36-3010 Interactive Portfolio Development

This junior and senior level course will allow students to create an engaging portfolio of interactive work. Students will be encouraged to actively critique their own work as well as the work of their peers. Students will be expected to be aware of their personal branding, professional strengths and abilities, and presentation skills.

1 Credits *Repeatable*

PREREQUISITES: 36-1010 Computational Media Development and 36-2601 Authoring Interactive Media

36-3045 Computer Animation

Course emphasis will be on establishing the modeling skills and knowledge necessary to create a character that can be animated using Alias/Wavefront's Maya software application. Exercises and quizzes will help to establish a solid understanding of polygonal modeling, rigging, lighting, rendering, and animation using this application. Students will be expected to log a minimum of four hours of lab time outside of class each week.

4 Credits

PREREQUISITES: 36-2360 2D Motion for Games

36-3045C Computer Animation:3-DS Max

Course will explore the Discreet Logic 3-DS Max software application. Exercises and quizzes will help to establish a solid understanding of polygonal modeling, rigging, lighting, rendering, and animation using this application. Emphasis will be on establishing the modeling skills and knowledge necessary to create a character that can be animated using this application. Students will be expected to log a minimum of four hours of lab time outside of class each week.

4 Credits

PREREQUISITES: 26-2015 Introduction to Computer Animation

36-3060J Indie Game Sprint

Indie Game Sprint is a three-week (twice a week) intensive course in rapid independent game development. Under the guidance of an independent game developer, students learn to work with state-of-the-art tools and techniques to make a simple game or game prototype in the brief time allotted. Emphasis is placed on faster iteration techniques balanced against the requirement to maintain quality, integrity and artistic vision. Students taking this class are warned that a significant amount of non-classroom production time is required.

2 Credits *Repeatable*

Requirements Permission of Instructor

36-3080 Motion Capture I

Course provides an introduction to motion capture terms, concepts, and history. Students learn the process of capturing motion data by conceptualizing, planning, and directing on-site sessions. A 3-D character performance is created by converting data from sessions and linking it to a character skeleton created in a computer animation class.

4 Credits

PREREQUISITES: 36-3301 3D Composition for Interactive Media I

36-3081 Motion Capture II

This course emphasizes the skills needed to edit and assemble motion capture data. Students learn the technical and aesthetic considerations necessary through a series of homework exercises and classroom critiques. Various motion editing applications will be introduced and discussed. By converting final edited data to work with a variety of 3-D animation packages, students learn how to apply data from motion capture sessions to either create a series of rendered animation images for film/video or create animation content for game production.

4 Credits

PREREQUISITES: 26-3080 Motion Capture I

36-3082 Environmental Design & Modeling I

This course emphasizes the design and technical ability needed to model non-character 3-D objects. Students will be introduced to level design, industrial design, and architectural terms and concepts. Using 3-D software, students will design and build environments, set dressing, and vehicles. Level of detail exercises will introduce the concept of polygon and image budget creation. Exercises in stand-alone software packages will teach advanced texture/mapping.

4 Credits

PREREQUISITES: 26-3045A Computer Animation: Maya or 36-3045A Computer Animation: Maya

36-3086 Character Design & Modeling 1

Course emphasizes the design and technical ability needed to model 3-D characters. Students will be introduced to design, sculpting, and anatomical terms and concepts. Using 3-D software, students will design and build characters and other organic models. Level of detail exercises will introduce the concept of polygon and image budgets. Exercises in stand-alone software packages will teach advanced texture-mapping.

4 Credits

PREREQUISITES: 36-3045A Computer Animation: Maya

36-3089 Advanced Character & Environmental Design

This course continues to refine and advance the design and technical abilities needed to model 3-D characters and non-character 3-D objects. Using Maya for 3D modeling and Z-Brush for advanced texture-mapping, students will design and build either characters or environments based on industry standards. This process will also allow the students to contribute models in the Game Engine chosen for the subsequent courses in the Game Major: Game Project (36-3997) & Game Studio (36-3998).

4 Credits

PREREQUISITES: 36-3086 Character Design & Modeling 1 or 36-3082 Environmental Design & Modeling I

36-3100 Interface Design I

Course advances students' practical understanding of media theory, with an emphasis on interactive models of communication. This course focuses on navigational models of interaction design and how to create participant-centered interfaces through research, usability testing, and iterative design. Students produce substantial written critiques to demonstrate their growing understanding of the discipline.

3 Credits

PREREQUISITES: 36-2601 Authoring Interactive Media

36-3110 Interface Design II

Course leverages the broader and interdisciplinary foundational understanding of media-related theories from preceding courses to explore advanced theory and practice of interface design. Supplementing the navigation interface study in Media Theory and Design 3, this course focuses on impressive and environmental models of interaction design, including simulations and game design. Students produce substantial written critiques as well as paper-based written proposals for their own interactive work to demonstrate a literate and evolved understanding of the diverse media theories that influence design.

3 Credits

PREREQUISITES: 36-3100 Interface Design I

36-3118 Professional Blogging

Building upon the Blogging: Beyond the Basics course, this one credit course will focus on blogging as a professional development and interaction platform. Students will be introduced to concepts of audience research and analytics, monetizing a blog through advertising and social media revenue streams, and extending core blogging functionality through web development and plugins.

1 Credits

PREREQUISITES: 36-2116 Blogging: Beyond the Basics or 36-2601 Authoring Interactive Media

36-3200 Graphics Application Programming

In this advanced course students will build graphics applications for Mobile Media and Game Programming. Topics covered include leveraging libraries, optimization, and cross platform operability. Students will complete the class with several projects for their portfolio and reusable components for future work.

3 Credits

PREREQUISITES: 36-2600 Object Oriented Programming

36-3210 Game AI Programming

Course will introduce the topic of artificial intelligence and how it is used to create game characters with realistic behaviors. A variety of modern technologies, including decision trees and neural networks, as well as more standard techniques such as rule-based systems will be explored.

3 Credits

PREREQUISITES: 36-1500 Introduction to Game Development and 36-2550 C++ Programming I

36-3270 Game Programming

This course focuses on building games using good programming practices, design patterns and practical problem solving. Students will use current technologies and may experiment with image/texture design, 3D mesh manipulations, game components (strategy pattern implementation), game services (singleton/factory), input handling (observer pattern) and state management.

3 Credits

PREREQUISITES: 36-1500 Introduction to Game Development and 36-2600 Object Oriented Programming

36-3300 Experimental Imaging and Emerging Forms

This course explores 2-D and 3-D 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.

3 Credits *Repeatable*

PREREQUISITES: 36-2300 Digital Image Experiments

36-3302 Advanced 3D for Games

This course focuses on how to work between 3D applications and a game engines. Through this course, students will learn how to create high quality 3D assets and implement them into various game engines. Students will learn how to use basic scripting techniques for implementation and polish in engine. Students will work with engine specific visual effects and physics to create immersive and convincing environments using game engines.

3 Credits Repeatable

PREREQUISITES: 36-2360 2D Motion for Games and 36-3350 3D Digital Sculpting

36-3315 Shading and Surfacing for Games

In this course, students will learn the workflows necessary to create materials, textures, and shaders for physically based render systems. Students will learn how to edit shaders and materials through the creation and editing of textures in an image-editing program. Students will also be taught the theory behind physically based rendering and how it relates to rendering objects in real time through game engine technology.

3 Credits

PREREQUISITES: 36-3301 3D Composition for Interactive Media I or 36-2370 3D Composition for Interactive Media

36-3350 3D Digital Sculpting

This course focuses on skills, techniques and concepts that pertain to 3D digital sculpting. In this class students learn how to concept, produce and present high quality 3d models created using specialized digital sculpting software.

3 Credits Repeatable

PREREQUISITES: 36-3301 3D Composition for Interactive Media I

36-3399 Independent Project: Interactive Arts and Media

Course is an individualized project in Interactive Arts and Media, determined by interest and ability of the student, and carried out under the direction, guidance, and supervision of an instructor.

1-6 Credits Repeatable

36-3400 Sound Design for Games II

Course follows on the first section by introducing more effective means of producing quality work. This is achieved through the use of original recordings and the implementation of these recordings into the game environment. A completed game level will be completed by the end of the semester.

3 Credits

PREREQUISITES: 36-2400 Sound Design for Games I

36-3405 Authoring Interactive Media II

Project-oriented course covers intermediate design and production issues involved in the creation of Web sites. Using software for creation and site management, students build cross-platform Web sites that use thoroughly conceived interface and navigation schemes. Students learn to design and develop efficient, easily edited and updated sites. Emphasis on innovation and effective layout and design, information architecture, navigation, and usability.

3 Credits

PREREQUISITES: 36-2601 Authoring Interactive Media

36-3430 Programming Content Management Systems

Developing effective, large scale websites requires a dynamic, data-driven approach. This course develops student skills in managing and extending open source web content systems using current technologies and languages, and utilizing data sources.

3 Credits

PREREQUISITES: 36-2601 Authoring Interactive Media

36-3444 Emergent Web Technologies

Course builds on previously developed skills by using them in new contexts focusing on a specific current emergent Web technology. The internet and the World Wide Web include a perpetually evolving set of technologies and production practices that include design conventions, programming languages, and media techniques.

3 Credits

PREREQUISITES: 36-2601 Authoring Interactive Media and 36-1501 Introduction to Programming and 36-1300 Digital Image Design

36-3445 Introduction to Machinima

Course will introduce the student to the basics of Machinima (live game engine performance/video). In this class, students will be shown current work, techniques, create a storyboard, and make short Machinima movie.

3 Credits

PREREQUISITES: 36-2000 Interactive Art Theory

36-3500 Game Programming II

This course builds on 36-3270 Game Programming; students will develop advanced games using good programming practices and design patterns. At the completion of the course students will have an advanced game for their portfolio.

3 Credits

PREREQUISITES: 36-3270 Game Programming

36-3510 Advanced Game Scripting and Environments

Course is a programming/scripting intensive course that places additional emphasis on character behavior (AI) and interweaving in-game events with other world elements or supporting media. During this course, students develop their own proofs of concept utilizing their own original, functional script elements and stock game assets and environments.

3 Credits

PREREQUISITES: 36-2510 Game Engine Scripting

36-3515 Information Architecture

This course provides insight into the way we sort and categorize data, and how these different schema impact the user experience. Students will explore multiple concepts of organizational techniques, and introduce the student to methods for effectively assessing and creating their own organizational structures to optimize the user experience.

3 Credits

PREREQUISITES: 36-3100 Interface Design I

36-3520 Data Design

Course focuses on creating and using relational databases. Throughout the semester students will learn about requirements analysis and specification, database design, normalization, and other topics such as integrity and security concerns. Industry-standard database applications and query languages will be used.

3 Credits

PREREQUISITES: 36-2600 Object Oriented Programming

36-3550 Game Development Process

This course analyzes multiple methodologies of game production, from commercial to independent, both in terms of professional practices and their application in the game development senior capstone course sequence. Students also ideate and document multiple game ideas with regard to their viability as senior capstone projects in terms of production scope and scheduling. Lastly, students learn professional quality assurance and game testing practices through their supervision and responsibility for testing the current Indie Team Game Studio and Large Team Game Studio projects.

3 Credits

PREREQUISITES: 36-1010 Computational Media Development and 36-2800 Story Development for Interactive Media COREQUISITES: 36-2530 Game Design II

36-3580 Mobile Game Development and Distribution

Mobile Game Development teaches students how to develop and distribute mobile games. Mobile game design theory, development, content creation, feature development, and user interaction are all covered in the course. Students will explore how to add mobile OS specific features such as challenges and achievements. Finally, students will create a very small scope, re-playable game that meets the requirements for distribution on the mobile marketplace.

3 Credits

PREREQUISITES: 36-2510 Game Engine Scripting or 36-2370 3D Composition for Interactive Media or 36-3301 3D Composition for Interactive Media I or 36-2400 Sound Design for Games I or 36-2600 Object Oriented Programming

36-3600 IAM Team

Intensive team production course teaches students to work collaboratively while producing projects for an external client. 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.

6 Credits Repeatable

PREREQUISITES: 36-3100 Interface Design I and 36-2602 Intro to IAM Team Development
Requirements 60 Credits Completed

36-3610 Digital Media Culture

3 Credits

PREREQUISITES: 36-1000 Interactive Culture and 39-3110 and 36-3600 IAM Team and 39-3510

36-3611 Application Design

Course covers application planning, design, and development; students learn advanced software engineering methods as they apply modern domain modeling techniques to create applications. Topics addressed include: design patterns, behavior-driven design, and source code management. Students will participate in code critiques and coding clinics, and over the semester will plan, model, and develop their own software.

3 Credits

PREREQUISITES: 36-2600 Object Oriented Programming

36-3620 Physical Computing I

This class provides familiarity with robotic systems, embedded processors, electronics and laser fabrication to create electromechanical devices which respond to environmental stimuli and use that input to perform given tasks. In this class, we will examine robotic applications in art, industrial systems, music, architecture, drones, and rovers such as NASA's Curiosity Mars rover. The students will begin by building a Bot and then use the principles to create their own devices or program new behaviors.

3 Credits Repeatable

PREREQUISITES: 36-1300 Digital Image Design and 36-1501 Introduction to Programming or 36-1300 Digital Image Design and 36-1310 Art+Code I

36-3630 Physical Computing II

3 Credits Repeatable

PREREQUISITES: 36-3620 Physical Computing I or 43-2261 Sound Art Electronics Workshop

36-3640 Computer Vision

This course introduces students to the basic techniques and theories of computer vision and the use of cameras as sensors in interactive systems. Students will learn to apply theories in practical situation by work on group and individual projects using the open source library OpenCV.

3 Credits

PREREQUISITES: 36-2600 Object Oriented Programming

36-3650 Studio Collaboration

Students in Studio Collaboration act effectively as interns to Indie Team Game Studio, which is the final stage in the Indie Team senior/capstone sequence of the game development classes, continuing from Indie

Team Game Project the previous semester. In that course, students complete work on multiple small to medium sized game concepts proposed or begun in the previous class. Students complete the class with multiple portfolio-worthy game examples in different emerging forms and the experience of small team collaboration and development.

3 Credits

Requirements 60 Credits Completed and Permission of Instructor

36-3650A Studio Collaboration

Students in Studio Collaboration act, effectively, as interns to Indie Team Game Studio, which is the final stage in the Indie Team senior/capstone sequence of the game development classes, continuing from Indie Team Game Project the previous semester. In that course, students complete work on multiple small to medium sized game concepts proposed or begun in the previous class. Students complete the class with multiple portfolio-worthy game examples in different emerging forms and the experience of small team collaboration and development.

3 Credits *Repeatable*

Requirements 60 Credits Completed and Permission of Instructor

36-3650B Studio Collaboration

Students in Studio Collaboration act, effectively, as interns to Large Team Game Studio, which is the final stage in the Large Team senior/capstone sequence of the game development classes, continuing from Large Team Game Project the previous semester. In that course, students complete work on large team, multidisciplinary game project begun in the previous class. Students complete the class with a portfolio-worthy game example in and the experience of large team collaboration and development.

3 Credits *Repeatable*

Requirements 60 Credits Completed and Permission of Instructor

36-3660 Locomotion Systems for Game Engines

In this course, students will learn how to successfully traverse locomotion systems in a game engine. Students begin by creating game assets (polygonal meshes, blendshapes and character rigs) that properly function in the locomotion system. Students then will work with the game engine scripting API to create locomotion networks for blending, scripted behaviors and events that can be dynamically implemented video games.

3 Credits

PREREQUISITES: 36-3302 Advanced 3D for Games or 36-2510 Game Engine Scripting

36-3690 McCarthy Technologies Bootcamp

McCarthy Technologies Bootcamp provides students an opportunity to practice cutting edge team building and collaboration skills in the context of a complete product development cycle and workplace simulation. Students will explore the connection between individual agendas, both overt and unintended, and the degree to which a successful team environment can facilitate, and may even require, high order personal development. While the course is typically taught in Fortune 500 environments, it defies typical corporate conventions and stereotypes, advocating the creation of passionate workplaces that emphasize our power to choose, to feel and to grow while increasing personal accountability. Students receive professional certification upon successful completion of the course. This course is taught by McCarthy Technologies Certified Core Instructors.

3 Credits Repeatable

36-3690J McCarthy Technologies Bootcamp

McCarthy Technologies Bootcamp provides students an opportunity to practice cutting edge team building and collaboration skills in the context of a complete product development cycle and workplace simulation. While the course is typically taught in Fortune 500 environments, it defies typical corporate conventions and stereotypes, advocating the creation of passionate workplaces that emphasize our power to choose, to feel and to grow while increasing personal accountability. Students receive professional certification upon successful completion of the course.

3 Credits Repeatable

36-3710 IAM Programming Topics: Mobile Programming

This course expands students understanding development for current mobile platforms. Through a series of projects students are required to use current Software Development Kits or Application Programming Interfaces to author applications. The application development in this course will emphasize modern tools and practices.

3 Credits Repeatable

PREREQUISITES: 36-2600 Object Oriented Programming or 36-2550 C++ Programming I

36-3750 Advanced 3D Digital Sculpting

Digital sculpting is a cornerstone of 3D content creation and concept art creation for games. This course serves as a way for students to create more thoughtfully considered content using digital sculpting processes. Students will learn how to sculpt a series of 3D concepts and then develop a concept into a fully realized, hyper realistic piece of content for a game. This goal will be achieved by using more involved retopology and normal mapping techniques to translate high resolution from high polygon meshes to

optimized, low polygon game meshes that can be translated to a game engine.

3 Credits

PREREQUISITES: 36-3350 3D Digital Sculpting

36-3798 Directed Study: Interactive Arts and Media

Directed Studies are appropriate for students who wish to explore a subject beyond what is possible in regular courses, or for students who wish to engage in a subject or activity not otherwise offered that semester by the College. Directed Studies involve close collaboration with a faculty advisor who will assist in development and design of the project, oversee its progress, evaluate the final results, and submit a grade.

1-3 Credits *Repeatable*

36-3799 Internship: Interactive Arts and Media

Course provides students with internship opportunities to gain valuable work experience in an area of interest while receiving academic credit. Graduating seniors find internships invaluable in aiding their job search.

1-6 Credits *Repeatable*

Requirements Internship Coord. Perm.

36-3994 Indie Team Game Project

Emerging Forms Game Project is the first stage in the Emerging Forms senior/capstone sequence of the Game Design Major, continuing in Emerging Forms Game Studio the following semester. In this production course students begin work on multiple small to medium sized game concepts in the emerging areas of mobile, serious/simulation, web, alternative or experimental games, or game mods. Students are exposed to project management, art and sound, technical, and design pre-production techniques and requirements, both technical and documentary.

3 Credits

PREREQUISITES: 36-1010 Computational Media Development and 36-1100 Game Culture and 36-1501 Introduction to Programming and 36-2601 Authoring Interactive Media COREQUISITES: 36-3550 Game Development Process or 36-3302 Advanced 3D for Games or 36-3400 Sound Design for Games II or 36-2551 C++ Programming II and 36-3400 Sound Design for Games II

Requirements Department Permission

36-3995 Indie Team Game Studio

Emerging Forms Game Studio is the final stage in the Emerging Forms senior/capstone sequence of the Game Design Major, continuing from Emerging Forms Game Project the previous semester. In this course, students complete work on multiple small to medium sized game concepts proposed or begun in the previous class. Students complete the class with multiple portfolio-worthy game examples in different emerging forms and the experience of small team collaboration and development.

6 Credits

PREREQUISITES: 36-3994 Indie Team Game Project

Requirements Department Permission

36-3997 Large Team Game Project

Course is the first stage of the senior/capstone experience of the Game Design Major. It represents the pre-production stage of the capstone project and is required for all students in the major taking the Game Studio class. Students are exposed to overall project management, art and sound, technical, and design pre-production techniques and requirements, both technical and documentary. The final result is that the final project of the subsequent Game Studio class is ready for production.

3 Credits

PREREQUISITES: 36-1010 Computational Media Development and 36-1100 Game Culture and 36-1501 Introduction to Programming and 36-2601 Authoring Interactive Media COREQUISITES: 36-3550 Game Development Process or 36-3302 Advanced 3D for Games or 36-3400 Sound Design for Games II or 36-2551 C++ Programming II and 36-3400 Sound Design for Games II

Requirements Department Permission

36-3998 Large Team Game Studio

Game Studio is an intensive capstone experience in gaming production. The primary creative objective of the course is completion of a substantial game prototype that includes market quality content and is produced using industry best practices and tools.

6 Credits *Repeatable*

PREREQUISITES: 36-3997 Large Team Game Project

Requirements Department Permission

36-3999 IAM Practicum

As a senior level capstone class for the Interactive Arts and Media major, course integrates the diverse technical, theoretical, and aesthetic knowledge and skills students have learned in their studies. Students prepare professional materials to equip them for the challenges they will face as they enter the work place and as practicing artists. Class discussion and presentation techniques contribute to the unique skill set necessary for professional careers.

3 Credits *Repeatable*

Requirements Department Permission

36-4801 Public Art

Project-based course in which students use research, readings, and project creation to explore the meaning and varieties of art created in and for public places, especially concentrating on work that uses technology and/or interactivity. Student artists will work with both physical and virtual environments and will create a work of public art as the primary goal.

3 Credits

Requirements Department Permission

36-4890 Data Storytelling

Students learn to analyze and evaluate data by focusing on questions of public interest. Then they present their work in digital forms where the data is a central part of the narrative. The emphasis is on making sense of the facts that can be distilled from a variety of open source and other data. This course is for IAM students and Journalism students because there is a synergy in the communication industry between those who hack the data and those who write about it.

3 Credits

Requirements Permission of Instructor

36-5801 Public Art

3 Credits

37-1151 American Sign Language I

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.

3 Credits

HU

37-1152 American Sign Language II

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.

3 Credits Repeatable

HU

PREREQUISITES: 37-1151 American Sign Language I CONCURRENT: 37-1901 American Sign Language II Lab

37-1153 Introduction to Classifiers in American Sign Language

This course will expand on understanding the principles of Classifiers, an integral part of American Sign Language (ASL), knowing how to identify different types of ASL Classifiers, and application of ASL Classifiers. Students will learn and apply the three types of classifiers, learn and use the representative classifiers (animate and inanimate), descriptive classifiers (size-and-shape, extent, perimeter, and pattern and texture), and instrumental classifiers. This course will provide hands-on experiences and skill building activities needed for appropriate classifier use applied to complex descriptions and images. Eye gaze, role shifting, spatial referencing and appropriate use of ASL Classifiers in storytelling will also be covered.

3 Credits

37-1252 Deaf Culture

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.

3 Credits

PL HU

37-1253 Introduction to Interpreting

This course introduces students to the fields of interpreting. Focus is placed on the history of the field, growth of the profession and current practices. An introduction to the interpreter's role and ethical decision making is provided. Students will learn in an interactive setting which encourages skills in critical thinking, reading, writing and collaboration.

2 Credits

PREREQUISITES: 37-1252 Deaf Culture COREQUISITES: 37-1152 American Sign Language II

37-1601 English Vocabulary and Grammar for Interpreters

This course will provide a detailed look at the components of the new State of Illinois written test for interpreter licensure, the Board for the Evaluation of Interpreters (BEI) Test of English Proficiency (TEP). Strategies for approaching each section of the test will be introduced, including the reading comprehension portion, sentence completions, questions with synonyms, antonyms and idioms, and the English grammar section. SAT and GRE level vocabulary will be presented, and sample tests will be taken throughout the semester.

1 Credits Repeatable

PREREQUISITES: 37-1253 Introduction to Interpreting

37-1601J English Vocabulary and Grammar for Interpreters

This course will provide a detailed look at the components of the new State of Illinois written test for interpreter licensure, the Board for the Evaluation of Interpreters (BEI) Test of English Proficiency (TEP). Strategies for approaching each section of the test will be introduced, including the reading comprehension portion, sentence completions, questions with synonyms, antonyms and idioms, and the English grammar section. SAT and GRE level vocabulary will be presented, and sample tests will be taken throughout the semester.

1 Credits Repeatable

PREREQUISITES: 37-1253 Introduction to Interpreting

37-1701 ASL Fingerspelling

Summer Enrichment Course emphasizes when and how to use fingerspelling in American Sign Language. Appropriate changes in handshapes and patterns are discussed and practiced as well as the lexicalization of fingerspelling.

3 Credits Repeatable

PREREQUISITES: 37-1152 American Sign Language II

37-1899 Directed Study: ASL/English Interpretation

Directed Studies are learning activities involving student independence within the context of regular

guidance and direction from a faculty advisor. Directed Studies are appropriate for students who wish to explore a subject beyond what is possible in regular courses or for students who wish to engage in a subject or activity not otherwise offered that semester by the College. Directed Studies involve close collaboration with a faculty advisor who will assist in development and design of the project, oversee its progress, evaluate the final results, and submit a grade.

1-6 Credits Repeatable

37-1901 American Sign Language II Lab

ASL IV Lab focuses on weekly development of receptive and expressive American Sign Language skills under the guide of ASL Curriculum Experts. This is a zero-credit lab. Students who register for 37-1152 must also register for this lab. Students will attend group tutorial sessions for 1 hour per week throughout the semester.

0 Credits Repeatable

PREREQUISITES: 37-1151 American Sign Language I CONCURRENT: 37-1152 American Sign Language II

37-2153 American Sign Language III

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.

3 Credits Repeatable

HU

PREREQUISITES: 37-1152 American Sign Language II CONCURRENT: 37-2900 ASL III Lab

37-2154 American Sign Language IV

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.

3 Credits Repeatable

HU

PREREQUISITES: 37-2153 American Sign Language III CONCURRENT: 37-2901 ASL IV Lab

37-2201 Deaf Representations in the Media

The Deaf and hard-of-hearing community exists as a linguistic and cultural minority group often featured in various forms of media. This course raises questions concerning the portrayal of Deaf and hard-of-hearing people in television, film, theater, books, and news media. This course will examine the changing attitudes towards the community, deafness, and sign language throughout history up to current times. Language, rhetoric, imagery, and treatment of both characters and actual persons in the media will also be examined.

3 Credits *Repeatable*

PL HU

PREREQUISITES: 52-1151 Writing and Rhetoric I

37-2251 Historical and Cultural Perspectives on Deaf American Artists and Art

This course focuses on the refinement of students' appreciations and knowledge in the visual art history and Deaf Arts. This course will also investigate the historical and cultural perceptions toward to the Deaf artists and their works; use comparative studies focusing on the work of Deaf artists which may not appear under the definition of Deaf Art, and will explore and produce a body of work demonstrating a Deaf experience related to painting, sculpture, and installation spaces.

3 Credits

PL HU

PREREQUISITES: 37-1252 Deaf Culture

37-2252 Deaf Art Movement/De'Via: Discussions with Deaf Artists

This course focuses on the Deaf Art Movement and the De'VIA Movement and the artwork and movements that preceded and influenced the development of these movements. It involves history and understanding artistic frameworks that help to interpret the meaning of various artwork of this era. Basically this is a contemporary art course about living Deaf Artists. This course will involve interviews with artists in the United States who visit the class in person or via videophone technology. Students will be invited to interview and assist Deaf artists during events outside of class during the semester. Students will be expected to have interview questions ready for each guest presenter based on their experiences with the artist's work. One 7-10 minute presentation in ASL will be required from each student, focusing on a different artist informing the class of various Deaf artists and their work. This course will expand your working knowledge of Deaf Art and various contemporary Deaf artists and the art movements that have influenced their development.

3 Credits

PREREQUISITES: 37-1152 American Sign Language II

37-2253 Linguistics of ASL

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.

3 Credits

PREREQUISITES: 37-1152 American Sign Language II and 37-1252 Deaf Culture

37-2301 Interpreting Techniques

This course prepares students to make the leap from intra-lingual analysis to inter-lingual interpreting. Pre-interpreting skills will be introduced in class each week and weekly lab assignments will be required for skill development. Students will begin to develop important critical thinking in order to prepare them for the next development level.

1 Credits

WI

PREREQUISITES: 37-2153 American Sign Language III and 37-1252 Deaf Culture CONCURRENT: 37-2902 Interpreting Techniques Lab COREQUISITES: 37-2154 American Sign Language IV and 37-2253 Linguistics of ASL

37-2302 Language and Translation

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.

3 Credits

PREREQUISITES: 37-2253 Linguistics of ASL COREQUISITES:37-2154 American Sign Language IV

37-2401 Medical Terminology and Settings for Interpreters

This course will cover medical terms/signs, body systems and definitions associated with interpreting in a medical setting. Topics include roots, prefixes, and suffixes commonly used in the medical field and terminology related to body systems and disorders. The course will also cover how to setup and preparation for interpreting in a variety of medical environments.

3 Credits

PREREQUISITES: 37-2153 American Sign Language III and 37-1253 Introduction to Interpreting or 37-2153 American Sign Language III and 37-1253 Introduction to Interpreting

37-2401J Medical Terminology and Settings for Interpreters

This course will cover medical terms/signs, body systems and definitions associated with interpreting in a medical setting. Topics include roots, prefixes, and suffixes commonly used in the medical field and terminology related to body systems and disorders. The course will also cover how to setup and preparation for interpreting in a variety of medical environments.

3 Credits

PREREQUISITES: 37-2153 American Sign Language III and 37-1253 Introduction to Interpreting

37-2402 Music Interpreting

3 Credits Repeatable

PREREQUISITES: 37-1252 Deaf Culture COREQUISITES: 37-1152 American Sign Language II

37-2601 Creativity and ASL

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 of class. Course is designed to increase students' understanding of how aspects of deaf culture are expressed through creative American Sign Language.

3 Credits Repeatable

PREREQUISITES: 37-2153 American Sign Language III and 37-1252 Deaf Culture

37-2602 Working in the Deaf-Blind Community

This course is an introduction to various aspects of the deaf-blind community. Designed for individuals who may or may not have had prior experience with the deaf-blind community, this course focuses on the variety of cultural norms and modes of communication that can be found within that community. Student will begin to develop an understanding of the role of the Support Service Provider (SSP)/sighted guide and will have opportunities for hands-on practical experience and community interaction.

2 Credits

PREREQUISITES: 37-1252 Deaf Culture and 37-2153 American Sign Language III

37-2602J Working in the Deaf-Blind Community

This course is an introduction to various aspects of the deaf-blind community. Designed for individuals who may or may not have had prior experience with the deaf-blind community, this course focuses on the variety of cultural norms and modes of communication that can be found within that community. Student will begin

to develop an understanding of the role of the Support Service Provider (SSP)/sighted guide and will have opportunities for hands-on practical experience and community interaction.

2 Credits

PREREQUISITES: 37-1252 Deaf Culture and 37-2153 American Sign Language III

37-2603 Introduction to ASL Storytelling

This course introduces the basic knowledge and skills in ASL storytelling performance. It focuses on the improvement of presentation skills, creativity, and the integration of story throughout the course. Subjects range from artistic and practical aspects of performance to specialized uses of storytelling in the profession of ASL interpreting. The focus is on basic performance techniques, and the uses of storytelling in various venues such as in mainstream communities as well as in the Deaf communities. Techniques for storytelling-building will be taught.

3 Credits

37-2900 ASL III Lab

ASL IV Lab focuses on weekly development of receptive and expressive American Sign Language skills under the guide of Qualified ASL Consultants. This is a zero-credit lab. Students who register for 37-2153 must also register for this lab. Students will attend group tutorial sessions for 1 hour per week throughout the semester.

0 Credits

CONCURRENT: 37-2153 American Sign Language III

37-2901 ASL IV Lab

This is a zero-credit lab. Students who register for 37-2154 must also register for this lab.

0 Credits

CONCURRENT: 37-2154 American Sign Language IV

37-2902 Interpreting Techniques Lab

This is a zero-credit lab. Students who register for 37-2301 may also register for this lab.

0 Credits

37-3176 Directed Study

Course consists of learning activities involving student independence within the context of regular guidance and direction from a faculty advisor. Directed Studies are appropriate for students who wish to explore a subject beyond what is possible in regular courses or for students who wish to engage in a subject or activity not otherwise offered that semester by the College. They involve close collaboration with a faculty advisor who will assist in development and design of the project, oversee its progress, evaluate the final results, and submit a grade.

1-3 Credits

37-3204 Multicultural Issues

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.

3 Credits

PREREQUISITES: 37-1252 Deaf Culture and 37-3401 Consecutive Interpreting

37-3205 Advanced American Sign Language

This advanced ASL course is specifically designed to refine expressive and receptive ASL skills. Advanced linguistic structures are reviewed and applied. Vocabulary building specific to areas in which interpreters find the greatest challenges such as medical, legal, computer technology, sports, religion, academics, business, rehabilitation and local terms is an important aspect of this course. Current events are discussed in ASL, giving students opportunities to apply their linguistic and cultural knowledge while participating in open discussions.

3 Credits Repeatable

PREREQUISITES: 37-2154 American Sign Language IV and 37-1252 Deaf Culture and 37-2253 Linguistics of ASL CONCURRENT: 37-3901 Advanced ASL Lab

37-3225 Deaf Education

This course examines the education of people who are Deaf and hard of hearing. Topics include language acquisition, the history and practices of Deaf Education, and various types of technology used in Deaf Education. As Deafness is both a physical and cultural phenomenon, educational philosophies that have influenced Deaf Education will be discussed, as well as legislative initiatives that have impacted the lives of Deaf and hard of hearing children. Content includes lecture, discussion, basic research, and one field trip to

a working School for the Deaf.

3 Credits

PL

PREREQUISITES: 37-3205 Advanced American Sign Language

37-3251 Intensive Three Week Immersion at Siena School

This three weeks immersion course focuses on three units: Italian Sign Language, (LIS) Italian Deaf Culture, and Italian language as well as focuses on cultural exchanges and use of receptor (LIS) language in daily practicum. The Italian Sign Language, LIS unit, through a unique storytelling method, will enable students to start conversing and engaging in dialogues from the very first day. An essential part of the course will be meeting members of the local deaf community. The Deaf Culture unit will introduce students to Italy through the lens of Italian Deaf Culture and by meeting members of the Deaf Community. Though the Deaf Community is often perceived as a transnational community, the distinct national cultures in which Deaf people live are of tremendous importance. We will explore the Italian situation by taking both a historical and sociological approach. The Italian language unit has the aim of providing essential language tools to our beginner students. Language acquisition will happen both in the classroom and at home, since all students will be living with Italian hosts.

4 Credits Repeatable

HU

PREREQUISITES: 37-2153 American Sign Language III and 37-1252 Deaf Culture

37-3304 Theory of Interpretation

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.

3 Credits

PREREQUISITES: 52-112 and 37-2301 Interpreting Techniques and 37-1253 Introduction to Interpreting and 37-2302 Language and Translation

37-3305 Interpreting for Special Populations within the Deaf Community

The course examines various special populations interpreters encounter in their work. Examples include specific deaf and hard of hearing consumers who present unique interpreting challenges such as those who communicate orally, persons who are both deaf and blind and those classified as having minimal language skills (MLS). Course content includes lecture and skill building opportunities.

3 Credits

PREREQUISITES: 37-1252 Deaf Culture and 37-2154 American Sign Language IV

37-3401 Consecutive Interpreting

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.

3 Credits

PREREQUISITES: 37-2154 American Sign Language IV and 37-2253 Linguistics of ASL and 37-2301 Interpreting Techniques

Requirements Department Permission

37-3402 Advanced Interpreting Analysis

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.

3 Credits

PREREQUISITES: 37-3403 Interpreting Discourse Genres

37-3403 Interpreting Discourse Genres

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.

3 Credits

PREREQUISITES: 37-3401 Consecutive Interpreting

Requirements Department Permission

37-3404 Transliterating & Educational Interpreting

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.

3 Credits

PREREQUISITES: 37-3401 Consecutive Interpreting COREQUISITES: 37-3403 Interpreting Discourse Genres

37-3405 2-D Interpreting: VRS and VRI

This course focuses on interpreting while watching source language material seen and heard via video technology. History, research, industry FCC regulations, and techniques will be discussed. Given time constraints in this dynamic work environment, demands within this setting include working quickly and efficiently, a strong understanding of a customer service philosophy, and an ability to manage diverse decision-making tasks. Awareness of the unique experiences present in the VRS-VRI setting will contribute to enhancement of skill as an ASL-English interpreter.

3 Credits Repeatable

PREREQUISITES: 37-2154 American Sign Language IV COREQUISITES: 37-3401 Consecutive Interpreting

Requirements Department Permission

37-3501 Interpreting Practicum I

This course provides an opportunity for students to apply their knowledge, skills, and experiences in a variety of interpreting settings--in education, business, public service agencies, and as freelance interpreters. Students will participate in supervised field work. Students will also attend a weekly seminar to examine the various sub-fields of interpreting and to discuss linguistic and ethical dilemmas.

4 Credits

PREREQUISITES: 37-3403 Interpreting Discourse Genres and 37-3404 Transliterating & Educational Interpreting and 37-3204 Multicultural Issues

Requirements Department Permission

37-3502 Interpreting Practicum II

This course provides an opportunity for students to apply their knowledge, skills, and experiences in a variety of interpreting settings--in education, business, public service agencies, and as freelance interpreters. Students will participate in both supervised and unsupervised field work. Additionally, students will attend a weekly seminar that focuses on the business aspects of interpreting.

4 Credits

PREREQUISITES: 37-3501 Interpreting Practicum I

Requirements Department Permission

37-3503 Deaf Studies Capstone

This directed study and lecture hybrid course provides a comprehensive review of information, sociolinguistics, and methodologies provided in all previous Deaf Studies courses. Appropriate means of research on ASL and Deaf community related issues will be discussed. Students will propose, develop and complete individual projects based upon research on a specific and significant topic in the Deaf/ASL community.

3 Credits

PREREQUISITES: 46-2100 Cultural Theories and 37-3661 ASL Literature and 37-3225 Deaf Education and 37-3205 Advanced American Sign Language

Requirements Senior Status required

37-3650 Topics in ASL-English Interpretation

This course offers students opportunities to learn about specialized areas of study within the field of Interpretation. Units will cover information that is introduced in other courses within the major, but provide additional theoretical foundations and/or skills practice to prepare students for work in a particular interpreting setting or concentration.

3 Credits *Repeatable*

Requirements Department Permission

37-3650J Topics in ASL-English Interpretation

This course offers students opportunities to learn about specialized areas of study within the field of Interpretation. Units will cover information that is introduced in other courses within the major, but provide additional theoretical foundations and/or skills practice to prepare students for work in a particular interpreting setting or concentration.

1-3 Credits *Repeatable*

Requirements Department Permission

37-3661 ASL Literature

Course covers two full-length ASL narratives by Ben Bahan and Sam Supalla, well respected ASL storytellers. Through the narratives, students are exposed to the lives and experiences of deaf people. Deaf people rely on ASL narratives to portray themselves and to reaffirm their identities as members of a distinct cultural group. Students also learn how a narrative is formed without a written system and how it is preserved and passed down through the generations. Note: This is a required course for students pursuing an American Sign Language Studies Minor.

3 Credits

PREREQUISITES: 37-2154 American Sign Language IV and 37-1252 Deaf Culture

37-3898 Independent Project: ASL-English Interpretation

Independent projects offer credit to students for special projects related to deafness and/or interpreting. Student proposes project to the department chairperson for approval in advance, at which time number of credits are assigned. Contact the Interpreter Training Department for additional details.

1-6 Credits *Repeatable*

Requirements Department Permission

37-3901 Advanced ASL Lab

Advanced ASL Lab focuses on weekly development of receptive and expressive American Sign Language skills under the guide of Qualified ASL Consultants. This is a zero-credit lab. Students who register for 37-3205 must also register for this lab. Students will attend group tutorial sessions for 1 hour per week throughout the semester.

0 Credits

CONCURRENT: 37-3205 Advanced American Sign Language

37-3950 Undergraduate Research Mentorship

The Undergraduate Research Mentorship connects talented students interested in the experience of conducting academic research in particular disciplines with faculty in the Liberal Arts and Sciences. This course, available to students from across the College, gives students the opportunity to gain real-world experience and learn research and scholarly techniques from practitioners in academic and integrative disciplines based in the Liberal Arts and Sciences. The experience will prove valuable to students as they enter professional fields or pursue higher academic degrees. Faculty members will gain assistance in completing their innovative research and scholarship while mentoring students in fields of specialization within the academic community.

1-3 Credits *Repeatable*

Requirements Department Permission

38-1100 Foundations I: History & Introduction to Early Childhood Education

This course provides an overview of early childhood care and education with an opportunity for students to gain exposure to the responsibilities, challenges, and rewards encountered by those who work with young children. Students will explore a brief historical prospective of early childhood care and education in order to understand the social, political, and economic influences. Attention will also be paid to current issues in the field. A concise summary of typical child development from birth through age eight will further guide class

discussions that include Developmentally Appropriate Practices, play, and the arts.

3 Credits

38-1101 Integrating Literature in ECE

Students will explore various books/stories for infants/toddlers, preschool, and early elementary aged children. This course will investigate quality board and picture books, as well as beginning reading books while considering nursery rhymes, fiction and non-fiction, fairytales, and folktales. Students will better understand quality elements of books/stories, respected authors, and developmentally and culturally appropriate books/stories. Ultimately students will become more competent with selecting, evaluating, and presenting children's books/stories while learning to instill a love of reading with children.

1 Credits

COREQUISITES: 38-1100 Foundations I: History & Introduction to Early Childhood Education

38-1125 Lifespan Development

Through theory and autobiography, students will look at themes, milestones, and development across the lifespan. Several theories will be explored with an emphasis on Eric Erikson. Social-emotional, cognitive, and physical development across the lifespan will be examined with a focus on young children: birth through age eight. Students will be asked to analyze not only their own experiences but to look at various influences including race, gender, culture, ability, and community on the stages of development.

3 Credits

SS

38-1530 Brain Development in Childhood

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 was designed to provide students with the scientific information that will support their interactions with young children.

3 Credits

SC

38-1530J Brain Basics: Health & Development in Young Children

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 was designed to provide students with the scientific information that will support their interactions with young children.

3 Credits

Requirements Permission Program Dir

38-1581J BIGart J-Session

BIGart J-Session provides first-year students an introduction to the professional field of teaching artistry. After learning about the field and context of arts education as a whole, we will enter the field to serve as a teaching artist; Columbia students will work directly with young people in classroom and community organization settings on collaborative art projects. The end result of the course will be portfolio that documents the learning process and the outcomes of the project; we will also host a showcase for the Columbia College Community to share our work after J-Session concludes. This course also provides an introduction to (and applicable credit towards) a Teaching Artist minor.

3 Credits

38-2110 Philosophy & Curricular Approaches in ECE

This course profiles significant theorists who have shaped early childhood education, particularly those of the 20th century. It introduces key curricular approaches with an emphasis on the principles and practices of the Reggio Emilia approach. Students will deepen their understanding of this approach by exploring art making as a learning and symbolic process. The course will also address how current issues in education are constructed and how social, political, and economic forces both shape educational policy and goals and impact the lives of children and families.

3 Credits

COREQUISITES: 38-1125 Lifespan Development and 52-1152 Writing and Rhetoric II or 52-1162 Writing and Rhetoric II- Service Learning and 38-1125 Lifespan Development

38-2111 Materials Explorations and Art Making: Languages of Early Childhood

In this one-credit course, students will apply their understanding of child development when exploring art materials and creating developmentally appropriate child-centered experiences for young children. Through hands-on materials exploration and art making, in combination with discussion regarding children's use of art materials and art making as a language to understand and represent their world, students will learn how to present meaningful, authentic and expressive art making experiences for young children. Careful observation and listening will be emphasized to support building a reflective teaching practice that transfers

across the curriculum.

1 Credits

CONCURRENT: 38-2110 Philosophy & Curricular Approaches in ECE

38-2125 Child Growth & Development

Course provides framework for studying the process of human development and explores the 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 a working knowledge of young children. Embedded in the organization of this course are the understandings that the arts and the growth of young children should be inextricably related and that a variety of identities--race, gender, and ethnicity--shape children's life experiences.

3 Credits

SS

COREQUISITES: 52-1152 Writing and Rhetoric II or 52-1162 Writing and Rhetoric II- Service Learning or 52-1122 International Writing and Rhetoric II or 52-1112 Writing and Rhetoric - Enhanced II

38-2130 Language Development

This course develops students' understanding of language development in the first eight years of life and the principles that govern the process. The language learning process is studied as an integral part of the development of thinking and development of the child's sense of self. Students learn how various contexts both inside and outside a child's home interact with factors such as age, sex, and cultural experiences of participants in a conversation to affect language competence and performance. Students examine the role of adults, peers, and siblings in fostering language development and learn how group experiences in childcare and early childhood programs can be arranged to maximize language development.

3 Credits

PREREQUISITES: 38-1125 Lifespan Development or 38-2125 Child Growth & Development

38-2140 Child, Family & Community

In this course, students will develop strategies to foster positive and supportive relationships with families of young children with various special needs. Topics covered will address the legal and philosophical basis for family participation and family centered services. The class will focus on strategies for working with socially, culturally, and linguistically diverse families. Students will also develop strategies and models for promoting effective consultation and collaboration with other professionals and agencies within the community. Focus is placed on the role of the teacher in promoting collaborative relationships to support the young child with special needs.

3 Credits

PL

PREREQUISITES: 38-1125 Lifespan Development

38-2150 Theoretical Foundations of Teaching ELL and Bilingual Education

This course develops students' understanding of linguistic diversity including alternate dialects in the United States along with Standard American English and the social, political, cultural, and socioeconomic contexts in which English language learner and bilingual education (ELL/BE) have developed historically. Major aspects of language learning and language acquisition are studied, as well as different models and theories of ELL and BE. National and Illinois legislation pertaining to ELL/BE and its impact on classroom practice will be discussed.

3 Credits

PL

PREREQUISITES: 38-2130 Language Development

38-2150J BIGart J-Session

BIGart J-Session provides first-year students an introduction to the professional field of teaching artistry. After learning about the field and context of arts education as a whole, we will enter the field to serve as a teaching artist; Columbia students will work directly with young people in classroom and community organization settings on collaborative art projects. The end result of the course will be portfolio that documents the learning process and the outcomes of the project; we will also host a showcase for the Columbia College Community to share our work after J-Session concludes. This course also provides an introduction to (and applicable credit towards) a Teaching Artist minor.

3 Credits

Requirements 18 earned hours or fewer

38-2155 The Exceptional Child

Course provides introduction to concept of exceptionality and an overview of various forms of atypical 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. Course will present legislation as it relates to individuals with exceptionalities. It will focus on developing a collaborative partnership between parents and teachers in the school setting and on being sensitive to the child within the context of the family.

3 Credits

PREREQUISITES: 38-1125 Lifespan Development or 38-2125 Child Growth & Development

38-2175 Topics in Early Childhood Education

Topics courses allow the Early Childhood program to offer individual courses outside of its core curriculum as faculty expertise becomes available. Permission of Program Director required.

1-3 Credits Repeatable

38-2601 Young Children's Literature: Enculturation through Words and Images

This course offers students a chance to learn how children's literature, as text and art, has historically taught youth, how it has been taken up in society (e.g., banning of books), and how children's authors and illustrators have become authors of the culture of their times. The course embodies elements of traditional literary analysis and may appeal to visual artists, creative writers, and educators. Students will study historical trends, literary and artistic devices, ideologies, and text quality present in children's literature for audiences aged birth through nine years. Students will have opportunities to draft/craft a plan for their own children's picture book.

3 Credits

HL

PREREQUISITES: 52-1152 Writing and Rhetoric II or 52-1162 Writing and Rhetoric II- Service Learning or 52-1122 International Writing and Rhetoric II or 52-1112 Writing and Rhetoric - Enhanced II

38-3051 Characteristics of Students with Disabilities

This course examines the characteristics of students with disabilities affecting their learning, including various legally-recognized categories, ranges of severity, and placement options. Emphasis on etiology, contributing factors, the challenges of identifying students with disabilities, and the need for academic, social, and emotional accommodations and support. Historical, theoretical and research developments in each disability area will be discussed and the cognitive, behavioral, emotional, and social domains pertinent to the development of students with disabilities will be investigated. Classes will include individual presentations, small group discussions, classroom observation activities and related literature. Students will deepen their understanding of educating students with disabilities and the possibilities for greater participation of these students in the school and wider communities.

3 Credits

38-3051J Characteristics of Students with Disabilities

This course examines the characteristics of students with disabilities affecting their learning, including various legally-recognized categories, ranges of severity, and placement options. Emphasis on etiology, contributing factors, the challenges of identifying students with disabilities, and the need for academic, social, and emotional accommodations and support. Historical, theoretical and research developments in each disability area will be discussed and the cognitive, behavioral, emotional, and social domains pertinent to the development of students with disabilities will be investigated. Classes will include individual presentations, small group discussions, classroom observation activities and related literature. Students will

deepen their understanding of educating students with disabilities and the possibilities for greater participation of these students in the school and wider communities.

3 Credits

38-3052 Methods and Materials for Teaching Students with Disabilities

This course examines the concepts of Universal Design for Learning (UDL), Response to Intervention (RtI), Positive Behavioral Intervention Strategies (PBIS), as well as other forms of differentiation and their applications for students with disabilities in the regular classroom. The purpose of this course is to identify appropriate methods and materials for use in teaching students with disabilities. General theories of learning will be reviewed. Best practice teaching methods, materials and intervention strategies will be the focus. Textual materials and audio-visual technology will be examined. Candidates will use State learning standards to develop and modify lesson plans and curriculum in content areas. Organization of elementary, secondary and community programs for students with disabilities will be discussed.

3 Credits

38-3052J Methods and Materials for Teaching Students with Disabilities

This course examines the concepts of Universal Design for Learning (UDL), Response to Intervention (RtI), Positive Behavioral Intervention Strategies (PBIS), as well as other forms of differentiation and their applications for students with disabilities in the regular classroom. The purpose of this course is to identify appropriate methods and materials for use in teaching students with disabilities. General theories of learning will be reviewed. Best practice teaching methods, materials and intervention strategies will be the focus. Textual materials and audio-visual technology will be examined. Candidates will use State learning standards to develop and modify lesson plans and curriculum in content areas. Organization of elementary, secondary and community programs for students with disabilities will be discussed.

3 Credits

38-3053 Assessment of Students with Disabilities

The emphasis of the course is to prepare teachers to understand, use and interpret a wide variety of formal and informal assessment instruments to evaluate and make decisions regarding placement and services, and instructional planning for students with disabilities. Topics include various assessment instruments and processes used in conjunction with identifying students' learning and behavior deficits, norm-referenced testing, curriculum based assessments, adaptive behavior scales and issues relating to cultural diversity in assessment. The theoretical basis and practical application of standardized and alternative testing will include study of test selection and classification. Special emphasis is placed on interpreting test results and connecting assessment to instruction. The role of the special educator as a collaborative consultant and multidisciplinary team member is considered. Participants will also gain insight into fundamentals of administration, interpretation, and evaluation measurements.

3 Credits

38-3053J Assessment of Students with Disabilities

The emphasis of the course is to prepare teachers to understand, use and interpret a wide variety of formal and informal assessment instruments to evaluate and make decisions regarding placement and services, and instructional planning for students with disabilities. Topics include various assessment instruments and processes used in conjunction with identifying students' learning and behavior deficits, norm-referenced testing, curriculum based assessments, adaptive behavior scales and issues relating to cultural diversity in assessment. The theoretical basis and practical application of standardized and alternative testing will include study of test selection and classification. Special emphasis is placed on interpreting test results and connecting assessment to instruction. The role of the special educator as a collaborative consultant and multidisciplinary team member is considered. Participants will also gain insight into fundamentals of administration, interpretation, and evaluation measurements.

3 Credits

38-3100 Pre-Primary Methods: Math, Science & Technology

Students examine network of big ideas in disciplines of science, math, humanities, and social science. This course provides a framework for understanding the concepts, habits of mind, and skills characteristic of professionals in each discipline. The goal of the course is to prepare teachers to recognize important concepts and to become effective in facilitating children's emerging understandings and skills in various domains of thinking, as these understandings emerge in daily classroom life.

4 Credits

CONCURRENT: 38-3110 Pre-Primary Seminar: Language, Literacy & The Arts

Requirements Permission Program Dir

38-3110 Pre-Primary Seminar: Language, Literacy & The Arts

In this seminar with practicum, students develop curriculum and assessment strategies for working with infants, toddlers, preschool, and kindergarten children. This work is based on the developmental needs, conceptual understandings, and skills appropriate for children at different ages in areas of math, science, social studies, the arts, and literacy. Through a seven-hour weekly practicum experience in a series of classrooms, students examine children's construction of knowledge. Focus is on role of teacher, classroom environment, and activities in promoting development. Students will be asked to consistently reflect on some aspect of classroom dynamics and to relate it to their growing knowledge of child development and relationships among professionals. Construction of an electronic teaching portfolio begins in this course.

3 Credits

Requirements Permission Program Dir

38-3120 Schools and Society

Course familiarizes students with schools as work places in which a teacher's career unfolds. Students examine the structure of teaching within the political, economic, and social context of the educational institution. Particular attention is given to the 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 a local school council.

3 Credits

SS

PREREQUISITES: 52-1152 Writing and Rhetoric II or 52-1162 Writing and Rhetoric II- Service Learning or 52-1122 International Writing and Rhetoric II or 52-1112 Writing and Rhetoric - Enhanced II

38-3130 Pre-Primary Seminar II: Classroom Environments

This course extends the seminar and practicum experiences initiated during Methods I and meets the requirements of a preprimary student teaching experience. Students spend mornings in a preschool or kindergarten classroom carrying out a range of responsibilities, including two weeks when they take on significant planning and implementation responsibility. Seminar continues relating theory and practice as well as developing effective methods for working with young children and families. Construction of electronic teaching portfolio continues.

3 Credits

PREREQUISITES: 38-3110 Pre-Primary Seminar: Language, Literacy & The Arts

Requirements Permission Program Dir

38-3131 Pre-Primary Seminar II

3 Credits

PREREQUISITES: 38-3110 Pre-Primary Seminar: Language, Literacy & The Arts

38-3135 Observation, Assessment and Documentation

This course addresses the assessment of young children from birth to age eight. In this course, students will develop strategies for the assessment of young children's social, emotional, cognitive, adaptive, and motor development in the context of home, school, and community environments. They will become familiar with procedures and formal and informal instruments used in the assessment of young children. Students will also develop methods of conducting formative and summative evaluations of both individual children and programs. Analysis and interpretation of observation and assessment results to enhance learning outcomes and determine program effectiveness are key components of this course. The role of the family and family

concerns, priorities, and resources in assessment will be addressed, as well the impact of cultural, economic, and linguistic diversity.

3 Credits

Requirements Permission Program Dir

38-3140 Primary Reading Methods

This course prepares teachers to guide children three to eight years of age (preschool through third grade) in reading and writing. Students will develop a definition of what it means to read and write; be able to recognize and describe developmental stages in learning to read and write; describe and identify different factors that influence learning to read and write; as well as design and implement a reading and writing program. This course prepares teachers to guide all children three to eight years of age from diverse family and cultural backgrounds (preschool through third grade) in school instruction in reading and writing. Teacher candidates learn to write lesson plans and develop curricula that meet the Illinois Learning Outcomes and the Illinois Early Childhood Education Standards.

3 Credits

PREREQUISITES: 38-1125 Lifespan Development and 38-2130 Language Development

Requirements Permission Program Dir

38-3150 Primary Math, Science, & Technology Methods

Students design and implement appropriate curriculum goals for kindergarten through grade three in 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 a range of assessment techniques and develop strategies for planning curricula that incorporate their understanding of child development and academic disciplines.

4 Credits

PREREQUISITES: 38-3130 Pre-Primary Seminar II: Classroom Environments

Requirements Permission Program Dir

38-3155J Collaborating with Families of Young Children

In this course, students will develop strategies to foster positive and supportive relationships with families of young children with various special needs. Topics covered will address the legal and philosophical basis for family participation, family centered services, and strategies for working with socially, culturally, and linguistically diverse families. Students will also develop strategies and models for promoting effective consultation and collaboration with other professionals and agencies within the community. Focus is placed on the role of the teacher in promoting collaborative relationships to support the young child with special needs.

3 Credits

PL S2**Requirements** Permission Program Dir**38-3160 Primary Social Studies Methods with Primary Practicum**

In this seminar with practicum, students 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 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 and the classroom in promoting development. Construction of electronic teaching portfolio continues.

3 Credits**PL****PREREQUISITES:** 38-3130 Pre-Primary Seminar II: Classroom Environments**Requirements** Permission Program Dir**38-3165 Methods for Early Childhood Special Education II**

In this course, students will demonstrate knowledge of curriculum and instructional methods appropriate for early childhood special education. Students plan, organize and implement developmentally appropriate activities and environments for fostering the social, emotional, cognitive communication, adaptive, and motor development and learning of young children with special needs. Particular focus will be placed on practical application of individually responsive, age-appropriate activities and accommodations that empower children and promote active exploration, construction and representation of knowledge, social interaction with peers, and self-expression.

1 Credits**Requirements** Department Permission**38-3170 Primary Seminar with Student Teaching**

This course extends the seminar and field experiences initiated during Methods I, II, and III and meets the requirements of primary student teaching. The seminar continues to support students in relating theory and practice and in developing effective methods for working with young children and their families. Students refine their philosophy of education and assessment statements and complete both a paper and electronic teaching portfolio.

9 Credits**WI****PREREQUISITES:** 38-3160 Primary Social Studies Methods with Primary Practicum**Requirements** Permission Program Dir

38-3175 Independent Project: ECE

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.

1-6 Credits *Repeatable*

Requirements 3.0 GPA required and Permission Program Dir

38-3180 The Role of Art in Development Seminar

Students are asked to reflect on their four year experience in this culminating seminar. Each is asked to synthesize the various components of the individual's experience in General Education; the Visual Arts, Performing Arts, or Language and Culture; and the Professional Sequence into a more coherent whole. Specifically they are asked to consider the role that the arts play in the development of children, and in their own development as professionals. A special emphasis is placed on arts-integration and the use of art in the Reggio Emilia Approach.

2 Credits

WI HU

COREQUISITES: 38-3160 Primary Social Studies Methods with Primary Practicum

38-3190 Reflective Teaching Seminar

This course continues the work begun in Role of Art I. As students reflect on their program experience, they further develop a vocabulary to convey its meaning to a variety of audiences--orally, in written form, and visually. Because learning is a highly contextualized and dynamic process, each member develops an individual product to represent personal understanding to a variety of audiences. These audiences could include program members and faculty, prospective employers, parents of young children, the general public, as well as pre- and in-service educators. The product must be substantive and of a level which can be presented to the benefit of the originator and the audience. Work will be exhibited in a Columbia gallery and critiqued in an open forum. Investigation of Reggio Emilia Approach continues.

3 Credits

WI HU

COREQUISITES: 38-3170 Primary Seminar with Student Teaching

38-3400 Observation, Assessment, & Documentation

Course provides a framework for developing the skills and mindset necessary to integrate technology into an educational setting. Activities are aligned with State Technology Standards and include an introduction to children's and professional software; hardware; and social, ethical, and human issues related to technology.

Students work with interactive authoring environments and explore applications with children. Because the course assumes a Constructivist/Constructionist approach, it must be taken concurrent with field experience. Students are supported in the construction of a professional portfolio.

3 Credits

CONCURRENT: 38-3130 Pre-Primary Seminar II: Classroom Environments

Requirements Permission Program Dir

38-3580 The Teaching Artist in the Schools

This course engages students in the theory and practice of the teaching artist in the schools. Students will explore the role of the teaching artist in arts education in an historical context as well as in current practice with children and adolescents. This exploration is anchored in study, reflection, and experience in the Chicago Public Schools. Students will spend class time studying teaching artist fundamentals including: building teacher/artist partnerships, developing and implementing inquiry-based arts-integrated curriculum, creating community in the classroom, and understanding classroom management and school culture. Teaching Artists, from a range of disciplines, will lead guest artist sessions to teaching a range of effective arts integration strategies. Students will observe arts teaching at a school or an arts organization.

3 Credits

HU

PREREQUISITES: 52-1152 Writing and Rhetoric II or 52-1162 Writing and Rhetoric II- Service Learning or 52-1112 Writing and Rhetoric - Enhanced II or 52-1122 International Writing and Rhetoric II

38-3581 Interdisciplinary Learning Through the Arts

This course will take an in-depth look at the impact of interdisciplinary arts teaching on student learning. It will engage students in the theory, history, research, and practice of interdisciplinary arts teaching and learning in the schools. Students will learn how to create interdisciplinary curriculum across core academic subjects and the arts, connect to the Common Core Standards, develop assessment tools, and build documentation into teaching practice. They will study the connections between arts-integration, the Reggio Emilia approach, as well as inquiry and project-based learning. They will develop an interdisciplinary unit plan, have the opportunity to teach and revise curriculum with one another, and observe and reflect on interdisciplinary arts learning in Chicago Public School classrooms. Guests will include teaching artist and classroom teacher partners, and leaders in the field of teaching artistry.

3 Credits

HU

PREREQUISITES: 38-3580 The Teaching Artist in the Schools

38-3588 Teaching Artist Internship

This internship provides students with direct experience working as a Teaching Assistant under the mentorship of a veteran Columbia College Chicago teaching artist. In this internship, students spend a

minimum of 75 hours on-site working with a Teaching Artist in school classrooms, after school programs, and/or community organizations. Time on-site will include all aspects of the Teaching Artist's job, such as planning and implementing arts integrated activities; reflection, documentation, and collaboration; and preparation and clean-up. The internship might also include opportunities to support program staff at either the Center for Community Arts Partnerships, the Museum of Contemporary Photography or another community-based arts organization to learn about the coordination and implementation of Arts Partnership programs.

1-2 Credits

PREREQUISITES: 38-3580 The Teaching Artist in the Schools CONCURRENT: 38-3180 The Role of Art in Development Seminar

38-3950 Undergraduate Research Mentorship

The Undergraduate Research Mentorship connects talented students interested in the experience of conducting academic research in particular disciplines with faculty in the Liberal Arts and Sciences. This course, available to students from across the College, gives students the opportunity to gain real-world experience and learn research and scholarly techniques from practitioners in academic and integrative disciplines based in the Liberal Arts and Sciences. The experience will prove valuable to students as they enter professional fields or pursue higher academic degrees. Faculty members will gain assistance in completing their innovative research and scholarship while mentoring students in fields of specialization within the academic community.

1-3 Credits *Repeatable*

Requirements Department Permission

38-6011 Educational Psychology

This course focuses on theories of learning, development and motivation applied to teaching. Teacher candidates examine theories that explain how the individual grows and develops physically, cognitively, socially, morally, and emotionally. Candidates also explore methods of identifying how a learner develops and learns, how one learner is different from every other learner and how theory and practice come together to inform the delivery of instruction.

3 Credits

38-6012 Psychology of Middle School Learners

This course examines the developmental stages of early adolescents as explained through current psychological theories. As teacher candidates examine these stages, they focus on the physical, social, emotional, intellectual and moral development of adolescents. They also consider societal and cultural influences on development and analyze the role and effect of schools, schooling and instruction on adolescent learning.

3 Credits

38-6013 Multicultural and Global Education

2 Credits

38-6013J Dimensions of Multicultural Education and Global Awareness

This course focuses on how America's schools address cultural, linguistic, and gender diversity. Teacher candidates examine and clarify value differences among cultures, races, and ethnic groups, consider how students' learning is influenced by individual experiences, and explore techniques for empowering students by integrating cultural diversity into classroom instruction.

2 Credits

38-6014 Education, Culture & Society

This course is one of Columbia's courses focusing on the history and philosophy of American education. It explores the philosophical and social foundations of educational policies in the United States and examines the historical and current social contexts of schooling. The course also explores the cultural institutions, processes, and ideals within which predominant school policies and teacher practices develop and have meaning.

3 Credits

38-6015 Assessment & Evaluation of Learning

This course focuses on the principles of measurement and evaluation as applied to instruction and assessment of student learning. Standardized and authentic assessment tools are explored with emphases on the understanding and design of formal and informal instruments for diagnostic, formative and summative evaluation and placement. The course also focuses on the development of traditional and authentic instruments for improving standardized test scores as well as the construction of teacher-made tests.

2 Credits

38-6016 Education of Exceptional Children

Although many educational institutions offer a number of services for exceptional children, it is of primary importance that the regular classroom teachers understand the nature of these services. It is imperative that the regular classroom teacher become familiarized with individualized learning plans and, most importantly, learn to interpret exceptionality so that exceptional students are directed to instruction and services appropriate to their needs. This course serves as an introduction to the education of exceptional students, including those who are learning disabled, physically disabled, hearing impaired, visually impaired, cognitively delayed, emotionally or behaviorally disturbed, and gifted and talented. The course explores the historical background of the education of exceptional children, preliminary diagnosis, remediation strategies, instructional methods, mainstreaming and inclusion. Additional topics addressed are legislation, the referral process, and community services.

3 Credits

38-6041 Capstone

As a capstone experience in the MAT programs, the project integrates the Illinois Professional Teaching Standards with pedagogical processes and artifacts to depict, in an artistically-designed portfolio, the dispositions, knowledge, experiences, and growth of the teacher candidate. Included are core-course materials of each concentration with the knowledge, skill, and pedagogical techniques gained through the candidate's experiences in the MAT program. In addition, a section is required that reflects knowledge of and ability to conduct systematic inquiry into the candidate's practice.

1-2 Credits

38-6051 Characteristics of Students with Disabilities

This course examines the characteristics of students with disabilities affecting their learning, including various legally-recognized categories, ranges of severity, and placement options. Emphasis on etiology, contributing factors, the challenges of identifying students with disabilities, and the need for academic, social, and emotional accommodations and support. Historical, theoretical and research developments in each disability area will be discussed and the cognitive, behavioral, emotional, and social domains pertinent to the development of students with disabilities will be investigated. Classes will include individual presentations, small group discussions, classroom observation activities and related literature. Students will deepen their understanding of educating students with disabilities and the possibilities for greater participation of these students in the school and wider communities.

3 Credits

38-6051J Characteristics of Students with Disabilities

This course examines the characteristics of students with disabilities affecting their learning, including various legally-recognized categories, ranges of severity, and placement options. Emphasis on etiology, contributing factors, the challenges of identifying students with disabilities, and the need for academic,

social, and emotional accommodations and support. Historical, theoretical and research developments in each disability area will be discussed and the cognitive, behavioral, emotional, and social domains pertinent to the development of students with disabilities will be investigated. Classes will include individual presentations, small group discussions, classroom observation activities and related literature. Students will deepen their understanding of educating students with disabilities and the possibilities for greater participation of these students in the school and wider communities.

3 Credits

38-6052 Methods and Materials for Teaching Students with Disabilities

This course examines the concepts of Universal Design for Learning (UDL), Response to Intervention (RtI), Positive Behavioral Intervention Strategies (PBIS), as well as other forms of differentiation and their applications for students with disabilities in the regular classroom. The purpose of this course is to identify appropriate methods and materials for use in teaching students with disabilities. General theories of learning will be reviewed. Best practice teaching methods, materials and intervention strategies will be the focus. Textual materials and audio-visual technology will be examined. Candidates will use State learning standards to develop and modify lesson plans and curriculum in content areas. Organization of elementary, secondary and community programs for students with disabilities will be discussed.

3 Credits

38-6052J Methods and Materials for Teaching Students with Disabilities

This course examines the concepts of Universal Design for Learning (UDL), Response to Intervention (RtI), Positive Behavioral Intervention Strategies (PBIS), as well as other forms of differentiation and their applications for students with disabilities in the regular classroom. The purpose of this course is to identify appropriate methods and materials for use in teaching students with disabilities. General theories of learning will be reviewed. Best practice teaching methods, materials and intervention strategies will be the focus. Textual materials and audio-visual technology will be examined. Candidates will use State learning standards to develop and modify lesson plans and curriculum in content areas. Organization of elementary, secondary and community programs for students with disabilities will be discussed.

3 Credits

38-6053 Assessment of Students with Disabilities

The emphasis of the course is to prepare teachers to understand, use and interpret a wide variety of formal and informal assessment instruments to evaluate and make decisions regarding placement and services, and instructional planning for students with disabilities. Topics include various assessment instruments and processes used in conjunction with identifying students' learning and behavior deficits, norm-referenced testing, curriculum based assessments, adaptive behavior scales and issues relating to cultural diversity in assessment. The theoretical basis and practical application of standardized and alternative testing will include study of test selection and classification. Special emphasis is placed on interpreting test results and

connecting assessment to instruction. The role of the special educator as a collaborative consultant and multidisciplinary team member is considered. Participants will also gain insight into fundamentals of administration, interpretation, and evaluation measurements.

3 Credits

38-6053J Assessment of Students with Disabilities

The emphasis of the course is to prepare teachers to understand, use and interpret a wide variety of formal and informal assessment instruments to evaluate and make decisions regarding placement and services, and instructional planning for students with disabilities. Topics include various assessment instruments and processes used in conjunction with identifying students' learning and behavior deficits, norm-referenced testing, curriculum based assessments, adaptive behavior scales and issues relating to cultural diversity in assessment. The theoretical basis and practical application of standardized and alternative testing will include study of test selection and classification. Special emphasis is placed on interpreting test results and connecting assessment to instruction. The role of the special educator as a collaborative consultant and multidisciplinary team member is considered. Participants will also gain insight into fundamentals of administration, interpretation, and evaluation measurements.

3 Credits

38-6101 Independent Project: Ed Std

1-6 Credits

38-6101J Independent Project

1-3 Credits

38-6102 Independent Project: Education

1-6 Credits

38-6103 Directed Study

1-3 Credits

38-6111 Learning Environments/Practicum (Elem)

Teacher candidates participate in an internship of full-time teaching experience related to the level and area of their intended certification. Candidates are supported and assessed through regularly scheduled visits from college field-experience supervisors, and participate in periodic evaluations in a cooperative setting with their K-12 cooperating teacher. Weekly seminars at the college are designed to provide the teacher candidate with a supportive environment, helpful resources, and thought-provoking presentations and discussions on all aspects of the classroom experience. In the process, candidates prepare artifacts for the capstone project: a teacher portfolio.

1-6 Credits

38-6117 Elementary Planning Instruction/ Practicum

Teacher candidates participate in an internship of full-time teaching experience related to the level and area of their intended certification. Candidates are supported and assessed through regularly scheduled visits from college field-experience supervisors, and participate in periodic evaluations in a cooperative setting with their K-12 cooperating teacher. Weekly seminars at the college are designed to provide the teacher candidate with a supportive environment, helpful resources, and thought-provoking presentations and discussions on all aspects of the classroom experience. In the process, candidates prepare artifacts for the capstone project: a teacher portfolio.

1 Credits

38-6121 Teaching Arts and Humanities

Methods of Teaching Arts and Humanities explores the four major art forms in order for teacher candidates to better understand and be able to use them throughout the curriculum. The course offers skills and experiences needed in using arts to design and enhance elementary-school curriculum. It provides creative methods, techniques, and materials for teaching the visual arts, music, dance and drama, as well as ways to integrate these art forms with other subject areas. Teacher candidates have opportunities to work together to find ways to conceptualize and plan lessons that use the arts in the classroom. It is hoped that teacher candidates will be inspired by this course to advocate for the use of the arts on a school-wide basis.

1 Credits

38-6122 Methods of Teaching Elementary and Middle School Math

At the elementary (K-8) school level, students need to have many concrete and varied experiences so that they can discover the mathematical principles, which are so often taught by rote procedure. This course

places special emphasis on developing strategies that encourage elementary and middle school students to become actively involved in the learning process. Special attention is given to methods of developing an intellectual environment in the elementary school classroom that can facilitate students' construction of mathematical concepts. Teacher candidates learn how to use a variety of math manipulatives, materials, and approaches as well as how to integrate the use of technology in teaching mathematical skills and concepts. Teacher candidates are required to observe math lessons in K-8 classroom settings to extend their understanding of effective math teaching.

3 Credits

38-6123 Methods of Teaching Middle School Math

The middle school methods class examines the developmental characteristics and needs of young adolescents and relationship between and among this age group's cognitive, emotional, physical, and social characteristics and middle school practices. Teacher candidates are presented with a complete overview of an effective pre-middle school, which includes learning about the different components that comprise middle-level education. Candidates examine middle-level curriculum and strategies for integrating skills and decision making across the disciplines. Students then develop age-appropriate instructional material and strategies, which will both meet the needs of young adolescents and encourage them to become active participants in their own learning process. Middle level teachers and students are observed and interviewed. Teacher candidates are required to observe middle grades classroom settings to extend their understanding of effective teaching and learning at the middle school level.

1-3 Credits

38-6124 Technology in the Math Classroom

To stay abreast of our complex electronic society, teachers must possess theoretical and practical knowledge of sophisticated technology and apply it appropriately within their discipline. The curriculum consists of a series of two courses (each one semester-hour credit), divided into three areas: audio-visual equipment, visual media, and computer technology and graphics. The courses focus on audio, visual, and audio-visual equipment, and on computer hardware and software available today in most schools. Through hands-on experience, participants learn how to operate the equipment, integrate its use into instruction to meet educational needs, and how to design new education-related applications for the equipment. Laboratory tests and projects are required to measure the students' proficiency on the equipment. However, the emphasis in these courses is not the technology per se, but rather the productive and efficient ways in which it can enrich classroom learning.

1 Credits

38-6125J Technology in the Elementary Classroom: Multimedia

To stay abreast of our complex electronic society, teachers must possess theoretical and practical knowledge of sophisticated technology and apply it appropriately within their discipline. The curriculum

consists of a series of two courses (each one semester-hour credit), divided into three areas: audio-visual equipment, visual media, and computer technology and graphics. The courses focus on audio, visual, and audio-visual equipment, and on computer hardware and software available today in most schools. Through hands-on experience, participants learn how to operate the equipment, integrate its use into instruction to meet educational needs, and how to design new education-related applications for the equipment. Laboratory tests and projects are required to measure the students' proficiency on the equipment. However, the emphasis in these courses is not the technology per se, but rather the productive and efficient ways in which it can enrich classroom learning.

1-3 Credits

38-6126 Methods and Materials for Teaching Social Studies at the Elementary and Middle School

The focus of this course is on social studies methodology, with an emphasis on multicultural aspects. Special consideration is given to the development of competencies in structuring learning for K-8 students that will include experiences which provide for in-depth reflection about what it means to be a good citizen within a culturally and socio-economically diverse society. As a result of the readings, assignments, and discussions, participants in this course build a framework of understandings that can be used to construct meaningful and engaging learning experiences in the social studies, with a multicultural education focus, for their students. Teacher candidates read from required texts, as well as explore relevant print and non-print supplementary materials. Teacher candidates are required to observe social studies lessons in K-8 classroom settings to extend their understanding of effective social studies teaching.

2 Credits

38-6127 Methods of Teaching Middle School & Content Reading

The middle school methods class examines the developmental characteristics and needs of young adolescents and relationship between and among this age group's cognitive, emotional, physical, and social characteristics and middle school practices. Teacher candidates are presented with a complete overview of an effective pre-middle school, which includes learning about the different components that comprise middle-level education. Candidates examine middle-level curriculum and strategies for integrating skills and decision making across the disciplines. Students then develop age-appropriate instructional material and strategies, which will both meet the needs of young adolescents and encourage them to become active participants in their own learning process. Middle level teachers and students are observed and interviewed. Teacher candidates are required to observe middle grades classroom settings to extend their understanding of effective teaching and learning at the middle school level.

2 Credits

38-6128 Methods & Materials for Teaching Language Arts at the Elementary & Middle School

This course examines the components of a balanced literacy for communication program for grades K-8, including listening, speaking, reading, writing and thinking. Based on current research, teacher candidates explore and contrast historical and current approaches to the teaching of reading. They become familiar with processes for developing oral language, phonemic awareness, sound/symbol correspondence, vocabulary development, reading for comprehension and fluency, and writing to respond to reading and express meaning. Candidates develop proficiency in planning oral and written language learning activities, in diagnosing and assessing students' competencies, organizing balanced literacy programming for students at different levels of development, developing materials for literacy lessons and applications across all content areas of the curriculum. They consider the context of the bilingual-bicultural child in adapting instruction for these and other diverse learners. Teacher candidates are required to engage in literacy field experiences in K-8 classroom settings to extend their understanding of effective language arts teaching.

3 Credits

38-6129 Teaching Elementary & Middle School Science

This experience-based course is designed to provide elementary school teacher candidates with basic chemistry, biology, physics, and geology concepts; laboratory techniques; and instructional strategies to teach science effectively, both inside and outside the classroom. The course is designed to allow teacher candidates to explore the theories behind science methodology and to give them ample opportunity to practice and develop approaches for teaching science at the elementary school level using a hands-on, minds-on approach. Special attention is given to ways in which elementary school students can be assisted in constructing their own knowledge of science as well as in developing a friendly and inquisitive attitude toward science. Teacher candidates learn how to use ideas, techniques, and strategies for the development of lesson and unit plans that make use of available resources within the classroom and school environment. Candidates are required to observe science lessons in P-8 classroom settings to extend their understanding of effective science teaching

3 Credits

38-6131 Student Teaching: Elementary Education

Teacher candidates participate in an internship of full-time teaching experience related to the level and area of their intended certification. Candidates are supported and assessed through regularly scheduled visits from college field-experience supervisors, and participate in periodic evaluations in a cooperative setting with their K-12 cooperating teacher. Weekly seminars at the college are designed to provide the teacher candidate with a supportive environment, helpful resources, and thought-provoking presentations and discussions on all aspects of the classroom experience. In the process, candidates prepare artifacts for the capstone project: a teacher portfolio.

1-4 Credits

38-6211 Learning Environments/Practicum (Art)

Teacher candidates participate in an internship of full-time teaching experience related to the level and area of their intended certification. Candidates are supported and assessed through regularly scheduled visits from college field-experience supervisors, and participate in periodic evaluations in a cooperative setting with their K-12 cooperating teacher. Weekly seminars at the college are designed to provide the teacher candidate with a supportive environment, helpful resources, and thought-provoking presentations and discussions on all aspects of the classroom experience. In the process, candidates prepare artifacts for the capstone project: a teacher portfolio.

1 Credits

38-6217 Art Planning Instruction/Practicum

Teacher candidates participate in an internship of full-time teaching experience related to the level and area of their intended certification. Candidates are supported and assessed through regularly scheduled visits from college field-experience supervisors, and participate in periodic evaluations in a cooperative setting with their K-12 cooperating teacher. Weekly seminars at the college are designed to provide the teacher candidate with a supportive environment, helpful resources, and thought-provoking presentations and discussions on all aspects of the classroom experience. In the process, candidates prepare artifacts for the capstone project: a teacher portfolio.

1 Credits

38-6221 Teaching with the Visual Arts

This course is designed to build upon the visual arts knowledge of the teacher candidates, as well as introduce them to engaging practices for facilitating K-12 students' development of knowledge, skills, and appreciation of the visual arts. Its major components, aesthetics and K-12 education, are reflected in the four major goals of the course: 1) to establish an aesthetic foundation related to art education; 2) to develop new systems for generating concepts that engage analogical thinking; 3) to explore new media methods and techniques for integrating the fine arts into the K-12 curriculum; and 4) to reflect upon and assess field experiences. Activities include the design of lesson plans that address student developmental levels, ages, and special needs. Teacher candidates are required to observe art lessons in K-12 classroom settings in order to extend their understanding about ways to teach the visual arts.

3 Credits

38-6222 Methods and Materials for Teaching Visual Arts at the Elementary & Middle School

The goal of this course is to develop skills in the planning and design of an arts curriculum from initial concept to evaluation. The course explores the inter-relation of the arts and their integration into the regular school curriculum. Teacher candidates review different curricular models and build lesson plans based on a variety of approaches. Coursework includes exposure to diverse art education practices, arts resources, and

organizations supporting and advocating arts education. Teacher candidates are required to observe art lessons in P-12 classroom settings to extend their understanding about ways to teach the arts.

1-3 Credits

38-6223 Teaching Visual Arts at the Secondary Level

Research and discussion address the current status of arts education: state requirements and emphases, focus, assessment requirements and tools, test design, lesson and unit planning for secondary school level instruction, and the place of aesthetics in the secondary curriculum. Teacher candidates evaluate current methodologies such as discipline-based art education, creative problem solving, interdisciplinary learning, and multicultural approaches to arts in education. Teacher candidates are required to observe art lessons in K-12 classroom settings in order to extend their understanding about ways to teach the visual arts.

3 Credits

38-6224 Integrating Arts across Curriculum

This course is designed to teach drama and creative writing and their connections to other art forms. Areas of emphasis include vocabulary of the two content areas; instructional methodology for a variety of ages; connections to the Illinois State Board of Education art and writing standards; the teaching processes; and strategies for improving creativity and thinking skills in each area. The focus is on developing the teacher candidates' artistic knowledge and skills in other art forms, while learning the tools necessary to deliver the drama and word content to students of different ages.

3 Credits

38-6225 Technology in the Art Classroom

2 Credits

38-6227 Methods for Teaching at the Middle School Level and Content Reading

The middle school methods class examines the developmental characteristics and needs of young adolescents and relationship between and among this age group's cognitive, emotional, physical, and social characteristics and middle school practices. Teacher candidates are presented with a complete overview of an effective pre-middle school, which includes learning about the different components that comprise middle-level education. Candidates examine middle-level curriculum and strategies for integrating skills and decision making across the disciplines. Students then develop age-appropriate instructional material and strategies, which will both meet the needs of young adolescents and encourage them to become active

participants in their own learning process. Middle level teachers and students are observed and interviewed. Teacher candidates are required to observe middle grades classroom settings to extend their understanding of effective teaching and learning at the middle school level.

1-3 Credits

38-6231 Student Teaching: Visual Arts Education

Teacher candidates participate in an internship of full-time teaching experience related to the level and area of their intended certification. Candidates are supported and assessed through regularly scheduled visits from college field-experience supervisors, and participate in periodic evaluations in a cooperative setting with their K-12 cooperating teacher. Weekly seminars at the college are designed to provide the teacher candidate with a supportive environment, helpful resources, and thought-provoking presentations and discussions on all aspects of the classroom experience. In the process, candidates prepare artifacts for the capstone project: a teacher portfolio.

1-4 Credits

38-6401 Thesis:Independent Project

1-6 Credits

40-1100 Sound for Cinema: Introduction

This introductory level course discusses theory and aesthetics of sound as it is used in film, & develops the workflows and vocabulary used for audio through all phases of production. Students record and edit audio to create stories that demonstrate the elements of a film soundtrack, including dialogue, sound effects, music, lull, and mix.

3 Credits

40-1101 The History of Television

Cultural history course examines not only the chronological development of television as a technology and an industry, but also explores also how television has become a part of our histories and, indeed, how TV has shaped history and our sense of it. Television is a primary source for the transmission of information, politics, entertainment, and our collective and dispersed cultures in the United States, surpassing even film and newspaper because of its combined accessibility and visual appeals. Since its arrival on the scene at the World's Fair of 1939, TV has been the site through which we engage with any number of issues and events--from the most intimate to the most broadly social.

This course is supported by Supplemental Instruction (SI) Peer Study Groups. Please check our website at www.colum.edu/si for days and times.

3 Credits

40-1103 Aesthetics and Storytelling

Course is the foundational course for future work in the TV Department. Whether students are aiming to be a director, writer, producer, or editor, the fundamentals of aesthetics in relation to TV are crucial to doing well in any of these areas. In this course we learn how to choose the right shots and how to construct a coherent sequence, as if we are constructing clear and understandable sentences (the sequence) out of the best words possible (the shot). To learn this skill, we at times break down things even further, focusing on the elements of shot construction (mise-en-scene, lighting, color, compositional balance and framing, perspective, etc.). Because these words and sequences are a specialized language, course will emphasize becoming proficient in terminology so that students can communicate with those whom they are trying to reach--from a crew they are a part of to a crew they are directing, and ultimately to the TV viewer who wants to hear their story. In Aesthetics II, we will expand on these ABC's to help students develop their own voice as a storyteller.

2 Credits

40-1201 Speech:Communicating Message

Course includes effective presentation skills; the ability to persuade, motivate, inspire, teach, and react; and the ability to listen well. Television offers myriad examples of speakers. Course utilizes the medium for visual proof using cameras and microphones to videotape students for instant feedback, self-appraisal 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.

3 Credits

SP

40-1302 Television Arts: Production

Introductory class in the art of television production provides an overview, and basic, practical, hands-on experience in all aspects of today's trends in the television industry. Although taught in a studio environment, this course will cover camera operation, sound, lighting, video transitions, and graphics as they relate to all forms of production. The final project for the class is the completion of three full productions created by students in the class.

4 Credits

40-1302SC Television Arts: Production

Introductory class in the art of television production provides an overview, and basic, practical, hands-on experience in all aspects of today's trends in the television industry. Although taught in a studio environment, this course will cover camera operation, sound, lighting, video transitions, and graphics as they relate to all forms of production. The final project for the class is the completion of three full productions created by students in the class.

4 Credits

40-1401 New Media Tools and Techniques in Contemporary Video Production

This class will introduce the new media tools and techniques often used in contemporary video production. Each week students will participate in hands-on demonstrations as new set of skills and tools will be discussed. Each week students will be assigned to complete a short 30-60 second video project utilizing the skills they learned in class. Students will be asked to experiment with various approaches to visual storytelling and think outside the traditional television formats.

3 Credits

40-1501 Online Video Culture

This class examines the online video culture from the perspectives of creator and audience. Students immerse themselves in the online identities they create and spend the semester creating content and communicating with each other via public, Twitter, and YouTube accounts. They discuss content discovery as viewers and try to incorporate various discovery strategies as video creators. Through a series of simple video making and publishing exercises, students create searchable, topical, and shareable content and monitor its performance using YouTube analytics.

1 Credits

40-1502 Introduction to Emerging Media

Introduction to Emerging Media examines the emerging video centric internet and mobile media. The cutting edge personalized computational projects are discussed along with multiplatform, multiscreen transmedia approaches. Students are asked to research and present on a contemporary popular project of their choice. For the final project, students conceptualize and present a pitch for an original video or series.

1 Credits

PREREQUISITES: 40-1501 Online Video Culture

40-1600 CVFX SUPERVISOR

This course focuses on the Visual Effects (CVFX) Supervisor as artistic author of visual effects, a key creative member of a film who manages the preparations and implementation of computer-generated imagery into a live action film.

3 Credits

PREREQUISITES: 40-2201 The Television Producer or 40-3423 Motion Graphics III

40-1815 DocYourWorld

#docyourworld is a modular course born out of the successful multi-disciplinary collaboration of Cinema Art + Science, Television, Radio, Journalism, Interactive Arts & Media, Creative Writing and Photography over the past two years of the annual event, which bears the same name. #docyourworld brings together students and faculty from across the college along with leaders in the field of the non-fiction documentary form.

3 Credits

40-2100 Television Arts: Writing

Building on concepts and techniques introduced in Aesthetics and Storytelling, course allows students to explore basic methods of television writing for scripted and non-scripted formats. Students will develop craft skills basic to television writing: research, story structure, dialogue, and character development, all of which will prepare them for writing scenes and short scripts. Course will not only prepare the student to write full length scripts but will also help them grow as artists, learning to tell stories in a unique and personally meaningful way.

3 Credits

PREREQUISITES: 52-112 or 40-1103 Aesthetics and Storytelling

40-2101 Post-Production Audio I

Entry-level Sound for Cinema course offers instruction and exploration into the methodology and skills training of sound design and mixing for cinema. Course includes an introduction to the Digital Audio Workstation for sound editing, enhancement and manipulation, and re-recording mixing of the various categories of cinema sound. Students work on a variety of cinema sound projects that mirror professional practice and foster development of the necessary skills to proceed through the Sound for Cinema pathway.

4 Credits

PREREQUISITES: 40-1103 Aesthetics and Storytelling and 40-2302 Production & Editing I

40-2102 Post-Production Audio II

Course explores the post-production techniques used in creating effective audio for film and video. Students develop aesthetic judgment by analyzing a variety of soundtracks and develop technical skills, including track building, ADR, Foley, and mixing, by employing these techniques in the design and creation of their own soundtracks.

4 Credits

PREREQUISITES: 43-2420 Audio for Visual Media I

40-2104 Music for Film & Video

Students are introduced to the language of film and how composers and music supervisors serve the needs of the frame while exploring the functions of the score and music licensing. Textural conceptualization and technology expanding emotional resonance are examined. Understanding the vocabulary of music, contemporary targeting issues impacting tone, voicing, spotting and the business of synchronization to picture are a vital component. Students develop musical application skills using analysis and creative projects to foster and enhance their understanding.

3 Credits

40-2106 The Art and Craft of Foley

This workshop course offers hands-on projects designed to prepare students to cue, perform, and edit Foley tracks as needed for film, animation, television, and games. Small class projects will include studio time for performing footsteps, props, and cloth for Foley. Final projects will require the cueing, shooting, and editing of Foley on student films.

2 Credits *Repeatable*

PREREQUISITES: 40-2102 Post-Production Audio II

40-2107 The Art and Craft of Automated Dialogue Replacement

This workshop course offers hands-on projects designed to prepare students to cue, perform, and edit Automated Dialogue Replacement tracks as needed for film, animation, television, and games. Small class projects will include studio time for recording principal performers and group ADR. Final projects will require the cueing, shooting, and editing of ADR on student films.

2 Credits

PREREQUISITES: 40-2102 Post-Production Audio II

40-2201 The Television Producer

Course introduces the student to the duties of the television producer, focusing primarily on the producer's role in creating differing types of programming. We will explore relationships with the production team, the director, writers, and the studio. Main goals include individual development in areas of problem solving, prioritization, team building, and scheduling for a successful project. The role of the producer in all phases of the production process will be emphasized.

3 Credits

WI

PREREQUISITES: 40-1302 Television Arts: Production and 52-1112 Writing and Rhetoric - Enhanced II or 40-1302 Television Arts: Production and 52-1122 International Writing and Rhetoric II or 40-1302 Television Arts: Production and 52-1162 Writing and Rhetoric II- Service Learning or 40-1302 Television Arts: Production and 52-1152 Writing and Rhetoric II

40-2204 CVFX: Cinematography I

Course teaches students the methodology of visual effects production through practical, hands-on application. Students acquire general knowledge of a variety of skills needed to effectively produce and direct a visual effects sequence.

3 Credits

PREREQUISITES: 40-1302 Television Arts: Production and 40-2302 Production & Editing I

40-2209 CVFX: Compositing I

Lectures and demonstrations, with supporting materials, along with weekly exercises to reinforce the ideas and principles put forth in these presentations, will guide students toward a solid fundamental understanding of the visual effects postproduction process via the compositing workflow. Students will be given the opportunity to show what they have learned by executing a basic final project at the end of the semester, with a subsequent critique by the class and individually with the instructor.

3 Credits

40-2301 Television Arts: Directing

Course builds on the production skills covered in Television Arts: Production and introduces the basic techniques of television directing. The course will focus on both multi-camera and single-camera directing techniques. Students will learn how to visualize and plan for a live, real-time scene, how to break down scenes for shooting out-of-order with a single camera, live switching techniques, storyboarding and visualization, camera and talent blocking, and working with actors. Students who complete this class will have experience in a variety of shooting styles found in television today.

3 Credits

PREREQUISITES: 40-1302 Television Arts: Production

40-2302 Production & Editing I

Practical, hands-on course helps students develop basic skills in field production and editing using DV Cam field gear and Avid Express DV editing systems. Each student will learn and practice the fundamentals of field production in terms of conceptual development, planning and storyboarding, and finally editing and project management. Students will have the opportunity to put into practice the basic rules of visual composition, sequencing, and storytelling as learned in Aesthetics and Storytelling I, and successfully apply those concepts.

4 Credits

PREREQUISITES: 40-1103 Aesthetics and Storytelling COREQUISITES: 40-1103 Aesthetics and Storytelling

40-2320 Lighting Topics: Talk Show

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 to three intensive workshop days.

1 Credits *Repeatable*

PREREQUISITES: 40-1302 Television Arts: Production

40-2321 Technology Topics

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-three intensive workshop days.

1 Credits *Repeatable*

PREREQUISITES: 40-1302 Television Arts: Production

40-2322 Motion Graphics Photoshop Bootcamp

In this course students will learn fundamental skills in digital imaging through using Adobe Photoshop. Students will work on a combination of tutorials and creative projects to practice image capture, composition and output for print and for motion graphics. It is intended that students will take this class preceding or

concurrently with Motion Graphics: Television and Film.

1 Credits *Repeatable*

PREREQUISITES: 40-1103 Aesthetics and Storytelling or 24-1710 Screenwriting I: Writing the Short Film

40-2323 History of Motion Graphics

This course introduces students to Motion Graphics through a historical and cultural survey. The course will include early graphic animation, art based experimentation, technical milestones, historic and contemporary practitioners and inquiry into how we critically read this visual culture.

3 Credits

PREREQUISITES: 21-3447 Illustration: Motion or 22-3447 Illustration: Motion or 40-3411 Motion Graphics I

40-2330 Broadcast Law

Course concentrates on practical applications of broadcast law and examines various general principles 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, copyrights, the First Amendment, obscenity, and indecency.

3 Credits

PREREQUISITES: 52-112

40-2401 Production and Editing II

Course helps students gain intermediate technical and aesthetic skills in field shooting and editing. Through a series of shooting and editing exercises, students will further develop skills introduced in Production & Editing. Topics include pre-production, planning, aesthetics, and idea development; intermediate shooting and lighting techniques; intermediate non-linear editing, titling, and effects; media management; basic color correction and use of video scopes; and shooting and editing styles and genres. These concepts will be implemented through a series of exercises culminating in the creation of an original student final video project.

3 Credits

PREREQUISITES: 40-2302 Production & Editing I

40-2501 Video for Artists and Performers

Course is designed as an introductory course in the creative, aesthetic, and technical skills necessary to

produce video. Students will plan, produce, and edit video as well as the integration of video into art making and performance. Students will work collaboratively on video installation, performance documentation projects. Students will be encouraged and assisted in expressing their artistic voice and exploring storytelling using digital video as a medium.

3 Credits

Requirements Sophomore status required

40-2601 Creating the TV News Package

Course is designed to prepare a Broadcast Journalism student for shooting, interviewing, logging, and editing news package material. Hands-on/lecture course provides an opportunity for the future reporter and video journalist to practice with his or her own material in the production of news stories for television. Stand-ups, interviews, voice-overs, sound bites, cut-aways, writing to video, and the use of the television medium to tell the journalistic story are hallmarks of this course.

3 Credits

PREREQUISITES: 40-2622 Production and Aesthetics for Television News and 53-2310 Broadcast News Writing or 53-2310 Broadcast News Writing and 40-2302 Production & Editing I

40-2602J Television News Documentary, Concept to Broadcast

Course gives students the opportunity to explore single camera news documentary production, editing, and reporting. The students will be required to research and background on a topic of relevance and debate. They will have to prepare all the questions, as well as schedule and plan sit-down interviews with various experts and/or position people.

3 Credits

40-2621 On-Camera Talent

Course teaches the student the role of being on camera talent in a variety of different production situations. The varied roles of a live reporter, in a hard news deadline situation, the anchor's roles on the news set, the host talent's responsibility and interactions in the entertainment genres of talk, game, and magazine shows. The art of the interview, the how-to of writing scripts, researching guest, and formulating questions will also be included. The culmination of this class will be to conduct on camera interviews in Live, Pre-Taped, and location situations.

3 Credits

PREREQUISITES: 40-1302 Television Arts: Production **COREQUISITES:** 53-2310 Broadcast News Writing

40-2622 Production and Aesthetics for Television News

This class gives students a production course with a broadcast news focus. Students will learn aesthetics as it relates to television news and develop basic videography and editing skills for television news reporting.

4 Credits

PREREQUISITES: 40-1302 Television Arts: Production

40-2722 Screenwriting II: The Feature Film

Course trains students to produce longer and more complex screenplays and to facilitate a deeper understanding of the screenwriting process. To assist students in better developing character, story, and linear structure; to assist in developing systematic work habits to carry the student from Idea development through revisions to a completed script; and to provide students with the opportunity for consistent critique of their screenwriting.

3 Credits

40-2788 Television Career Strategies

Course provides students with an overview of the marketplace and helps 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.

1 Credits

PREREQUISITES: 40-2302 Production & Editing I

40-2803 Culture, Race and Media

This immersive course enables students to view, analyze, interpret and evaluate current media to identify the consequences of their pervasive influence. Interactive, facilitated discussions and exercises, stimulating readings, web-based assignments and analysis of media examples in myriad genres of cinema, television, games, photography, print, audio, advertisements, performance and others, offer students new insights into both media and their lives. Utilizing regularly posted progress reports, students reflect on their ideologies while investigating race, ethnicity, gender, social class, age, religion, ability, sexual and other identities to recognize their cultural and ethical responsibilities as media makers and influencers.

3 Credits

PL SS

Requirements 32 Completed Credit Hour

40-2803HN Culture, Race and Media: Honors

Course enables students to analyze subtle and subliminal messages about culture, race, ethnicity, gender, religion, class, and ability as presented to us through the media. The media--television, film, and print--has a pervasive influence upon how we view the world. Through open discussions of differences, research, and stimulating readings, we will learn who we are and why we view things the way we do. Expected outcomes include new insights into media influence and our responsibility as media makers, a research project, and self-examination of personal cultural and racial identity.

This is an Honors class. In addition to other possible pre-requisites, students need a minimum G.P.A. of 3.50 or higher to enroll.

3 Credits

SS

Requirements 32 Completed Credit Hour and 3.5 or Higher GPA

40-2806 Documentary Research and Writing

This course serves as a comprehensive overview of documentary research methods and approaches to pragmatic documentary writing. You will critically analyze and evaluate primary, secondary and tertiary sources and evidence; develop research protocols and methodology; and conduct primary research resulting in a working hypothesis leading to a proposal premise. You will synthesize research findings to draft various forms of documentary writing. Additionally, you will examine, understand and apply legal and ethical elements to documentary preproduction and preparation.

3 Credits

PREREQUISITES: 40-2100 Television Arts: Writing and 40-2201 The Television Producer

40-2920 Studies in Television

Course examines a specific topic within the field of television, rotating the topics on a regular basis to keep the course relevant to trends and issues within television and society. Today more than ever, TV is the primary storyteller in U.S. culture, and therefore the medium raises a constant stream of issues concerning everything from representation of groups to how parents raise their children. Classes focus on providing students with in-depth examinations of TV-related topics, with an overarching emphasis on the importance of approaching television and related issues from a variety of humanistic perspectives (philosophical, industrial, historiographical, etc.) so as to enrich and complicate our understanding of both the issue and TV.

3 Credits Repeatable

HU

PREREQUISITES: COMPASS Placement Test score ≥ 99 or 52-1151 Writing and Rhetoric I and 52-1152 Writing and Rhetoric II or SAT (Scholastic Aptitude Test) score ≥ 710 or ACT (American College Test) score ≥ 30

40-2921 Rock on Television

Course will study historic and revolutionary live performances on television. Television and rock music have exploded together in American pop culture. Using a rare video collection and a current textbook, Rock on Television will explore the role of television in promoting and changing rock music.

3 Credits

40-2923J Television Covers:

Course rotates topics that take an in-depth look at the television industry's coverage of a particular issue, in dramas, documentary, news, and other forms of television programming.

1 Credits *Repeatable*

PREREQUISITES: Computer Application Proficiency EXC score ≥ 99 or 52-1151 Writing and Rhetoric I and 52-1152 Writing and Rhetoric II or SAT (Scholastic Aptitude Test) score ≥ 710 or ACT (American College Test) score ≥ 30

40-3001 Transmedia Analysis: Games, Film and Television

Modern storytelling is not constrained to one medium. This course provides students with an opportunity to learn about the ways in which core narrative properties can be adapted to various media, specifically narrative games, television, and film. Through selected case studies, students will analyze the ways in which core narrative properties are defined, adapted, and transformed across media. This class is a prerequisite for the Semester in LA/Transmedia Production: Games, Film, and Television course.

3 Credits

PREREQUISITES: 36-2800 Story Development for Interactive Media or 24-2710 Screenwriting II: The Feature Film or 40-3202 Writing for Television

40-3005C Transmedia Development: Game

This interdepartmental Semester in L.A. course brings students from various backgrounds together to develop their IP Bibles into material for the game industry. Each student will develop one piece of material, such as a short game or game sequence that incorporates at least one extensive dialogue tree and substantive narrative content.

3 Credits *Repeatable*

40-3101 Emerging Media and Society

Course examines the role of emerging media related to the medium of television, considering the shifting impact of the internet and mobile media on how television is produced and consumed and understood. Students will examine issues that arise from the constantly shifting landscape of emerging media, including the role of industry and government, audience reception, social ethics, and creative production. Students discuss, debate, research, and write about current issues and topics of interest.

3 Credits

Requirements Junior Status or Above

40-3103 Advanced Location Sound Recording

This course applies principles of synchronous motion picture recording to advanced production. Students work on advanced projects on location with faculty supervision. Class sessions provide for discussions, exchange of experiences, and problem solving.

4 Credits *Repeatable*

40-3122 Post-Production Audio III

Advanced level Sound for Cinema course designed to further student's insight and experience into the art of preparing, mixing and re-recording sound tracks for film & video. Students work in collaborative environment to complete class projects that mirror professional industry cinema sound practice. Skills training and learning outcomes offered in this class represent the capstone in the Sound for Cinema pathway.

4 Credits

PREREQUISITES: 40-2102 Post-Production Audio II

40-3126 Sound Mixing for Cinema

Sound Mixing For Cinema explores the advanced processes used to create effective state-of-the-art cinema sound mixes. In this intensive, hands-on studio course, students will study the latest trends in soundtrack aesthetics & rerecording technology and employ these techniques in mixing soundtracks for a variety of cinema genres & media.

4 Credits

PREREQUISITES: 40-2102 Post-Production Audio II

40-3202 Writing for Television

Scriptwriting course is for students who already have a basic understanding of story structure, dialog, and character development. In this class the student will learn to write full-length television scripts and will study the structure and conventions of writing the sitcom, sketch comedy, and hour-long dramatic scripts. Student work will be read aloud and workshopped, step by step, in a traditional writers table' story conference procedure. Each student will leave the course with at least one full-length, polished script from one of the featured genres.

3 Credits

PREREQUISITES: 40-2100 Television Arts: Writing or 24-1710 Screenwriting I: Writing the Short Film

40-3209 CVFX: Compositing II

This course teaches students the various analogue and digital techniques of compositing film elements of diverse origin, from film, electronic imaging systems, and computer-generated images, through lecture, demonstration, and hands-on practice.

3 Credits

40-3211 Independent Producer Workshop

Course is intended to hone specific producing skills. The focus will be on independently produced programs, covering a wide range of styles and genres. Independent video/television will be examined from a historical perspective to set the stage for the students' own work. This work will culminate in a final project.

4 Credits

WI

PREREQUISITES: 40-2201 The Television Producer and 40-2401 Production and Editing II

40-3212 Critical Studies: Television

Course seeks to master methods of analysis that get beneath TV: historic and industrial, auteurism and genre, semiotics and psychoanalysis, postmodern, and ideological. Television is the primary source for the transmission of information, politics, entertainment, and our collective and dispersed cultures in the United States, surpassing even film and newspaper because of its combined accessibility and visual appeals. Further, TV has for decades now shaped how we tell and understand stories about the worlds we live in and those we hope to live in, from notions of race and gender to presidents and child-rearing. In students' aspirations to become professionals in the field of television, understanding how TV operates culturally and socially in a sophisticated manner will ultimately make them better creative artists, producers, managers, screenwriters, etc.! We work from the premise that there is no such thing as just TV, for certainly the industry wouldn't survive if everyone really could care less about what they watch.

3 Credits Repeatable

WI

PREREQUISITES: 52-1112 Writing and Rhetoric - Enhanced II or 52-1122 International Writing and Rhetoric II or 52-1162 Writing and Rhetoric II- Service Learning or 52-1152 Writing and Rhetoric II
Requirements 32 Completed Credit Hour

40-3213 Studies in Television

Course examines a specific topic within the field of television, rotating the topics on a regular basis to keep the course relevant to trends and issues within television and society. Today more than ever, TV is the primary storyteller in U.S. culture, and therefore the medium raises a constant stream of issues concerning everything from representation of groups to how parents raise their children. Classes focus on providing students with in-depth examinations of TV-related topics, with an overarching emphasis on the importance of approaching television and related issues from a variety of humanistic perspectives (philosophical, industrial, historiographical, etc.) so as to enrich and complicate our understanding of both the issue and TV.

3 Credits

HU

PREREQUISITES: 52-1151 Writing and Rhetoric I and 52-1152 Writing and Rhetoric II or COMPASS Placement Test score \geq 97 or SAT (Scholastic Aptitude Test) score \geq 710 or ACT (American College Test) score \geq 30

40-3220 Online Video: Trends & Best Practices

Advanced television course requires that students serve as the Operations Department of Columbia College's television station, Frequency Columbia. All aspects of maintaining and operating a broadcast facility including programming, scheduling, recruiting, commercial and product sales, distribution, production, and promotions will be included in the experience of this high-profile, high-demand project.

3 Credits *Repeatable*

PREREQUISITES: 40-2201 The Television Producer and 40-2301 Television Arts: Directing

40-3221 Writing the Situation Comedy

Advanced level scriptwriting course teaches the skills needed to write 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 prime-time television series, the other based on an original pilot concept. The scripts will be read and reviewed, step by step, in a classic writer's table story conference procedure. In addition, there will be lectures on the writing of both the established sitcom as well as the original pilot episode.

3 Credits *Repeatable*

PREREQUISITES: 40-3202 Writing for Television or 24-1710 Screenwriting I: Writing the Short Film

40-3222 Master Workshop Narrative: Writing

Advanced workshop course requires that students serve as staff writers for the Columbia College television series, *Windows*. *Windows* is a half-hour show consisting of six short (five-minute) segments that share a common theme. For each of the six segments, all writers will submit individual first drafts; half of those will be chosen by the writers to go to a second draft. The second drafts will be pitched to the executive producer, who will choose one script to go to a polished final draft. All phases of individual and collaborative writing, from concept development to finished script, will be experienced in this intensive course.

4 Credits Repeatable

WI

PREREQUISITES: 40-3202 Writing for Television and 52-1112 Writing and Rhetoric - Enhanced II or 40-3202 Writing for Television and 52-1122 International Writing and Rhetoric II or 40-3202 Writing for Television and 52-1162 Writing and Rhetoric II- Service Learning or 40-3202 Writing for Television and 52-1152 Writing and Rhetoric II

40-3224 Producing the Television Magazine Segment

Course teaches pre-production, production, and post-production techniques in the completion of several entertainment magazine-style segments. From conception to completion, each student will gain experience in interviewing, writing, storytelling, scheduling, and developing an artistic approach to various profile pieces to be aired on Frequency TV. Working as a team member with videographers, studio crews, editors, graphic artists, and Frequency TV staff members, the student will gain invaluable experience in all facets of being a producer.

4 Credits Repeatable

PREREQUISITES: 40-2201 The Television Producer and 40-2401 Production and Editing II

40-3225J Master Workshop Narrative: Pre-Production

Course requires that students in this advanced producing workshop work on preproduction for the Television Department's annual television pilot, to be produced in the Spring by the Master Workshop Narrative: Producing & Directing courses. Students will work on budgets, casting plans, location scouting, legal, script breakdowns, and other processes necessary to prepare for a major production of a television pilot. Students are highly encouraged to register for the Master Workshop Narrative: Producing course in the spring.

1 Credits Repeatable

PREREQUISITES: 40-1302 Television Arts: Production and 40-2201 The Television Producer

40-3226 Master Workshop Narrative: Producing

Advanced workshop course requires that students serve as producers and directors for a new Columbia College anthology fiction series. Students will have the opportunity to experience all phases of collaborative producing, from concept development throughout the finished program segments.

4 Credits Repeatable

PREREQUISITES: 40-2201 The Television Producer and 40-2301 Television Arts: Directing and 40-2401 Production and Editing II

40-3227 Decision Makers in Media

Course studies 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 field trips will focus on situations that influence management decisions, including research, programming, advertising sales, rating systems, and management styles with emphasis on decisions in day-to-day operations at the top levels of management. Cross-listed with Arts, Entertainment, and Media Management 28-4670 Decision Making: The Television Industry.

3 Credits

Requirements 32 Completed Credit Hour

40-3230 Master Workshop Sketch Comedy: Writing

This advanced course is designed to teach the skills needed to write proficiently within the popular television genre of sketch comedy. Course will require students to create and write original sketches and commercial parodies. The sketch ideas will be pitched, improvised, drafted, read, reviewed, and revised step by step, in a classic writer's table story conference procedure before moving on to the rehearsal and production process. Students will collaborate closely with the students and instructors of the Production and Producing courses. The end product of this collaboration, Out on a Limb or FreqOut will be aired live on Frequency TV.

4 Credits Repeatable

PREREQUISITES: 40-3202 Writing for Television and 40-2100 Television Arts: Writing

40-3231 Writing for Television Genre

Course is an advanced level writing class with much time devoted to the development of analytic skills. The class will be broken up into two parts. The first will be an investigation of a variety of analytic 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, drama, comedy, mystery, and science fiction. Each would be examined with examples drawn from both current and past television programming. The class would conclude with the completion of a full-length script.

3 Credits

PREREQUISITES: 40-3202 Writing for Television or 24-1710 Screenwriting I: Writing the Short Film

40-3232 Television Program Development

Course requires that students work with their colleagues and the instructor to enhance their skills in storytelling and in pitching their baby to industry executives from cable to network to public and independent services. Television program development is a creative and intense process that takes you from the germ of a story idea to a fully thought out series or program. It takes practice, and blood, sweat, and tears--and thankfully can be highly rewarding on a variety of levels!

3 Credits

PREREQUISITES: 40-2100 Television Arts: Writing and 40-2201 The Television Producer

Requirements 3.0 GPA required and 64 Completed Credit Hour

40-3233J Creating the Cooking Show Bible

This course introduces the student to the duties and responsibilities of the producer of the Cooking Show, focusing primarily on the producer's role in creating a cooking show for television or internet. We will explore relationships with the production team, the director, writers and the audience. Main goals include individual development in areas of problem solving, prioritization, team building, budgeting, and scheduling for a successful project. Special emphasis will be placed on understanding the role of the culinary producer. The role of the Producer in all phases of the production process will be emphasized.

2 Credits

PREREQUISITES: 40-2201 The Television Producer

40-3234 Developing the Reality Show

This class is designed to introduce the student to the creative and business aspects of designing an original reality show. Students will be required to pitch and develop an original reality show from idea to finished show bible with budget, locations and a sample episode rundown that includes tasks and games. Students would also be required to put together story lines for 13 additional episodes to illustrate the season progression of the show. The student will leave the class with a fully developed reality show bible ready to pitch and submit to buyers.

3 Credits Repeatable

PREREQUISITES: 40-2201 The Television Producer and 40-1103 Aesthetics and Storytelling

40-3236 Video for Internet and Mobile TV

Course will look at the emergence of various technologies (iPods, phones, Web) into the culture. The class includes both an examination of aesthetic issues and the technology involved in both producing and preparing media for this emerging market.

3 Credits

PREREQUISITES: 40-2302 Production & Editing I or 40-2501 Video for Artists and Performers or 24-1000 Cinema Notebooks and 24-1001 Cinema Image & Process

40-3237 Writing for Internet and Mobile TV

Writing course focuses on short-form videos that have developed due to the growth of a variety of distribution avenues. iPods, cell phones, You Tube, and My Space have created the opportunity for a variety of programming that are both an extension of existing television programs as well as new story telling forms that blur traditional lines. Students will analyze, develop, and write scripts appropriate for this emerging media.

2 Credits

PREREQUISITES: 40-2100 Television Arts: Writing or 40-3202 Writing for Television or 24-1710 Screenwriting I: Writing the Short Film

40-3238 Script Analysis:

Course is a special topics class that examines the script of one episode of a television series from a variety of perspectives including historical, cultural, and textual. Each episode will be viewed, the script read, and then critiqued using a variety of different approaches. The class will conclude with each student writing an analysis from one of the approaches utilized during the class. Course is appropriate for students in all concentrations.

1 Credits *Repeatable*

PREREQUISITES: 40-2100 Television Arts: Writing or 24-2700 Script Analysis

40-3239 Producing for the Master Workshops

In this advanced workshop, students will serve as producers for one or more of the Television Department's advanced television programs. Students will have the opportunity to experience all phases of collaborative producing, from concept development through finished program. Students may work in one or more of a number of genres, including sketch comedy, live music, or other entertainment / informational programming.

4 Credits *Repeatable*

PREREQUISITES: 40-2201 The Television Producer and 40-2301 Television Arts: Directing and 40-2401 Production and Editing II

40-3240 Web Series Producer

This class will cover the responsibilities of a web series producer with focus on launching, distributing, and growing a loyal audience of internet and mobile viewers. Each student will be responsible for building an online presence for and launching of a completed web show. Students in the Web Series Producer course will have an option to collaborate with students in Video for Internet and Mobile TV course and help develop

an audience for content created in that class.

3 Credits

Requirements 30 Completed credit hour

40-3241 Writing the Television Pilot: Hour Drama

Writing the Television Pilot: Hour Drama is an advanced level writing class devoted to the development and writing of an original hour-long TV pilot script. The first part of the class will be spent examining the unique qualities and responsibilities of a TV pilot: to introduce plot, story, character, relationships and mystery. The second half of the class will be spent pitching ideas, developing, work shopping, and table reading multiple drafts the student's original pilot script. The class would conclude with the completion of a full-length pilot script for an hour-long television drama.

3 Credits

PREREQUISITES: 40-3202 Writing for Television or 24-1710 Screenwriting I: Writing the Short Film

40-3242 Branded Entertainment Practicum

In this cross-disciplinary course, students will gain an invaluable production, branding and social media strategy experience, in addition to working on a real client project. They will partner with a local small business owner and develop, produce and launch an online branded entertainment video series. The semester will start with an overview of best practices in branded entertainment in the digital age. Successful projects will be screened and discussed. All students will research local businesses and brainstorm how an online video series could help them find the right audience, energize customers or create a conversation surrounding their product or service. One local business will be selected and the class as a group will partner with the owner in creating a branded entertainment online video series. Through a series of brainstorming sessions and pitches students and the business owner will develop a show idea, and a social media strategy for its distribution. In the second half of the semester students will work on pre-production, production, post-production and distribution of a 3-part branded online video series.

3 Credits

PREREQUISITES: 40-2201 The Television Producer and 40-2401 Production and Editing II

40-3310J Television Equipment Practicum

Course provides students with intensive, hands-on practice with the central pieces of production equipment found in the control room: the video switcher and audio console. Students will gain valuable insight into the operation of these devices, as well as greater understanding of the roles of the operators within the context of production.

1 Credits

PREREQUISITES: 40-2301 Television Arts: Directing

40-3311 Advanced Lighting and Camera

Lighting and camera course is required for students in both the Production and Post-Production/Effects concentrations. Focusing on advanced techniques for lighting and camera operations, students will further develop their understanding and skills gained 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.

3 Credits

PREREQUISITES: 40-1302 Television Arts: Production and 40-2302 Production & Editing I

40-3312 Master Workshop Sketch Comedy: Directing & Production

Advanced course further develops directing skills specifically for live performance, utilizing larger studio facilities and creating more sophisticated productions. The students will be required to produce and direct variety show productions that approach professional broadcast and commercial levels.

4 Credits Repeatable

PREREQUISITES: 40-2401 Production and Editing II and 40-2301 Television Arts: Directing

40-3314 Directing and Production: Narrative

Advanced course further develops directing skills specifically in dramatic performance, utilizing larger studio facilities, and will be co-taught with a Theater/Music Department offering. The combined classes will examine the complex orchestration required to capture the theatrical performance using the sophisticated technology of television. Student directors will become acquainted with the special rigors and disciplines of performing as well as the creative challenge it creates.

4 Credits

PREREQUISITES: 40-2301 Television Arts: Directing

40-3315 Directing and Production: Television Magazine Segment

Course explores approaches to directing for expanding magazine/interview-based styles of television programming and work as crew on a wide variety of both field and studio productions. Students will interact with producers, shooters, and editors enrolled in other Television Department courses to create program segments, both single and multiple camera, for Frequency TV.

4 Credits Repeatable

PREREQUISITES: 40-2301 Television Arts: Directing

40-3316 Remote Television Production

Course teaches students to adapt their knowledge of both studio and field production, utilizing a mobile remote production truck to shoot on location at a variety of events in and around Chicago. Sports, news, and production for the Television Department's own cable programs are researched, produced, and directed by students. Productions include music, performance, and selected scenes from departmental drama or sketch comedy. Emphasis is placed upon pre-planning, meeting deadlines, survey of locations, and performance of a wide range of crew duties, including directing.

4 Credits

PREREQUISITES: 40-2301 Television Arts: Directing

40-3317 Directing and Production: Live Broadcast

Course requires that students serve as the technical/production arm for NEWSBEAT, a twice-weekly newscast produced for and broadcast live throughout the campus of Columbia College. All aspects of the studio production, including directing, audio, camera, switching, graphics, and videotape, will be emphasized and further developed as part of the deadline-oriented, fast-paced learning experience.

4 Credits

PREREQUISITES: 40-2301 Television Arts: Directing

40-3318 Directing and Production: Special Projects

Advanced class teaches students studio and field production skills in a topics-specific setting. Students gain directing experience in one or more of the following contexts: multiple camera studio production, single camera field directing, remote multi-camera directing, music programming, or specialty television production. The course will culminate in the creation of an advanced-level television program in conjunction with other disciplines and departments. Emphasis is placed upon pre-planning, meeting deadlines, and performance of a wide range of crew duties, including directing.

4 Credits *Repeatable*

PREREQUISITES: 40-2301 Television Arts: Directing

40-3319 Directing the Webisode

Course will focus on all aspects of directing and production as they pertain specifically to the webisodic series. The internet and mobile modes of distribution have created a space for a new form of episodic content: The Webisode. Students will work in all areas of directing and production to shoot a complete, 9-episode, original web series written in the Writing For Internet and Mobile TV class. The series will consist of

short form, 3-minute episodes with directing and production needs unique to the emerging genre. Students will work collaboratively as a production company through all aspects of pre-production and production. The result will be a fully realized webisodic series.

4 Credits

PREREQUISITES: 40-2301 Television Arts: Directing and 40-2401 Production and Editing II

40-3320 Directing and Acting Across the Media

Junior-level directing and acting students from Cinema Art + Science, TV, and Theatre will study together in a four-week summer-session seminar/lab class that investigates the similarities/differences between each area of production. This course is cross-listed with 31-3778 and 24-3306.

Students will learn and practice techniques of acting, staging, text analysis, story boarding, editing and collaboration, and explore the difference between time and space as it relates to Cinema, TV, and Theatre. In an ongoing classroom dialogue the students, instructor and guest instructors will discuss all areas of acting and directing across media. They will also watch plays, movies and TV productions and analyze them critically and competitively. Working directors will visit the class, either in person or by digital media, to lend their experience.

4 Credits

PREREQUISITES: 31-3701 Directing III or 31-2205 Acting II: Char & Ens or 24-2301 Cinema Directing I or 40-3314 Directing and Production: Narrative

40-3321 Advanced Control Room Techniques

Equipment operation course focuses on the Studio A control room, building on the skills gained in the Television Equipment Practicum. Students will spend a significant portion of the class time working with the production switcher and the digital video effects system. Course is an advanced elective in both the Production and Post-Production concentrations.

2 Credits

PREREQUISITES: 40-2301 Television Arts: Directing

40-3324 Experimental Video Workshop

Advanced-level production course explores experimental video (and mixed media work that utilizes video) as an art form. This will include videotape, digital multimedia, Web art, and other convergences of art and technology. Each student will produce (from conception to post-production) an original, genre-defying digital video program or installation.

4 Credits Repeatable

PREREQUISITES: 40-3412A Experimental Production and Editing or 40-3412B Narrative Production and Editing or 40-3412C Documentary Production and Editing or 40-3412

40-3325 Master Workshop Narrative: Directing & Production

In this advanced workshop, students will serve as directors and crew for the Television Department's anthology drama series. Students will work with actors and producers to shoot a half-hour long dramatic program. All phases of single camera location shooting will be covered, including directing, staging, lighting, sound, and camera.

4 Credits Repeatable

PREREQUISITES: 40-2301 Television Arts: Directing and 40-2401 Production and Editing II

40-3327 Fictional Documentary

Advanced video production workshop course explores the line that separates documentary and narrative media. Students in the class will examine the works of documentarians who are using fictional elements and narrative techniques in their work to call into question concepts of truth and reality and to expand the definition of documentary. Concepts covered include narrative shooting and editing techniques, research, scripting, recreations, and working with actors and subjects. Each student will produce a video project that has factual and fictional elements and that challenges the traditional definition of documentary.

4 Credits Repeatable

PREREQUISITES: 40-3412A Experimental Production and Editing or 40-3412B Narrative Production and Editing or 40-3412C Documentary Production and Editing

40-3328 The Documentary Production Team

This course functions as a production company with students developing and producing segments for a single film. The idea for the film is collaboration between the team and Columbia's Critical Encounters initiative. The team decides on division of labor, ownership and general company policies. Additional topics include advanced proposal writing and grant application as well as narration and script writing. Students will produce collateral materials including publicity, study guides and DVD extras. The team is responsible for meeting stringent deliverable guidelines.

3 Credits Repeatable

PREREQUISITES: 40-3412C Documentary Production and Editing

Requirements Permission of Instructor

40-3330 Community Media: Mentoring Through Sports

In this service learning course, columbia students will act as mentors/supervising crew for high school students from local community media non-profit Free Spirit Media on a variety of sport-related multicamera

productions. Columbia Television students and students from FSM will work as a team in scouting, planning and executing live-to-tape sports events. Advanced television students will use their experience to help train FSM students in the use of the multicamera School of Media Arts production truck and will gain experience in creating sports programming. They will also interact with members of various Chicago neighborhoods and gain experience in working in a non-profit community media environment.

3 Credits

PREREQUISITES: 40-2301 Television Arts: Directing

40-3340 Documenting Social Injustice

Course enables students to become familiar with the range of diversity issues--race, ethnicity, gender, religion, class, etc.--through extensive readings and videos. Social justice education is both a process and a goal and involves students who have a sense of their own agency as well as a sense of social responsibility toward others and society as a whole. Class tours several sites of ethnic art, activism, and social justice. Students work in teams on documenting their impressions and comparing the classroom with the experiential with help from experts in the field.

3 Credits

SS

PREREQUISITES: 54-2990 Culture, Race and Media or 54-2990 Culture, Race and Media or 40-2302 Production & Editing I or 40-2622 Production and Aesthetics for Television News or 46-1100 Introduction to Cultural Studies

40-3402 PostProduction Bootcamp: Avid Techniques

This postproduction course is designed to give students in the Postproduction & Effects concentration an intensive workshop exploring the tools, editing processes and workflow of the Avid editing system. Through a series of demonstrations and editing assignments, students will learn the complete process of finishing a television program, from initial input of materials to the final output of deliverables. The course is specifically meant for students who come from other editing platforms (such as Final Cut Pro) who already have a good baseline for postproduction techniques, but need to launch themselves into Avid-specific tools and techniques.

2 Credits

40-3403 Creating the Online Learning Video

Creating the Online Learning Video is a 4-credit production and editing course that teaches students how to create high-quality video tutorials with accompanying online training tools. Students will partner with Columbia College instructors who want to develop online tutorial content for their courses and work with the instructor to create a video tutorial for one unit (several lectures) of the course, using the lynda.com production model.

4 Credits

PREREQUISITES: 40-2401 Production and Editing II

40-3411 Motion Graphics I

Course enables students to 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 2-D design for television will be addressed. Students will become competent in designing still images, sequencing images, compositing images, and producing motion graphics for television. The final production of the assignments will be integrated into a program and output to tape.

4 Credits

PREREQUISITES: 21-1320 Design Lab or 23-2201 Digital Imaging I or 23-2201 Digital Imaging I or 22-1320 Design Lab or 40-2302 Production & Editing I or 36-1300 Digital Image Design

40-3412A Experimental Production and Editing

Course is an advanced level production class in which students create an original, individually conceived piece of video art. The course is an introduction to the history of experimental video and video artists, as well as project development, production, and editing techniques that are specific to experimental video. Students learn advanced techniques of shooting and editing including non-traditional camera techniques, audio and microphone techniques, field lighting, graphics and effects integration, and integration of other art media. Students also learn how to develop voice and point of view and are highly encouraged to produce an original work that defies standard television genres and conventions. Editing is accomplished using a non-linear editing workstation.

4 Credits Repeatable

PREREQUISITES: 40-2100 Television Arts: Writing and 40-2401 Production and Editing II

40-3412B Narrative Production and Editing

Course is an advanced level production class in which students create an original, individually conceived narrative work. Course looks at the various types of narrative genre, as well as project development, production, and editing techniques that are specific to narrative television. Students learn advanced techniques of shooting and editing including camera techniques and setups, audio and microphone techniques, field lighting, narrative story structure, script breakdown techniques, and storyboarding. Students also learn how to develop voice and point-of-view as well as understand how to work within the various narrative contexts. Editing is accomplished using a non-linear editing workstation.

4 Credits Repeatable

PREREQUISITES: 40-2100 Television Arts: Writing and 40-2401 Production and Editing II

40-3412C Documentary Production and Editing

Course is an advanced level production class in which students create an original, individually conceived documentary video. Course is an introduction to documentary theory and history, as well as project development, production, and editing techniques that are specific to television documentary. Students learn advanced techniques of shooting and editing including hand-held camera, audio and microphone techniques, field lighting, interviewing techniques, and documentary story structure. Students also learn how to develop voice and point-of-view as well as understand how to work within the various documentary genres.

4 Credits Repeatable

PREREQUISITES: 40-2100 Television Arts: Writing and 40-2401 Production and Editing II

40-3421 Advanced Post Production Workshop

Course is designed for advanced level post-production students and addresses new technologies and procedures used in professional post environments. Students will use Avid Media Composer to learn advanced editing and effects techniques; project management strategies in a cross-platform environment; and advanced color correction strategies. Course will also include advanced concepts of digital production and broadcast and High Definition TV standards. All footage will be provided by the instructor to achieve class goals.

4 Credits Repeatable

PREREQUISITES: 40-2401 Production and Editing II and 40-3402 PostProduction Bootcamp: Avid Techniques

40-3422 Motion Graphics II

Course enables students to develop a command of graphic design through compositing images for video and television. Through a series of exercises and experiments with PhotoShop and AfterEffects, students learn methods of translating concepts into motion graphics. Television and movies special effects are deconstructed and analyzed. Motion graphics are translated into Quicktime movies for integration into television, Web, DVD, and film productions.

4 Credits Repeatable

PREREQUISITES: 21-3447 Illustration: Motion or 22-3447 Illustration: Motion or 40-3411 Motion Graphics I or 24-4420 Motion Graphics I

40-3423 Motion Graphics III

Students in this course complete a series of projects modeled upon current professional practices while refining design and research skills. Student projects include a team-based client work, an independent

textual interpretation or research-inspired animation, and additional short animations. The team-based projects will include interaction with the client/s. Research, ideation, prototyping, production and evaluation will be a collective and collaborative process. Students develop a portfolio-based web site that includes video samples, a personal statement and resume.

4 Credits Repeatable

PREREQUISITES: 40-3422 Motion Graphics II or 24-4421 Motion Graphics II

40-3424 Advanced Post-Production: Finishing the Television Program

Course addresses a broad range of advanced post-production techniques necessary to finish a television program. Demands of the current production industry require that an editor knows how to do more than simply edit. As the tools become increasingly sophisticated and powerful, today's editor needs a variety of skills to take advantage of the features found in nonlinear editing systems. Students will finish an online edit of a television program, including graphics, title design, effects compositing, audio mixing, and sweetening.

3 Credits Repeatable

PREREQUISITES: 40-3412

40-3424D Advanced Post-Production: Prime Time

Course addresses post-production issues relating to editing comedy projects as well as the departmental show. The student will learn to work with a team, i.e., a producer, a director, and a writer, in a post-production atmosphere. Emphasis will be on producing finished videotape, with the content to be determined by the editor client relationship and weekly edit sessions with deadlines. Practical tutorials will focus on advanced editing techniques, styles, and strategies for editing on a non-linear system. Classroom time is spent working with your assigned team to edit and review the edit. Critical skills will be developed through in-class critiques. Critique will take place while the student's work is on the non-linear system so that we may take advantage of the non-linear system's unique capabilities for multiple versions of the edit in order to develop individual style of editing.

4 Credits Repeatable

PREREQUISITES: 40-3411 Motion Graphics I and 40-3402 PostProduction Bootcamp: Avid Techniques or 40-3411 Motion Graphics I and 40-3402 PostProduction Bootcamp: Avid Techniques

40-3424J Advanced Post-Prod:Finishing the TV Program

Course addresses a broad range of advanced post-production techniques necessary to finish a television program. Demands of the current production industry require that an editor knows how to do more than simply 'edit.'As the tools become increasingly sophisticated and powerful, today's editor needs a variety of skills to take advantage of the features found in non-linear editing systems. Students will finish an online edit of a television program, including graphics, title design, effects compositing, audio mixing, and sweetening.

2 Credits Repeatable

PREREQUISITES: 40-3411 Motion Graphics I and 40-3412B Narrative Production and Editing or 40-3412C Documentary Production and Editing

40-3425 Introduction to 3D for Motion Graphics

4 Credits

PREREQUISITES: 24-4421 Motion Graphics II or 40-3422 Motion Graphics II

40-3427J Motion Graphics and Color: Correction and Grading

Course goal is to teach students how the use of color through color grading, correction, and vignetting can effect the perception of film and video content. Students will consider these aesthetic concerns while learning to perform color correction and grading of film/video projects using Apple's Color. The course emphasizes creativity and storytelling through manipulating and creating unique visuals that can be applied to later work in motion graphics and final post production.

1 Credits

PREREQUISITES: 40-3411 Motion Graphics I or 24-4420 Motion Graphics I

40-3428 Motion Graphics: Flash & AfterEffects for TV/Video

Course enables students to develop a command of several methods of producing graphics specifically designed for television and video using Flash and AfterEffects software. Planning, storyboarding, and designing images as well as the aesthetic issues of 2-D animation for television and video will be addressed. Lectures and in-class assignments will address graphics design, visual storytelling, sequencing images, exporting Flash for television, and video. The final product will be the creation of a project for incorporation into video, Web, or DVD.

4 Credits

PREREQUISITES: 40-3411 Motion Graphics I

40-3430 ePortfolio for Media Arts

Course will teach students to represent their work most effectively on the Internet using appropriate media combinations. Documentation and portfolio sites become works of their own as they reconstruct and annotate pieces in other media such as performances and installations. Course is for intermediate to advanced students in any media. Previous Web design and construction experience is not required. Experienced Web designers can take their work to the next level, incorporating animation, interactivity, and multiple media.

3 Credits Repeatable

PREREQUISITES: 40-3411 Motion Graphics I

Requirements 32 Completed Credit Hour

40-3512 DVD Design and Production I

Course introduces the sciences of storytelling and interface design, along with supporting software, to enable students to achieve a basic level of competency in interactive DVD design. Course emphasizes learning the foundations of professional craftsmanship in authoring interactive productions. The goal of the course is to learn the craft of designing a dynamic interactive experience. Fundamental principles of interface design, graphics, and motion menus in the production of a DVD are addressed using flow charting software as well as PhotoShop, AfterEffects, Final Cut Pro, and DVD Studio Pro. A new set of interdisciplinary skills will be formulated to participate in the rapidly expanding DVD industry.

3 Credits

PREREQUISITES: 40-2401 Production and Editing II and 40-3411 Motion Graphics I

40-3520 DVD Design & Production II

Course will provide design techniques and strategies. Developing design strategies using cutting-edge DVD authoring software, students will create interactive navigational interfaces for their own films as well as editing reels. In addition, this course will investigate current design trends in the DVD authoring industry. Course will use Final Cut Pro 2.0 in conjunction with DVD Pro and AfterEffects to generate interactive interfaces for DVDs. Course will also cover how to work the audio in DVD authoring, specifically Guilind Surround sound tracks.

4 Credits

PREREQUISITES: 40-3512 DVD Design and Production I

40-3621A Practicum: Producing News: Newsbeat

Course allows advanced students to plan and execute newscasts, learning real-time technical and production skills using professional equipment, creating the live half-hour Newsbeat in cooperation with students in the Journalism Department Practicum 53-3601 A.

6 Credits Repeatable

PREREQUISITES: 40-2601 Creating the TV News Package and 53-3310 Writing & Reporting TV News

40-3621B Practicum: Producing News: MetroMinutes

Course allows advanced students to plan and execute newscasts, learning real-time technical and production skills using professional equipment, creating Metro Minutes in cooperation with the Journalism Department Practicum 53-3601B.

4 Credits *Repeatable*

PREREQUISITES: 40-2601 Creating the TV News Package and 53-3310 Writing & Reporting TV News

40-3788 Internship: Television

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

1-10 Credits *Repeatable*

PREREQUISITES: 40-2788 Television Career Strategies

Requirements 3.0 GPA required and 60 Enrolled Hours and Internship Coord. Perm.

40-3789 Internship: Television

Course provides students with internship opportunities to gain valuable work experience in an area of interest while receiving academic credit. Graduating seniors find internships invaluable in aiding their job search.

1-6 Credits *Repeatable*

40-3796 Directed Study - Television

Course consists of learning activities involving student independence within the context of regular guidance and direction from a faculty advisor. Directed Studies are appropriate for students who wish to explore a subject beyond what is possible in regular courses or for students who wish to engage in a subject or activity not otherwise offered that semester by the College. Directed Studies involve close collaboration with a faculty advisor who will assist in development and design of the project, oversee its progress, evaluate the final results, and submit a grade.

1-6 Credits *Repeatable*

40-3798 Independent Project: Television

Course is an independent project 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.

1-6 Credits *Repeatable*

Requirements Department Permission

40-3820L Writers' Roundtable in LA

This course builds and emphasizes the students' skills for the development of an appropriate storyline for the one-hour format. Students explore a variety of television genres and ultimately write a finished television script utilizing the current computer software programs for professional screenwriting.

3 Credits *Repeatable*

PREREQUISITES: 40-2201 The Television Producer

Requirements Accept in Sem in LA Prog

40-3821L Pitching Series Concept in LA

This course enables students participating in the L.A. program to have the opportunity to learn and practice the fine art of the pitch, first in the classroom environment and finally to prominent television writers, agents, and producers.

3 Credits *Repeatable*

PREREQUISITES: 40-2201 The Television Producer

Requirements Accept in Sem in LA Prog

40-3822L Conceiving & Writing the Show Bible in LA

This course enables students to develop and write a rudimentary show bible for a one-hour program in a genre of their choice. Focus will be on the process of positioning the show for the current market situation.

3 Credits

PREREQUISITES: 40-2201 The Television Producer

Requirements Accept in Sem in LA Prog

40-3823L Analyzing Dramatic Structure

This course enables students to analyze a variety of one-hour episodic dramas currently in production. A variety of speakers from the industry will illuminate the shows, describing how they were developed, written, and produced.

3 Credits

PREREQUISITES: 40-2201 The Television Producer

Requirements Accept in Sem in LA Prog

40-3824L Analyzing Structure SitCom LA

This course enables students to analyze a variety of situation comedies currently in production. A variety of speakers from the industry will illuminate the shows, describing how they were developed, written, and produced.

3 Credits

PREREQUISITES: 40-2201 The Television Producer

Requirements Accept in Sem in LA Prog

40-3825L Conceiving and Writing the Situation Comedy Show Bible in LA

This course enables students to develop and write a rudimentary show bible for a situation comedy. Focus will be paid to the process of positioning a show for current market situation.

3 Credits

PREREQUISITES: 40-2201 The Television Producer

Requirements Accept in Sem in LA Prog

40-3880L Internship: TV in LA

This course provides advanced students with an internship opportunity to gain work experience in an area of concentration or interest while receiving academic credit toward their degrees.

0 Credits Repeatable

PREREQUISITES: 40-2201 The Television Producer

Requirements Accept in Sem in LA Prog

40-3890L Independent Project: TV in LA

This course is an independent project 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.

0 Credits Repeatable

PREREQUISITES: 40-2201 The Television Producer

41-1100 Introduction to Radio

Introductory course deals with the language and concepts of the radio broadcasting industry. 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.

3 Credits

41-1107 Voice and Articulation I

Course helps 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.

3 Credits

41-1111J Voiceover Entrepreneur

Students can begin their voiceover career anytime. This course provides the information necessary to get started including training, classes, necessary equipment, basic voice recording, knowing the competition, finding non-union voiceover work, studio techniques, online resources, marketing/branding, getting paid, website interface, client interface and more. This course is appropriate for beginning voiceover students as well as those who have already taken a few courses and want to begin their career as quickly as possible.

1 Credits

Requirements Not New Freshman and Not New Transfer Stu.

41-1118J Audiobook Narration

This course introduces students to the world of audiobook narration. Students select appropriate scripts for their voice, practice narration style and create a short audio clip suitable for the audiobook market. No production experience is required.

1 Credits *Repeatable*

41-1121 Music Radio Broadcasting I

This entry-level course provides hands-on and practical experience in performing radio programs and operating industry standard radio broadcast equipment. Course also focuses on the performance experience of an on-air host at a music radio station. Students will develop a personal on-air style by performing radio programs, delivering copy, integrating music into shows and preparing material for program breaks. This course is a pre-requisite for an on-air position at the college radio station WCRX, 88.1FM.

4 Credits

PREREQUISITES: 41-1100 Introduction to Radio and 41-1107 Voice and Articulation I

41-1125J MiRadio-Creating Your Own Audio Media Stream

This course is project-based introduction to the creation and operation of a personal audio-media oriented Internet stream and the use of social media and various readily available free web based services to support it. Students will learn how to create an identity for their stream through web sites, Facebook and social media, and how to deal with licensing and basic legal issues through a combination of lecture and hands on experience in our iRadio Lab.

1 Credits

41-1128 Radio Production I: Intro

This introduction to Digital Audio Production combines theory with creative, hands-on audio production projects. Each student will utilize a digital audio workstation loaded with professional audio software. Students will learn audio/production/computer terminology along with fundamental audio production techniques including recording, editing, mixing, and working with music and sound effects. Each student also receives a portable digital field recorder, using it as a resource in several of the class projects.

4 Credits

41-1130J Audio Theatre Performance: Black History Month

This course is an audio drama workshop and performance class. We will read and record a Black History themed script. We will analyze the script, rehearse, and record. The production will be post-produced by the Radio Department. The finished piece may be aired on WCRX-FM during Black History Month.

1 Credits Repeatable

41-1135 The Radio Producer

Course covers the multi-faceted and behind-the-scenes role of a radio producer for talk-based news and/or music programs. Students will focus on how producers help create content for a news or talk program, developing story ideas, researching topics, and recruiting appropriate expert guests for interviews and/or sound bites. Students will be expected to fulfill producer assignments, review case studies, and complete interviews.

3 Credits

PREREQUISITES: 52-1151 Writing and Rhetoric I or COMPASS Placement Test score ≥ 97 or SAT (Scholastic Aptitude Test) score ≥ 710 or ACT (American College Test) score ≥ 30

41-1142 News for the Music Format

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.

2 Credits

PREREQUISITES: 52-1111 Writing and Rhetoric I - Enhanced or 52-1121 International Writing and Rhetoric I or COMPASS Placement Test score ≥ 97 or 52-1151 Writing and Rhetoric I or SAT (Scholastic Aptitude Test) score ≥ 710 or ACT (American College Test) score ≥ 30

41-1150J Great Voices of Radio

Course explores what makes great radio through listening and critiquing the many great voices of radio from its inception through its heyday to today. Voices will include national radio programs (Arthur Godfrey, Al Jolson), comedy teams (Abbott & Costello, Amos & Andy), news commentators (Walter Cronkite, Edward R. Morrow), local heroes of radio (Steve Dahl, Eric & Kathy), ethnic radio (Tom Joyner, Richard Durham), and much more.

1 Credits

41-1160J Voiceover: The Agent's Perspective

This course will introduce students to the business and casting side of the voiceover profession. Taught by an agent, the course will explore how the voice-over agent sees and works with the talent and how voiceover jobs are finally cast. The intent of this class is to expand student's knowledge of the voiceover industry as a profession by allowing them to listen to other professional auditions and to discuss the structure and formula of the proper reads for different products. It will also discuss the business of voiceover such as an in-depth discussion of SAG/AFTRA Unions, working with independent producers and casting directors and managing a voiceover career.

1 Credits

41-1225 Audio Drama: Commedia Dell'Art

After studying Italian Commedia dell Arte dramatic style students will write, improvise, act and produce a modern Commedia dell Arte audio play. We adapt the roles of stock characters to modern times, write a scenario-based script and portray multiple masks by using a variety of voices. We travel through Florence scouting locations, capturing sound bites and natural ambience. We record, on-location. This course is designed for writers, actors, voiceovers, directors, drama students and lovers of audio drama from all disciplines.

3 Credits *Repeatable*

Requirements Permission of Instructor

41-1300 The Club DJ I

This entry-level course is designed to give students the necessary basic skills required to become proficient in the art of Mobile/Club DJing. Students will learn how to match beats with two different records, mix, scratch, and use state-of-the-art trade equipment such as turntables, compact disc players, computer software, speakers, and microphones. To be successful in this course, students will be expected to participate in class and practice at least two to three hours per week outside of class. Practice time can be scheduled in the Studio Time Facility upon request.

3 Credits

41-1300SC The Club DJ I

This entry-level course is designed to give students the necessary basic skills required to become proficient in the art of Mobile/Club DJing. Students will learn how to match beats with two different records, mix, scratch, and use state-of-the-art trade equipment such as turntables, compact disc players, computer software, speakers, and microphones. To be successful in this course, students will be expected to participate in class and practice at least two to three hours per week outside of class. Practice time can be scheduled in the Studio Time Facility upon request.

3 Credits

41-1307 Radio Sports Play-by-Play

Course covers the basics of calling a game, air delivery, commentary and pre-and-post game preparation. Students learn narrative and improvisation skills to convey a sports moment as well as the live sporting event. Calling play-by-play for a Texas Hold em' Poker Tournament is also included. Students will gain practical on-air experience by calling play-by-play from actual professional games at various sporting

venues. Students who are interested in doing UIC Flames basketball play-by-play must take this course prior to announcing games on WCRX-FM.

3 Credits

41-1309 The Beat Producer

This course teaches the artistry and techniques necessary to create unique rhythms/beats using electronic media. Students learn how to mix, edit, and arrange music using MIDI and Logic Pro X software by Apple. Students work at individual stations on their individual productions as they acquire the skills necessary to become a Beat Producer.

3 Credits *Repeatable*

41-1314 Rock & Soul on the Radio: Roots

This course covers Rock and Soul music's influence on radio formats, modern culture, and technology. Students will analyze the progression of contemporary rock and soul music from its roots in rhythm and blues, country, folk music and jazz from the beginning of the 20th century through 1969. Students will study and report on individual artists and musical groups who created the music, the cultural trends and the styles of these music genres.

3 Credits

41-1321 Topics: Rock & Soul on the Radio: Contemporary

This course covers Rock and Soul music's influence on radio formats, modern culture, current events and present technology. Students will analyze the progression of contemporary rock and soul music from its roots in rhythm and blues, country, folk music and jazz from 1970 to the present. Students will research and report on individual artists and musical groups who created the music, the trends and the styles of this performing art.

3 Credits

41-1323 On the Air: Be a Radio Host

This introductory course is designed for Non-Radio Majors who want to explore their talent behind a radio microphone. The class reviews effective performance tools for on-air talent, techniques of successful personality-driven radio talent, basic microphone technique, staying on message, and gaining confidence behind the microphone. The course also introduces basic control board operations.

3 Credits

PREREQUISITES: COMPASS Placement Test score ≥ 97 or 52-1151 Writing and Rhetoric I or SAT (Scholastic Aptitude Test) score ≥ 710 or ACT (American College Test) score ≥ 30

41-1327J Extemporaneous Speaking: How to Ad-lib on the Radio

This course is for students who wish to develop the art and skill needed to speak extemporaneously on the radio. The course explores vocal skills, structuring the impromptu speech, and ordering ideas. Utilizing the skills of organizing key points and lots of practice, students feel more confident in the broadcast and social setting. Students practice in the classroom setting and at the end of the semester, perform behind a microphone.

1 Credits Repeatable

PREREQUISITES: COMPASS Placement Test score ≥ 97 or 52-1151 Writing and Rhetoric I or SAT (Scholastic Aptitude Test) score ≥ 710 or ACT (American College Test) score ≥ 30

41-1329J Improv for Radio

Students will engage in beginning and intermediate improvisation methods focusing upon the development of both comedic and dramatic character materials for future broadcast production. Additional emphasis will be upon completely unscripted performance pieces which can be enhanced in post production for a full radio theatre experience or audio cartoon. Methodology will include brainstorming, team/ensemble building, the art of comedy and storytelling.

1 Credits**41-1333J Intro to Voice Acting for Anime**

Anime is a Japanese animation style that is dubbed in English for English speaking markets. This course, taught by an anime professional will enable students to use anime footage and scripts to experience how anime is performed. Students will be able to practice voicing to picture as anime dubbing is done.

1 Credits

Requirements Not New Freshman and Not New Transfer Stu.

41-2100 Music Radio Broadcasting II

In this advanced course, students further develop their on-air persona by performing various long-form music programs that range from rock to alternative to urban formats. Students gather content, develop

creative show bits, search for relevant content, integrate production elements and incorporate social media into each performance. Students create and execute a one-hour music special that may air on college radio station WCRX, 88.1FM.

4 Credits

PREREQUISITES: 41-2107 Writing for Radio and 41-2210 Voice and Articulation II and 52-1152 Writing and Rhetoric II and 41-1121 Music Radio Broadcasting I

41-2105 Radio Storytelling

This course focuses on the craft of writing and producing effective radio essays made popular through work found on National Public Radio. Emphasis is placed on storytelling techniques, writing for the ear, sound usage and basic spoken-word audio editing. Students produce four completed radio essays. The course progresses from writing to re-drafting, to audio production, to completed packages. Selected pieces will be considered for broadcast on WCRX 88.1 FM.

3 Credits

PREREQUISITES: SAT (Scholastic Aptitude Test) score \geq 710 or ACT (American College Test) score \geq 30 or 52-1152 Writing and Rhetoric II or COMPASS Placement Test score \geq 97

41-2107 Writing for Radio

This introductory course covers the basic style, format, and techniques used in various forms of creative writing specific to radio broadcasting and audio media, including content for the Internet and mobile-devices. Students write for several genres, including commercials, public service announcements, commentary, news, documentary, and essay. Emphasis is placed on the specific techniques employed in writing for the ear.

3 Credits

WI

PREREQUISITES: 52-1151 Writing and Rhetoric I or COMPASS Placement Test score \geq 97 or SAT (Scholastic Aptitude Test) score \geq 710 or ACT (American College Test) score \geq 30

41-2112 Radio and American Life

This course will examine radio broadcasting and its relationship to American society and culture. Emphasis will be placed on the latter half of the 20th century and contemporary radio (1940-present). Topics will include: radio entertainment, the commercialization of radio; politics and a national identity, the DJ and crossing racial boundaries; radio as youth rebellion, Pacifica, public radio and NPR; talk radio: inclusive-exclusive; a voice for minorities and local communities; and radio's ability to shape American culture.

3 Credits

PREREQUISITES: 52-1152 Writing and Rhetoric II

41-2112J People Power and the Media

This is a problem-solving course utilizing current events for inquiry, reflection and the practice of civic responsibility. This course combines opportunities for students to collaborate in groups to research an issue, develop concentrated knowledge on a topic, encourage creative and critical thinking and following up by voicing their opinions for action utilizing social media.

1 Credits

PREREQUISITES: 52-1151 Writing and Rhetoric I

41-2113 The Club DJ Producer

Students will learn how to remix, edit, and create DJ Tools. DJ Tools are assorted music tracks, instrumentals, loops, a cappella, shouts, etc. used to add to or enhance a live or prerecorded DJ set performance. Students will also learn how to properly remix a song in various styles and create (3) three of the most popular DJ Tools to have in their own DJ Pack. Students will have use of Digital Audio Workstations where they can develop their productions.

3 Credits

PREREQUISITES: 41-1300 The Club DJ I

Requirements Or Perm. of Course Coord

41-2114 Ethics in Broadcasting

This course explores the ethical decisions and issues involved in the broadcast industry. Students analyze ethical conduct through the examination of various real-world case studies exploring issues such as indecency, defamation, privacy, payola, news sources, and the First Amendment in the context of broadcasting and its current relationship to Internet and mobile-media based programs.

3 Credits

PREREQUISITES: 41-1100 Introduction to Radio and 52-1111 Writing and Rhetoric I - Enhanced or 41-1100 Introduction to Radio and 52-1121 International Writing and Rhetoric I or 41-1100 Introduction to Radio and 52-1151 Writing and Rhetoric I or 41-1100 Introduction to Radio and COMPASS Placement Test score ≥ 97 or SAT (Scholastic Aptitude Test) score ≥ 710 or ACT (American College Test) score ≥ 30

41-2115 People Power and Social Media

This course will involve students in the practice of civic engagement utilizing radio and new media. When deciding on content, radio producers are required to problem-solve, using current events for inquiry, knowledge and analysis. The strategies for making these decisions include application, reflection and

evaluation. This course combines opportunities for students to collaborate in groups to research an issue, develop concentrated knowledge on an " issue specific topic, encourage creative and critical thinking, analysis and application by informing their opinions for audio media features, social action, podcasts and/or blogs.

3 Credits

PREREQUISITES: 52-1151 Writing and Rhetoric I

41-2130J Audio Theatre Production: Richard Durham

Production-based workshop course uses the Richard Durham script previously recorded in J-Term and brings it to complete broadcast-ready production status.

1 Credits

41-2200 Radio Sportscasting

This course introduces the basic journalistic skills needed to write, construct and deliver a radio sportscast. From learning how to interview athletes in the locker room to conducting a sports talk show, students will be able to develop topics and incorporate audio into a sports report or podcast. This course is the prerequisite to anchoring sports or participating in a sports talk show on college radio station WCRX, 88.1FM.

3 Credits

PREREQUISITES: 41-1107 Voice and Articulation I and 52-1151 Writing and Rhetoric I or COMPASS Placement Test score \geq 97 or SAT (Scholastic Aptitude Test) score \geq 710 or ACT (American College Test) score \geq 30

41-2207 Radio Newscasting

The course introduces basic journalistic skills and familiarizes students with procedures necessary in constructing on-air newscasts from wire copy and other news sources. In addition to covering the newsgathering and selection process, the course focuses on broadcast-style newswriting and news anchoring with students performing various news formats in a broadcast setting. This course is a prerequisite for a news position at the college radio station WCRX, 88.1FM.

3 Credits

PREREQUISITES: 53-1015 Reporting and Writing I or 41-1107 Voice and Articulation I and 41-2107 Writing for Radio and 41-1128 Radio Production I: Intro

41-2210 Voice and Articulation II

This course builds on the fundamentals of Voice and Articulation I and advanced skills for various types of oral communication and broadcast performance. Exercises focus on skills for reading copy, interviewing, radio scripts, spontaneous speaking, commercials, storytelling, and language organization. The class includes individual performance, in-class assignments, and out-of-class assignments.

3 Credits

PREREQUISITES: 41-1107 Voice and Articulation I

41-2308 Voiceover I

This course is for all students who are interested in the field of voiceover for commercials, narration, industrials, animation, Internet, and gaming. Students will practice voicing copy using acting techniques, vocal techniques, building characters, and analyzing copy. They will take a trip to a professional studio, record voiceovers in the Audio Arts and Acoustics studios, learn to select, edit and prepare copy for a future demo and learn to perform cold voiceover auditions.

3 Credits Repeatable

PREREQUISITES: 41-1107 Voice and Articulation I or 31-1300 Voice Training for the Actor I for Non-Theatre Majors or 31-1252 Theatre FoundationII:Performance

41-2310 Voice Acting for Interactive Gaming

This course focuses on voice acting techniques necessary to provide unique and compelling performances for the expanding area of interactive games. Students practice using actual game scripts developing text analysis, acting skills, and unique vocal demands required for interactive games as they explore the entrepreneurial skills necessary to enter this field. Acting technique and studio experience helps students know and understand the auditioning, performance, directing, and recording process as students prepare actual interactive game voiceover cuts for their websites.

3 Credits

PREREQUISITES: 41-2308 Voiceover I

41-2314 The Club DJ II

Course builds on skills taught in The Club DJ I while preparing students for the competitive DJ job market. Advanced theories and hands-on mixing and technical skills will be learned using industry standard equipment. This class will focus on the Night Club DJ industry (i.e. conferences and other events). Theories of club design and club-based entertainment along with Licenses and legal aspects of the DJ industry will also be discussed. Guest speakers from the industry will visit the class. This course is repeatable for additional credit. Prerequisite: 41-1300 The Club DJ I or Permission of the Instructor

3 Credits Repeatable

PREREQUISITES: 41-1300 The Club DJ I

41-2321 Internet Radio

Students will create and run their own Internet Radio stations in our experimental iRadio lab. They will create websites and use social media along with other free web based services to build a brand for their entrepreneurial experiments in audio media streaming. We'll explore basic audio concepts and investigate what makes audio and its supporting web content compelling. We'll also discuss music licensing, copyright and other legal issues related to streaming audio and building a web presence.

This course is intended for any student who would like to promote themselves, their services, a cause, an idea, and/or have a way to practice the skills and techniques they are learning in other classes.

3 Credits

41-2323 Social Media Live

Students gain hands-on experience with new digital tools and various social media platforms to understand and effectively use social media in a live broadcast and webcast environment. Students will help to develop content and maintain Facebook, Twitter, Instagram and other social media on-line communities for the radio station's audience. They will be required to generate content on various multimedia platforms that include station website, mobile app and secondary streaming channels that include WCRXFM.com and the Radio Department's Internet radio station.

3 Credits

PREREQUISITES: 41-1128 Radio Production I: Intro and 41-2107 Writing for Radio or 41-1128 Radio Production I: Intro and 40-2100 Television Arts: Writing or 41-1128 Radio Production I: Intro and 53-2310 Broadcast News Writing or 40-1302 Television Arts: Production and 41-2107 Writing for Radio or 40-1302 Television Arts: Production and 40-2100 Television Arts: Writing or 40-1302 Television Arts: Production

41-2328 Voiceover Demo Production

Performance-based course that introduces the student to the skills and techniques used in interpreting and presenting commercial and narrative copy for radio and television advertising as well as scripts used in corporate training and industrial narration. Students work in a studio classroom and receive individual critiques. Emphasis is placed on developing a style that works for each student. Course also includes some lecture presentations regarding the business of voice-overs and how to prepare a demo tape.

3 Credits

PREREQUISITES: 41-1128 Radio Production I: Intro and 41-2308 Voiceover I

Requirements Or Instructor Permission

41-2370 Talk Radio

This course is an introduction to the principles, styles, and techniques of the radio talk format, including current events and issued-oriented shows, sports, and interview style formats. Lectures and in-studio exercises teach the performance skills necessary to host a successful talk radio program, including monologue, interaction with listeners, and personality development. The course also integrates the use of social media as it relates to the content and programming elements of radio talk shows.

3 Credits

PREREQUISITES: 41-1100 Introduction to Radio or 53-1010 Journalism 101 and 41-1107 Voice and Articulation I

41-2407 Radio Production II:Intermediate

This Intermediate-level course focuses on writing and producing short form features for music radio. Students will write, record, edit and produce short (2-5 min.) features including a Person On The Street, Mock Interview, Movie Review and a Music-Themed PSA. The Final Project is an Artist/Music Rockumentary that will include original scripting/narration, artist/fan interviews and music. All projects are recorded, edited and produced utilizing State-Of-The-Arts DAW's (Digital Audio Workstations) and Software (Pro Tools and/or Adobe Audition III).

4 Credits

PREREQUISITES: 41-1128 Radio Production I: Intro COREQUISITES: 41-2107 Writing for Radio

41-2414 Club DJ: Turntablism & Hip Hop Performance

Turntablism is the creative art of manipulating sounds and music using vinyl records, CD's, and MP3 turntables and a professional DJ Mixer. This class will focus on hands-on application of the advanced techniques used in manipulating audio sources to create distinctive musical patterns and rhythms used in live performance artistic expression and international DJ competitions.

1 Credits

PREREQUISITES: 41-2314 The Club DJ II

Requirements Department Permission OR

41-2414J Club DJ: Turntablism & Hip Hop Performance

Turntablism is the creative art of manipulating sounds and music using vinyl records, CD's, and MP3 turntables and a professional DJ Mixer. The class will focus on hands-on application of the advanced techniques used in manipulating audio sources to create distinctive musical patterns and rhythms used in live performance artistic expression and international DJ competitions.

1 Credits

PREREQUISITES: 41-2314 The Club DJ II

Requirements Department Permission OR

41-2730 Radio Interviewing

This course will explore the tools, techniques, and theories necessary for conducting professional radio interviews in a variety of styles and contexts including news and public affairs, arts and entertainment, and sports. Course content will include topic/guest selection, research, pre-interviews, writing set-ups and questions and interviewing techniques. You will also listen to and critique various interview styles and formats. Throughout the semester you will select topics and contact guests for interviews; research and prepare interview questions and topics; and conduct live in-studio interviews during the class session, which will be recorded. You will use social media to promote and share interviews. Selected interviews will be aired on the award-winning college radio station, WCRX 88.1 FM.

3 Credits

PREREQUISITES: COMPASS Placement Test score ≥ 97 or 52-1151 Writing and Rhetoric I or SAT (Scholastic Aptitude Test) score ≥ 710 or ACT (American College Test) score ≥ 30

41-2820 Voiceover for Narration

This course is for voiceover students who intend to pursue future work in long form narration. The course will cover the areas of audiobook narration, medical, technical, IVRS (Interactive Voice Response Systems), business to business audio/video tracks, training/educational video voiceover, TV and Radio identity voice branding and film narration. Skills introduced and reinforced are: i.e. script/galley marking, subtle character differentiation, vocal strength and stamina; and tone/delivery for long form narration. Students also prepare professional sample cuts suitable for website posting.

3 Credits *Repeatable*

PREREQUISITES: 41-2308 Voiceover I

41-3008 Covering Elections for Radio: Practicum

Course functions as a news program production team whose primary task is to prepare students for live continuous coverage of election night broadcasts on the college radio station WCRX, 88.1FM. Students learn techniques for news anchoring, reporting, interviewing and research. Each student assumes a role in the pre-planning, execution and post-production phases of election night coverage on WCRX-FM, WCRXFM.com and multiple media platforms.

3 Credits

PREREQUISITES: 52-1152 Writing and Rhetoric II and 41-3318 Producing Radio News or 53-2310 Broadcast News Writing

Requirements Permission of Instructor

41-3100 Radio Sales

This course introduces the basic principles of radio broadcast sales. The students study local and national sales techniques, analyze PPM data, use Media Pro software for qualitative information, find out how commercials are priced, overcome client objections with radio facts, examine client relationship selling, and learn how streaming, social networking and other web opportunities are changing the way radio is bought and sold.

3 Credits

PREREQUISITES: 40-1100 Sound for Cinema: Introduction and 52-1151 Writing and Rhetoric I or COMPASS Placement Test score ≥ 97 or SAT (Scholastic Aptitude Test) score ≥ 710 or ACT (American College Test) score ≥ 30

41-3107 Radio Marketing & Promotion

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.

3 Credits

PREREQUISITES: 41-1100 Introduction to Radio and 52-1111 Writing and Rhetoric I - Enhanced or 41-1100 Introduction to Radio and 52-1121 International Writing and Rhetoric I or 41-1100 Introduction to Radio and 52-1151 Writing and Rhetoric I or 41-1100 Introduction to Radio and COMPASS Placement Test score ≥ 97 or SAT (Scholastic Aptitude Test) score ≥ 710 or ACT (American College Test) score ≥ 30

41-3114 Radio Programming

Project-based course covers industry challenges and trends that today's radio programmers and Content Directors confront. Students gain practical social media skills, understanding the landscape, learning best practices, and using different social media technologies to create and propagate content to attract audience for traditional and new media. Students also become acquainted with social media analytics and other new media content distribution platforms including Internet radio and mobile technology.

3 Credits

PREREQUISITES: 41-1100 Introduction to Radio and 41-3107 Radio Marketing & Promotion and 52-1111 Writing and Rhetoric I - Enhanced or 41-1100 Introduction to Radio and 41-3107 Radio Marketing & Promotion and 52-1121 International Writing and Rhetoric I or 41-1100 Introduction to Radio and 41-3107 Radio Marketing & Promotion and 52-1151 Writing and Rhetoric I or 41-1100 Introduction to Radio and 41-3107 Radio Marketing & Promotion

41-3117 Covering International Festivals Iceland

Students will travel to Reykjavik to cover the Iceland Airwaves International Music Festival crafting artist/industry interviews, show reviews and related stories to be produced for radio, web and/or pitching to outside outlets. Students will learn how to cull and cover stories as they're happening, through pre-research,

gathering appropriate digital audio and video clips in a live event setting. The segments will be produced and written for multi-platform delivery. The work will be used for a final radio documentary.

3 Credits

Requirements Permission of Instructor

41-3121 Radio Station Management

This course provides a foundation for media management issues facing radio managers in the daily operations of programming, sales promotion, news and engineering departments. Students will examine theories of broadcast crisis management, the Telecommunications Act; labor and discrimination law; FCC rules; and contract and employment law. Through case studies, class discussions and informational interviews with local radio station managers, students will learn the structure of broadcast management plus how to conduct performance evaluations and legally interview and terminate employees.

3 Credits

PREREQUISITES: COMPASS Placement Test score ≥ 97 or 41-3114 Radio Programming and 52-1151 Writing and Rhetoric I or SAT (Scholastic Aptitude Test) score ≥ 710 or ACT (American College Test) score ≥ 30

41-3221 Radio & Audio Documentary

This Radio Department capstone course teaches students to produce sound-rich audio documentaries suitable for broadcast on the radio, delivered on the Internet, or through mobile media. Students study and employ the appropriate artistic aesthetic necessary for producing quality work in this genre. Each student uses research, the techniques of interviewing, writing, editing, and audio production to create two short documentaries.

3 Credits Repeatable

PREREQUISITES: 41-3318 Producing Radio News and 53-2310 Broadcast News Writing or 41-1107 Voice and Articulation I and 41-2407 Radio Production II:Intermediate and 41-3114 Radio Programming

41-3300 WCRX Practicum I

This course provides hands-on experience in the operation of college radio station WCRX. Students become proficient with new digital tools and various digital platforms to understand and effectively use social media in a live broadcast environment. Students work on the air as a music or talk host, news or sports anchor, or call play-by-play sports. They may also work in production or as a social media producer to develop content and maintain social media on-line communities for WCRX. Course requires a minimum of six hours per week of practical activity and two class hours per week.

2-3 Credits Repeatable

PREREQUISITES: 41-1121 Music Radio Broadcasting I and 41-2114 Ethics in Broadcasting and 41-2730

Radio Interviewing and 41-1128 Radio Production I: Intro
Requirements Permission of WCRX Fac

41-3308 Voice Acting for Animation

This course is for students who wish to develop the skills needed to be an animation voice talent. It will explore the acting skills, the vocal skills, the job requirements, the hands on techniques of voicing to picture, auditioning and script analysis. The student will prepare an audio minute of character voices for their portfolio, CD and/or website.

3 Credits Repeatable

PREREQUISITES: 41-2308 Voiceover I

41-3315 Radio Dramatic Series: Writing

This is part one of a three-course sequence to create an episodic radio series for WCRX-FM. This course covers the style, format and technique of writing the series. Students will read scripts and listen to programs that exemplify fine series writing. They will design and write an original episodic series. Students will analyze their scripts individually and as elements of a larger work. Focus is on the script as a creative and practical blueprint to guide performers and technicians in creating a final product. Prerequisites: 41-2107 Writing for Radio or 31-2800 Playwriting Workshop I or 24-1710 Screenwriting I or 40-2100 Television Arts: Writing or 55-1101 Fiction Writing I or Permission of the Instructor

3 Credits

PREREQUISITES: 41-2107 Writing for Radio or 31-2800 Playwriting I or 24-1710 Screenwriting I: Writing the Short Film or 40-2100 Television Arts: Writing or 55-1101

41-3316J Radio Dramatic Series: Voice Acting

This is part two of a three-course sequence to create an episodic radio series for WCRX-FM. Student voice actors will record the voices for the scripts written by the Fall semester 'Radio Dramatic Series: Writing' class 41- 3315. This second class requires an audition. Auditions will be held in early December and students will be notified immediately of their clearance to register for the course. Scripts and character backgrounds will be provided prior to the class.

1 Credits Repeatable

Requirements Permission of Instructor

41-3318 Producing Radio News

This course explores the storytelling process of radio news field reporting in several forms, including news radio style packages and longer-form National Public Radio-style pieces. Students use journalism tenets and professional audio equipment to gather information, write, and produce several news packages under deadline. The goal is to develop audio pieces ready for broadcast, podcast, and/or mobile media delivery. Produced pieces may be aired on the college radio station WCRX.

4 Credits *Repeatable*

PREREQUISITES: 41-1107 Voice and Articulation I and 41-1128 Radio Production I: Intro and 41-2107 Writing for Radio or 53-1015 Reporting and Writing I and 41-2407 Radio Production II:Intermediate

41-3319 Radio Dramatic Series:Production

This is the final part of a three-course sequence to create an episodic radio series for WCRX-FM. Focus will be on transforming audio scripts developed in Radio Dramatic Series: Writing into production documents and the technical and artistic execution of those instructions. Students read scripts and listen to programs that exemplify fine series production. They will systematically shape voice tracks (recorded in 41-3316J), sound effects and a commissioned musical score into consistent, ready-to-broadcast individual programs on a set schedule. Pre-requisite of Radio Production II: Intermediate (41-2407) with a grade of C or higher, OR Permission of Instructor.

3 Credits

PREREQUISITES: 41-2407 Radio Production II:Intermediate COREQUISITES: 41-2407 Radio Production II:Intermediate

41-3321 Theater of the Mind

Capstone course requires that students write, perform, direct, and produce original programming for audio media. By first examining established dramatic Aristotelian form, students are encouraged to create new genres and styles. Course content includes developing an audio drama aesthetic, script writing skills, sound effect and music design, directing (including casting and rehearsing procedures), and post-producing two long-form projects for on-air use. Senior status and 41-1121 Music Radio Broadcasting I, 41-2107 Writing for Radio, 41-2407 Radio Production II: Intermediate, 41-2730 Radio Interviewing, 41-3300 WCRX Practicum I and Permission of Instructor

3 Credits *Repeatable*

PREREQUISITES: 41-2107 Writing for Radio and 41-2730 Radio Interviewing and 41-3300 WCRX Practicum I and 41-2407 Radio Production II:Intermediate

Requirements Senior Status required

41-3328 Voice Demo Production

A performance-based course that introduces the student to the skills and techniques used in interpreting and presenting commercial and narrative copy for radio and television advertising as well as scripts used in

corporate training and industrial narration. Students work in a studio classroom and receive individual critiques. Emphasis is placed on developing a style that works for each student. The course also includes some lecture presentations regarding the business of voice-overs and how to prepare a demo tape.

3 Credits

PREREQUISITES: 41-2210 Voice and Articulation II and 41-2407 Radio Production II:Intermediate and 52-1152 Writing and Rhetoric II

41-3414 Radio Production III: Advanced

Students will tackle the Imaging side of production molding the unique sound (image) of a radio station (imaging can consist of legal ID's, bumpers, breakers, PSA's, station promos, etc.) Students will write original station image pieces, voice their work and their classmates' work, coach other voice talent, and finally produce and mix their project on Pro Tools.

4 Credits

PREREQUISITES: 41-2407 Radio Production II:Intermediate

41-3421 Radio Senior Portfolio

Workshop course is for Senior Radio majors to develop a portfolio suitable for potential employers and to present at Manifest. Work can include talent, production, writing, sales, and/or marketing/promotions depending on concentration and career goals. Each student is assigned a faculty advisor who will guide development and completion of the portfolio. Portfolios will include artist/professional statements and a resume. Students will participate in interviews and reviews of their work by radio professionals and complete projects with the Portfolio Center.

1 Credits *Repeatable*

PREREQUISITES: 41-2407 Radio Production II:Intermediate COREQUISITES: 41-3221 Radio & Audio Documentary and 41-3412 and 41-3321 Theater of the Mind

Requirements Senior Status required

41-3488 Internship: Radio

Course provides advanced students with an internship opportunity to gain work experience in an area of concentration or interest while receiving academic credit toward their degrees. Requires the permission of the instructor.

1-6 Credits *Repeatable*

Requirements Internship Coor/Chairper and Junior Status or Above

41-3498 Independent Project: Radio

Course is an independent project 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.

1-6 Credits *Repeatable*

Requirements Permission of Instructor

41-3500 Radio Workshop: Public Service

This service-learning course involves students in community outreach to identify significant community problems, issues and needs and how these areas are addressed by public service programming. Students create a radio public affairs issue fact sheet on the non-profit group and produce issue related public service announcements for broadcast on WCRX, the Columbia College radio station, and local commercial stations. This class also covers critical Federal Communications Commission (FCC) rules and regulations as they relate to the radio station public file.

3 Credits

PREREQUISITES: 41-1128 Radio Production I: Intro or 43-1115 Audio Production I and 52-1152 Writing and Rhetoric II

41-3990 Directed Study: Radio

Course consists of learning activities involving student independence within the context of regular guidance and direction from a faculty advisor. Directed Studies are appropriate for students who wish to explore a subject beyond what is possible in regular courses or for students who wish to engage in a subject or activity not otherwise offered that semester by the College. Directed Studies involve close collaboration with a faculty advisor who will assist in the development and design of the project, oversee its progress, evaluate the final results, and submit a grade.

2 Credits

43-1110 Introduction to Audio Theory

This course introduces students to the language and theories common to all fields in which audio is used. Classes are in a lecture/demonstration format and make use of a wide assortment of audio synthesis, processing and analysis tools to illustrate different topics and concepts. Topics include an introduction to sound and hearing, analog and digital audio signals, and audio systems theory. This course is supported by Supplemental Instruction Peer Study Groups. Please check our website at www.colum.edu/si for days and times.

3 Credits

COREQUISITES: 56-27 or 56-37 or 56-1720 College Mathematics or 56-1723 Liberal Arts Mathematics or

SAT (Scholastic Aptitude Test) score \geq 550 or COMPASS Placement Test score \geq 67 or ACT (American College Test) score \geq 23 or 56-1728 Quantitative Reasoning

43-1115 Audio Production I

Course introduces students to basic theories and techniques of recording, editing, and mixing. Instruction covers fundamentals of microphone usage, mixing console operation, and non-linear digital recording and editing. Course is taught in a classroom laboratory where lectures and labs focus on the production of short-form audio works of voice, music, and sound effects to develop and improve engineering and production skills.

4 Credits

COREQUISITES: 43-1110 Introduction to Audio Theory or 36-1400 Sound for Interaction

43-2110 Basic Audio Systems

This 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 studios. Students must pass this course with a grade of C or better to continue in the Sound program. This course is supported by Supplemental Instruction Peer Study Groups. Please check our website at www.colum.edu/si for days and times.

3 Credits

PREREQUISITES: 43-1110 Introduction to Audio Theory or 43-1110 Introduction to Audio Theory
COREQUISITES: 56-2820 The Science of Acoustics I

43-2115 Careers in Audio

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.

1 Credits

PREREQUISITES: 43-2110 Basic Audio Systems

43-2210 Recording I

Course introduces students to the theories, technologies, and practice of multi-track recording sessions.

This is the first studio techniques class to be taken by students who select the Audio Design & Production concentration. Classes focus on the fundamentals of multi-track recording, building upon the fundamentals of console design and signal processing systems as presented in Production I Audio, Basic Audio Systems, and Audio Production II. The class includes lecture-demonstrations, in-class group tracking sessions, and additional lab assignments, which are completed in the studios and labs of the Audio Arts & Acoustics Department.

4 Credits

PREREQUISITES: 43-2215 Audio Production II COREQUISITES: 43-2110 Basic Audio Systems

43-2215 Audio Production II

Course provides students with a solid foundation in working with digital audio workstations. Through lecture/demonstration/discussions, in-class and homework assignments, and a series of creative projects, students gain experience with fundamental practices in digital audio production, including editing, signal processing, automation, mixing, and preparing audio deliverables. Students participate in a series of exercises to develop and refine critical listening, evaluation, and judgment abilities. In the process, students adopt techniques and strategies for organizing and managing sessions, developing effective communication and presentation skills, and acquiring a sense of professionalism in the field.

4 Credits

PREREQUISITES: 43-1115 Audio Production I

43-2220 Live Sound Recording

Hands-on course explores minimal microphone location recording. These techniques are fundamental to those employed in multi-track 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.

3 Credits

PREREQUISITES: 43-2215 Audio Production II COREQUISITES: 43-2110 Basic Audio Systems

43-2261 Sound Art Electronics Workshop

Course explores the aesthetics and psychology of sound through the study of sound installation art and sound sculpture. Reading and discussion covers the aesthetic theories, technology, and histories that drive the medium. Students observe and interrogate the relationships and potential dialogue between the audience and the artwork, and apply their observations by designing and building their own artworks. Classes will be organized around hands-on activities, lecture, and discussion of readings. Students use basic building blocks of electronics and sensors to design their own sound sculptures, one-of-a-kind instruments, and installation art. In addition, a major component of the course will be the ongoing analysis and critique of student work. Students should be prepared to give and receive constructive criticism on their

work, from both their peers and the instructor.

3 Credits *Repeatable*

43-2310 Psychoacoustics

Class provides the necessary basis for understanding how we hear the world around us. The course is multidisciplinary, with contributions from the academic disciplines of auditory physiology, physics, and psychology. It examines how the human auditory system processes the information it receives, that is, how physical attributes of sound translate into perceptual attributes such as loudness, pitch, and timbre. Topics extend to the perception of music, sound localization, speech, and beyond. Numerous audio-visual demonstrations are used to reinforce the theoretical material presented.

This course is supported by Supplemental Instruction (SI) Peer Study Groups. Please check our website at www.colum.edu/si for days and times.

3 Credits

PREREQUISITES: 43-2725 Studies in Hearing

43-2315 Architectural Acoustics

Course reviews the 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 the class are emphasized by dedicating a large portion of the semester to case studies. Demonstrations are provided throughout the semester to emphasize both theoretical and practical concepts.

3 Credits

PREREQUISITES: 56-2720 Calculus I and 43-2725 Studies in Hearing COREQUISITES: 43-2310 Psychoacoustics

43-2325 Studies in Applied Acoustics

Course combines the curricula of a traditional introductory musical acoustics course with special topics on electro-acoustics, room acoustics, and spatial hearing perception. An in-depth presentation of the vibration and sound propagation issues pertaining to a wide range of musical instruments is presented in the context of timbre, tuning, and temperament. The course provides students with the opportunity to investigate and report on a specific project to be conducted as part of a team.

3 Credits

PREREQUISITES: 43-2110 Basic Audio Systems

43-2381 Fundamentals of Loudspeaker Systems

This course is aimed at individuals who want to gain a solid understanding of the fundamentals associated with the operation, construction, measurements, and critical evaluation of loudspeaker systems, i.e. audio transducers and associated signal crossovers devices. The course strikes a balance between a detailed presentation of theoretical concepts (using college level math & physics), the practical experience associated with constructing and testing speakers and crossovers, and the aesthetic component that results from critical listening of various loudspeaker systems.

3 Credits

Requirements Department Permission

43-2410 Aesthetics of the Motion Picture Soundtrack

This course examines Classical Hollywood as well as more recent film soundtrack practices, focusing on the interpretation of film sound relative to 'expectancy' theories of meaning and emotion. Film sound (i.e. the combination of dialogue, music, sound effects, and silence) is viewed through the perspectives of psychology, aesthetics, and criticism, providing students with opportunities to (a) cultivate sharply-honed critical listening/viewing skills (b) develop a vocabulary for intellectual discussion about a film's soundtrack (c) learn about the perceptual processes associated with intellectual and emotional responses to sound and (d) discuss compositional tools and techniques that contribute to effective film sound practices. The course examines theoretical, aesthetic, and analytical perspectives and does not focus on the mechanics of film sound, addressed in a separate course.

3 Credits

PREREQUISITES: 52-1152 Writing and Rhetoric II and 43-2420 Audio for Visual Media I or 52-1152 Writing and Rhetoric II and 24-2101 Post-Production Audio I or 52-1152 Writing and Rhetoric II and 43-2310 Psychoacoustics

43-2420 Audio for Visual Media I

Studio course presents the technology and techniques used in creating sound tracks for TV, film, and multi-media. Students learn the technology and techniques of synchronizing video with all audio platforms, including analog and both linear and non-linear digital recording and editing systems.

4 Credits

PREREQUISITES: 43-2215 Audio Production II

43-2510 Aesthetics of Live Sound I

Course defines in a structured fashion the psychology of the musician and physics of the instrument within the framework of sound reinforcement and analysis. The goal is to familiarize students with one instrument-musician-sound reinforcement approach per week.

3 Credits

PREREQUISITES: 43-1110 Introduction to Audio Theory

43-2515 Live Sound Reinforcement

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 Lab and spend two lab sessions at local music clubs.

3 Credits

COREQUISITES: 43-2110 Basic Audio Systems

43-2610 Project Planning, Process and Implementation

A project is a task with a definite cycle: beginning (planning), middle (execution, supervision), and end (assessment and, often, payment). Most work in audio and acoustics is project work, from recording and mixing a demo in one day, to the design and construction of a concert hall, which can take years. This course blends project management, personal time management, and quick analysis for decision making into a set of key skills for those who must juggle multiple projects.

3 Credits

PREREQUISITES: Computer Application Proficiency EXC score ≥ 97 or 43-1110 Introduction to Audio Theory and 52-1151 Writing and Rhetoric I or SAT (Scholastic Aptitude Test) score ≥ 710 or ACT (American College Test) score ≥ 30

43-2710 Audio Equipment Overview

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.

3 Credits

PREREQUISITES: 43-2110 Basic Audio Systems

43-2715 Audio Measurement Techniques

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 Techtron and Audio Precision.

4 Credits Repeatable

PREREQUISITES: 43-2110 Basic Audio Systems

43-2720 History of Audio

Course offers a way to evaluate claims made by the history of technology, which is a new and exciting branch of historiography, not only because it reveals human and social struggles to create and to adapt, but also because it has practical effects on the business aspects of today's audio and acoustics industries. Today's profits and livelihoods depend on novelty and exclusivity, and the history of audio is in play every time something is offered as new and better.

3 Credits

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PREREQUISITES: 43-2110 Basic Audio Systems and 52-1112 Writing and Rhetoric - Enhanced II or 43-2110 Basic Audio Systems and 52-1122 International Writing and Rhetoric II or 43-2110 Basic Audio Systems and 52-1162 Writing and Rhetoric II- Service Learning or 43-2110 Basic Audio Systems and 52-1152 Writing and Rhetoric II

43-2725 Studies in Hearing

Course introduces students to the fundamentals of human hearing physiology as well as issues relating to hearing loss and conservation. It is important for any audio professional to understand how complex and delicate the human hearing system is. We must also realize the significance of the fact that society is, only now, beginning to address the problem of environmentally induced hearing loss. The first part of the course will address hearing physiology. Course will focus on the mechanical systems of hearing, starting with the reception of acoustic energy and ending with the delivery of neural signals to the brain. This will give students the necessary foundation knowledge to engage in presentations and discussions covering the topics of hearing loss and conservation.

3 Credits

COREQUISITES: 43-2110 Basic Audio Systems

43-3098 Directed Study: Audio Arts & Acoustics

Course consists of learning activities involving student independence within the context of regular guidance and direction from a faculty advisor. Directed Studies are appropriate for students who wish to explore a subject beyond what is possible in regular courses or for students who wish to engage in a subject or activity not otherwise offered that semester by the College. Directed Studies involve close collaboration with a faculty advisor who will assist in development and design of the project, oversee its progress, evaluate the final results, and submit a grade.

1-6 Credits Repeatable

43-3115 Audio Production III

Course provides students with an advanced creative practice in audio art using digital audio workstations, a basic tool in the field of sound and music production. Through lectures, demonstrations, and production assignments, students gain valuable knowledge of the theory and practices of audio art as a recognized form of artistic expression using advanced techniques of audio manipulation on digital audio workstations. In addition to classroom activities, students complete assigned work in the Digital Audio Production Laboratory.

3 Credits *Repeatable*

PREREQUISITES: 43-2420 Audio for Visual Media I or 43-2210 Recording I

Requirements Junior Status or Above

43-3120 Perception and Cognition of Sound

Course provides the necessary basis for understanding the cognitive processes involved in our auditory perception of complex signals such as environmental sounds, speech and music. It will examine the basic cognitive theories of memory and attention, as well as the underlying concepts of information processing and perceptual grouping. The course will systematically explore how humans respond intellectually and emotionally to complex auditory stimuli. Course is multidisciplinary, with contributions from music, biology, physics, psychology, philosophy, and computer science. Numerous demonstrations are used to reinforce the theoretical material presented in the lectures.

3 Credits

PREREQUISITES: 43-2310 Psychoacoustics

Requirements Junior Status or Above

43-3210 Recording II

Course helps students become proficient in the theories, technologies, and practice of multi-track recording and mixing. Building upon the concepts introduced in Recording I, students continue to study and practice studio recording with an increased focus on signal processing and mixing techniques. Students will conduct in-class as well as independent team recording projects. Class lectures and demonstrations focus on the team projects, including ongoing critiques of both recordings and mixes.

4 Credits

PREREQUISITES: 43-2725 Studies in Hearing and 43-2210 Recording I

43-3220 Master Class in Studio Recording

Course gives an overview of current studio recording techniques, covering such topics as microphone

usage, signal routing, and 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.

4 Credits

PREREQUISITES: 43-3210 Recording II

Requirements Department Permission

43-3230 Master Class in Music Design

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 the class project.

3 Credits

PREREQUISITES: 43-3210 Recording II

Requirements Department Permission

43-3240 Master Class in Live Sound Recording

Course introduces students to advanced concepts and techniques of acoustic live sound recording and the relationship of acoustic recording with critical listening and high-definition playback systems. These techniques will help students gain essential knowledge of recording without the use of processing, such as equalization and compression, and to further understand how to properly assess such recordings through the assembly of high quality playback systems.

3 Credits

PREREQUISITES: 43-3210 Recording II and 43-2220 Live Sound Recording

Requirements Department Permission

43-3243 Principles of Audio Deliverables Mastering and Preservation

Audio design and production does not end with the final mix but rather leads to a series of critical considerations: how to prepare (master/ re-master) the recording for the intended audience; in what format(s) to best deliver the recording; how to ensure the fidelity and integrity of the recorded signal along the way; what of the production process to save for future use; and how to archive and preserve that material. In addition to original production work, many of these considerations apply to the entire legacy of recorded audio, as evidenced by a proliferation of commercial and nonprofit initiatives in audio archiving, preservation, and restoration. This course addresses the essential aspects of audio design and production related to the dissemination and preservation of audio recordings, from delivery (mastering and deliverables) to preservation (archiving, preservation, and restoration). Through readings, investigation and analysis assignments, and in-class lectures, discussions, and demonstrations, students will encounter critical

questions, theories, processes, and practices which are necessary and useful in a range of professional applications.

3 Credits

PREREQUISITES: 43-2210 Recording I

Requirements Or Instructor Permission

43-3250 Master Class in Classic Studio Techniques

Course focuses on the craft of studio recording as it developed in the first era of the audio industry, prior to the advantages afforded us by digital technologies. This lecture/lab course is designed to teach the technologies, theories and creative processes engineers embraced in that era, such as live-to-stereo recording, linear-analog recording and editing, producing reverb using the analog plate and natural reverb chambers, analog delay techniques, and hybrid processing (daisy-chains) using discrete signal processors.

4 Credits Repeatable

PREREQUISITES: 43-3220 Master Class in Studio Recording or 43-3230 Master Class in Music Design

Requirements Permission of Coordinatr

43-3252 Advanced Sound Art Electronics Workshop

This course advances the skills introduced in the Sound Art Electronics Workshop (43-2261). Students will expand their knowledge of electronic circuitry, make their own sensors, and use Arduino to create, design, and build interfaces, automated playback systems, and sound art installations.

3 Credits Repeatable

PREREQUISITES: 43-2261 Sound Art Electronics Workshop

43-3288 Internship: Sound

Course is designed specifically for the intermediate and advanced student to help bridge the skills taught in the classroom with those demonstrated in the marketplace. Typical internships are 10 to 20 hours per week, with a ratio of one credit for every five hours spent onsite. Internships are offered in each of the concentrations in Audio Arts and Acoustics.

1-6 Credits Repeatable

PREREQUISITES: 43-1110 Introduction to Audio Theory and 43-1115 Audio Production I and 43-2110 Basic Audio Systems and 43-2115 Careers in Audio

Requirements 3.0 GPA required and Internship Coord. Perm.

43-3290 Master Class in Sound Art

Course explores the aesthetics and techniques of sound art. A major component of the course is the ongoing analysis and critique of the students' work. In addition to readings, lecture, discussion, and analytical listening, students have opportunities for in-depth feedback from the instructor. Students are expected to work independently using the facilities of the AA&A Department on projects developed with the consent of the instructor.

3 Credits

Requirements Permission of Instructor

43-3291 Independent Project: Audio Arts & Acoustics

Course is designed for the advanced student who wishes to do advanced study in an area covered in the curriculum or basic study in an area not covered by the curriculum. The Independent Project is a student-lead initiative with a faculty advisor alongside to help. The Independent Project must be approved by the coordinator of the most closely related concentration or by the chair of the department.

1-6 Credits Repeatable

Requirements Permission of Instructor

43-3292 College Studio Operations

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.

4 Credits Repeatable

PREREQUISITES: 43-3220 Master Class in Studio Recording or 43-3230 Master Class in Music Design

Requirements Permission of Instructor

43-3310 Acoustics of Performance Spaces

A continuation of Architectural Acoustics, course is dedicated to the 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 a critical understanding of acoustical design issues and a reinforcement of their aesthetic sense for music and voice performances.

3 Credits Repeatable

PREREQUISITES: 43-2310 Psychoacoustics and 43-2315 Architectural Acoustics

43-3315 Environmental Acoustics

Course aims at providing a 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.

3 Credits

PREREQUISITES: 43-2725 Studies in Hearing COREQUISITES: 43-2310 Psychoacoustics

Requirements Permission of Instructor

43-3320 Acoustical Modeling

Modeling is rapidly becoming an essential component of the acoustical design process. This course reviews the modeling options currently available to acoustical designers and presents the strengths and the limitations of the various methods. Modeling exercises for a variety of acoustical environments are performed by the students using some of the relevant software currently available. A large portion of the class is devoted to student projects.

3 Credits

PREREQUISITES: 43-3325 Acoustical Testing I

Requirements Permission of Instructor

43-3325 Acoustical Testing I

The testing of an acoustical space represents the proof of performance of the design phase. Course introduces students to a variety of testing tools and techniques to be used in a wide range of situations. The course makes extensive use of real world contexts to present the need for accurate testing and reinforce the methodology introduced during the lectures.

3 Credits *Repeatable*

PREREQUISITES: 43-3315 Environmental Acoustics

Requirements Permission of Instructor

43-3326 Acoustical Testing II

Course focuses on practical applications of the theory introduced in Acoustical Testing I.

3 Credits

PREREQUISITES: 43-3325 Acoustical Testing I

Requirements Permission of Instructor

43-3330 Engineered Acoustics

Course investigates acoustical issues pertaining to engineered systems in a wide range of environmental settings. Topics covered include heating, ventilation, air conditioning (HVAC) noise issues and design; noise, vibration, and harshness (NVH) assessment; fundamentals of active noise control; and a primer on sound quality. A substantial amount of the course is dedicated to modeling various physical systems with computer tools in order to assess their behavior relating to noise or vibration excitation.

3 Credits

Requirements Permission of Instructor

43-3333 Music Industry Immersion: Recording Workshop

A unique experiential learning opportunity for students interested in music, music business, and audio arts to engage these disciplines in an accelerated, hands-on environment. Students will be coached on the development of their musical, technical, and management skills through collaborative projects encompassing song development and arranging, live performance, live sound reinforcement, recording, artist management, and music company operations. The course will include students, faculty and facilities from the Departments of Music, Audio Arts and Acoustics (AA+A) and Business & Entrepreneurship (BusE). Students and faculty from Pop Akademie University Baden-Wuerttemberg, Germany (<http://www.popakademie.de/english/welcome>) will also participate in this collaborative experience.

3 Credits

43-3333J Music Industry Immersion: Recording Workshop

A unique experiential learning opportunity for students interested in music, music business, and audio arts to engage these disciplines in an accelerated, hands-on environment. Students will be coached on the development of their musical, technical, and management skills through collaborative projects encompassing song development and arranging, live performance, live sound reinforcement, recording, artist management, and music company operations. The course will include students, faculty and facilities from the Departments of Music, Audio Arts and Acoustics (AA+A) and Business & Entrepreneurship (BusE). Students and faculty from Pop Akademie University Baden-Wuerttemberg, Germany (<http://www.popakademie.de/english/welcome>) will also participate in this collaborative experience.

3 Credits

Requirements Department Permission

43-3340 Fundamentals of Vibration Analysis

Course provides students with an understanding of vibration theory, experimental analysis and vibration control. The class focuses on free and forced vibration of mechanical systems with an emphasis on practical applications in the areas of rotating machinery, isolation, and noise reduction. Excessive vibration is often the cause of unwanted sound or noise. Understanding the effects of vibration enhances the understanding of noise related issues in buildings and the environment, addressed in Engineered Acoustics and Environmental Acoustics. This class also provides the necessary background to understand the complex vibration of musical instruments.

3 Credits

PREREQUISITES: 43-2315 Architectural Acoustics and 56-2720 Calculus I

43-3510 Advanced Sound Reinforcement

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. Design of systems for large concerts is a growing and complex field. Each semester class is taken behind the scenes of a major event. There are also opportunities for hands-on experience with smaller systems.

3 Credits

PREREQUISITES: 43-2515 Live Sound Reinforcement

43-3511 Aesthetics of Live Sound II

Course expands of the Aesthetics I course and covers some of the more unusual instruments and ensembles. Instruments may include mandolin, bassoon, Hammond organ, digital keyboards, harp, and more, depending on availability. The course also covers groups such as world music ensembles, and DJ/dance forms such as Hip-Hop, House, R&B/Dusties, Drum & Bass, etc.

3 Credits

PREREQUISITES: 43-2510 Aesthetics of Live Sound I and 43-2110 Basic Audio Systems

43-3515 Studies in Loudspeaker Theory

Course examines the principles of transduction as they apply to loudspeaker design. Throughout an audio system, from the microphone to the ear, energy is transformed, induced, and transduced. The class's primary focus is on loudspeakers and loudspeaker enclosures: how electrical and mechanical energy is transformed into acoustical energy. Students explore the trade-offs and byproducts of this transfer, engage in aesthetic analyses, learn to predict effects, and examine the challenges involved in constructing various loudspeaker systems. Course analyzes loudspeaker characteristics, how they behave alone, and how they behave together supported by an introduction to loudspeaker performance predictive models.

3 Credits

PREREQUISITES: 43-2725 Studies in Hearing and 43-2110 Basic Audio Systems

43-3520 Sound for the Theater

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.

3 Credits

PREREQUISITES: 43-2110 Basic Audio Systems

43-3525 Live Sound Engineering Practicum

Course presents extremely advanced live sound operational 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.

3 Credits Repeatable

PREREQUISITES: 43-2510 Aesthetics of Live Sound I and 43-2515 Live Sound Reinforcement

43-3526 Digital Equalization and System Management

Course explores audio equalization methodology in the digital domain, within the context of loudspeaker management systems and digital console operations. In addition, loudspeaker management functions are explored through real-time operation of digitally controlled sound reinforcement systems. Course is largely hands-on, with real-time adjustments audible through a large-scale sound reinforcement system. All control functions, whether computer or digital console based, are concurrently presented for student evaluation on large-scale projection screens.

3 Credits Repeatable

PREREQUISITES: 43-3525 Live Sound Engineering Practicum

43-3527 Digital Audio Console Practicum

Course focuses on the role of the digital console in the context of the live sound reinforcement environment. It provides a detailed description and analysis of console operations, including setup, patching, routing, communications, file management, onboard and outboard effects, scenes, defined keys, and integration with other digital devices. Students will be asked to learn both the theory and practical application of console methodology. They will also be exposed to multiple platforms to illustrate the similarities and differences between different manufacturer approaches to digital consoles.

3 Credits Repeatable

PREREQUISITES: 43-2515 Live Sound Reinforcement

43-3528 Monitor Mixing

Total immersion stage monitor course for advanced live sound reinforcement students undertakes an in-depth exploration of feedback suppression, mix aesthetic, systems design, and signal flow.

3 Credits Repeatable

PREREQUISITES: 43-3525 Live Sound Engineering Practicum

43-3583 Research Methods: An Interdisciplinary Approach

Understanding research on quantitative and observable data requires a thorough understanding of the scientific method, familiarity with multiple methodological approaches to research, as well as the ability to critically evaluate the strengths and limitations of methods and data collected within a research paradigm. This multidisciplinary course is designed particularly for students within Media Arts who will benefit from an understanding of research methods in science and communications, as distinct from research in humanities and creative arts. Students in this course will learn about the strengths and limitations of various types of research, as well as directly apply research methods through group and individual research proposals and projects, including projects within their discipline.

This course is not discipline-specific and therefore can serve students outside the department.

3 Credits

PREREQUISITES: 56-1720 College Mathematics and 52-1152 Writing and Rhetoric II or 56-1723 Liberal Arts Mathematics and 52-1152 Writing and Rhetoric II or 56-1728 Quantitative Reasoning and 52-1152 Writing and Rhetoric II or 56-27 and 52-1152 Writing and Rhetoric II or 56-37 and 52-1152 Writing and Rhetoric II or SAT (Scholastic Aptitude Test) score ≥ 550

Requirements 60 Credits Completed

43-3610 Sound System Design

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 component and predicting system performance.

3 Credits

PREREQUISITES: 43-2110 Basic Audio Systems

43-3611 Level, Intelligibility, and Feedback

Course studies the three key issues in sound-system work: level, the distribution of loudspeaker sound in a room; intelligibility, the characteristics of sound that permit speech phonemes to be apprehended accurately; and feedback, runaway regeneration that can damage sound equipment or human hearing. Course studies all three from theoretical, predictive, and practical points of view.

3 Credits

PREREQUISITES: 43-2110 Basic Audio Systems

43-3615 Topics Systems Contracting I

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.

3 Credits Repeatable

PREREQUISITES: 43-3610 Sound System Design

43-3619 Installed Systems Documentation

Course gives students familiarity with the graphical standards of the Construction Specifications Institute. Students will acquire skill at navigating architectural drawings at a workstation and an ability to generate audio system drawings.

3 Credits

PREREQUISITES: 43-3610 Sound System Design

43-3621 The Art of Troubleshooting

Because complex, interactive systems fail in complex, interactive ways, course builds six essential competencies to assist system designers and system operators to cope with failure and limit immediate damage; to collect symptoms and understand systems rapidly; to apply inferential logic and avoid logical fallacies; to identify, trap, and limit failures; and to patch around them. This is not a course in equipment repair.

3 Credits

COREQUISITES: 43-2110 Basic Audio Systems

43-3622 Networks and Networking for Media

Through lectures, readings and hands-on experience, this course provides a basic understanding of the networks and networking protocols necessary for reliable, secure communication in a digital media world. Intended for students who have completed the department's core curriculum, it is also offered to non-majors with instructor approval. Major topics include network topologies (LAN, WAN, WLAN, MAN) and protocols (primarily TCP/IP), IP addressing hierarchies, switching, routing, and VLANs, and network security.

3 Credits

Requirements Department Permission

43-3623 Loudspeaker System Applications

This advanced course builds upon theoretical/practical knowledge acquired by students in earlier courses (basic acoustics/psychoacoustics, loudspeaker parameters, signal processing, and live sound reinforcement) and synthesizes the information in the context of optimizing loudspeaker selection, placement, and processing to fulfill specific audio needs. Through practical and theoretical projects, as well as supporting lectures, students define the loudspeaker system design goals for a small number of representative case studies. They then determine appropriate equipment and placement for the desired audio coverage, and utilize a combination of objective and subjective techniques for alignment and calibration of the designed systems.

3 Credits

PREREQUISITES: 43-3619 Installed Systems Documentation **COREQUISITES:** 43-3515 Studies in Loudspeaker Theory

43-3720 Principles of Digital Signal Processing

Course demystifies the principles of sound and music synthesis techniques currently used by Sound Designers, Synthesizer Programmers, Recording and Post Production Engineers, Audio Artists, and Composers. Learning these techniques from the ground up on synthesis software gives students the opportunity to master the fundamentals and principles of sound synthesis and audio processing. Students are also able to apply these principles to designing their own plug-ins as well as mastering a variety of commercial hardware and software packages for digital synthesis and signal processing.

3 Credits

Requirements Permission of Instructor

43-4473 Audio Visual System Design

Audio Visual Communication systems play a crucial role in delivering information and are a key part of almost all major installed projects. However, the end result is a tool for communication. Communication requires not just aural communication but visual as well. Audio and video are continually evolving into fully integrated systems. These systems require transmission, control and display subsystems as part of the whole integration. This course will expose students to a host of new terms and concepts, yet focus on

several basic areas: Display, control, flow/distribution, and a general introduction to industry considerations and influences. Students in this course will apply fundamental knowledge and techniques learned in previous courses (Sound System Design, Installed System Documentation, and Project Planning, Process and Implementation) in order to create a complete AV system design.

3 Credits

PREREQUISITES: 43-3610 Sound System Design

46-1100 Introduction to Cultural Studies

This course introduces students to the terms, analytical techniques, and interpretive strategies commonly employed in cultural studies. Emphasis is on interdisciplinary approaches to exploring how cultural processes and artifacts are produced, shaped, distributed, consumed, and responded to in diverse ways. Through discussion, research, and writing, class members investigate these varied dimensions of culture; learn to understand them in their broader social, aesthetic, ethical, and political contexts; and thereby prepare for more advanced coursework in Cultural Studies.

3 Credits

HU

46-2100 Cultural Theories

This course maps the major concepts, paradigms and methodologies underlying Cultural Studies theory and practice. Assignments draw upon a diverse range of scholars whose work engages with Marxism, Media Studies, Feminism, Psychoanalysis, Anthropology, Sociology, Post-Colonial Theory, and the interdisciplinary field of Cultural Studies itself. We will make use of examples from art, mass media, literature, and architecture to critically examine themes of production and consumption, power and resistance, technologies and bodies, identity and representation, space, place, and globalization.

3 Credits

PREREQUISITES: 51-1210 Introduction to Cultural Studies and 52-112 or 46-1100 Introduction to Cultural Studies and 52-112

46-2150 Methods of Inquiry in Cultural Studies

This course introduces students to diverse methods of inquiry in the field of cultural studies. It provides students with an understanding of critical vocabularies and examines key issues in cultural studies research. Students in this class will learn to utilize various methodologies relevant to interdisciplinary problems and questions that the field of cultural studies poses.

3 Credits

PREREQUISITES: 46-2100 Cultural Theories

46-2200 Colloquium in Cultural Studies

A series of colloquia featuring local, national, or international contemporary cultural studies scholars, the CSC brings together students, faculty, and speakers to engage in debates in the field. The CSC provides majors with opportunities to learn more about current work in cultural studies, to help them become familiar with contemporary cultural studies practitioners and even establish contacts with some of them. The CSC creates ongoing intellectual dialogue within our community and offers students the chance to interact with a diverse group of noted Cultural Studies professionals.

1 Credits Repeatable

PREREQUISITES: 46-1100 Introduction to Cultural Studies or 51-1210 Introduction to Cultural Studies

46-2225 Nature and Environmentalism in U.S. Culture

This course explores the relationship between humans and the non-human natural world, emphasizing popular conceptions of nature in American culture and the way in which the very notion of "nature" itself is a profoundly human conception. We can never really know the natural world "out there." Rather the natural world that we seek to understand, even conserve and protect, can only ever be understood through the lens of our social and cultural imagination. What are the socio-cultural manifestations of nature, and how do these manifestations affect the uses and/or abuses of nature in American society?

3 Credits

46-2400 Hip Hop: Global Music and Culture

Hip hop has captured the minds of youth worldwide spawning themes, trends, attitudes, and behaviors that are similar to but distinct from the manifestation of hip hop in the US. This course is designed as an intellectual excursion to explore the global creation and consumption of hip hop through the lens of cultural studies. Class will study processes of imitation, appropriation, translation, and customization and their impact on themes of gender, hegemony, commercialism, sexuality, race, and identity.

3 Credits

GA HU

46-2405 Philosophical Issues in Film

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.

3 Credits

46-2412 Media, Politics and Intervention

There is a belief that media attention can shame people and governments into stopping human rights abuses. Yet, when examining reality: from past 'genocides' to current 'unexplained killings' to ongoing systemic 'abuses'- we know that media attention alone is not sufficient. This course will explore how intervention - by individuals, domestic/international advocacy groups and governments - does or does not occur. The focus will be on the successful and unsuccessful use of media to provoke and sustain tangible respect for human rights.

3 Credits

GA

46-2420 Puerto Rican Culture: Negotiation and Resistance

This course is an inquiry into the concept of national culture, the issues of cultural resistance and negotiation, and the complexities of citizenship and representation in Puerto Rico. The island is unique in its development during the 20th century because it is, in fact, a nation without a sovereign state, and its political relationship with the United States, along with its cultural and historical links to Latin America, provide fascinating perspectives in subjectivity, transculturation, nationalism, and popular and official cultures.

3 Credits

PL HU

46-2425 Critiquing Children's Culture

This course examines varied spheres of children's culture while introducing students to the terms, analytical techniques, and interpretive strategies commonly employed in Cultural Studies. Emphasis is on interdisciplinary approaches to exploring how children's cultural processes and artifacts are produced, shaped, distributed, consumed and responded to in diverse ways. Through discussion, research and writing, class members investigate dimensions of children's culture, learning to understand them in their broader social, aesthetic, ethical, and political contexts. Topics studied include children's literature, animated films, teen literature, toys, public schooling, children's games and new media.

3 Credits

PREREQUISITES: 52-1162 Writing and Rhetoric II- Service Learning or 52-1122 International Writing and Rhetoric II or 52-1112 Writing and Rhetoric - Enhanced II or 52-1152 Writing and Rhetoric

II COREQUISITES: 46-1100 Introduction to Cultural Studies or 51-1210 Introduction to Cultural Studies or 51-1211 Introduction to Women and Gender Studies

46-2430 Power and Freedom on Screen

Americans cherish individual freedom, while remaining suspicious of power. Yet individual freedom and choice are always exercised within contexts and conditions that are not only unchosen but also saturated with power. This course explores individuals negotiations with power and the unchosen through a series of films paired with theoretical readings. Films will include *Into the Wild*, *Mystic River*, *The Three Burials of Melquiades Estrada*, and *Wendy and Lucy*, while theoretical authors will include Mill, Marx, Foucault, and Butler.

3 Credits

WI

PREREQUISITES: 52-1152 Writing and Rhetoric II and 46-1100 Introduction to Cultural Studies

46-2435 Race, Gender, and Sexuality

In this course, we will think through the interrelationships of race, gender and sexuality as categories of social identity and difference, investigating how these categories have been constructed through and in relation to one another. We will consider a range of materials and methods, including cultural studies, social and cultural history, feminist and queer theory, literature, and film. Our approach emphasizes intersectionality: how race, gender, and sexuality are implicated within one another as well as within other systems of power.

3 Credits

PREREQUISITES: 51-1211 Introduction to Women and Gender Studies and 52-112

46-2440 Nature and Environmentalism in U.S. Culture

This course explores the relationship between humans and the non-human natural world, emphasizing popular conceptions of nature in American culture and the way in which the very notion of "nature" itself is a profoundly human conception. We can never really know the natural world "out there." Rather the natural world that we seek to understand, even conserve and protect, can only ever be understood through the lens of our social and cultural imagination. What are the socio-cultural manifestations of nature, and how do these manifestations affect the uses and/or abuses of nature in American society?

3 Credits

46-2505 Art and Activism Studio Project

This course presents opportunity for hands-on civic engagement, with two guiding questions: 1) Can art save lives 2) It might be activism, but is it art Students read theory and examine examples of artistic activism in the larger context of social and political issues informing artistic action. In the studio students execute their artistic action plan. Students will complete, present, and hand in written assignments reflecting on and connecting theories of artistic action with their own practice of creating activist art.

3 Credits

GA HU

PREREQUISITES: 46-1100 Introduction to Cultural Studies

46-2505J Art Activism Community Project

This course presents opportunity for hands-on civic engagement, with two guiding questions: 1) Can art save lives 2) It might be activism, but is it art Students read theory and examine examples of artistic activism in the larger context of social and political issues informing artistic action. In the studio students execute their artistic action plan. Students will complete, present, and hand in written assignments reflecting on and connecting theories of artistic action with their own practice of creating activist art.

3 Credits

GA HU

46-3098 Independent Project: Cultural Studies

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.

1-6 Credits

PREREQUISITES: 46-2100 Cultural Theories

46-3115 Dis-ease in American Culture

Individuals with chronic illness suffer a double burden: they must cope with disabling disorders and also contend with the stigmas affiliated with those disorders. The radical subjectivity of pain destroys language, the primary tool necessary in self-care and in combating the propagation by the media and medical community of socially-constructed myths and interpretations of chronic illness and pain. Ironically, through the metaphors and symbols of creative acts the voices of the ill are heard in new ways. A new language is evolving that can provide insight into the Culture of Illness and Pain.

3 Credits

SS

PREREQUISITES: 46-2100 Cultural Theories

46-3120 Taste and Consumption in French History

This advanced Cultural Studies seminar and history course explores how taste developed as an important category of national, gender, and class identity in France from ca. 1650-1900. France, and especially French

women, remain closely associated in the public mind with good taste. This is due to a long historical development in which the state and social groups struggled to define French taste against a background of dramatic economic, political, and cultural change. The challenging course provides historical insight to help understand modern classed and gendered consumption regimes and is designed for highly motivated students. It is strongly recommended that students taking this course have taken at least two prior courses in European history, Women's and Gender studies, or Cultural Studies; ideally, at least two of these different subject areas will have been studied. At least one such course is a prerequisite for registration for all students.

3 Credits

PREREQUISITES: 46-2100 Cultural Theories

46-3188 Internship in Cultural Studies

The internship in Cultural Studies provides students with supervised training under the sponsorship of an approved agency or organization. Students will typically spend 8-10 hours per week at the internship site. In addition to time at the internship, on-campus meetings include an internship orientation prior to the beginning of the semester and four on-campus meetings throughout the semester. The internship is only available to Cultural Studies majors and may be repeated for credit. Students taking a CS Internship for Seminar credit (rather than Senior Pathways), should register for this section.

1-6 Credits Repeatable

PREREQUISITES: 46-2100 Cultural Theories

46-3207 Cybercultures

This seminar course explores cyberspace, the most powerful and frequently inhabited site within contemporary culture. Students will explore specific themes such as, identity, community, bodies, virtuality, and sexuality through the lens of post-structuralist, postmodern, cyberfeminist, cyborg, and digital culture theories. Readings, discussions, research, writing, and a cyberethnographic project will help students gain a greater understanding of cyberspace, its culture, and the relationships that exist between machines and humans, as well as those between society and technology.

3 Credits

PREREQUISITES: 46-2100 Cultural Theories

46-3210 Food and Culture

This advanced Cultural Studies Seminar is an interdisciplinary investigation into the cultural dimensions of food. Using a variety of theoretical perspectives and models, the course examines issues of gender, ethnicity, class, consumption, agribusiness, global politics, and semiotics while we attempt to understand the complex ways in which social norms, cultural meaning, and economic realities underlie food habits.

3 Credits

PREREQUISITES: 46-2100 Cultural Theories

46-3215 Making and Unmaking Whiteness

This advanced seminar examines the cultural and political-economic construction of white identities in the United States and analyzes how white identities are reproduced, maintained, and challenged. How has whiteness been defined in relation to notions of color, race, class, gender, sexuality, ethnicity, nation, language, and non-white perspectives. In this course, diverse student experiences come into contact with the work of historians and critical race theorists. The course will also examine counter-hegemonic white identities and the possibilities of 'unmaking' whiteness.

3 Credits

PREREQUISITES: 46-2100 Cultural Theories

46-3415 Globalization and Culture

Since the early 1990s, globalization--a multi-faceted and highly contested concept--has become the new buzz word used to name, frame, and also direct the processes of social and technological change that have been taking place all over the world. By the same token, and since then, issues of globalization have been a central preoccupation of intellectual debates and political discourses and practices. This course aims to introduce students to the hotly debated and highly contested conceptual and social phenomenon of globalization, its histories, manifestations, implications, as well as its consequences for the individual and society.

3 Credits

GA HU

PREREQUISITES: 46-2100 Cultural Theories

46-3425 Technology and Culture

The use of technologies raises complex and provocative questions about the relationships between humans, animals, the built environment and the natural world. This course engages these questions by introducing students to key theorists, critics and cultural historians of technology. The goal of this course is for students to utilize these perspectives as a means to initiate and/or develop a critical analysis of technologies in their specific cultural, political and historical contexts.

3 Credits

HU

PREREQUISITES: 46-2100 Cultural Theories

46-3430 Writing, Language, and Culture Seminar

Students study issues surrounding language, writing, and representation, and produce substantial, complex writing and research projects as they work to build skills in research, prose style, editing, and design. Topics include a rotating series of rhetorical and cultural analyses of consumer, popular culture, networked, and organizational settings. Overall, the course heightens student awareness of the power of writing and representation to shape the way we produce and are produced by the world around us.

3 Credits

WI

PREREQUISITES: 46-2100 Cultural Theories

46-3435 Semiotics and Cultural Change

The course explores the implications of systemic and structural theories of culture for issues of cultural change, both revolutionary and evolutionary, by considering particular case studies. Using dyadic and triadic methodologies for the study of signs, we examine case studies to interrogate political, social, and pragmatic outcomes of meta-analytic propositions. Fieldwork experiences engage students in contradictions, coherences, coincidences and confrontations between theory and praxis.

3 Credits

SS

PREREQUISITES: 46-2100 Cultural Theories

46-3500 Postmodernism and Posthumanism in Theory and Practice

This seminar engages the leading theorists of postmodernism, posthumanism, and poststructuralism, offering students an opportunity to become literate in the debates, discourses, and terminology of postmodern cultures. Course also analyzes leading postmodern cultural practices in fields such as architecture, music, film, science, and fine art.

3 Credits

PREREQUISITES: 46-2100 Cultural Theories

46-3501 Quantitative Toolkit: Lies, Damn Lies, and Statistics

This course introduces students to quantitative methods of research and analysis within the field of cultural studies. Students will focus on methods of surveying, interviewing and focus groups as a way to answer critical questions in the field of cultural studies, as well as practicing hands-on data analysis techniques. Students will also address ethical issues in data collection and management. This experience may be used in completing research in the Cultural Studies Capstone I and II (46-3994 & 46-3995).

3 Credits

PREREQUISITES: 46-2100 Cultural Theories

46-3502 Semiotics and Cultural Change

The course explores the implications of systemic and structural theories of culture for issues of cultural change, both revolutionary and evolutionary, by considering particular case studies. Using dyadic and triadic methodologies for the study of signs, we examine case studies to interrogate political, social, and pragmatic outcomes of meta-analytic propositions. Fieldwork experiences engage students in contradictions, coherences, coincidences and confrontations between theory and praxis.

3 Credits

SS

PREREQUISITES: 46-2100 Cultural Theories

46-3510 Post-Colonial Studies

An integral part of cultural studies, post-colonial studies deals with the complex implications of colonization and colonialism in societies and cultures. This seminar is an inquiry into concepts such as national culture, citizenship, othering, identity and alterity, cultural imperialism, hybridity, and origins, as well as issues of cultural resistance, negotiation, and agency, using examples from all over the world.

3 Credits

GA HU

PREREQUISITES: 46-2100 Cultural Theories

46-3520 Marx and Marxisms: A Seminar on Marxist Cultural Theory

This seminar will address key questions and problems in contemporary Marxist cultural theory. We will engage several major texts in the Marxist tradition, including those of Marx, Gramsci, Althusser, Adorno, and Jameson, among others. As a cultural studies seminar, this course will pay particular attention to questions of culture, art, ideology, and the subject, and how these questions have featured in debates within the Marxist tradition. We will also examine the historical and intellectual contexts in which these and other Marxist theories and accounts have emerged and developed.

3 Credits

PREREQUISITES: 46-2100 Cultural Theories

46-3525 Geography and Cultural Studies: Theories of Space, Place and Mobility

This course engages with key scholars, activists and artists who theorize and/or contest the meaning and function of space, place and mobility in the modern world. We will specifically make use of scholarship from cultural studies and several sub-fields of geography (human, cultural, feminist, economic) to explore diverse

phenomena including urbanization and gentrification, public protest, street art, transportation, military occupation, utopian/dystopian narratives, parks and playgrounds, and media representation.

3 Credits

HU

PREREQUISITES: 46-2100 Cultural Theories

46-3530 Queer Theory

This course engages concepts of Queer Theory and the central architects of this relatively new field. The course is divided into three sections: Theory, Cultural Manifestations, and Praxis. In section 1: Theory, students become familiar with key concepts through both core texts and critical interpretations. Section 2: Cultural Manifestations, focuses on cultural expressions of theory, e.g. art, film, and literature. In section 3: Praxis, students demonstrate contemporary applications either through their own work or through the work of others.

3 Credits

PREREQUISITES: 46-2100 Cultural Theories

46-3535 Theories of Media, Society, & Culture

This course will explore the major theories of mass communication, society and culture that have led up to and departed from Cultural Studies. We will examine a variety of theories from communication and media studies that help us to better understand the role media play in society and culture and different ideas about that role. Theories studied will include early propaganda and administrative research, McLuhan and media ecology, as well as Critical Theory, Apparatus theory, political economy, and Cultural Studies.

3 Credits

PREREQUISITES: 46-2100 Cultural Theories

46-3540 Theorizing Power

This seminar explores central questions and problems in contemporary cultural and political theory related to how we theorize power in two dominant forms, including its meanings, its mechanisms, and its ideology. We will contrast the dominant liberal image of power with other understandings of power derived from Foucault: discursive, disciplinary, and biopolitical. We will examine major texts and concepts from Foucault, Butler, Locke, Mill, and others.

3 Credits

PREREQUISITES: 46-2100 Cultural Theories

46-3950 Undergraduate Research Mentorship

The Undergraduate Research Mentorship connects talented students interested in the experience of conducting academic research in particular disciplines with faculty in the Liberal Arts and Sciences. This course, available to students from across the College, gives students the opportunity to gain real-world experience and learn research and scholarly techniques from practitioners in academic and integrative disciplines based in the Liberal Arts and Sciences. The experience will prove valuable to students as they enter professional fields or pursue higher academic degrees. Faculty members will gain assistance in completing their innovative research and scholarship while mentoring students in fields of specialization within the academic community.

1-3 Credits *Repeatable*

Requirements Department Permission

46-3970 Cultural Studies Senior Capstone Internship I

The Senior Capstone Internship in Cultural Studies provides upperclass CS Majors with supervised training under the sponsorship of an approved agency or organization. Students will typically spend 8-10 hours per week at the internship site. In addition to time at the internship, on-campus meetings include an internship orientation prior to the beginning of the semester and four on-campus meetings throughout the semester. Students will produce an Internship Portfolio of field notes, written reports and analysis of the internship experience coordinating their on-site work with the methods and themes of their Cultural Studies coursework. The Senior internship is only available to Cultural Studies majors and when successfully completed prepares students for the Senior Capstone Internship 2 of the Senior Pathways.

3 Credits

PREREQUISITES: 46-2150 Methods of Inquiry in Cultural Studies

Requirements Permission of Instructor

46-3971 Cultural Studies Senior Capstone Internship II

Cultural Studies Senior Capstone Internship II builds upon the work students do in Capstone Internship I. Students continue with their supervised work experience, but engage in a rigorous critical investigation of the internship site-in terms of its social location, cultural function, and theoretical significance-that will complement and deepen this experience. This investigation should therefore integrate the internship experience into previous learning experiences throughout the student's academic career. As a result of this investigation, students will produce a substantive paper evaluating their internship in relation to Cultural Studies. Work in this seminar will be undertaken in consultation with the Capstone Seminar instructor, CS faculty advisor, and fellow students. The class will organize and present their research at The Cultural Studies Forum, a public roundtable at the end of the semester.

3 Credits

PREREQUISITES: 46-3970 Cultural Studies Senior Capstone Internship I

46-3994 Cultural Studies Capstone I: Proposal Writing

This is the first part of a two-semester final course for Cultural Studies majors which builds on the Methods of Inquiry in Cultural Studies course in particular and on previous learning experiences throughout the student's academic career. Proposal writing is considered both a generic and individual process. Students will, among other things, develop skills in academic and professional (grant) proposal writing, as well as produce a research proposal on a topic of their choice. The individual's research proposal will be the basis for the culminating research project in the Cultural Studies Capstone II.

3 Credits

PREREQUISITES: 46-2150 Methods of Inquiry in Cultural Studies

46-3995 Cultural Studies Capstone II: Research Project

This is the final course for Cultural Studies majors and builds upon previous learning experiences throughout the student's academic career. Based on these investigations and interactions, students will produce a substantive research-based thesis of academic or professional writing on a topic area of their choosing. Work in this seminar will be undertaken in consultation with the Capstone Seminar instructor, CS faculty advisor, and fellow students. The class will organize and present their research at The Cultural Studies Forum, a public roundtable at the end of the semester.

3 Credits

PREREQUISITES: 46-3994 Cultural Studies Capstone I: Proposal Writing

47-1301 Spanish I: Language and Culture

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.

4 Credits

GA HU

47-1302 Spanish II: Language and Culture

Continued study of basic structures and vocabulary further develops proficiency in understanding, reading, speaking, and writing Spanish. Cultural appreciation is enriched through Chicago resources. Pre-Requisite: Spanish I.

4 Credits

GA HU

47-1303J Intensive Spanish: J-Session

This elementary course is an accelerated, intensive Spanish language class. It covers most of the basic structures and vocabulary needed to develop proficiency in understanding, reading, speaking and writing Spanish for living, working and traveling. Intensive Spanish is especially appropriate for students who have taken Spanish classes in the past but have not practiced the language in several years. It is also appropriate for students who have studied other Romance languages (Italian, French, Portuguese, etc.) and want to learn Spanish at an accelerated pace. The course is taught entirely in Spanish. Students who successfully pass this course can move on to Spanish III: Language and Culture at Columbia.

3 Credits
GA HU

47-1304J Spanish: Study in Mexico

Students will study Spanish (levels 1-4) or Spanish for Native Speakers. They will be placed at the appropriate level after taking an on-line test and an on-site oral test. Spanish is taught by native Spanish speakers in small classes offered by the Kukulcan Educational Community in Cuernavaca, Mexico.

4 Credits
GA HU
Requirements Department Permission

47-1310 French I: Language and Culture

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.

4 Credits
GA HU

47-1311 French II: Language and Culture

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.

4 Credits
GA HU

47-1320 Italian I: Language & Culture

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.

4 Credits
GA HU

47-1321 Italian II: Language & Culture

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.

4 Credits
GA HU

47-1330 Japanese I: Language and Culture

Course for beginners introduces basic grammar and vocabulary to develop proficiency in understanding, reading, speaking, and writing Japanese. Cultural appreciation is enriched through Chicago-area resources.

4 Credits
GA HU

47-1331 Japanese II: Language and Culture

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.

4 Credits
GA HU

47-1340 Arabic I: Language and Culture

This course for beginners introduces basic grammar and vocabulary to develop proficiency in understanding, reading, speaking, and writing Arabic. Cultural appreciation is enriched through Chicago-area resources.

4 Credits
GA HU

47-1341 Arabic II: Language and Culture

Continued study of basic structures and vocabulary further develops proficiency in understanding, reading, speaking, and writing Arabic. Cultural appreciation is enriched through Chicago resources.

4 Credits
GA HU

47-1351 Chinese I: Language and Culture

This course for beginners introduces active control of the sound system, basic grammar and vocabulary, to develop proficiency in understanding, reading, speaking and writing standard Mandarin Chinese. Cultural appreciation is enriched through Chicago-area resources.

4 Credits
GA HU

47-1352 Chinese II: Language and Culture

This course continues the work begun in Chinese I to help students communicate in Chinese and further develop skills in reading, writing, listening, and speaking. Students expand knowledge of and appreciation for the Chinese culture and Chinese-American culture of the U.S., especially in Chicago.

4 Credits
GA HU

47-1360 Swahili I: Language and Culture

This course for beginners introduces basic grammar and vocabulary to develop proficiency in understanding, reading, speaking, and writing Swahili.

4 Credits
GA HU

47-1361 Swahili II: Language and Culture

Swahili II is an intermediate course that consolidates and expands basic grammatical and lexical proficiencies acquired during Swahili I. It strengthens proficiency in understanding, reading, speaking, and writing of Swahili, putting an emphasis on personal and elaborate expression in real life situations. The students acquire also a relative familiarity with essential aspects of the culture of Swahili speaking peoples. The course covers complex verbal transformations and elaborate sentence structures while consolidating conversational vocabulary.

4 Credits

GA HU

47-1370 German I: Language and Culture

German I introduces students to the language and culture of the German speaking countries. In addition to the development of listening, reading, writing, and speaking skills, cultural aspects, and how they differ from American life, will be discussed simultaneously.

4 Credits

GA HU

47-1371 German II: Language and Culture

German II builds on the student's proficiency in language and knowledge of culture. While the course centers on the development of the four language skills - listening, reading, writing and speaking - cultural aspects, and how they differ from American life, will be discussed simultaneously. In-class work will be devoted to intensive and specific communication practice, so that students will be able to develop and utilize the rules in talking about themselves and their interests in German.

4 Credits

GA HU

47-2303 Spanish III: Language and Culture

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.

4 Credits

GA HU

47-2304 Conversational Spanish IV: Hablando de Cine

This course uses contemporary Spanish and Latin American films as its content base to advance speaking, reading, writing, vocabulary and culture skills through guided conversation. Films viewed include Carmen, Camila, Tristana, and Amores Perros.

4 Credits
GA HU

47-2305 Spanish for Heritage Speakers

Course serves heritage 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 by the Hispanic arts heritage in Chicago and elsewhere.

4 Credits
GA HU

47-2320 Italian III: Language and Culture

This course develops a student's ability to understand/comprehend, speak and write advanced Italian through exposure to the rich variety of arts in Italian culture. Students will develop and use a language of critique as they explore the arts, history, geography, and cultures of the Italian-speaking world.

4 Credits
GA HU

47-2321 Italian IV: Italian Through Film

This course will use contemporary Italian films such as Cinema Paradiso, Mediterraneo, Lamerica and La Vita e Bella as its content base. A textbook will reinforce speaking, reading, writing, vocabulary and culture to advance student's skills.

4 Credits
GA HU

47-2330 French III: Language and Culture

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.

4 Credits
GA HU

47-2332 Japanese III: Language and Culture

Building on one year of college Japanese, this course extends each student's capacity to understand, read, speak, and write in Japanese through exposure to the rich variety of arts in Japanese culture.

4 Credits
GA HU

47-2333 French IV: Parlons Cine!- Conversation in French

Using modern Francophone cinema, this discussion based and conversation-intensive course provides students with opportunities to further develop reading and writing skills, including analysis of the films and other relevant topics in contemporary Francophone societies.

3 Credits *Repeatable*
GA HU

47-2370 German III: Language and Culture

German III builds on the students' advanced proficiency in language and knowledge of culture. German III centers on a beginning intermediate level regarding the four language skills - listening, reading, writing and speaking. More complex cultural aspects, and how they differ from American life, are discussed simultaneously through the material covered. The cultural topics of German III lead into more complex discussions of the twentieth century. In-class work is devoted to intensive and specific communication practice, so that students will be able to integrate concepts learned in German II with new and more advanced basic ideas of German III.

4 Credits
GA HU

47-2399 Topics in Foreign Language Study

This class is designed for special foreign language study.

4 Credits

GA HU

Requirements Department Permission

48-1101 Chicago: The Global Metropolis

The course will introduce students to Chicago's economic, ethnic, racial, cultural, and political development. 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. In addition the class will help CCC freshman to gain access to the various cultural institutions and neighborhoods of the city.

3 Credits

FE

48-1102 Fashion in Chicagoland: Vintage, Thrift, Fast and Cool

In this course students will explore Chicago through the dynamic lens of fashion. Each week students will be introduced to a topic with an assignment that requires them to examine different aspects of the fashion scene throughout the city. By digging deep and documenting their findings, students will work collaboratively to brainstorm, delegate tasks, and contribute to a blog or magazine inspired by Humans of New York and Bill Cunningham, with images, interviews and comments focused on fashion in Chicago. Local experts will speak on trend forecasting, blogging, design, vintage, thrifting, retail and the secondhand clothing trade.

3 Credits

FE

48-1103 Music & Media in Chicago

Music & Media in Chicago will provide an overview of the past, present, and future of the many genres of music thriving in Chicago. It will examine how this city put its stamp on the development of these sounds as they spread around the world, as well as introducing the tools of the historian, sociologist, musicologist, and cultural critic via lectures, video, film, online and dead-tree readings, and vibrant discussions. The class also will review the past, present, and future of Chicago media-newspapers, magazines, radio, television, and the blogosphere-examining the city's journalism culture and infrastructure, and, as with music, providing an understanding for an informed and critical reading of these texts so that the student can become an active and involved citizen participating to the fullest extent in everything this extraordinary metropolis has to offer.

3 Credits

FE

48-1104 Curiosity in the City: Monsters, Marvels, and Museums

Freak shows, serial killers, medical oddities, and flesh-eating beetles are all part of the Chicago experience. This course is an interdisciplinary study of curiosity and wonder, incorporating philosophy, science, and history to investigate the threshold between shadow (the unfamiliar) and light (the known). Celebrating the marvelous and the macabre is part of a long history of collecting, reaching back to the wonder-cabinets of the late Renaissance. Chicago museums were leaders in the post-Darwinian transformation from sideshow to legitimate science. In this course we will explore three categories of strange Chicago (monsters, marvels, and museology) as case studies to understand the nature of curiosity. Themes will include the nature of knowledge (e.g., credulity, skepticism, collecting and constructing nature, etc.), the borders of human and inhuman (natural and moral "monsters"), and the hidden oddities of urban natural history.

3 Credits
FE

48-1105 50 Years of Civil Rights in Chicago

Fifty years ago, the Rev. Dr. Martin Luther King Jr. embarked on his "northern campaign," which brought the civil rights movement to Chicago. In your freshman year, 2015-16, the 50th anniversary will be commemorated by the key players in that struggle who are still working for change - Rainbow/PUSH, the Jewish Council for Urban Affairs, the Community Renewal Society (including The Chicago Reporter and Catalyst Chicago) - activist organizations that made history in 1965-66, and are still wrestling with issues of racial, economic and social justice, half a century later. It is true today, as it was then, that "The Whole World is Watching". Students in this course will work in teams to interact with the people and institutions that made our city an international focus for social change. They will use public relations techniques to document and communicate the past and current state of civil rights in Chicago. The ultimate course deliverable will be an online website that tells this story, in words and pictures, from our students to other youth aged 18-20 - filling a niche that might otherwise go undeveloped in the city's 50th anniversary celebration.

3 Credits
FE

48-1106 Heard in the Hood: Social Media Storytelling from Chicago's Neighborhoods

This course gives students the opportunity to tell stories from Chicago's 77 neighborhoods, using mobile apps such as Instagram and Vine to document the community. Students in this course will learn basic smartphone photography and video and best practices for using social media. We will look at how journalists and storytellers use social media to report and to engage because social media without engagement is just media. Students also will learn how to verify information and to find credible Tweets in a sea of Tweets. What does a politician's social media account really tell you about what's going on in a neighborhood? We'll use our investigative skills to find out. This course is for students who love telling stories with the latest mobile technology. Everyone in the course is a storyteller and journalist, and at the end of the semester, students will have a small body of work to show for it.

3 Credits
FE

48-1107 Podcasting Chicago: Capturing the Sounds of Chicago's Neighborhoods

The course emphasizes the art of listening with a focus on Chicago's unique neighborhoods, engaging students by employing them to study, travel to, and listen for the sounds of the city in communities like Chinatown, Little Italy or Pilsen. Students will record the sounds of the neighborhoods (with the help of Radio Department teaching assistants) and then create a series of audio podcast episodes through words and particularly the captured sounds. The goal is to create a series of audio documentaries that are, in essence, a sound mosaic of the city of Chicago that will be featured in a podcast series deliverable online.

Section Title Instructor Reg/Limit Status Hours Fees Reqmts Textbk Camp Bldg Room

3 Credits

FE

48-1108 Chicago Film History

Chicago Film History is a screening, lecture, and discussion course with a two-fold purpose. It explores Chicago's formative role in the creation of the Hollywood system and analyzes how Chicago has been represented in American narrative and documentary features. In particular, it's divided into four units. Unit I uses Flickering Empire: How Chicago Invented the U.S Film Industry to review how Chicago functioned as the center of American film production pre-Hollywood. Unit II explores images of Chicago in genres such as gangster films, film noir, and romantic comedies. Unit III covers Chicago documentaries. Lastly, Unit IV contains in-class presentations where students synthesize their own analyses and research in front of their peers.

3 Credits

FE

48-1109 Flagships, Boutiques, Popups, and More: Chicago, a Retail Innovation Lab

Chicago has been a retail "destination shop" since the days of fur traders and, later, retail pioneers like Marshall Field and Richard Warren Sears. Today, Chicago is still a retail giant for residents and tourists alike, featuring a multitude of retail flagships (Crate & Barrel, AT&T, NikeTown, UnderArmor, American Girl, Warby Parker, Uniqlo, Eataly, Walgreens' State Street Store.) as well as some of the most exciting boutiques and pop-up concepts anywhere in the world (think Transistor, Wolfbait & B-girls, Open Book).

3 Credits

FE

48-1110 Chicago Means Business: The Creative Leadership of Our City

This course will connect incoming first-year students with the urban landscape of Chicago by exposing them to various facets of the cultural industries in the city: festivals and live events; sports; music; digital media; design; fine, visual and performing arts; and others. Through various interactive projects as well as and group and online discussion forums, the students will explore and experience Chicago's creative industries.

3 Credits

FE

48-1111 Big Chicago: Dance, Sex, and Popular Culture

This class explores how Chicago's rich dance history and contemporary practices--from the Savoy to Soul Train--circulate throughout and influence popular culture. Readings, discussions, performances and close viewings reveal dance in popular culture as texts that reflect culturally held ideas about sexuality, race, class and gender. The class introduces students to Chicago through an exploration of Chicago's house, footwork and stepping dance cultures, as well as its contemporary concert dance scene. Popular television dance shows Bring It!, Dance Moms and So You Think You Can Dance, and popular performances by artists in music videos, film and television such as Beyoncé, Katie Perry, Nikki Minaj and Taylor Swift are also interrogated to see how they articulate contemporary socio-political ideals through their dancing bodies, or the bodies that dance for them. Social media sites including Twitter, Facebook and Tumblr are critically engaged as pertinent sites of public discourse.

3 Credits

FE

48-1112 Did You Know That Al Capone's Son Was Deaf? A View Inside the Deaf World in Chicago

This course introduces the cultural, educational, artistic, and linguistic aspects of the vibrant Deaf community in Chicago and around the world. Students in this course will explore, analyze, and come to understand the historical roots of the Deaf cultural and educational experience both locally and globally. Additionally, this course will survey the topics of local and global Deaf artistic expression, signed languages and their structures, the role of interpreters and assistive technologies, and will introduce laws that impact accessibility for all.

3 Credits

FE

48-1113 The Late, Lake Afternoon Show

The Late, Late Afternoon Show will expose students to the best and the brightest across Chicago's vivid cultural landscape. The class is taught through a talk show/interview format, allowing each week's featured guest to share their life and work experiences in the arts. Students will race across the city to experience music venues, museums, theatres, performances, art exhibits, design shows and all the human-made

beauty a world-class city's culture provides.

3 Credits

FE

48-1114 Chicago: Creating a Cinematic Diary

The city provides a dynamic space to experience immediate methods of personal inquiry, creativity, sharing, experimentation and self-expression. Using focused observation through image and sound acquisition and curation, students will set, articulate and re-examine artistic goals through intentional self-reflection about their emerging creative process through making increasingly sophisticated cinematic diary entries. The course employs two types of expression and exploration: writing using images and sounds and writing using text and voice in ways that require students to explore thought and expression that are metaphorical, aesthetic, contextual and personal. Activities are grounded in a number of needed future skills: design sense, novel and adaptive thinking, media and digital literacy, information literacy, transdisciplinarity, social intelligence, collaboration and connectivity. This is an online course.

3 Credits

FE

49-1001 African History & Culture: To 1880

African civilizations of the pre-colonial past are explored to reveal how various societies evolved and to identify their major achievements prior to the arrival of Europeans. Roots of slavery, racism, and the underdevelopment of Africa are also examined.

3 Credits

GA HI

49-1002 African History & Culture: Since 1880

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.

3 Credits

GA HI

49-1101 Asia: Early China, India & Japan

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.

3 Credits
GA HI

49-1102 Asia: Modern China, India and Japan

Course examines interaction between China, India, Japan, and the Western world, emphasizing the influence of and reaction to imperialism, colonialism and industrialization on the development of these societies as well as the development of political and nationalist movements in modern times.

3 Credits
GA HI

49-1301 Europe & the West: Ancient Civilizations

Students gain an understanding of the history and culture of Greece, Rome, and other civilizations of the ancient world.

3 Credits
GA HI

49-1302 Europe & the West: Medieval Culture

The history of medieval Europe is illuminated through readings in primary and secondary sources providing students with a background to the culture and worldview of the Middle Ages.

3 Credits
GA HI

49-1303 Europe & the West: Modern Europe

Events since the fifteenth century are surveyed, including the Reformation, Counter-Reformation, State Building, various revolutionary movements, industrialization, class conflict, modernization, and two world wars.

3 Credits
GA HI

49-1401 Latin American History: To 1800

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.

3 Credits
GA HI

49-1402 Latin American History: Since 1800

Course explores the past two centuries of Latin-American 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.

3 Credits
GA HI

49-1410 History of the Caribbean: To 1800

The Caribbean Islands were inhabited by free and independent communities when Christopher Columbus arrived in 1492. By studying the people who welcomed Columbus and his successors we can gain a better understanding of the ways in which these and other people came to be dominated by Europeans. This course looks at three of the main themes in Caribbean history, namely, The Native Americans, Europeans and Africans; Comparative European Settlements; and Slavery and Sugar.

3 Credits
GA HI

49-1411 History of the Caribbean: Since 1800

The diverse elements that have shaped the Caribbean region since the late 18th century are studied in this course. The historical roots of economic, political, and social issues that have affected the Caribbean islands and mainland enclaves are also analyzed, as well as the impact of their relation to the United States of America.

3 Credits
GA HI

49-1501 Middle East History: To Muhammad

Course surveys the cultural development, contributions, and influences of ancient Mesopotamia, Egypt, Persia, Anatolia, the Levant, and Arabia from the establishment of civilization to the birth of Muhammad.

3 Credits
GA HI

49-1503 Middle Eastern History and Culture: from Muhammad to 1800

A survey of Middle Eastern history and culture from Muhammad to 1800. This course examines the rise and development of Islam, Islamic culture, non-Islamic peoples, medieval Islamic dynasties, the Ottoman Empire and relations between the Middle East and the West.

3 Credits
GA HI

49-1504 Middle Eastern History and Culture: since 1800

A survey of Middle Eastern history and culture from 1800 to the present. This course examines Islam, Islamic culture, non-Muslim peoples, the Ottoman Empire and its successor nation-states, Western interests in the Middle East and current issues throughout the region.

3 Credits
GA HI

49-1601 U.S. History: To 1877

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.

3 Credits
HI

49-1602 U.S. History: From 1877

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.

3 Credits

HI

49-2026 Nelson Mandela and the Anti-Apartheid Movement

There are times when specific people, places and moments in history capture the imagination of the world. This occurs when that specificity speaks volumes to the human condition and offers lessons that we all sense are important. Such has been the case with Nelson Mandela and South Africa. This course will use Mandela and the evolution of, and struggle against, apartheid as a window into some of the 20th century's most complex issues such as colonialism, civil disobedience, cultural resistance, freedom, racial theories, election processes, post-war negotiations and social justice. Pre-Requisite: Composition I

3 Credits

GA HI

PREREQUISITES: 52-1111 Writing and Rhetoric I - Enhanced or 52-1121 International Writing and Rhetoric I or 52-1151 Writing and Rhetoric I or COMPASS Placement Test score ≥ 97 or ACT (American College Test) score ≥ 30 or Writing SAT score ≥ 710

49-2027 Liberation and Resistance in Southern Africa

This course seeks to examine the processes of colonization and decolonization during the historical development of a specific region called Southern Africa. By Southern Africa we mean more than just the eleven countries beginning with Angola, Zambia and Malawi which stretch southwards and eastwards toward the island nation of Madagascar and the Republic of South Africa. We include, as well, the island nations of Mauritius, Reunion, the Comoros and the Seychelles. But most significantly, we include the Congo as part of Southern Africa for we argue that the Congo has been and remains a key constituent element of that vast and powerful socio-economic complex historically dominated by the Witwatersrand mining conglomerates of Anglo-American, DeBeers, Union Miniere and American Metal Climax.

3 Credits

GA HI

49-2302 Russian and Soviet History

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.

3 Credits

GA HI

49-2303 The French Revolution

The French Revolution marks the beginning of modern history, and has profoundly affected western society and culture. Endlessly debated since its outbreak in 1789, it has served as beacon for some, travesty for others, and artistic inspiration for many. In this course, we will seek to understand the Revolution's causes, democratic and egalitarian promise, failures, and impact, exploring the birth pains of modern politics and some of their more intriguing cultural aspects, through the study and analysis of primary sources.

3 Credits

GA HI

PREREQUISITES: 52-1152 Writing and Rhetoric II or 52-1162 Writing and Rhetoric II- Service Learning or 52-1122 International Writing and Rhetoric II or 52-1112 Writing and Rhetoric - Enhanced II

Requirements 30 Completed credit hour

49-2310 Contemporary European Nationalism and Ethnic Conflict

Contemporary European Nationalism is surveyed through analysis of the conflicts in Northern Ireland, former Yugoslavia, the Basque Regions of Spain and France, and Chechnya. Major issues examined include the ideological roots of nationalist movements in these areas, the characteristics and tactics employed by violent nationalist groups, the techniques governments have used to defeat nationalist insurgencies, and the ongoing efforts to bring about peace.

3 Credits

GA HI

49-2311 German Culture in the Weimar Republic: 1919-1933

This course examines the turbulent history of Germany's Weimar Republic from 1919 to 1933 and introduces students to the art, architecture, film, literature, music, and theater of this era. Through analysis and interpretation of selected works by various influential artists and writers such as Fritz Lang, Berthold Brecht, and Thomas Mann, this course explores the social, economic, cultural and political climate, as well as themes of class, gender, and race in Germany before Hitler came to power.

3 Credits

GA HI

49-2312 Germany Since 1933: From the Third Reich to the Present

This course covers the past eight decades of Germany's uniquely complicated history, from Hitler's Third Reich to the present day Federal Republic, examining and analyzing the totalitarian policies of the Nazi regime, the events of World War II and the Holocaust, the division of Germany during the Cold War, the fall of the Berlin Wall and subsequent German reunification, as well as Germany's current role in the European Union and on the world stage.

3 Credits
GA HI

49-2313 Modern Germany and the European Union

Course provides students with a focus on the growth of post-World-War II German political institutions and society. The split and reunification of the Federal Republic of Germany and the German Democratic Republic, the role of Germany in the European Union, and European Union governmental institutions will be studied in light of historical and current events, drawing on sources from political science, social science, history, literature, and film.

3 Credits
GA HI
PREREQUISITES: 52-112

49-2401 History of Mexico and Central America

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, El Salvador's civil war, and the struggles of indigenous peoples past and present.

3 Credits
GA HI

49-2501 The Israeli/Palestinian Conflict

This course examines the Israeli/Palestinian conflict from the founding of Zionism in Europe in the 19th century and the rise of Arab Nationalism, to the ensuing conflict between Israel, the Palestinians, and other Arab states in the region. Events will be examined through the framework of other regional players: Former colonial powers, the former Soviet Union, and the United States. Proposals to solve the Israeli-Palestinian conflict, e.g., the Two State Solution, One State Solution will be examined.

3 Credits
GA HI
PREREQUISITES: 52-112

49-2520 Reform, Revolution, and Jihad in the Middle East

Interweaving historical themes and contemporary issues, this course examines the interrelation of movements of reform, revolution, and jihad with geopolitics, economics, the security state, terrorism, religion, gender, media, popular culture, and youth in the Middle East.

3 Credits
GA HI

49-2620 African American History and Culture: To 1860

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 Americas and explore the collective African-American experience from an ideological and philosophical basis.

3 Credits
PL HI

49-2621 African American History & Culture: Since 1860

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.

3 Credits
PL HI

49-2626 Writings of Black Protest: To 1860

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.

3 Credits
PL HI

49-2627 Writings of Black Protest: Since 1860

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.

3 Credits
PL HI

49-2630 The Civil Rights Movement in Biography & Film

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.

3 Credits
PL HI

49-2632 Hispanics in the U.S. Since 1800

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.

3 Credits
PL HI

49-2639 Baseball in History and Literature: A Contested Narrative

This course will examine the dynamic cultural meaning of baseball in the United States, from the rise of the professionalism in the mid-19th century to the introduction of free agency and the rise of corporate competitions of the present. Through lectures, readings, and discussions on the history of baseball and analysis of the literary texts the sport inspires, students will explore issues of American identity and examine how sport can be a reflection of society as well as an instrument of change.

3 Credits
HI

49-2641 Women in U.S. History: To 1877

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.

3 Credits
PL HI

49-2642 Women in U.S. History: Since 1877

Course 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.

3 Credits
PL HI

49-2656 History of Sport in the U.S.

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.

3 Credits
HI

49-2659 History of the American Working Class

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.

3 Credits
PL HI

49-2660 The 1960s

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.

3 Credits

HI

49-2660HN The 1960s: Honors

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. This is an Honors class. In addition to other possible pre-requisites, students need a minimum G.P.A. of 3.50 or higher to enroll.

3 Credits

HI

Requirements 3.5 or Higher GPA

49-2662 Controversies in the History of Sport in the U.S. since the Late 19th Century

This course uses current headlines from the sports' page to engage students in the study of the origins and development of critical issues in the history of organized sport since the late 19th century. Through focused assigned readings and self-directed research, students will participate in intra-class debates on the historic roots of some of the most divisive questions facing modern sport today. Possible topics: Andrew Doubleday myth; origins of the National League; banning of baseball players; the origin and demise of the Negro Leagues; integration of sport; performance enhancing drugs; the illusion of the student-athlete; mascots; athletic elitism and amateurism; women in sport, pre and post Title IX, etc.

3 Credits

HI

PREREQUISITES: 49-1602 U.S. History: From 1877 or 50-1514 Sociology of Sports in the United States or 49-2656 History of Sport in the U.S.

49-2670 Gender, Class & Race in United States History

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 interrelate.

3 Credits

PL HI

49-2670HN Roots: Genealogy and Migration in America: Honors

For many young people college represents a time to explore this question. Using a wide range of research materials students will produce a unique account of their own family history that will then be situated within the history of America itself. While some people migrated to America freely in search of a new life, other migrations involved complex processes, including slavery, indentured labor, and forced migration. These realities created an uneven archival imprint. Political and social power shaped and continues to shape the types of records we have available today. Instead of being discouraged by a lack of archival records, this course will push students to explore new and innovative ways of discovering their families' past - including DNA testing and oral history. The outcome of the course is an independent project that embodies the student's journey into their unique past. This is an Honors course and students need a GPA of 3.50 or higher to register.

3 Credits

PL

Requirements 3.5 or Higher GPA

49-2671HN Roots: Genealogy and Migration in America: Honors

For many young people college represents a time to explore this question. Using a wide range of research materials students will produce a unique account of their own family history that will then be situated within the history of America itself. While some people migrated to America freely in search of a new life, other migrations involved complex processes, including slavery, indentured labor, and forced migration. These realities created an uneven archival imprint. Political and social power shaped and continues to shape the types of records we have available today. Instead of being discouraged by a lack of archival records, this course will push students to explore new and innovative ways of discovering their families' past - including DNA testing and oral history. The outcome of the course is an independent project that embodies the student's journey into their unique past. This is an Honors course and students need a GPA of 3.50 or higher to register.

3 Credits

PL HI

Requirements 3.5 or Higher GPA

49-2672HN Oral History - The Art of the Interview: Honors

The foundation of this multi-layered, applied history course is immersion into a specific period in United States history to acquire the contextual knowledge necessary to conduct a well-informed oral history interview. After an extensive introduction into the field of oral history and the discipline's methodology, a series of colloquiums on question formulation, script development, interviewing techniques, and transcription standards are held. Finally, after the interview and full transcription is completed, each student will present a

content analysis and edit of their interview. All interviews will be archived with an established oral history project. Please note: during the fall and spring of the 2012-13 academic year, students will be interviewing women leaders in the Chicagoland area for the Chicago Area Women's History Council (CAWHC). This is an Honors class. In addition to other possible pre-requisites, students need a minimum G.P.A. of 3.50 or higher to enroll.

3 Credits

HI

Requirements 3.5 or Higher GPA

49-2675 Cartoons and Satire in American History

A study of the American past through the humor and satire of the political cartoon. Humor is a political tool. Making fun of one's opponents is a way of weakening their position. We make fun of that which we oppose, but also of that which we fear. Cartoons illuminate all aspects of the American past: from political battles in Congress to battles on the streets; from gender clashes at home to racial clashes in the workforce.

3 Credits

HI

49-2676 Public History: Presenting & Interpreting the Past

This course introduces students to the field of Public History, ?a set of theories, methods, assumptions, and practices guiding the identification, preservation, interpretation, and presentation of historical artifacts, texts, structures, and landscapes in conjunction with and for the public.? (Public History Resource Center) Through field trips, readings, lectures and films, students explore how various stakeholders, both non-profit and commercial, conceive and convey history for public consumption. This is a Writing Intensive class that requires students to apply a range of writing styles to respond to materials presented throughout the semester. The course is ?hands-on? and takes full advantage of Columbia?s city campus through visits to museums, cultural institutions, architectural sites, historical monuments, libraries, etc.

3 Credits

WI HI

49-2680 Gay, Lesbian, Bisexual, and Transgender History in the U.S.

People with same-sex erotic orientations and people who are transgender have played a role in North American history since before the founding of the United States. This course will examine their history, and will focus on the many contributions of these men and women as well as the difficulties they faced from before the founding of the nation up to the present.

3 Credits

PL HI

49-2683 History of the American City

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.

3 Credits

PL HI

49-2683HN History of the American City: Honors

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. This is an Honors class. In addition to other possible pre-requisites, students need a minimum G.P.A. of 3.50 or higher to enroll.

3 Credits

PL HI

Requirements 3.5 or Higher GPA

49-2690 The Vietnam War in History, Literature and the Arts

The Vietnam War is one of the most studied, documented, and argued about wars in American history. The debate has taken the form of historical inquiries, poetry, novels, film, music, and other arts. The war shaped the experiences of a generation and continues to affect American life and arts. The interdisciplinary course examines the conflict in Southeast Asia through the eyes of journalists, fiction writers, poets, historians, filmmakers, musicians, and other artists. Content emphasizes American involvement.

3 Credits

PL HI

49-2690HN The Vietnam War in History, Literature and the Arts: Honors

The Vietnam War is one of the most studied, documented, and argued about wars in American history. The debate has taken the form of historical inquiries, poetry, novels, film, music, and other arts. The war shaped the experiences of a generation and continues to affect American life and arts. The interdisciplinary course examines the conflict in Southeast Asia through the eyes of journalists, fiction writers, poets, historians, filmmakers, musicians, and other artists. Content emphasizes American involvement. This is an Honors

class. In addition to other possible pre-requisites, students need a minimum G.P.A. of 3.50 or higher to enroll.

3 Credits

PL HI

Requirements 3.5 or Higher GPA

49-2691 The Nineteen Twenties and the Birth of Modern America

A study on how the nineteen twenties brought forth modern America. Prosperity and technological innovation resulted in the emergence of a consumer society. A more permissive society redefined gender roles, while an increasingly diverse, urban society introduced ideas and customs that changed the nation for good. Traditional, rural Americans, feeling threatened by so much that was new and foreign, fought back in an attempt to restore the pre-war world.

3 Credits

HI

49-2691HN The Nineteen Twenties and the Birth of Modern America: Honors

A study on how the nineteen twenties brought forth modern America. Prosperity and technological innovation resulted in the emergence of a consumer society. A more permissive society redefined gender roles, while an increasingly diverse, urban society introduced ideas and customs that changed the nation for good. Traditional, rural Americans, feeling threatened by so much that was new and foreign, fought back in an attempt to restore the pre-war world. This is an Honors class. In addition to other possible pre-requisites, students need a minimum G.P.A. of 3.50 or higher to enroll.

3 Credits

HI

Requirements 3.5 or Higher GPA

49-2700 Topics in History

Series of courses that deal with specific topics or themes in history. Course is repeatable as topic changes.

3 Credits *Repeatable*

GA HI

49-2774 Atlantic Studies

This course will explore interrelations between the old and new worlds in the 19th and 20th centuries. The effects of voluntary and forced migration on the development of racial consciousness, capital markets, economics, and social classes will be discussed. Africa (Ghana, Senegal, and South Africa), Europe (Great Britain, France, and Portugal), North America, and the Caribbean (the USA, Jamaica, Cuba and Haiti), South America (Brazil, Argentina) will be utilized as models. Requirements include significant readings, films, and other assignments.

3 Credits

GA HI

49-2775 African Diaspora - Study Abroad

Study abroad students focus on the history of significant Ghanaian cultural groups (e.g. Akan, Guan, Ga and Ewe) prior to organization into pre-selected course clusters in Ghana (Arts and Craft, Culture and History and Music and Dance). Each group will be partnered with artists and/or specialists from their selected emphasis. Local historians, drummers, dancers, weavers and other artists work with study abroad participants at each regional site. Course includes four (4) mandatory in-class sessions before trip. Participants present final project in Ghana, West Africa.

3 Credits

GA HI

Requirements Department Permission

49-2776 The History of the Future

This course provides a historical survey of the way in which western people, from the ancient world to modern times, perceive and respond to ideas and visions of the future. Often these concerns are rooted in the problems the society is currently facing. This course is concerned with themes such as: utopian thought, robots, social reactions to technological change, science fiction, world's fairs as cultural optimism, dystopian fears, and apocalyptic predictions and the techniques and literature of contemporary futurists.

3 Credits

HI

PREREQUISITES: 52-112

49-3301HN The Enlightenment: Honors

Learning about the Enlightenment as a complex, trans-national intellectual movement, we will focus in this class on the Enlightenment in Paris, its heart. Issues studied will vary by semester, and may include science, social satire, women's roles in the Enlightenment, the development of a public sphere, the use of fictional literature to do? Enlightenment, commerce, education and epistemology, political thought, penal reform, aesthetics, racial and gender theory, the transmission of ideas, and the question of how the Enlightenment may be linked to the French Revolution of 1789. This is an Honors class and students need a

GPA of 3.50 or higher to register.

3 Credits

GA HI

Requirements 24 Earned Credit Hours and 3.5 or Higher GPA

49-3353 Taste and Consumption in French History

This advanced Cultural Studies seminar and history course explores how taste developed as an important category of national, gender and class identity in France from ca. 1650-1900. France, and especially French women, remain closely associated in the public mind with good taste. This is due to a long historical development in which the state and social groups struggled to define French taste against a background of dramatic economic, political and cultural change. The challenging course provides historical insight to help understand modern classed and gendered consumption regimes, and is designed for highly motivated students. It is strongly recommended that students taking this course have taken at least two prior courses in European history, Women and Gender studies, or Cultural Studies; ideally, at least two of these different subject areas will have been studied. At least one such course is a prerequisite for registration for all students.

3 Credits

HI

Requirements Department Permission

49-3353HN Taste and Consumption in French History: Honors

We tend to associate all things French, whether fashions, luxury goods, fine restaurants, champagne, or French women themselves, with good taste and chic. This course explores how notions of taste and practices of consumption have changed in France from ca. 1650 to ca. 1914, from the absolutist court to the modern department store. Against a historical background of dramatic economic, political, social and cultural change, we will explore how aesthetic, consumerist and critical practices associated with taste became shifting, highly charged and contested markers of individual and group (e.g., national, class and gender) identity and even political position, and will examine different historically-applied theories about the motives that have driven or inspired people to consume, use and display certain goods or appreciate particular aesthetic forms. We will read primary and secondary sources (none in French). This course provides comparative historical insight to help students understand the historicity of the contemporary classed and gendered consumption regimes in which we live today. This class may require a small amount of additional expenditure of monies for required excursions (usually no more than \$30 This is an Honors class. In addition to other possible pre-requisites, students need a minimum G.P.A. of 3.50 or higher to enroll.

3 Credits

GA HI

Requirements 3.5 or Higher GPA and 45 Credit Hours Complete

49-3650HN Letters from the American Past: Honors

A study of U.S. history through letters written and read by Americans from the Colonial period to the present, reflecting the society and culture they lived in. We will examine the form, content and transmission of the correspondence. Students will be asked to select and research a small letter collection. It is highly recommended that students have completed at least one prior course in U.S. history. This is an Honors class. In addition to other possible pre-requisites, students need a minimum G.P.A. of 3.50 or higher to enroll.

3 Credits

HI

PREREQUISITES: 52-112

Requirements 3.5 or Higher GPA

49-3665 American Cultural History

This course examines major trends in American cultural and intellectual history from the Colonial period to the present. We explore the ideas of those who, either from a dominant or an alternative position, had an important impact on their contemporaries' views, and who best reflected the spirit of their time. It is highly recommended that students have completed at least one prior course in U.S. History.

3 Credits

PL HI

PREREQUISITES: 52-1112 Writing and Rhetoric - Enhanced II or 52-1122 International Writing and Rhetoric II or 52-1152 Writing and Rhetoric II or 52-1162 Writing and Rhetoric II- Service Learning

49-3672 Oral History: The Art of the Interview

After an introduction to the theoretical and philosophical concerns in the practice of oral history, various methods and uses of oral history will be explored. Students will learn the techniques of background research, script formulation, interviewing, transcribing, and editing. Each semester the class will partner with an existing oral history project and every student will contribute a fully transcribed, 60-90 minute interview to the project's permanent collection. This course requires permission from the instructor.

3 Credits

HI

Requirements 60 Credits Completed and Permission of Instructor

49-3672HN Oral History - The Art of the Interview: Honors

The foundation of this multi-layered, applied history course is immersion into a specific period in United States history to acquire the contextual knowledge necessary to conduct a well-informed oral history interview. After an extensive introduction into the field of oral history and the discipline's methodology, a series of colloquiums on question formulation, script development, interviewing techniques, and transcription standards are held. Finally, after the interview and full transcription is completed, each student will present a

content analysis and edit of their interview. All interviews will be archived with an established oral history project. This is an Honors class. In addition to other possible pre-requisites, students need a minimum G.P.A. of 3.50 or higher to enroll.

3 Credits

HI

Requirements 3.5 or Higher GPA

49-3678 The Great Depression & the New Deal: the U.S. in the 1930's

This upper level history course will explore the Great Depression, from the election of Herbert Hoover in 1928 to the start of WWII, from three main perspectives: the changing role of the presidency and the politics of the period, the social response to the economic crisis, and the cultural innovation of the era. Through readings and the examination of primary sources including songs, speeches, films, poems, plays students will explore the relationship between the individual and the time in which s/he lives and complete a research project on Chicago during the Great Depression. Special emphasis will be given to the creative fervor of an unusual chapter in US history and the artistic and documentary production of the decade.

3 Credits

PL HI

PREREQUISITES: 52-112

49-3678HN The Great Depression & the New Deal: the U.S. in the 1930's: Honors

This course will explore the Great Depression and the decade of the 1930s, from the election of Hebert Hoover in 1928 to bombing Pearl Harbor, from three main perspectives: the politics of FDR and the New Deal, the social response to the Depression and the president, and the cultural innovation of the era. Through reading and the examination of primary sources (including songs, speeches, films, poems and plays) students will explore the relationship between the individual and time to which s/he lives. Special emphasis will be given to the artistic and documentary production of the decade. This is an Honors class. In addition to other possible pre-requisites, students need a minimum G.P.A. of 3.50 or higher to enroll.

3 Credits

PL HI

Requirements 3.5 or Higher GPA

49-3680 History of Chicago

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.

3 Credits

HI

PREREQUISITES: 52-1112 Writing and Rhetoric - Enhanced II or 52-1122 International Writing and Rhetoric II or 52-1152 Writing and Rhetoric II or 52-1162 Writing and Rhetoric II- Service Learning

49-3798 Independent Project: History

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.

1-6 Credits *Repeatable*

Requirements Permission of Instructor

49-3950 Undergraduate Research Mentorship

The Undergraduate Research Mentorship connects talented students interested in the experience of conducting academic research in particular disciplines with faculty in the Liberal Arts and Sciences. This course, available to students from across the College, gives students the opportunity to gain real-world experience and learn research and scholarly techniques from practitioners in academic and integrative disciplines based in the Liberal Arts and Sciences. The experience will prove valuable to students as they enter professional fields or pursue higher academic degrees. Faculty members will gain assistance in completing their innovative research and scholarship while mentoring students in fields of specialization within the academic community.

1-3 Credits *Repeatable*

Requirements Department Permission

50-1101 Introduction to Anthropology

Using ethnographic readings and films, course explores central questions in study of social organization and customs of various cultures. Topics of study include: anthropological methodologies, comparison of cultures, ethnocentrism and relativism, language and symbolism, family and kinship, power and control, peace and violence. The impact of Westernization and modernization on traditional cultures is considered, with particular reference to American conventions and values. Course will enhance students' understanding of their own social and cultural lives.

3 Credits

SS

50-1111 Urban Anthropology

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.

3 Credits
SS

50-1201 Introduction to Economics

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.

3 Credits
SS

50-1301 Politics, Government, and Society

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.

3 Credits
SS

50-1302 U.S. Foreign Policy

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.

3 Credits
GA SS

50-1303 Urban Politics

Course explores various types of urban governments and politics. 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 also examine the role of ethnic migrations and identity politics in large cities around the globe.

3 Credits
SS

50-1401 Introduction to Psychology

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.

3 Credits
SS

50-1402 Social Psychology

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.

3 Credits
SS

50-1403 Sport and Exercise Psychology

This course examines psychological theories and research related to sport and exercise behavior. The course examines how psychological factors influence involvement and performance in sport and exercise settings. Some of the topics that will be explored include personality, motivation, stress, competition, team dynamics, leadership, and sports aggression. A special emphasis will be made to examine how the principles of sports psychology apply to other settings including dance, theatre, music, and business.

3 Credits
SS

50-1501 Introduction to Sociology

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.

3 Credits
SS

50-1510 Social Problems in American Society

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, discrimination, and urban problems. Course explores the impact social problems have on different groups and discusses possible solutions to social problems.

3 Credits
PL SS

50-1511 Race and Ethnic Relations

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.

3 Credits
PL SS

50-1513 Women and U.S. Society

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.

3 Credits
PL SS

50-1514 Sociology of Sports in the United States

Of many institutions that sociologists study, sports is arguably the least studied in proportion to its societal impact. Yet many of us feel the influence and power of sports in contemporary American popular culture. This course is a critical examination of sports in contemporary American popular culture.

3 Credits
SS

50-1601 Education, Culture, and Society

Among the major issues facing American education today that will be studied are school as a social system; schooling and socio-economic factors; the role of values in education; the mass media and education; philosophies of teaching and learning; controversial subject matter; education and the future; and education/educators as forces for societal, cultural and personal transformation.

3 Credits
SS

50-1602 Women's Health Care Issues

Course takes an interdisciplinary social-scientific approach to covering 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.

3 Credits
PL SS

50-1603 Human Sexuality Seminar

Course takes an interdisciplinary social-scientific approach to analyzing 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.

3 Credits

SS

50-1702 Social Cultural Geography

Beginning with discussion of Chicago's neighborhoods and developing into national and international basic geography, the early part of the course is designed to accustom students to the major geographic regions, countries and cities as well as the vocabulary and terminology of social geography. The body of the course involves students in investigating global patterns, such as nation-states, religion, and the environment, to further their understanding of global cultures and major issues of the 21st century.

3 Credits

GA SS

50-1703 Urban Geography: The Study of Cities

Fifty percent of the global population and 80% of Americans live in cities. Urban geography is the social science that investigates the integration of built forms, human interactions and the environmental aspects of places. Course examines settlement patterns, the evolution of transportation, consumerism, neighborhood dynamics, urban planning issues, ethnic diversity, immigration and the built environment. This course will bring an understanding of what it means to be urban historically and in the 21st century.

3 Credits

SS

50-2101 Ethnographic Films

Customs and cultures from around the world are explored through films on societies and their cultures made by anthropologists and filmmakers. Course will investigate the history and purposes of ethnographic films, and will address questions of ethics, politics, finances, and techniques as they impact creation of these visual representations. Different approaches and problems faced by filmmakers and anthropologists in documenting and describing social groups and their cultures will be studied.

3 Credits

WI GA SS

PREREQUISITES: 52-1112 Writing and Rhetoric - Enhanced II or 52-1122 International Writing and Rhetoric II or 52-1162 Writing and Rhetoric II- Service Learning or 52-1152 Writing and Rhetoric II

50-2105 Anthropology of Communication: Voices, Gestures, Silences

Course investigates various ways we express our attitudes, ideas, thoughts, and feelings to each other. Using anthropological research in communication, course introduces students to theories of phonetics, language acquisition, verbal and non-verbal communication, and social structure. We study how humans communicate directly, using means like stories, jokes, and gossip, and information dissemination via media like television and the internet. Language is a primary way humans communicate, so course examines how it is formed, acquired, and utilized; additionally, course addresses non-verbal communication (like gesture and dance), and combinations of verbal and non-verbal systems (like animation and advertising).

3 Credits

SS

50-2110 Gender and Culture

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.

3 Credits

GA SS

50-2111 Urban Anthropology

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.

3 Credits

SS

50-2170 Anthropology of Performance

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.

3 Credits
SS

50-2170HN Anthropology of Performance: Honors

Performance in the arts, performance of ritual, and performance in everyday life are considered in several cultures of the world, with an emphasis on liminality, values, customs and taboos. Anthropological study of human behavior leads to understanding actions from the point of view and cultural contexts of the actors, using ethnographic method to interpret significance and meaning in the conduct of people's lives. Organized as a seminar, the course includes study of texts, film, theatre and music from cultures in Asia, Europe, Africa and the Americas. This is an Honors class. In addition to other possible pre-requisites, students need a minimum G.P.A. of 3.50 or higher to enroll.

3 Credits
SS

Requirements 3.5 or Higher GPA and >= 15 earned credits

50-2171 Anthropology of Tourism

Studying tourism is no vacation. To study one of the fastest growing international industries means understanding that tourism has tremendous impacts on the global economy, on the natural and cultural environments, and on the individual lives of the tourists and those they visit. This course will investigate what motivates tourists to travel and also what enables them to do so. We will examine not only the social, economic, environmental and cultural consequences of tourism on host communities but those communities' responses to it as well. Is there such a thing as culturally and environmentally sustainable tourism The course will explore key research in the field, using case studies in the Pacific, Asia, Africa and the Americas to anchor our investigations

3 Credits
WI GA SS

PREREQUISITES: 52-1152 Writing and Rhetoric II

50-2201 Money, Jobs, and Economic Crises

This course offers an in-depth study of political/economic issues that are currently debated such as economic crisis, public debt, foreclosures and unemployment. Not only causes of these issues but also the policies and institutional reforms to address them will be at the center of discussion. Upon completion of this course, students will be able to make more informed judgments about the issues relevant to their lives and society-at-large.

3 Credits

SS

50-2201HN Money, Jobs, and Economic Crises: Honors

This course offers an in-depth study of political/economic issues that are currently debated such as economic crisis, public debt, foreclosures and unemployment. Not only causes of these issues but also the policies and institutional reforms to address them will be at the center of discussion. Upon completion of this course, students will be able to make more informed judgments about the issues relevant to their lives and society-at-large. This is an Honors class. In addition to other possible pre-requisites, students need a minimum G.P.A. of 3.50 or higher to enroll.

3 Credits

SS

Requirements 3.5 or Higher GPA

50-2301 Politics and Civil Rights

This course introduces students to the Supreme Court and to the main outlines of American constitutional law. Emphasis will be on the political role of the Supreme Court and the development of American ideas about civil rights. Issues will include race relations, privacy rights, sexuality and marriage, civil liberties in wartime, and the law of criminal procedure.

3 Credits

PL SS

50-2302 U.S. Constitution: Limiting Power

The Constitution was written to limit governmental intrusion on citizens' liberties, while encouraging republican responsibility. This course will survey the Constitutional protections of all citizens and serve as a sounding board for the concerns, rights and responsibilities of Americans. Topics to be addressed and discussed include: support of civil rights in the courts; USA Patriot Act; individual rights to privacy. By the end of the semester, students will have a stronger and clearer understanding of government's impact on their lives.

3 Credits

SS

PREREQUISITES: 52-1111 Writing and Rhetoric I - Enhanced or 52-1121 International Writing and Rhetoric I or 52-1151 Writing and Rhetoric I or COMPASS Placement Test score \geq 97 or ACT (American College Test) score \geq 30 or Writing SAT score \geq 710

50-2311 Human Rights

The term 'human rights' tends to be employed as if we all agree on its meaning; it is a concept often wielded but rarely defined. Because of its uses and abuses (historic and current), it is a term that is ripe for manipulation. Using examples from contemporary global events, the course provides students with a thorough background for understanding how the term 'human rights' can both support particular political agendas and also frame objective legal investigations.

3 Credits

GA SS

PREREQUISITES: 52-1111 Writing and Rhetoric I - Enhanced or 52-1121 International Writing and Rhetoric I or 52-1151 Writing and Rhetoric I or COMPASS Placement Test score ≥ 97 or ACT (American College Test) score ≥ 30 or Writing SAT score ≥ 710

50-2312 Media, Politics and Intervention

There is a belief that media attention can shame people and governments into stopping human rights abuses. Yet, when examining reality: from past 'genocides' to current 'unexplained killings' to ongoing systemic 'abuses'- we know that media attention alone is not sufficient. This course will explore how intervention - by individuals, domestic/international advocacy groups and governments - does or does not occur. The focus will be on the successful and unsuccessful use of media to provoke and sustain tangible respect for human rights.

3 Credits

GA SS

50-2313 Politics of Poverty in Developing Nations

An examination of the socioeconomic circumstances and political challenges facing 'developing nations'today, focusing on poverty, as well as related issues of gender relations, inequality, health, and education. Course will cover (a) the concrete challenges that poverty presents to much of the world's population, (b) the complex variety of causes and factors contributing to global poverty, and (c) the range of actors and approaches to responding to these challenges.

3 Credits

GA SS

50-2314 Power and Freedom on Screen

Americans cherish individual freedom, while remaining suspicious of power. Yet individual freedom and choice are always exercised within contexts and conditions that are not only unchosen but also saturated with power. This course explores individuals negotiations with power and the unchosen through a series of films paired with theoretical readings. Films will include Into the Wild, Mystic River, The Three Burials of Melquiades Estrada, and Wendy and Lucy, while theoretical authors will include Mill, Marx, Foucault, and Butler.

3 Credits

WI SS

PREREQUISITES: 52-1152 Writing and Rhetoric II and 46-1100 Introduction to Cultural Studies

50-2314HN Power and Freedom on Screen: Honors

Americans cherish individual freedom, while remaining suspicious of power. Yet individual freedom and choice are always exercised within contexts and conditions that are not only unchosen but also saturated with power. This course explores individuals negotiations with power and the unchosen through a series of films paired with theoretical readings. Films will include Into the Wild, Mystic River, The Three Burials of Melquiades Estrada, and Wendy and Lucy, while theoretical authors will include Mill, Marx, Foucault, and Butler. This is an Honors course and students need special permissions (GPA of 3.50 or higher) to register.

3 Credits

SS

PREREQUISITES: 52-112

Requirements 3.5 or Higher GPA

50-2315 Comparative Politics of Ethnic Minorities

Issues of ethnic minorities are crucially important for democratization and for political stability of the countries. Drawing on the examples from the US and worldwide, this course discusses how states deal with ethnic diversity, evaluates different ways to protect minority rights, and debates territorial versus non-territorial solutions to the demands of the minorities, assimilatory versus multicultural policies towards minorities, ways of defining and realizing minority rights, and the role of international organizations in ensuring global minority rights.

3 Credits

GA SS

PREREQUISITES: 52-112

50-2316 Modern Germany and the European Union

Course provides students with a focus on the growth of post-World-War II German political institutions and society. The split and reunification of the Federal Republic of Germany and the German Democratic Republic, the role of Germany in the European Union, and European Union governmental institutions will be studied in light of historical and current events, drawing on sources from political science, social science, history, literature, and film.

3 Credits

GA SS

PREREQUISITES: 52-112

50-2401 Theories of Personality

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.

3 Credits

SS

50-2402 Abnormal Psychology

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.

3 Credits

SS

50-2403 Self Identity and the Mind-Brain Question

A study in the interrelationship between the workings of the brain and the life of the mind; the incredible experience of neurology transforming into a mental happening. Particular attention will be placed on two questions. Is self a spirit, a computer, a material quality of reflective consciousness Are people by nature determined to be selfish These considerations will be placed in the context of the possibilities of the future for the human species.

3 Credits

SS

50-2405 Psychology of Women

This course examines the social construction of gender and its impact on the psychology of women. In addition to gender, the course explores the ways constructs such as race, ethnicity, class, sexual orientation and age interplay and operate at individual, interpersonal and systemic levels to modify women's experiences. Topics include traditional and contemporary feminist theories, gender stereotypes and differences, victimization of women and mental health of women. Finally, it examines the social and political implications of our cultural understandings gender, and raises questions about the possibilities for change.

3 Credits

PL SS

50-2409 Introduction to Creative Arts Therapies

The purpose of this course is to understand the healing process of the arts. Expressive therapeutic modalities can expand the client's level of understanding and healing by offering both nonverbal and verbal understanding of concerns. Creative approaches to problem solving and well-being are also enhanced by these modalities. We are all artists in our everyday lives. For example, we create friendships, schedules, job opportunities, personal identities, and sometimes art, music, dance, theater, poetry, among others. Expressive arts therapists tap into this universal ability to create in order to help heal, teach, and inspire. They specialize in art therapy, dance/movement therapy, music therapy, poetry therapy, and psychodrama. In this class, students will explore each of the Creative Arts Therapies, as well as their own personal creativity.

3 Credits

SS

50-2410 The Evolution of the Mind

The human mind is a product of biological and cultural evolution. This course will study the philosophical and psychological implications of this claim. What makes the human mind unique, compared with those aspects of mind we share with non-human animals? What is the relationship between emotion and thought? What are the successes and failures of evolutionary psychology and philosophy of mind? Are religion and ethics products of the evolution of the mind?

3 Credits

WI SS

PREREQUISITES: 52-1152 Writing and Rhetoric II or 52-1162 Writing and Rhetoric II- Service Learning or 52-1122 International Writing and Rhetoric II or 52-1112 Writing and Rhetoric - Enhanced II

50-2410HN The Evolution of the Mind: Honors

The human mind is a product of biological and cultural evolution. This course will study the philosophical and psychological implications of this claim. What makes the human mind unique, compared with those aspects of mind we share with non-human animals? What is the relationship between emotion and thought? What are the successes and failures of evolutionary psychology and philosophy of mind? Are religion and ethics products of the evolution of the mind? This is an Honors course and in addition to other possible pre-requisites, students need a minimum GPA of 3.50 to enroll.

3 Credits

WI SS

PREREQUISITES: 52-1152 Writing and Rhetoric II or 52-1162 Writing and Rhetoric II- Service Learning or

52-1122 International Writing and Rhetoric II or 52-1112 Writing and Rhetoric - Enhanced II
Requirements 3.5 or Higher GPA

50-2411HN Emotions:Honors

The emotions play a significant role in our inner lives. Sometimes the emotions act in concert with our cognitive decision-making, and sometimes they crash over our rational thinking like uncontrollable storms. Emotions influence and fuel our behavior, values, art, and other aspects of culture. Yet, systematic study of emotions is quite recent. In this course we will examine Western psychology and philosophy of emotions. This is an Honors class. In addition to other possible pre-requisites, students need a minimum G.P.A. of 3.50 or higher to enroll.

3 Credits

SS

PREREQUISITES: 52-1152 Writing and Rhetoric II or 52-1162 Writing and Rhetoric II- Service Learning or 52-1122 International Writing and Rhetoric II or 52-1112 Writing and Rhetoric - Enhanced II

Requirements 3.5 or Higher GPA

50-2421 Conflict Resolution

In many American communities, particularly its inner cities, violence is epidemic. Globally, declared and undeclared armed conflict continues. Our communities and world are in great need of change agents and communicators who can understand the methods of conflict resolution, the complexities surrounding human rights issues, and the consequences of apathy and indifference. This course takes a social psychological approach in examining several different models of conflict resolution/mediation in families, the workplace, the community and globally, noting distinctions among social, ecological, political, spiritual, and economic contexts.

3 Credits

SS

50-2431 Positive Psychology

Historically, and understandably, psychology focuses on decreasing maladaptive emotions and behaviors. This focus will not and should not be abandoned. However after WWII a need emerged to study how human beings prosper in the face of adversity. Consequently, the area of Positive Psychology emerged to identify and enhance the human strengths and virtues that make life worth living and allow individuals and communities to thrive. This research-based course examines the different assumptions and questions resulting from this change in perspective.

3 Credits

SS

50-2501 Law and Society

This course examines the structure and function of the law in the United States. Law is examined as a foundational force in the creation of social relationships and values. In turn, political and social trends are forces that challenge the law and influence its evolution into areas like same-sex marriage and drug legalization. Students will be introduced to the way laws are made and enforced in the United States through the understanding that law is by its very nature contextualized within the complex matrix of power and society.

3 Credits
SS

50-2502 Women and Law

This course examines the legal status of women in contemporary America. It will cover women's legal rights and inequalities in family law, in employment law, in education, in the judicial system and in the military. It will also cover women's reproductive rights and the development of women's statutory and constitutional rights in the late 20th century.

3 Credits
PL SS

50-2512 Family and Society

Family, the basic unit of society, is studied from a social, economic, psychological, and multicultural framework. Family is examined as a cultural construction, and interactive system, and 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.

3 Credits
SS

50-2514 Marriage and Family

This Course will specifically examine the major challenges, and changing trends facing families and marriages. Families and marriages will be studied as dynamic systems, as social organizations, and as social institutions. The course will explore the changing nature of family patterns and marriages in the U.S., as well as some comparisons to non-Western cultures. Areas of study include the family in historical perspective, family life course, socialization within families, gender roles, parent-child relations, sexual orientation, non-traditional families, alternative unions, marital interaction and power, and reconstituted families.

3 Credits
SS

50-2515 Cyberspace and Society

The Internet is more than just technology: it is a set of social relations that incorporate the use of technology. The course analyzes information society, its impacts, links with emerging forms of digital culture, and sociological debates about individualization, consumerism, and globalization. A series of contemporary case studies focuses on topics such as social media in collective action and online intimacy. The course includes student study of a virtual community or online world. Laptop ownership not required; computer access is.

3 Credits
SS

PREREQUISITES: ACT (American College Test) score \geq 30 or 52-1151 Writing and Rhetoric I or 52-1111 Writing and Rhetoric I - Enhanced or 52-1121 International Writing and Rhetoric I or SAT (Scholastic Aptitude Test) score \geq 710

50-2631 Arts & Community Development

Course introduces students to theory and practice of the arts as social action. Students undertake fieldwork in one of several on-going arts-based community projects. This practical work in a real-world situation is supported by readings and discussions in social and community psychology, the role of the arts in community development and methods of community research. Students will design a community research project and create personal narratives in their chosen medium reflecting some aspect of the course.

3 Credits
SS

50-2700 Topics in Social Sciences

This series is for new courses dealing with specific topics, themes, and areas of research and investigation in the social sciences that may not be covered fully in other social science courses. This course is repeatable as topic changes.

3 Credits Repeatable
SS

50-2703 Urban Geography: The Study of Cities

3 Credits
SS

50-3090 Independent Project: Social Sciences

1-6 Credits Repeatable

50-3101 The Artist in Society

This anthropology course examines artists' purposes, society's perceptions of artists, and the creation of society and culture by artists. Readings, films, and project presentation will explore questions such as the evolutionary and social functions of art, the use of art for advocacy by social groups, and the patronage of the arts in the United States and India. Students should be prepared to consider their own artwork in the context of the course materials and issues.

3 Credits
WI SS

PREREQUISITES: 52-1152 Writing and Rhetoric II or 52-1112 Writing and Rhetoric - Enhanced II or 52-1122 International Writing and Rhetoric II or 52-1162 Writing and Rhetoric II- Service Learning

50-3101HN The Artist in Society: Honors

This anthropology course examines artists' purposes, society's perceptions of artists, and the creation of society and culture by artists. Readings, films, and project presentation will explore questions such as the evolutionary and social functions of art, the use of art for advocacy by social groups, and the patronage of the arts in the United States and India. Students should be prepared to consider their own artwork in the context of the course materials and issues. This course is part of the Honors program and requires, at a minimum, a cumulative GPA of 3.5 or higher to register.

3 Credits
WI SS

PREREQUISITES: 52-1152 Writing and Rhetoric II or 52-1112 Writing and Rhetoric - Enhanced II or 52-1122 International Writing and Rhetoric II or 52-1162 Writing and Rhetoric II- Service Learning

Requirements 3.5 or Higher GPA

50-3102 Visual Anthropology

Course examines ways in which visual representations are manifestations of cultural values, customs, and actions. By exploring films, photographs, and material arts of a variety of cultures, course encourages

discussion of key anthropological theories and concepts. Students will investigate relationships between what is seen and what is known, between sign systems and the communication of meaning, and between societies and their representations of self and other. Readings in anthropological literature on arts and semiotics, films on cultures (their interactions and their objects), and graphic representations from a variety of human societies are included in the coursework.

3 Credits

WI GA SS

PREREQUISITES: 52-1152 Writing and Rhetoric II or 52-1112 Writing and Rhetoric - Enhanced II or 52-1122 International Writing and Rhetoric II or 52-1162 Writing and Rhetoric II- Service Learning

50-3103 Semiotics and Cultural Change

The course explores the implications of systemic and structural theories of culture for issues of cultural change, both revolutionary and evolutionary, by considering particular case studies. Using dyadic and triadic methodologies for the study of signs, we examine case studies to interrogate political, social, and pragmatic outcomes of meta-analytic propositions. Fieldwork experiences engage students in contradictions, coherences, coincidences and confrontations between theory and praxis.

3 Credits

SS

PREREQUISITES: 52-1152 Writing and Rhetoric II or 52-1162 Writing and Rhetoric II- Service Learning or 52-1122 International Writing and Rhetoric II or 52-1112 Writing and Rhetoric - Enhanced II

Requirements Permission of Instructor

50-3104 Social Objects: Exploring Material Culture

The social value of physical things (sometimes called material culture by anthropologists) is often overlooked in the study of human interactions. Course will investigate how objects mediate relationships between individuals and social groups. Current theories in the anthropology of material culture will help students examine ethnographic case studies about the manufacture and the trade of objects from several different world areas. Students will be encouraged to develop broader understandings of the ways in which objects are used in their own lives.

3 Credits

WI SS

PREREQUISITES: 52-112

50-3105 Writing Anthropology

Anthropologists communicate about cultures in many forms: visual, aural, written. Ethnography refers to both the act of studying a culture in its own setting and the actual written description of a culture. Here, we'll explore ways to responsibly describe culture through words. We'll investigate the connection of politics and ethnography, the meaning of author

3 Credits

WI GA SS

PREREQUISITES: 52-112

50-3201 Anatomy of Financial Crises

This course will systematically analyze causes and consequences of recurrent financial crises in recent history. These financial crises will be shown to result from three intertwined historical developments: growing income inequality, the free market ideology and concentration of economic power. The calamitous social outcomes of financial crises such as unemployment and bankruptcies will also be discussed.

3 Credits

SC

PREREQUISITES: 52-1152 Writing and Rhetoric II or 52-1162 Writing and Rhetoric II- Service Learning or 52-1122 International Writing and Rhetoric II or 52-1112 Writing and Rhetoric - Enhanced II

50-3202 Ethics and Economics: Controversial Policy Issues of Our Time

Conventional economic justification for policies embodies a particular moral logic despite its claim to value-neutrality. This course surveys alternate moral/political perspectives from which legitimacy (or moral acceptability) of contemporary economic policies could be debated. Students will be invited to apply these theoretical arguments to a set of contemporary policy issues in the U.S.

3 Credits

WI SS

PREREQUISITES: 52-1152 Writing and Rhetoric II or 52-1162 Writing and Rhetoric II- Service Learning or 52-1122 International Writing and Rhetoric II or 52-1112 Writing and Rhetoric - Enhanced II

50-3202HN Ethics and Economics: Controversial Policy Issues of Our Time: Honors

Conventional economic justification for policies embodies a particular moral logic despite its claim to value-neutrality. This course surveys alternate moral/political perspectives from which legitimacy (or moral acceptability) of contemporary economic policies could be debated. Students will be invited to apply these theoretical arguments to a set of contemporary policy issues in the U.S. This is an Honors class. In addition to other possible pre-requisites, students need a minimum G.P.A. of 3.50 or higher to enroll.

3 Credits

WI SS

PREREQUISITES: 52-1152 Writing and Rhetoric II or 52-1162 Writing and Rhetoric II- Service Learning or 52-1122 International Writing and Rhetoric II or 52-1112 Writing and Rhetoric - Enhanced II

Requirements 3.5 or Higher GPA

50-3203 Irrational Economics: Why We Make Bad Decisions

We may not be the rational calculating machines maximizing their satisfaction to perfection, as economists would like to believe. This course sheds lights on the psychological and evolutionary foundation of our apparently irrational economic decisions. A more nuanced understanding of the intricacies of our decision-making process could potentially inform an array of policies that would improve our well-being.

3 Credits

WI SS

PREREQUISITES: 52-112

50-3203HN Irrational Economics: Why We Make Bad Decisions: Honors

We may not be the rational calculating machines maximizing their satisfaction to perfection, as economists would like to believe. This course sheds lights on the psychological and evolutionary foundation of our apparently irrational economic decisions. A more nuanced understanding of the intricacies of our decision-making process could potentially inform an array of policies that would improve our well-being. This is an Honors class. In addition to other possible pre-requisites, students need a minimum G.P.A. of 3.50 or higher to enroll.

3 Credits

WI SS

PREREQUISITES: 52-112

Requirements 3.5 or Higher GPA

50-3301 Politics of Money

Initially examining two prominent commodities, food and weapons, this course looks behind these commodities purchased with money in order to see the social, political, and economic structures that produce them. Course interrogates the ways in which the money we spend works within an political-economic system that appears to be natural yet is saturated with social and political power. Using films, books, and articles, the course covers contemporary, historical, and theoretical understandings and ideological critiques of the political economy of money.

3 Credits

SS

PREREQUISITES: 50- and 52-112 and 49- or 52-112 and 50- and 51-

50-3302 Equality and Justice

The course investigates the political principle of equality and its relationship to the pursuit of justice in the context of United States politics past and present. The course will examine multiple dimensions of equality, including equality in nature, equality before the law, and equality among races, sexes and religions. The course will consider both affirmations and critiques of equality as a political strategy and examine its value for US politics.

3 Credits

PL SS

PREREQUISITES: 52-1152 Writing and Rhetoric II or 52-1162 Writing and Rhetoric II- Service Learning or 52-1122 International Writing and Rhetoric II or 52-1112 Writing and Rhetoric - Enhanced II

50-3303 U.S. Foreign Assistance

Course explores the history, goals, policies, implementing institutions, and results of U.S. foreign assistance to developing countries. Using various perspectives, students analyze current efforts to reform U.S. foreign assistance institutions and identify ways ordinary citizens can advocate for effective policies to alleviate poverty in developing countries.

3 Credits

SS

50-3304 Urban Politics

Course explores various types of urban governments and politics. 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 also examine the role of ethnic migrations and identity politics in large cities around the globe.

3 Credits

SS

50-3401 Psychology of Creativity

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.

3 Credits

SS

50-3403 Creativity and Multiple Intelligence

Howard Gardner's theory of Multiple Intelligence challenges the traditional notion of intelligence as too limited in its focus on verbal and logical-mathematical skills. With the addition of six different intelligences, an expanded understanding of creativity emerges as seen in the comparative-analysis of the creative personality, process, product and social-cultural-historical context.

3 Credits

SS

PREREQUISITES: 52-112 and 50- or 52-112 and 51-

50-3403HN Creativity and Eminent People: Towards An Anthology: Honors

This special Honors and Writing Intensive course focuses on the social impact of Northern American eminent people of the 1960's and 1970's whose creative work transformed the work done in their particular areas. The list of such vital individuals might include: Rachel Carson, Toni Morrison, Caesar Chavez, Ethel Kukea, Judy Chicago, American Indian Movement, Ida B. Wells, Walter Cronkite, Jane Goodall, Carlos Santana, Eddie Aikau, Betty Friedan, Moku and the East-West Theatre, Abraham Maslow, and Augusto Boal. In consultation with the professor each student in this Social Science course will identify one or two people on which to conduct a biographical analysis following the principles of Howard Gardner's Multiple Intelligences Theory. The end goal is to develop an anthology for professional publication. This is an Honors Writing Intensive course. Students need a minimum G.P.A. of 3.50 or higher to enroll.

3 Credits

WI SS

PREREQUISITES: 52-112

Requirements 3.5 or Higher GPA

50-3404 The Psychology of Consciousness

The most vexing scientific mystery in the world today is Consciousness. Attempts to study consciousness continue to stretch the boundaries of science to such an extent that its very method comes into question. This course offers an introduction to the wide array of theories as to the origins, nature, and function of consciousness, as well as altered states of consciousness, the paranormal, and Artificial Intelligence.

3 Credits

SS

PREREQUISITES: 52-112 and 50- or 52-112 and 51-

50-3405 Sex, Death, and the Unconscious: Freud and his Legacy in 20th Century Arts

The unconscious, the uncontrollable Id, sexual repression, hypnosis. This course will explore these often misunderstood concepts of Sigmund Freud and their powerful influence on Western art, academics, and popular culture. The course begins with a study of Freud's life and basic texts. The remainder of the course explores 20th century artistic, academic, and popular reactions to Freud. In each unit, students will be exposed to different mediums of art and thought influenced by Freud's revolutionary conception of the mind.

3 Credits

SS

PREREQUISITES: 52-112 and 50- or 52-112 and 51-

50-3406 Drugs and the Brain

Ranging from socially accepted and legal drugs, like nicotine and caffeine, to medication, recreational and spiritual substances, this course explores the effects of drugs on the brain, body, and the mind in the context of the individual and society. This scholarly and scientific course offers students the opportunity to gain a scientific understanding of the precise neurological effects of a range of pharmacological substances.

3 Credits

SS

PREREQUISITES: 52-112 and 50- or 52-112 and 51-

50-3407LDM The Resonance of the Renaissance: A Psychological Legacy

This course explores the resonance of the Italian Renaissance in modern Western culture, with particular attention to its psychological legacy. Topics covered include Renaissance conceptions of the individual, rationalism, religion, and aesthetics. A focus will be placed on how their conception of human nature, and the accompanying humanist ethic, suffused cultural, political, social, psychological, and philosophical thought in the modern West.

3 Credits

WI GA SS

50-3950 Undergraduate Research Mentorship

The Undergraduate Research Mentorship connects talented students interested in the experience of conducting academic research in particular disciplines with faculty in the Liberal Arts and Sciences. This course, available to students from across the College, gives students the opportunity to gain real-world experience and learn research and scholarly techniques from practitioners in academic and integrative disciplines based in the Liberal Arts and Sciences. The experience will prove valuable to students as they enter professional fields or pursue higher academic degrees. Faculty members will gain assistance in completing their innovative research and scholarship while mentoring students in fields of specialization within the academic community.

1-3 Credits *Repeatable*

Requirements Department Permission

51-1101 Western Humanities

This course introduces the historical, intellectual, and aesthetic development of the ideas, values, arts, and traditions of western culture through a survey of art, architecture, literature, music, philosophy, and religion.

3 Credits

HU

51-1102 Eastern Humanities

Eastern Humanities is designed to introduce students to some of the major issues and works in Eastern humanities through, among other things, popular, everyday cultural texts and practices, the media, literature (oral and written), philosophy, music, and the arts-and also, to begin to acquaint them with the wider historical, social, political, and cultural context of these works, as well as with the enormous diversity and complexity of Eastern societies and cultures.

3 Credits

GA HU

51-1103 Humanities for the Performing Artist

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.

3 Credits

HU

51-1104 Humanities for the Visual Artist

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.

3 Credits

HU

51-1110 United States in Art, Lit and Music

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 in American social history.

3 Credits
PL HU

51-1111 Latin American Art, Literature, and Music

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.

3 Credits
GA HU

51-1112 Women in Art, Literature, and Music

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.

3 Credits
PL HU

51-1113 Latin American Women in the Arts

This course is designed to study the contributions which Latin American women have made (and continue to make) through literary and visual arts. We will examine issues of cultural identity, feminism, and representation through various genres including drama, essays, film, literature, mythology, photography, poetry, and theology.

3 Credits
GA HU

51-1113HN Latin American Women in the Arts: Honors

This course is designed to study the artistic contributions that Latin American women have made (and continue to make) through literary, visual and performing arts. From Mexican nuns in the 17th century to Colombian punk rockers in the 1990s and Argentine digital filmmakers in the 2000s, the course will examine theoretical issues of subjectivity and cultural identity; feminist positionings and political agency; and the complex representations of femininity/masculinity, motherhood and patriarchy. This is an Honors class. In addition to other possible pre-requisites, students need a minimum G.P.A. of 3.50 or higher to enroll.

3 Credits

GA HU

Requirements 3.5 or Higher GPA and \geq 15 earned credits

51-1114 Italian Art, Literature, and Music

This is an interdisciplinary humanities course based on the rich contributions of the art, literature and music of Italy, whose artistic achievements have been the source of inspiration for many artists worldwide.

3 Credits

GA HU

51-1115J Mexican Culture and the Arts: Study in Mexico

This is an interdisciplinary humanities course in the rich and diverse contribution of the art, music and literature of Mexico, to be held in Cuernavaca at the Kukulcan Educational Community. The arts of Mexico have been acknowledged worldwide, and Cuernavaca, located one and one half hours from Mexico City with its many museums, provides an ideal setting for fostering an appreciation of Mexican history, literature, music, dance, folklore and film. Students will learn the terminology essential to describe, interpret, and explain these arts in the context of Mexican culture and will increase their cultural knowledge through living with host families.

3 Credits

GA HU

Requirements Department Permission

51-1210 Introduction to Cultural Studies

This course introduces students to the terms, analytical techniques, and interpretive strategies commonly employed in cultural studies. Emphasis is on interdisciplinary approaches to exploring how cultural processes and artifacts are produced, shaped, distributed, consumed, and responded to in diverse ways. Through discussion, research, and writing, class members investigate these varied dimensions of culture; learn to understand them in their broader social, aesthetic, ethical, and political contexts; and thereby prepare for more advanced coursework in Cultural Studies.

3 Credits
HU

51-1211 Introduction to Women and Gender Studies

This course will introduce students to the broad variety of scholarship on women through an interdisciplinary approach. The course will begin with an exploration of the history of women's rights movements. It continues with the examination of the social construction of gender, gender roles, sexuality and power. With this background, we will explore a wide variety of topics, ranging from media to spirituality, using the tools of feminist analysis.

3 Credits
PL HU

51-1215 Introduction to Latin American Studies

This interdisciplinary humanities course serves as a basic introduction to the social, historical and cultural complexity of Latin America and the Caribbean Basin. From Pre-Columbian times to the contemporary moment, the course examines issues of colonialism and sovereignty, indigeneity, cultural diversity and cultural difference, modernity, postmodernity, and globalization through a variety of historical documents and drawing on all the arts--especially film, literature, music, fine arts and popular culture.

3 Credits
GA HU

51-1221 Topics in Humanities

Topic changes.

3 Credits
HU

51-1270 Gay and Lesbian Studies I: 1600 to 1980

This course is Part I of a two-part course called Gay and Lesbian Studies. The material in Part I focuses on the GLBT community from 1600-1980. The course explores the contributions of gay, lesbian, bisexual, and transgender individuals to historical and contemporary U.S. culture. Readings, films, and guest lecturers will help establish the necessary sociological and historical context for the course.

3 Credits
PL HU

51-1271 Gay and Lesbian Studies II: 1980 to Present

The course explores contributions of gay, lesbian, bisexual, and transgendered individuals to contemporary culture (1980-Present). An interdisciplinary course, the final class project encourages students to work within their fields of interest. Several films are viewed in class; some are assigned for out-of-class viewing. Class visitors from Columbia College Chicago and other Chicago-area institutions will address issues covered in class. A visit to the University of Chicago's Lesbian and Gay Studies Project is included.

3 Credits
PL HU

51-1401 Philosophy I

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.

3 Credits
HU

51-1410 Critical Thinking

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.

3 Credits
HU

51-1411 Ethics and the Good Life

Course examines major philosophical works to provide insight into human action as the basis of a good and happy life.

3 Credits
HU

51-1501 World Religions

Framed by history, geography, and contemporary society, this course examines key figures, beliefs, and practices of Buddhism, Christianity, Hinduism, Islam, Judaism, and other religious traditions and movements.

3 Credits
GA HU

51-1603 Fundamentals of Communication: Race, Gender & Film

Media produces messages that shape our attitudes and behaviors towards others. This class allows students to assess their social attitudes and express more informed opinions about society. By investigating the permeation of race and gender in the history of the film industry, students in this course will develop and demonstrate public speaking and writing skills that are essential to our diverse society.

3 Credits
SP

51-1801 Introduction to Linguistics

This course introduces participants to the general and scientific study of language. The science of linguistics attempts to study the human language in all its aspects and to understand what every human being implicitly knows about language. Linguistics is a fundamentally interdisciplinary study because language intersects and mediates all human endeavors.

3 Credits
HU

51-2101 Harlem: 1920's Black Art and Literature

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.

3 Credits
PL HU

51-2102 Black World Ritual Performance

An exploration of the acts and meanings of performance and ritual in the Black world. Study of sacred and secular practices that influence theatre, ritual, ceremony, carnival, rites of passage, the blues, improvisation, Negro Spirituals, the word (as in: spoken-word, playwriting, use of physical voice as a tool, of specific characters in film), performance art, representation and perceptions of the black body, performance as expressed in sports culture, hip-hop, storytelling, and other performative modes of expression rooted in the ancestral ethos of Africans in the Diaspora.

3 Credits
PL HU

51-2103 Critical Vocabulary for the Arts

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.

3 Credits
HU

51-2104 Black Arts Movement

The 1960s was a period when many revolutionary Black Americans, artists, dramatists, writers, critics and philosophers engaged in intense debates over the role of the artist in the making of a cultural revolution, and over what constitutes a genuine or true black aesthetic. The Black Arts Movement explicitly targeted a number of long-standing assumptions of literary critics and historians; in particular, the role of the text, the timelessness of art, the responsibility of artists to their communities, and the significance of oral forms in cultural struggles.

3 Credits
PL HU

51-2105 Introduction to Black World Studies

In this interdisciplinary survey course, students are introduced to the socio-political history and culture of black peoples around the world and the concept of blackness. The course is team taught and divided up into units that cover inter-related components: history, humanities, and social sciences. The course is divided into seven units, beginning with a history of the field of Black Studies. Students will then be taken through the history and historiography of the peoples and their expressive arts.

3 Credits
GA HU

51-2110 Twentieth-Century Music

Twentieth century classical music demands that we listen in new ways, that we test our assumptions regarding sound, and that we question our understanding of aesthetics. It may be described as the expansion, emancipation and re-merger of those features defining music prior to the 1900s: melody, harmony, form, timbre, texture and orchestration. We will examine this transformation, highlighting the events that catalyzed new directions in composition and performance. Wherever possible, the music examined is tied to general historical developments at the period of its conception. Ancillary figures, those generating functions or art achievements not strictly related to music, are studied whenever their activity seems to be germane to heightened understanding on the part of the student. All concert music heard is primarily of a classical genre. Whenever any other music is referred to, such as jazz, folk or world, brief examples are used.

3 Credits

HU

51-2111 Revolution and Art: Latin America

What do revolutions do to the arts How does a radical change in society affect the production, distribution and consumption of the arts What do the arts do to revolutions This course is a study of artistic production during twentieth-century revolutionary periods in Latin America. Students examine issues of popular/official culture, censorship, propaganda, and the main contributions of these revolutions in literature, film, music, and the visual arts. This is a rotating topics course.

3 Credits *Repeatable*

GA HU

51-2112 Contemporary Africa: Life, Literature, and Music

This course presents the major issues, as well as the regional and cultural differences that exist amongst the peoples of present-day Africa. The class will critically review the stereotypical myths which are usually associated with Africa. Through a variety of multi-disciplinary approaches, including literary and musical analysis, students will be introduced to the diverse cultures and traditions across Africa as well as the important political, social, and economic issues of post-colonial African nations.

3 Credits

GA HU

51-2211 Urban Images in Media & Film

Using an interdisciplinary approach, this survey course examines how urban life is portrayed in various media forms. Students will discuss and analyze the way film, television and other forms engage with issues of representation, history, politics, economics, culture, ethnicity, and migration related to the urban environment.

3 Credits

WI HU

PREREQUISITES: 52-1152 Writing and Rhetoric II or 52-1162 Writing and Rhetoric II- Service Learning or 52-1122 International Writing and Rhetoric II or 52-1112 Writing and Rhetoric - Enhanced II

51-2212 Critiquing Children's Culture

This course examines varied spheres of children's culture while introducing students to the terms, analytical techniques, and interpretive strategies commonly employed in Cultural Studies. Emphasis is on interdisciplinary approaches to exploring how children's cultural processes and artifacts are produced, shaped, distributed, consumed and responded to in diverse ways. Through discussion, research and writing, class members investigate dimensions of children's culture, learning to understand them in their broader social, aesthetic, ethical, and political contexts. Topics studied include children's literature, animated films, teen literature, toys, public schooling, children's games and new media.

3 Credits

HU

PREREQUISITES: 52-1152 Writing and Rhetoric II or 52-1162 Writing and Rhetoric II- Service Learning or 52-1122 International Writing and Rhetoric II or 52-1112 Writing and Rhetoric - Enhanced II

COREQUISITES: 46-1100 Introduction to Cultural Studies or 51-1210 Introduction to Cultural Studies or 51-1211 Introduction to Women and Gender Studies

51-2213 The Simpsons as Satirical Authors

This course will study the postmodern satirical presentations and commentary which The Simpsons has made (and continues to make) through its utilization of the humanities. We will examine how The Simpsons raises and comments on issues of civic, cultural, gender, global and political identities using traditional humanities studies including artistic, film, literary, philosophical and religious critiques. Special emphasis will focus on self-referentiality and how The Simpsons satirizes both itself and its characters as an operative principle and strategy.

3 Credits

HU

51-2214 Doing Time in America: An Interdisciplinary Approach

In this class, students will explore prison culture in America by examining the history and philosophy of prisons, and the way prisons are portrayed in literature, film, and television, including popular shows such as

Prison Break and OZ. Given America's fascination with crime and the swelling number of incarcerated individuals (over two million in America), the class raises important questions and issues about poverty and privilege; punishment and redemption. Students will discuss the similarities between prisons and various dissimilar institutions (such as colleges) that also have their own language, rituals, and hierarchy. In addition to readings, screenings, and discussions, the class will host guest speakers (such as a prison guard, a former inmate, a public defender, and a prison minister) who work closely with prison populations. Students will read one novel about crime and punishment in America, as well as articles, essays, stories, poems, prison narratives, song lyrics and excerpts from longer works of both fiction and nonfiction about prisoners and life behind bars, as well as about the culture that surrounds those incarcerated.

3 Credits

PL HU

PREREQUISITES: 52-1152 Writing and Rhetoric II or 52-1162 Writing and Rhetoric II- Service Learning or 52-1122 International Writing and Rhetoric II or 52-1112 Writing and Rhetoric - Enhanced II

51-2215 Soul, Country, & the U.S.A.

Soul and country are musical genres that are unmistakably and proudly native to the United States. Yet they often appear to be poles apart in terms of their audiences, aesthetics, messages, and most importantly how they communicate the notion of what it is to be an American and how to achieve the ultimate American Dream. This course will examine the musical cultures that are signified by soul and country. Students will study the evolution and aesthetics of these genres and will interrogate how they deal with concepts like identity, class, race, and ethnicity; gender and sexuality; politics and patriotism.

3 Credits

PL HU

51-2216 Afro-Futurism: Pathways to Liberation

Afro-Futurism provides artistic methods for the exploration of Black liberation. The creative ability to manifest transformation has been essential to the survival of Blacks in the Diaspora. This course considers what Blackness and liberation could look like in the future, real or imagined. It is rooted African cosmologies, using pieces of the past, technological and analog, to build the future. Themes include: identity; hybridity; alien and alienation; belonging, immigration, and migration; and the vessel--corporeal and metaphoric--as vehicle of liberation.

3 Credits

PL HU

PREREQUISITES: ACT (American College Test) score \geq 30 or 52-1151 Writing and Rhetoric I or 52-1111 Writing and Rhetoric I - Enhanced or 52-1121 International Writing and Rhetoric I or COMPASS Placement Test score \geq 97 or SAT (Scholastic Aptitude Test) score \geq 710

51-2217 Hip Hop: Global Music and Culture

Hip hop has captured the minds of youth worldwide spawning themes, trends, attitudes, and behaviors that are similar to but distinct from the manifestation of hip hop in the US. This course is designed as an intellectual excursion to explore the global creation and consumption of hip hop through the lens of cultural studies. Class will study processes of imitation, appropriation, translation, and customization and their impact on themes of gender, hegemony, commercialism, sexuality, race, and identity.

3 Credits
GA HU

51-2218 Caribbean Art, Literature and Music

This course surveys art, literature, and music in Caribbean culture. Students learn to understand historical references within countries represented in this survey. Students will develop an appreciation for the Caribbean art forms by surveying and recognizing important artistic movements, literary works, and cultural revolutions in which artists played a role in influencing 20th century and 21st century art in the Greater and Lesser Antilles.

3 Credits
GA HU

51-2219HN The Italian Renaissance: Honors

This is an interdisciplinary humanities class in the Italian Renaissance, a period of time that marked a shift in sensibilities in which human values in all fields were reborn and reaffirmed amidst political and religious crises. A new self-awareness, the return to humane letters and to classical antiquity created an outburst of creativity. During a time of rapid change, mankind discovered a capacity to improve, to change the world, to grow, learn and to create. We will examine how artists, bankers, diplomats, courtiers, princes, philosophers, merchants, patrons and religious leaders responded to these new values through which they affirmed their individualism, often through many-sided achievements, to wit, Michalangelo (sculptor, painter, poet) DaVinci (painter, scientist, inventor) Alberti (painter, architect, humanist) the Medici (bankers, poets, patrons). This class integrates readings in literature, art history, history, philosophy and political science. Through readings, lectures, images and class discussions we will study how political, religious and historical events contributed to the artistic achievements of the Italian Renaissance and its lasting impact in today's world. This is an Honors class. In addition to other possible pre-requisites, students need a minimum G.P.A. of 3.50 or higher to enroll.

3 Credits
GA HU
Requirements 3.5 or Higher GPA

51-2220 The Holocaust (1939-45)

Course is guided by two major questions: Why did the Holocaust 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.

3 Credits
GA HU

51-2221 French Queer Representations

This course will explore representations of homosexuality, homoeroticism, transvestitism, and gender inversion in French artistic production - including literature, film, photography, poetry, and essays. We will cover the time period from the invention of homosexuality and sexual inversion toward the end of the nineteenth century until the decade prior to the gay liberation movement. We will ask whether there is a specific tradition of French queer representation, and we will consider how queer French artists negotiated both societal homophobia and the medicalization of non-normative sexuality.

3 Credits
GA HU

PREREQUISITES: 52-1152 Writing and Rhetoric II or 52-1162 Writing and Rhetoric II- Service Learning or 52-1122 International Writing and Rhetoric II or 52-1112 Writing and Rhetoric - Enhanced II

51-2222 Transnational and Global Feminisms

This course will explore the meaning of feminism when considered from diverse cultural, political and economic perspectives and circumstances, and how feminism takes on new forms of resistance in global contexts. Students will analyze those cultural, economic, and political conditions that promote, inhibit, and incite activism on behalf of women's rights.

3 Credits
GA HU

PREREQUISITES: 52-1151 Writing and Rhetoric I or 52-1111 Writing and Rhetoric I - Enhanced or 52-1121 International Writing and Rhetoric I or ACT (American College Test) score ≥ 30 or COMPASS Placement Test score ≥ 97 or Writing SAT score ≥ 710

51-2223 Race, Gender, and Sexuality

In this course, we will think through the interrelationships of race, gender and sexuality as categories of social identity and difference, investigating how these categories have been constructed through and in relation to one another. We will consider a range of materials and methods, including cultural studies, social and cultural history, feminist and queer theory, literature, and film. Our approach emphasizes intersectionality: how race, gender, and sexuality are implicated within one another as well as within other systems of power.

3 Credits

HU

PREREQUISITES: 51-1211 Introduction to Women and Gender Studies and 52-112

51-2224 Introduction to Digital Humanities

This course will explore the emergence of the digital humanities as both a disciplinary field of study and a reaction to changes in our culture more broadly. Students will be introduced to the theories, methods, and practices of reading, analysis, writing, and exhibition that comprise the digital humanities. Using tools for distant reading, geotemporal visualization, and data mining, they will develop new ways to conceptualize and communicate the rich landscape of our human cultural existence.

3 Credits

HU

PREREQUISITES: 52-1111 Writing and Rhetoric I - Enhanced or 52-1121 International Writing and Rhetoric I or 52-1151 Writing and Rhetoric I

51-2225 Nature and Environmentalism in U.S. Culture

This course explores the relationship between humans and the non-human natural world, emphasizing popular conceptions of nature in American culture and the way in which the very notion of "nature" itself is a profoundly human conception. We can never really know the natural world "out there." Rather the natural world that we seek to understand, even conserve and protect, can only ever be understood through the lens of our social and cultural imagination. What are the socio-cultural manifestations of nature, and how do these manifestations affect the uses and/or abuses of nature in American society?

3 Credits

HU

51-2272 Death and Dying

Universal and timeless, dying and death are life experiences integral to human existence. What and how we experience, give order to, make sense of, and live out these journeys in our lives and in relation to others within societal, cultural, philosophical and spiritual contexts will be the focus of our course of study.

3 Credits

HU

51-2274J J-Session in Shanghai: History, Culture, and Art

Three week J-Session course begins in Chicago during the first week of J-Term, and then

departs for China. This course offers a complete cultural immersion and introduces modern Chinese history through visits to Chinese cities and cultural institutions. Intensive seminars with Chinese and international artists, curators of art galleries, museums and cultural institutions address the history and future of Chinese art as well as the business of art in China. Past classes have travelled to Shanghai and Beijing. In Shanghai, that city's important role as a sea port in the 19th century, a city occupied by Western and Japanese forces in the 20th century, the seat of the first Chinese Communist party, and a contemporary art and business center have been topics of study. Likely activities include visits to the Great Wall, The Forbidden City and Tiananmen Square in Beijing and in Shanghai, the remarkable open air museum for Art Deco buildings and for Moderns skyscrapers, as well as temples, gardens, tea-houses, music and dance venues. This is an intense, rich and unique academic and cultural experience. Students must submit an application and be accepted to the course.

3 Credits

GA HU

PREREQUISITES: 51-1102 Eastern Humanities or 51-1101 Western Humanities

51-2360 Film and Society

Relationships between people are explored through weekly screenings of feature, short, fiction, documentary, and animated films; all dealing with a semester-long social topic.

3 Credits

HU

51-2401 Philosophy of Art and Criticism

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.

3 Credits

HU

51-2402 20th-Century Philosophy

Course examines central issues and major movements in philosophy in the twentieth century, including existentialism, pragmatism, deconstructionism, and linguistic analysis.

3 Credits

HU

51-2403 Political Philosophy

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.

3 Credits

HU

51-2404 Spirituality and Empowerment

In Spirituality and Empowerment, students are invited to explore their relationship to Spirit (as they define it) and to experience Spirit as the means to contemplate Self, create community, tap the true source of creativity, and manifest intention. They will also become acquainted with the core teachings of seven significant masters and the spiritual paths they gave to the world. Practices of meditation and hatha yoga will give students a direct experience of independent contentment and peace. In short, how can Spirit empower us and support us in creating the life we truly desire

3 Credits

HU

PREREQUISITES: 52-1112 Writing and Rhetoric - Enhanced II or 52-1122 International Writing and Rhetoric II or 52-1152 Writing and Rhetoric II or 52-1162 Writing and Rhetoric II- Service Learning

51-2405 Philosophical Issues in Film

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.

3 Credits

HU

51-2406 Philosophy of Love

Various aspects of love - romantic, spiritual, 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 self-esteem are the foundation concept from which all else evolves. Readings come from philosophical and spiritual texts.

3 Credits

WI HU

PREREQUISITES: 52-1152 Writing and Rhetoric II or 52-1162 Writing and Rhetoric II- Service Learning or 52-1122 International Writing and Rhetoric II or 52-1112 Writing and Rhetoric - Enhanced II

51-2407 Mystical Consciousness, East and West

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 of these concepts. Weekly contemplations and two extended papers further help students understand mystical awareness at both the intellectual and experiential levels.

3 Credits

WI GA HU

PREREQUISITES: 52-1152 Writing and Rhetoric II or 52-1162 Writing and Rhetoric II- Service Learning or 52-1122 International Writing and Rhetoric II or 52-1112 Writing and Rhetoric - Enhanced II

51-2408 Philosophy for the 21st Century

This course examines some major contemporary thinkers who are opening up new questions and frameworks of knowledge in the 21st century, particularly in the areas of social theory, and ethical and political concerns.

3 Credits

HU

PREREQUISITES: 52-1112 Writing and Rhetoric - Enhanced II or 52-1122 International Writing and Rhetoric II or 52-1152 Writing and Rhetoric II or 52-1162 Writing and Rhetoric II- Service Learning

51-2409 Philosophy of Religion

This course examines a number of issues connected to religious belief and practice. At the heart of the course is an exploration of religious "ways of knowing" and how these compare and contrast with secular ways of knowing. The course will explore the following: arguments for and against the existence of God (including the problem of evil), the nature and justification of religious experiences, the possibility of miracles, the nature of God's attributes and their compatibility with each other, the connections between faith and reason, the connections between religion and ethics, and the challenges of religious pluralism.

3 Credits

HU

PREREQUISITES: 52-112

51-2409HN Philosophy of Religion: Honors

This course examines a number of issues connected to religious belief and practice. At the heart of the course is an exploration of religious "ways of knowing" and how these compare and contrast with secular ways of knowing. The course will explore the following: arguments for and against the existence of God (including the problem of evil), the nature and justification of religious experiences, the possibility of

miracles, the nature of God's attributes and their compatibility with each other, the connections between faith and reason, the connections between religion and ethics, and the challenges of religious pluralism. This course is part of the Honors program and requires, at a minimum, a cumulative GPA of 3.50 or higher to register.

3 Credits

HU

Requirements 3.5 or Higher GPA

51-2410 The Evolution of the Mind

The human mind is a product of biological and cultural evolution. This course will study the philosophical and psychological implications of this claim. What makes the human mind unique, compared with those aspects of mind we share with non-human animals? What is the relationship between emotion and thought? What are the successes and failures of evolutionary psychology and philosophy of mind? Are religion and ethics products of the evolution of the mind?

3 Credits

WI HU

PREREQUISITES: 52-1152 Writing and Rhetoric II or 52-1162 Writing and Rhetoric II- Service Learning or 52-1122 International Writing and Rhetoric II or 52-1112 Writing and Rhetoric - Enhanced II

51-2410HN The Evolution of the Mind: Honors

The human mind is a product of biological and cultural evolution. This course will study the philosophical and psychological implications of this claim. What makes the human mind unique, compared with those aspects of mind we share with non-human animals? What is the relationship between emotion and thought? What are the successes and failures of evolutionary psychology and philosophy of mind? Are religion and ethics products of the evolution of the mind? This is an Honors course and in addition to other possible prerequisites, students need a minimum GPA of 3.50 or higher to enroll.

3 Credits

WI HU

PREREQUISITES: 52-1152 Writing and Rhetoric II or 52-1162 Writing and Rhetoric II- Service Learning or 52-1122 International Writing and Rhetoric II or 52-1112 Writing and Rhetoric - Enhanced II

Requirements 3.5 or Higher GPA

51-2411HN Emotions:Honors

The emotions play a significant role in our inner lives. Sometimes the emotions act in concert with our cognitive decision-making, and sometimes they crash over our rational thinking like uncontrollable storms. Emotions influence and fuel our behavior, values, art, and other aspects of culture. Yet, systematic study of emotions is quite recent. In this course we will examine Western psychology and philosophy of emotions. This is an Honors class. In addition to other possible pre-requisites, students need a minimum G.P.A. of

3.50 or higher to enroll.

3 Credits

HU

PREREQUISITES: 52-1152 Writing and Rhetoric II or 52-1162 Writing and Rhetoric II- Service Learning or 52-1122 International Writing and Rhetoric II or 52-1112 Writing and Rhetoric - Enhanced II

Requirements 3.5 or Higher GPA

51-2412 Philosophy of Imagination

Artists have long considered the imagination as their unique provenance, but the imagination drives everything from engineering, marketing, cosmology and ethics. Aristotle describes the imagination as a faculty in humans (and most other animals) which produces, stores, and recalls the images used in a variety of cognitive activities, including those which motivate and guide action. Even our sleep is energized by the dreams of our involuntary imagination. This course will examine different theories about the imagination. We will reflect on the evolution and the cultures of imagination, and give special attention to the philosophy of mind approach, which sees imagination as a middle ground between conceptual and perceptual powers.

3 Credits

HU

PREREQUISITES: 52-112

Requirements 45 Credit Hours Complete

51-2501 Exploring the Goddess

This course is an introduction to selected goddesses who have been worshipped in various regions of the world from prehistory to the present. Students will learn to identify and to analyze the symbolism that has traditionally been used for each goddess in primary texts, works of art, and acts of worship. Students will also learn to understand these primary texts, works of art, and acts of worship in terms of the historical and cultural contexts from which they emerged.

3 Credits

HU

51-2502 Religion and Gender

In this course, we will look at examples from many different cultures to consider forms of religiosity that are traditionally 'gendered', including spirit possession and practices relating to food, ritual, purification, and so on. We will also analyze religions' constructions of masculinity and femininity around the issues of sex, reproduction, pain and agency?and the religious significance of people who do not fit into traditional gendered categories. Finally, we will take up political problems associated with religion and gender, particularly those associated with secularism and colonialism.

3 Credits
GA HU

51-2502HN Religion and Gender: Honors

In this course, we will look at examples from many different cultures to consider forms of religiosity that are traditionally 'gendered', including spirit possession and practices relating to food, ritual, purification, and so on. We will also analyze religions' constructions of masculinity and femininity around the issues of sex, reproduction, pain and agency?and the religious significance of people who do not fit into traditional gendered categories. Finally, we will take up political problems associated with religion and gender, particularly those associated with secularism and colonialism. This is an Honors course and students need a 3.50 cumulative GPA to register.

3 Credits
GA HU
Requirements 3.5 or Higher GPA

51-2503 Introduction to Ritual Studies: What is Religion?

What are people doing when they do ritual? In this class we will try to answer this question and use it to think about both the nature of religion and the nature of performance. We will read major theorists of ritual and consider rituals drawn from a wide variety of traditions, religious and otherwise. We will also go into the community to observe and analyze rituals practiced in Chicago, using our grounding in ritual theory to move productively between theory and data.

3 Credits
HU
PREREQUISITES: 52-112

51-2503HN Introduction to Ritual Studies: What is Religion: Honors

What are people doing when they do ritual? In this class we will try to answer this question and use it to think about both the nature of religion and the nature of performance. We will read major theorists of ritual and consider rituals drawn from a wide variety of traditions, religious and otherwise. We will also go into the community to observe and analyze rituals practiced in Chicago, using our grounding in ritual theory to move productively between theory and data. This course is part of the Honors program and requires, at a minimum, a cumulative GPA of 3.50 or higher to register.

3 Credits
HU
PREREQUISITES: 52-112
Requirements 3.5 or Higher GPA

51-2504 Religion and Science

This course investigates the interaction of religion and science in Western culture, with some comparative analysis of non-Western traditions. The course introduces students to some historical conflicts (Galileo's trial, evolution vs. creationism, etc...) and also explores contemporary avenues of reconciliation between religion, spirituality, and science.

3 Credits
HU

51-2505 Religion and Secularism in U.S. Law and Politics

In this class, we will look at legal cases, cultural representations, and historical documents pertinent to the issue of religion and politics to understand what secularism is, in the U.S., how it has changed over time, and how it has been imagined; we will build a website narrating these developments. We will also take up what these conceptions mean for our current political landscape as well as broader theoretical questions about the relation of religion to the state.

3 Credits
PL HU

51-2505HN Religion and Secularism in U.S. Law and Politics: Honors

In this class, we will look at legal cases, cultural representations, and historical documents pertinent to the issue of religion and politics to understand what secularism is, in the U.S., how it has changed over time, and how it has been imagined; we will build a website narrating these developments. We will also take up what these conceptions mean for our current political landscape as well as broader theoretical questions about the relation of religion to the state. This course is part of the Honors program and requires, at a minimum, a cumulative GPA of 3.50 or higher to register.

3 Credits
PL HU
Requirements 3.5 or Higher GPA

51-2506 Religion Through Film

This course will consider many of the central categories used to analyze religious phenomena through pairing some of the most important theoretical contributions to the study of religion with films that are concerned with similar themes. We will ask: how does the relevant theory of religion cast light on the film? Does the film suggest revisions to the theory? Can we think of real-world examples that bear out one or the other? What light does film cast on religion?

3 Credits

HU

PREREQUISITES: 52-112

51-2506HN Religion Through Film: Honors

This course will consider many of the central categories used to analyze religious phenomena through pairing some of the most important theoretical contributions to the study of religion with films that are concerned with similar themes. We will ask: how does the relevant theory of religion cast light on the film? Does the film suggest revisions to the theory? Can we think of real-world examples that bear out one or the other? What light does film cast on religion? This is an Honors course and students need a cumulative GPA of 3.50 or higher to register.

3 Credits

GA HU

Requirements 3.5 or Higher GPA

51-2520 Religion and Its Critics: From the Classics to the New Atheists

Recently, the 'New Atheists' have leveled a variety of criticisms against religion, regarding the (purported) falsity of its claims, the ways in which it shapes people and citizens, and the sorts of political problems it occasions. But these arguments are not new-indeed, they go back several hundred years (further, in some cases). In this class, we will look at some of the most important articulations of these criticisms of religion in the modern period, as well as some of the defenses of religion. We will contextualize these ideas with respect to social and political developments, and then in turn use them to reconsider the recent claims of the New Atheists.

3 Credits

HU

51-2520HN Religion and Its Critics: From the Classics to the New Atheists: Honors

Recently, the 'New Atheists' have leveled a variety of criticisms against religion, regarding the (purported) falsity of its claims, the ways in which it shapes people and citizens, and the sorts of political problems it occasions. But these arguments are not new-indeed, they go back several hundred years (further, in some cases). In this class, we will look at some of the most important articulations of these criticisms of religion in the modern period, as well as some of the defenses of religion. We will contextualize these ideas with respect to social and political developments, and then in turn use them to reconsider the recent claims of the New Atheists. This is an Honors class. In addition to other possible pre-requisites, students need a minimum G.P.A. of 3.50 or higher to enroll.

3 Credits

HU

Requirements 3.5 or Higher GPA

51-2521 Religion in Chicago

In this course we take up the themes of religion in U.S. cities by looking at our own city--both its past and its present. We will read historical work about the roles religion has played in urbanization and then go out in the city to analyze religion as it is practiced Chicago today with these frameworks.

3 Credits

PL HU

51-2521HN Religion in Chicago: Honors

In this course we take up the themes of religion in U.S. cities by looking at our own city--both its past and its present. We will read historical work about the roles religion has played in urbanization and then go out in the city to analyze religion as it is practiced Chicago today with these frameworks. This is an Honors course and in order to register for the course, students need a GPA of 3.50 or higher.

3 Credits

PL HU

Requirements 3.5 or Higher GPA

51-2522 Religion and Violence

Much violence perpetrated in the world today is considered religious in nature. This class will interrogate that assumption by considering several important questions: Is there something inherently violent about religion? What work does violence do, for religion? What is religious terrorism, and what do the techniques of terror earn for those who use them? Is violence ever justified? Must it be justified with religion, if it is to be justified at all? Most centrally: is the category of religious violence meaningful?

3 Credits

HU

PREREQUISITES: 52-1152 Writing and Rhetoric II or 52-1162 Writing and Rhetoric II- Service Learning or 52-1122 International Writing and Rhetoric II or 52-1112 Writing and Rhetoric - Enhanced II

51-2601 Asian Journeys

This course examines texts about or by East Asian travelers with journey as the central motif. Texts include those from ancient times to contemporary period, such as classical poetry of retreat and exile, biography,

autobiography, and novellas depicting East Asians? encounters with the West during the transitional period from premodern to modern time, the traveling of classical texts within Asia as well as between Asia and the West, and films and critical essays about Asians in migration. Topics of discussion are formation of cultural traditions and individual selfhood, journeys abroad and their impact on self-identities, cultural appropriations, and finally, issues of migration and immigration.

3 Credits
GA HU

51-3102 Senior Research Project: Black World Studies

This two-day culminating workshop offers students who have chosen to minor in Black World Studies an opportunity to reflect on the material and knowledge they have gained in other courses in the minor program. The workshop will be facilitated by faculty and/or an invited activist, who will discuss pragmatic and political aspects of their activities in scholarship, arts, and/or politics.

3 Credits
HU
PREREQUISITES: 51-2105 Introduction to Black World Studies

51-3112 Humanities Study in South Africa: Memory in Post-Apartheid South Africa

Since the end of apartheid, South Africans have been engaged in memory work, which is based on the desire to remember or at least not forget their traumatic past. Complicating memory work has been the burden of the future. With the release of Nelson Mandela and the first democratic elections, there was a call for consensus around a new multi-racial nation. But has such a consensus occurred and among whom; and is it more likely with or without deep confessions to the past All of these will be tackled in the study trip to South Africa. Students must also register for the linked History course, 49-3026.

3 Credits
HU
CONCURRENT: 49-3026 and 51-3990

51-3202 Peace Studies

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.

3 Credits
HU
Requirements 60 Credits Completed and Junior Status or Above

51-3203 Posthumanism in Science Fiction

This course examines science fiction visions of posthumanism. Through film excerpts and readings (novels, philosophy, sociology and science), we will explore fundamental questions of human identity, race and gender. We will also focus on the conflict between the techno-utopian visions of scientists and the techno-dystopian visions of science fiction artists.

3 Credits

HU

PREREQUISITES: 52-1152 Writing and Rhetoric II or 52-1162 Writing and Rhetoric II- Service Learning or 52-1122 International Writing and Rhetoric II or 52-1112 Writing and Rhetoric - Enhanced II

51-3250 Senior Research Project: Women's and Gender Studies

This is the final course for the Women's and Gender Studies minor. Students, in close collaboration with the instructor through the semester, will work independently on a project of their choice that deepens their understanding of women's and/or gender issues and that may integrate with their major field of interest. This project may be a research paper or an arts or media project, or may take the form of an internship of 7-10 hours/week with an appropriate organization. Students should contact the instructor during the semester prior to taking the Capstone course to begin discussing their project ideas and obtain preliminary project approval. They should have their approved internships set up or project idea well established before the semester begins.

3 Credits

HU

PREREQUISITES: 51-1211 Introduction to Women and Gender Studies

Requirements 90 Enrolled Hours

51-3298 Independent Project: Humanities

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.

1-6 Credits *Repeatable*

Requirements Permission of Instructor

51-3299 Directed Study: Humanities

Course consists of learning activities involving student independence within the context of regular guidance and direction from a faculty advisor. Directed Studies are appropriate for students who wish to explore a subject beyond what is possible in regular courses or for students who wish to engage in a subject or activity

not otherwise offered that semester by the College. They involve close collaboration with a faculty advisor who will assist in development and design of the project, oversee its progress, evaluate the final results, and submit a grade.

1-4 Credits

51-3450 Topics in Philosophy

Anger is a fundamental part of the human condition. Its causes are varied and its expressions are diverse, but we all experience some form of anger. Philosophers have perennially tried to understand anger and find some way to manage its destructive power. Some pacifists argue for the elimination of anger, while others recognize its motivational energy for social justice issues. This course looks at philosophical ideas about anger, ranging over Eastern and Western traditions as well as Ancient and Modern eras. Some of the perspectives explored include Buddhism, Stoicism, Existentialism, Sociobiology, Postmodernism, Feminism, and more.

3 Credits

HU

PREREQUISITES: 52-112 and 51-4

51-3500 Religion, Capitalism, Empire

Ebola medical missions, cargo cults, Hinduism, Joel Osteen, Al-Qaeda--all of these religious phenomena have in common that they are in some way responses to the rise of capitalism and its spread through empire. In this course we will look at the relationship between religion and capitalism, considering the way in which religion was implicated in bringing about modernization and also the way religion provided a site of resistance to various forms of global imperialism. Cases considered to include examples from all over the world.

3 Credits

GA HU

PREREQUISITES: 52-1152 Writing and Rhetoric II or 52-1162 Writing and Rhetoric II- Service Learning or 52-1122 International Writing and Rhetoric II or 52-1112 Writing and Rhetoric - Enhanced II

51-3950 Undergraduate Research Mentorship

The Undergraduate Research Mentorship connects talented students interested in the experience of conducting academic research in particular disciplines with faculty in the Liberal Arts and Sciences. This course, available to students from across the College, gives students the opportunity to gain real-world experience and learn research and scholarly techniques from practitioners in academic and integrative disciplines based in the Liberal Arts and Sciences. The experience will prove valuable to students as they enter professional fields or pursue higher academic degrees. Faculty members will gain assistance in completing their innovative research and scholarship while mentoring students in fields of specialization within the academic community.

1-3 Credits Repeatable

Requirements Department Permission

52-1100 Introduction to College Writing for Non-Native Speakers of English

Introduction to College Writing for Non-Native Speakers of English is reserved for students who do not speak English as their first language. An intensive review in writing, reading, and critical thinking prior to enrolling in 52-1121 ESL English Composition I. Designed to emphasize each students' writing process, the ICW curriculum works to recognize student knowledge and understanding of culture, while exploring the rhetorical purpose of personal narrative and cultural response. Teaching strategies include individualized, conference-based instruction, peer tutorials, grammar and usage review, and academic and digital literacy training. Students attend weekly sessions with an ESL Specialist in the Writing Center.

3 Credits

CONCURRENT: 52-1108 EAL Tutoring in Writing

52-1101 Introduction to College Writing and Reading

An intensive review in writing, reading, and critical thinking prior to enrolling in 52-1151 Writing and Rhetoric I. Designed to emphasize each students' writing and reading processes, the ICWR curriculum works to recognize student knowledge and understanding of culture, while exploring the rhetorical purpose of personal narrative and cultural response. Teaching strategies include individualized, conference-based instruction, peer tutorials, grammar and usage review, and academic

3 Credits

CONCURRENT: 52-1110 Tutoring in Writing Skills

52-1101S Writing and Rhetoric Stretch A

Writing and Rhetoric I Stretch A introduces students to key concepts in writing and rhetoric. These concepts comprise an intellectual framework that enable students to approach a variety of writing tasks in college, in their creative professions, and in their lives as citizens. While the primary focus is on reading and writing alphabetic text, Writing and Rhetoric I Stretch A encourages students to explore the affordances of a variety of genres, media, platforms, and technologies. Along with Writing and Rhetoric I Stretch B, this course provides students with ample opportunity for revision and reading assignments, exercises that guide students through longer assignment sequences, instruction about the role of various technologies in writing, and extra one-on-one support from the instructor. This course is graded pass/fail. Students must pass in order to proceed into WRI Stretch B. Students earn 3 credits.

3 Credits

52-1108 EAL Tutoring in Writing

Tutoring in Writing Skills for students with home/heritage languages other than English. Designates tutoring with an ESL Specialist in the Writing Center.

0 Credits

CONCURRENT: 52-1100 Introduction to College Writing for Non-Native Speakers of English or 52-1121 International Writing and Rhetoric I or 52-1122 International Writing and Rhetoric II

52-1109 Writing Tutoring: Across the Curriculum

Students signing up for this course will attend one-on-one tutorial sessions for 1 hour per week throughout the semester. Qualified Writing Consultants provide assistance and guidance in writing skills to students of all ability levels and from all majors. Tutorial sessions are student-centered, and content is tailored to the writing needs of each student.

0 Credits *Repeatable*

52-1110 Tutoring in Writing Skills

Students signing up for this course will attend one-on-one tutorial sessions for 1 hour per week throughout the semester. Qualified Writing Consultants provide assistance and guidance in writing skills to students of all ability levels and from all majors. Tutorial sessions are student-centered, and content is tailored to the writing needs of each student.

0 Credits *Repeatable*

CONCURRENT: 52-1101 Introduction to College Writing and Reading or 52-1100 Introduction to College Writing for Non-Native Speakers of English or 52-1111 Writing and Rhetoric I - Enhanced or 52-1112 Writing and Rhetoric - Enhanced II or 52-1152 Writing and Rhetoric II or 52-1122 International Writing and Rhetoric II

52-1111 Writing and Rhetoric I - Enhanced

Identical to 52-1151 Writing and Rhetoric I, with respect to course content, Writing and Rhetoric I-Enhanced offers students more curricular support via smaller class size (12), individual teacher-student conferences, and regular time in the computer classrooms. Students are required to attend weekly sessions in the Writing Center.

3 Credits

EN

PREREQUISITES: ACT (American College Test) score ≥ 15 or COMPASS Placement Test score ≥ 60 or 52-1101 Introduction to College Writing and Reading or SAT (Scholastic Aptitude Test) score ≥ 380

52-1112 Writing and Rhetoric - Enhanced II

Identical to 52-1152 Writing and Rhetoric II, with respect to course content, Writing and Rhetoric II - Enhanced offers students more curricular support via smaller class size (12), individual teacher-student conferences, and regular time in the computer classrooms. Students are required to attend weekly sessions in the Writing Center.

3 Credits

EN

PREREQUISITES: 52-1111 Writing and Rhetoric I - Enhanced or COMPASS Placement Test score ≥ 97

52-1121 International Writing and Rhetoric I

Writing and Rhetoric I for Non-Native Speakers of English is reserved for students who do not speak English as their first language. Identical to 52-1151 Writing and Rhetoric I, with respect to course content and LAS Core credit, Writing and Rhetoric I offers students with heritage languages other than English curricular support via specialized teaching, smaller class size (12), individual teacher-student conferences, and regular time in the computer classrooms. Students are required to attend weekly sessions with an English as a Second Language (ESL) Specialist in the Writing Center.

3 Credits

EN

CONCURRENT: 52-1108 EAL Tutoring in Writing

52-1122 International Writing and Rhetoric II

Writing and Rhetoric II for Non-Native Speakers of English is reserved for students who do not speak English as their first language. Identical to 52-1152 Writing and Rhetoric II, with respect to course content and LAS Core credit, Writing and Rhetoric II offers students with heritage languages other than English curricular support via specialized teaching, smaller class size (12), individual teacher-student conferences, and regular time in the computer classrooms (once a week). Students are required to attend weekly sessions with an English as a Second Language (ESL) Specialist in the Writing Center.

3 Credits

EN

PREREQUISITES: COMPASS Placement Test score ≥ 97 or 52-1121 International Writing and Rhetoric I

CONCURRENT: 52-1108 EAL Tutoring in Writing

52-1151 Writing and Rhetoric I

Writing and Rhetoric I introduces students to key concepts in writing and rhetoric. These concepts comprise an intellectual framework that enable students to approach a variety of writing tasks in college, in their creative professions, and in their lives as citizens. In Writing and Rhetoric I, students use the key concepts to compose texts of their own and to analyze the work of other authors. While the primary focus is on reading and writing alphabetic text, Writing and Rhetoric I encourages students to explore the affordances of a variety of genres, media, platforms, and technologies.

3 Credits

EN

PREREQUISITES: ACT (American College Test) score \geq 17 or Internet TOEFL score \geq 110 or IELTS score \geq 6 or COMPASS Placement Test score \geq 68 or 52-1101 Introduction to College Writing and Reading and Reading or 52-1100 Introduction to College Writing for Non-Native Speakers of English or SAT (Scholastic Aptitude Test) score \geq 410

52-1151HN Writing and Rhetoric I: Honors

Writing and Rhetoric I helps students understand and refine their own writing processes. Designed to assist students in making connections between their knowledge, cultures, worlds, and the multiple-literacies and discourses of academic, communicative and performing life, the course encourages students to develop their distinctive voices as they learn to make conscious rhetorical decisions. Writing and Rhetoric I connects personal reflection with critical analysis, providing plentiful and varied opportunities for writing, strengthening reading skills, and becoming a member of a writer-reader community. This is an Honors class. In addition to other possible pre-requisites, students need a minimum G.P.A. of 3.50 or higher to enroll.

3 Credits

EN

Requirements 3.5 or Higher GPA

52-1151S Writing and Rhetoric I Stretch B

Writing and Rhetoric I Stretch B continues the work begun in Writing and Rhetoric I Stretch A, introducing students to key concepts in writing and rhetoric. These concepts comprise an intellectual framework that enable students to approach a variety of writing tasks in college, in their creative professions, and in their lives as citizens. While the primary focus is on reading and writing alphabetic text, Writing and Rhetoric I Stretch B encourages students to explore the affordances of a variety of genres, media, platforms, and technologies. Along with Writing and Rhetoric I Stretch A, this course provides students with ample opportunity for revision and reading assignments, exercises that guide students through longer assignment sequences, instruction about the role of various technologies in writing, and extra one-on-one support from the instructor. Pre-requisite: Writing and Rhetoric I Stretch A. Students earn 3 credits.

3 Credits

EN

PREREQUISITES: 52-1101S Writing and Rhetoric Stretch A

52-1152 Writing and Rhetoric II

Writing and Rhetoric II helps students use writing to develop and sustain an in-depth personal and intellectual inquiry into a subject of their choosing. The course unfolds in a series of assignments designed to lead students through a continually deepening creative research process that ripens into a written project of considerable length and complexity. Focusing on methodology, rather than specific course theme, students learn to generate worthwhile questions, collect primary data, locate secondary resources, and form original research insights.

3 Credits

EN

PREREQUISITES: 52-1151 Writing and Rhetoric I or 52-1121 International Writing and Rhetoric I or 52-1111 Writing and Rhetoric I - Enhanced or ACT (American College Test) score \geq 30 and COMPASS Placement Test score \geq 97 or SAT (Scholastic Aptitude Test) score \geq 710

52-1152HN Writing and Rhetoric II: Honors

Writing and Rhetoric II helps students use writing to develop and sustain an in-depth personal and intellectual inquiry into a subject of their choosing. The course unfolds in a series of assignments designed to lead students through a continually deepening creative research process that ripens into a written project of considerable length and complexity. Focusing on methodology, rather than specific course theme, students learn to generate worthwhile questions, collect primary data, locate secondary resources, and form original research insights. This is an Honors class. In addition to other possible pre-requisites, students need a minimum G.P.A. of 3.50 or higher to enroll.

3 Credits

EN

PREREQUISITES: 52-1151 Writing and Rhetoric I or 52-1151HN Writing and Rhetoric I: Honors or COMPASS Placement Test score \geq 97 or SAT (Scholastic Aptitude Test) score \geq 710 or ACT (American College Test) score \geq 30

Requirements 3.5 or Higher GPA

52-1162 Writing and Rhetoric II- Service Learning

Identical to Writing and Rhetoric II with respect to course content and satisfaction of the LAS Comp II requirement, Writing and Rhetoric II - Service Learning offers students the additional opportunity to engage with real-life issues through a required community service component. Designed with the objective of allowing students a hands-on exploration of civic engagement, this is a 4-credit course with a 15 person cap. Specific sections of the course often focus on a particular cultural issue, such as domestic violence, environmental concerns, poverty, literacy or youth support.

3 Credits

EN

PREREQUISITES: 52-1111 Writing and Rhetoric I - Enhanced or 52-1121 International Writing and Rhetoric I or 52-1151 Writing and Rhetoric I or ACT (American College Test) score \geq 30 or SAT (Scholastic Aptitude Test) score \geq 710 or COMPASS Placement Test score \geq 97

52-1202 International College Reading

Introduction to College Reading for Non-Native Speakers of English is reserved for students who do not speak English as their first language. An intensive review in writing, reading, and critical thinking prior to enrolling in 52-1121 Writing and Rhetoric I for Non-Native Speakers of English. Designed to emphasize each student's writing process, the ICW curriculum works to recognize student knowledge and understanding of culture, while exploring the rhetorical purpose of personal narrative and cultural response. Teaching strategies include individualized, conference-based instruction, peer tutorials, grammar and usage review, and academic and digital literacy training. Students attend weekly sessions with an English as Second Language (ESL) Specialist in the Writing Center.

3 Credits

52-1300 Tutoring in College Reading

Enrollment for this course is open to all Columbia students. Students enrolled in Introduction to College Reading are required to enroll concurrently for 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.

0 Credits *Repeatable*

CONCURRENT: 52-1301 Introduction to College Reading

52-1301 Introduction to College Reading

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.

3 Credits *Repeatable*

CONCURRENT: 52-1300 Tutoring in College Reading

52-1302 College Reading

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.

3 Credits

PREREQUISITES: COMPASS Placement Test score \geq 41

52-1400 International Oral Expression

Oral Expression for Non-Native Speakers of English is reserved for students who do not speak English as their first language. This course addresses specific barriers to effective public speaking for English as a Second Language students, such as stage fright, poor pronunciation/rhythm patterns, and intercultural communication difficulties. The 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. Oral Expressions for Non-Native Speakers of English meets the LAS Core requirement for Oral Communications. (Requires one hour of tutoring.)

3 Credits

SP

52-1401 Oral Expression

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 purposeful speeches.

3 Credits

SP

52-1401HN Oral Expression: Honors

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 purposeful speeches. This is an Honors class. In addition to other possible pre-requisites, students need a minimum G.P.A. of 3.50 or higher to enroll.

3 Credits

SP

Requirements 3.5 or Higher GPA

52-1500 Poetry Workshop: Beginning

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

3 Credits

COREQUISITES: 52-1151 Writing and Rhetoric I or 52-1111 Writing and Rhetoric I - Enhanced or 52-1121 International Writing and Rhetoric I or COMPASS Placement Test score \geq 97 or SAT (Scholastic Aptitude Test) score \geq 710 or ACT (American College Test) score \geq 30

52-1600 Introduction to Literature

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.

3 Credits

HL

PREREQUISITES: 52-1111 Writing and Rhetoric I - Enhanced or 52-1121 International Writing and Rhetoric I or COMPASS Placement Test score \geq 97 or 52-1151 Writing and Rhetoric I or SAT (Scholastic Aptitude Test) score \geq 710 or ACT (American College Test) score \geq 30

52-1600HN Introduction to Literature: Honors

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. This is an Honors class. In addition to other possible pre-requisites, students need a minimum G.P.A. of 3.50 or higher to enroll.

3 Credits

HL

PREREQUISITES: 52-1151 Writing and Rhetoric I or 52-1111 Writing and Rhetoric I - Enhanced or 52-1121 International Writing and Rhetoric I or SAT (Scholastic Aptitude Test) score \geq 710 or COMPASS Placement Test score \geq 97 or ACT (American College Test) score \geq 30

Requirements 3.5 or Higher GPA

52-1601 Literature, Culture, and Power

This course examines how literary texts are connected to social power and privilege. Sections might focus on one or more of the following topics: race, class, gender, sexuality, religion, disability, ethnicity, language,

technology, empire, diaspora, etc....

3 Credits

HL

PREREQUISITES: 52-1151 Writing and Rhetoric I or 52-1121 International Writing and Rhetoric I or 52-1111 Writing and Rhetoric I - Enhanced or ACT (American College Test) score \geq 30 or SAT (Scholastic Aptitude Test) score \geq 710

52-1602 Introduction to Poetry

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.

3 Credits

HL

PREREQUISITES: 52-1111 Writing and Rhetoric I - Enhanced or 52-1121 International Writing and Rhetoric I or 52-1151 Writing and Rhetoric I or COMPASS Placement Test score \geq 97 or SAT (Scholastic Aptitude Test) score \geq 710 or ACT (American College Test) score \geq 30

52-1602HN Introduction to Poetry: Honors

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. This is an Honors class. In addition to other possible pre-requisites, students need a minimum G.P.A. of 3.50 or higher to enroll.

3 Credits

HL

PREREQUISITES: 52-1111 Writing and Rhetoric I - Enhanced or 52-1121 International Writing and Rhetoric I or 52-1151 Writing and Rhetoric I or COMPASS Placement Test score \geq 97 or SAT (Scholastic Aptitude Test) score \geq 710 or ACT (American College Test) score \geq 30

Requirements 3.5 or Higher GPA

52-1603 Introduction to Readings in Creative Nonfiction

A survey class in Creative Nonfiction which will focus on several genres of nonfiction writing: autobiography/memoir, the essay, travel writing, aphorism, prose poetry, biography, etc. This class will introduce students to some of the larger issues in nonfiction and some of the more specific questions that arise within its sub-genres. Students will also have an opportunity to try their hands at writing creative nonfiction through exercises and/or prompts provided by the instructor.

3 Credits

HL

PREREQUISITES: 52-1111 Writing and Rhetoric I - Enhanced or 52-1121 International Writing and Rhetoric I or 52-1151 Writing and Rhetoric I or COMPASS Placement Test score \geq 97 or SAT (Scholastic Aptitude Test) score \geq 710 or ACT (American College Test) score \geq 30

52-1604 Introduction to Drama

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.

3 Credits

HL

PREREQUISITES: 52-1111 Writing and Rhetoric I - Enhanced or 52-1121 International Writing and Rhetoric I or 52-1151 Writing and Rhetoric I or COMPASS Placement Test score \geq 97 or ACT (American College Test) score \geq 30 or Writing SAT score \geq 710

52-1606 Introduction to Fiction

3 Credits

HL

PREREQUISITES: 52-1111 Writing and Rhetoric I - Enhanced or 52-1121 International Writing and Rhetoric I or 52-1151 Writing and Rhetoric I or COMPASS Placement Test score \geq 97 or ACT (American College Test) score \geq 30 or SAT (Scholastic Aptitude Test) score \geq 710

52-1608 Introduction to the Short Story

Students become familiar with genre of short fiction by reading selection from its beginnings to present. Readings may include works by authors such as Chekhov, Conrad, Kafka, Lessing, Paley, Chopin, O'Connor, Joyce, Ellison, and Carver.

3 Credits

HL

PREREQUISITES: 52-1111 Writing and Rhetoric I - Enhanced or 52-1121 International Writing and Rhetoric I or 52-1151 Writing and Rhetoric I or COMPASS Placement Test score \geq 97 or ACT (American College Test) score \geq 30 or Writing SAT score \geq 710

52-1642 African-American Cultural Experience in Literature

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.

3 Credits

PL HL

PREREQUISITES: 52-1111 Writing and Rhetoric I - Enhanced or 52-1121 International Writing and Rhetoric I or 52-1151 Writing and Rhetoric I or COMPASS Placement Test score ≥ 97 or ACT (American College Test) score ≥ 30 or Writing SAT score ≥ 710

52-1643 Examining the African-American Cultural Experience

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.

4 Credits Repeatable

PL HL

PREREQUISITES: 52-1111 Writing and Rhetoric I - Enhanced or 52-1121 International Writing and Rhetoric I or 52-1151 Writing and Rhetoric I or COMPASS Placement Test score ≥ 97 or ACT (American College Test) score ≥ 30 or Writing SAT score ≥ 710

52-1670 Mythology and Literature

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.

3 Credits

HL

PREREQUISITES: 52-1111 Writing and Rhetoric I - Enhanced or 52-1121 International Writing and Rhetoric I or 52-1151 Writing and Rhetoric I or COMPASS Placement Test score ≥ 97 or ACT (American College Test) score ≥ 30 or Writing SAT score ≥ 710

52-1900 Creative Nonfiction Workshop:

A beginning class in writing creative nonfiction, a term including many forms, constantly re-imagined, with the personal and lyrical essay at its core. You will boldly combine different elements of shape, texture, and voice to attempt to produce works of literary art, primarily in the essay, and present your work to the rest of the class in a workshop format. You will also begin reading in nonfiction.

3 Credits
WI

52-2500 Poetry Workshop: Intermediate

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

3 Credits Repeatable
PREREQUISITES: 52-1500 Poetry Workshop: Beginning

52-2510 Poetry Workshop: Performance

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.

3 Credits
PREREQUISITES: 52-1500 Poetry Workshop: Beginning

52-2610 English Authors: Beowulf to Blake

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.

3 Credits
WI HL
PREREQUISITES: 52-1112 Writing and Rhetoric - Enhanced II or 52-1122 International Writing and Rhetoric II or 52-1152 Writing and Rhetoric II or 52-1162 Writing and Rhetoric II- Service Learning

52-2611 English Authors: Romantics to Contemporary

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.

3 Credits
WI HL

PREREQUISITES:52-1112 Writing and Rhetoric - Enhanced II or 52-1122 International Writing and Rhetoric II or 52-1152 Writing and Rhetoric II or 52-1162 Writing and Rhetoric II- Service Learning

52-2611HN English Authors: Romantics to Contemporary: Honors

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. This course is part of the Honors program and requires, at a minimum, a cumulative GPA of 3.5 or higher to register.

3 Credits

WI HL

PREREQUISITES: 52-112

Requirements 3.5 or Higher GPA

52-2620 American Authors: Through Dickinson

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.

3 Credits

WI HL

PREREQUISITES:52-1112 Writing and Rhetoric - Enhanced II or 52-1122 International Writing and Rhetoric II or 52-1152 Writing and Rhetoric II or 52-1162 Writing and Rhetoric II- Service Learning

52-2621 American Authors: Twentieth Century

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.

3 Credits

WI HL

PREREQUISITES: 52-1112 Writing and Rhetoric - Enhanced II or 52-1122 International Writing and Rhetoric II or 52-1152 Writing and Rhetoric II or 52-1162 Writing and Rhetoric II- Service Learning

52-2630 World Literature: to 1660

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.

3 Credits

WI HL

PREREQUISITES: 52-1112 Writing and Rhetoric - Enhanced II or 52-1122 International Writing and Rhetoric II or 52-1152 Writing and Rhetoric II or 52-1162 Writing and Rhetoric II- Service Learning

52-2631 World Literature: Since 1660

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.

3 Credits

WI HL

PREREQUISITES: 52-1112 Writing and Rhetoric - Enhanced II or 52-1122 International Writing and Rhetoric II or 52-1152 Writing and Rhetoric II or 52-1162 Writing and Rhetoric II- Service Learning

52-2634 Topics in Asian Literature

Course explores the literature of one or more East Asian or South Asian country, such as Japan, China, Korea, Vietnam, Thailand, Cambodia, India, or Tibet. Relevant socio-cultural traditions will be discussed along with specific texts. Work will be read in English translation where necessary. Students will write papers and create projects incorporating insights from their reading and discussion. Course is repeatable as topic changes.

3 Credits Repeatable

GA HL

PREREQUISITES: 52-1111 Writing and Rhetoric I - Enhanced or 52-1121 International Writing and Rhetoric I or 52-1151 Writing and Rhetoric I or COMPASS Placement Test score ≥ 97 or ACT (American College Test) score ≥ 30 or Writing SAT score ≥ 710

52-2634HN Topics in Asian Literature: Honors

Course explores the literature of one or more East Asian or South Asian country, such as Japan, China, Korea, Vietnam, Thailand, Cambodia, India, or Tibet. Relevant socio-cultural traditions will be discussed along with specific texts. Work will be read in English translation where necessary. Students will write papers and create projects incorporating insights from their reading and discussion. Course is repeatable as topic changes. This is an Honors class. In addition to other possible pre-requisites, students need a minimum G.P.A. of 3.50 or higher to enroll.

3 Credits Repeatable

GA HL

PREREQUISITES: 52-1151 Writing and Rhetoric I or 52-1121 International Writing and Rhetoric I or 52-1111 Writing and Rhetoric I - Enhanced or SAT (Scholastic Aptitude Test) score \geq 710 or ACT (American College Test) score \geq 30 or COMPASS Placement Test score \geq 97

Requirements 3.5 or Higher GPA

52-2635 Topics in European Literature

European Literature is a rotating topics course offering students opportunities to study a range of European authors, movements, issues, trends, and periods. Topics may include Contemporary European Novel and East European Poetry. Course can be repeated as the topic changes.

3 Credits Repeatable

HL

PREREQUISITES: 52-1111 Writing and Rhetoric I - Enhanced or 52-1121 International Writing and Rhetoric I or 52-1151 Writing and Rhetoric I or COMPASS Placement Test score \geq 97 or SAT (Scholastic Aptitude Test) score \geq 710 or ACT (American College Test) score \geq 30

52-2636 The Vietnam War in History, Literature and the Arts

The Vietnam War is one of the most studied, documented, and argued about wars in American history. The debate has taken the form of historical inquiries, poetry, novels, film, music, and other arts. The war shaped the experiences of a generation and continues to affect American life and arts. This interdisciplinary course examines the conflict in Southeast Asia through the eyes of journalists, fiction writers, poets, historians, filmmakers, musicians, and other artists.

3 Credits

GA HL

PREREQUISITES: 52-1111 Writing and Rhetoric I - Enhanced or 52-1121 International Writing and Rhetoric I or 52-1151 Writing and Rhetoric I or COMPASS Placement Test score \geq 97 or ACT (American College Test) score \geq 30 or Writing SAT score \geq 710

52-2636HN The Vietnam War in History, Literature and the Arts:Honors

The Vietnam War is one of the most studied, documented, and argued about wars in American history. The debate has taken the form of historical inquiries, poetry, novels, film, music, and other arts. The war shaped the experiences of a generation and continues to affect American life and arts. This interdisciplinary course examines the conflict in Southeast Asia through the eyes of journalists, fiction writers, poets, historians, filmmakers, musicians, and other artists. This is an Honors class. In addition to other possible pre-requisites, students need a minimum G.P.A. of 3.50 or higher to enroll.

3 Credits

PL HL

Requirements 3.5 or Higher GPA

52-2638 Contemporary African Literature

Course represents exploration of contemporary African literature of several genres including poetry, drama, fiction, and non-fiction. 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 Aye Kwei Armah and Chinua Achebe.

3 Credits

GA HL

PREREQUISITES: 52-1112 Writing and Rhetoric - Enhanced II or 52-1122 International Writing and Rhetoric II or 52-1152 Writing and Rhetoric II or 52-1162 Writing and Rhetoric II- Service Learning

52-2639 Baseball in History and Literature: A Contested Narrative

This course will examine the dynamic cultural meaning of baseball in the United States, from the rise of the professionalism in the mid-19th century to the introduction of free agency and the rise of corporate competitions of the present. Through lectures, readings, and discussions on the history of baseball and analysis of the literary texts the sport inspires, students will explore issues of American identity and examine how sport can be a reflection of society as well as an instrument of change.

3 Credits

HL

52-2646 Native American Literature

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.

3 Credits

PL HL

PREREQUISITES: 52-1111 Writing and Rhetoric I - Enhanced or 52-1121 International Writing and Rhetoric I or 52-1151 Writing and Rhetoric I or COMPASS Placement Test score ≥ 97 or ACT (American College Test) score ≥ 30 or SAT (Scholastic Aptitude Test) score ≥ 710

52-2647 Asian American Literature

A rotating topics course tracing the emergence and development of Asian American Literature. Course

examines the artistic contributions of Asian American authors, and how they have explored issues of concern to Asian Americans. Topics may include Survey of Asian American Literature, Asian American Fiction, Asian American Theatre and Film, or others. Authors studied may include Maxine Hong Kingston, John Okada, Lan Samantha Chang, Philip Kan Gotanda, David Henry Hwang, and Diana Son.

3 Credits Repeatable

PL HL

PREREQUISITES: 52-1152 Writing and Rhetoric II or 52-1122 International Writing and Rhetoric II or 52-1112 Writing and Rhetoric - Enhanced II or 52-1162 Writing and Rhetoric II- Service Learning

52-2647HN Asian American Literature: Honors

A rotating topics course tracing the emergence and development of Asian American Literature. Course examines the artistic contributions of Asian American authors, and how they have explored issues of concern to Asian Americans. Topics may include Survey of Asian American Literature, Asian American Fiction, Asian American Theatre and Film, or others. Authors studied may include Maxine Hong Kingston, John Okada, Lan Samantha Chang, Philip Kan Gotanda, David Henry Hwang, and Diana Son. This is an Honors class. In addition to other possible pre-requisites, students need a minimum G.P.A. of 3.50 or higher to enroll.

3 Credits Repeatable

PL HL

PREREQUISITES: 52-1162 Writing and Rhetoric II- Service Learning or 52-1152 Writing and Rhetoric II or 52-1122 International Writing and Rhetoric II or 52-1112 Writing and Rhetoric - Enhanced II

Requirements 3.5 or Higher GPA

52-2650 Introduction to Women's Literature

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 non-fiction.

3 Credits

PL HL

PREREQUISITES: 52-1111 Writing and Rhetoric I - Enhanced or 52-1121 International Writing and Rhetoric I or 52-1151 Writing and Rhetoric I or COMPASS Placement Test score ≥ 97 or ACT (American College Test) score ≥ 30 or Writing SAT score ≥ 710

52-2655 Queer Literature

Course examines LGBTQ literary and cultural traditions in light of key concepts and insights drawn from queer theory. Consideration of writers such as Tony Kushner, Achy Obejas, Stephen McCauley, Judy Grahn, Paul Monette, Audre Lorde, James Baldwin, Rita Mae Brown, and John Rechy. Course may include earlier works such as Cather's *My Antonia* to explore queer themes not always addressed by other approaches to literature.

3 Credits**PL HL**

PREREQUISITES: 52-1111 Writing and Rhetoric I - Enhanced or 52-1121 International Writing and Rhetoric I or 52-1151 Writing and Rhetoric I or COMPASS Placement Test score \geq 97 or ACT (American College Test) score \geq 30 or Writing SAT score \geq 710

52-2660 Introduction to Shakespeare

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.

3 Credits**HL**

PREREQUISITES: 52-1111 Writing and Rhetoric I - Enhanced or 52-1121 International Writing and Rhetoric I or 52-1151 Writing and Rhetoric I or COMPASS Placement Test score \geq 97 or ACT (American College Test) score \geq 30 or Writing SAT score \geq 710

52-2665 Dramatic Literature

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, Heilman, 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.

3 Credits Repeatable**WI HL**

PREREQUISITES: 52-1112 Writing and Rhetoric - Enhanced II or 52-1122 International Writing and Rhetoric II or 52-1152 Writing and Rhetoric II or 52-1162 Writing and Rhetoric II- Service Learning

52-2665HN Dramatic Literature: Honors

This writing intensive course focuses on dramatic texts by contemporary minority playwrights. We will examine the emergence and development of ethnic American drama, looking at works by African American, Asian American, Native American, and Latino/a playwrights. We will investigate issues relating to the politics of self-representation, the ways hegemonic dominant beliefs discursively construct the Other, and the intersections between race, gender, and sexuality. We will attempt to answer some of the following questions: What is at stake in the representation of people of color and queer people on the American stage? How do issues of racial conflict and sexual politics inform the seemingly neutral domestic space of families and personal relations? What are the linkages between race and class in contemporary society, as depicted by these playwrights? By the end of this course, students will be able to think critically about issues of race, gender and sexuality in American drama, be conversant with theoretical issues of craft and practice in

theater studies, and be able to speak and write in a sophisticated, articulate manner about literature in general, and contemporary ethnic American drama in particular. This is an Honors class. In addition to other possible pre-requisites, students need a minimum G.P.A. of 3.50 or higher to enroll.

3 Credits *Repeatable*

WI HL

Requirements 3.5 or Higher GPA

52-2670 Ancient Mythology

Course surveys myths and epics produced by ancient cultures such as the Sumarians, Babylonians, Assyrians, Egyptians, and Hebrews. The focus is on the stories, mythic structures, and literary and poetic forms of the myths as they symbolically express deep cultural values. Works studied may include the Sumarian Hymn to Inanna, The Egyptian Mysteries, The Epic of Gilgamesh, and the Kaballah.

3 Credits

HL

PREREQUISITES: 52-1111 Writing and Rhetoric I - Enhanced or 52-1121 International Writing and Rhetoric I or 52-1151 Writing and Rhetoric I or COMPASS Placement Test score ≥ 97 or ACT (American College Test) score ≥ 30 or Writing SAT score ≥ 710

52-2672 The Bible as Literature

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.

3 Credits

HL

PREREQUISITES: 52-1112 Writing and Rhetoric - Enhanced II or 52-1122 International Writing and Rhetoric II or 52-1152 Writing and Rhetoric II or 52-1162 Writing and Rhetoric II- Service Learning

52-2672HN The Bible as Literature: Honors

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. This is an Honors class. In addition to other possible pre-requisites, students need a minimum G.P.A. of 3.50 or higher to enroll.

3 Credits

HL

PREREQUISITES: 52-1152 Writing and Rhetoric II or 52-1162 Writing and Rhetoric II- Service Learning or 52-1112 Writing and Rhetoric - Enhanced II or 52-1122 International Writing and Rhetoric II

Requirements 3.5 or Higher GPA

52-2675 Myth, Literature and Film

The courses in this series take a literary approach to the study of enduring mythological archetypes as they appear in literature and film. Rotating course topics include The Goddess, The Lover, The Magician, and The Warrior. Course is repeatable as topic changes.

3 Credits *Repeatable*

HL

PREREQUISITES: 52-1111 Writing and Rhetoric I - Enhanced or 52-1121 International Writing and Rhetoric I or 52-1151 Writing and Rhetoric I or COMPASS Placement Test score ≥ 97 or ACT (American College Test) score ≥ 30 or Writing SAT score ≥ 710

52-2690 Literature on Film

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.

3 Credits

HU

PREREQUISITES: 52-1112 Writing and Rhetoric - Enhanced II or 52-1122 International Writing and Rhetoric II or 52-1152 Writing and Rhetoric II or 52-1162 Writing and Rhetoric II- Service Learning

52-2692HN Victorian Illustrated Poetry: Honors

In this seminar, we will focus on Victorian illustrated poetry and its dynamic interplay between image and word. We will consider the function and effect of illustration in general, and the special problematic associated with the visual interpretation of poetry. We will also pay attention to the illustrated book as a material object, a collaboration of many makers working within the context of particular human, institutional, and cultural relationships. This is an Honors class. In addition to other possible pre-requisites, students need a minimum G.P.A. of 3.50 or higher to enroll.

3 Credits

HL

Requirements 3.5 or Higher GPA

52-2695 Connections in Literature

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.

3 Credits Repeatable

HL

PREREQUISITES: 52-1111 Writing and Rhetoric I - Enhanced or 52-1121 International Writing and Rhetoric I or 52-1151 Writing and Rhetoric I or COMPASS Placement Test score \geq 97 ACT (American College Test) score \geq 30 or Writing SAT score \geq 710

52-2695HN Connections in Literature: Honors

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. This is an Honors course and in addition to other pre-requisites, students need a minimum GPA of 3.50 to register.

3 Credits Repeatable

HL

PREREQUISITES: SAT (Scholastic Aptitude Test) score \geq 710 or 52-1111 Writing and Rhetoric I - Enhanced or 52-1121 International Writing and Rhetoric I or 52-1151 Writing and Rhetoric I or COMPASS Placement Test score \geq 97 or ACT (American College Test) score \geq 30

Requirements 3.5 or Higher GPA

52-2697 Literary Genres

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.

3 Credits Repeatable

HL

PREREQUISITES: 52-1111 Writing and Rhetoric I - Enhanced or 52-1121 International Writing and Rhetoric I or 52-1151 Writing and Rhetoric I or COMPASS Placement Test score \geq 97 or ACT (American College Test) score \geq 30 or Writing SAT score \geq 710

52-2700 Topics in Literature

Series is for new courses that deal with 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.

3 Credits Repeatable

HL

PREREQUISITES: 52-1111 Writing and Rhetoric I - Enhanced or 52-1121 International Writing and Rhetoric I or 52-1151 Writing and Rhetoric I or COMPASS Placement Test score \geq 97 or ACT (American College Test) score \geq 30 or Writing SAT score \geq 710

52-2701 The Literature of HIV/AIDS: Service Learning

The Literature of HIV/AIDS: Service Learning explores the subject of HIV/AIDS through a variety of literary texts as well as through involvement in service. Students read and write about poetry, fiction, nonfiction and drama and investigate the different ways in which literature has intervened in representations of HIV/AIDS. Students will also volunteer at community agencies such as Howard Brown Health Center that address issues of awareness, prevention, and the needs of those living with HIV/AIDS. Using an ethnographic approach, students incorporate their own experiences as volunteers into their discussion and writing about the discourses and representations of HIV/AIDS.

4 Credits

HL

PREREQUISITES: 52-1111 Writing and Rhetoric I - Enhanced or 52-1121 International Writing and Rhetoric I or 52-1151 Writing and Rhetoric I or ACT (American College Test) score \geq 30 or COMPASS Placement Test score \geq 97 or SAT (Scholastic Aptitude Test) score \geq 710

52-2701LDM Florence and the Victorian Imagination

3 Credits

WI GA HL

PREREQUISITES: 52-112

52-2707 Spike Lee and August Wilson

This course examines the relationship between the written and filmed versions of a story, novel, or play. The course will explore how character development, plot, narrative, symbols, and language are translated from text to film. To facilitate analysis, students will acquire a basic vocabulary for discussing literature and film. African-American themes regarding socio-historical context, aesthetics, and critical theory will be examined. The course establishes connections between literature and other areas of arts and communications.

3 Credits

PL HL

PREREQUISITES: 52-1111 Writing and Rhetoric I - Enhanced or 52-1121 International Writing and Rhetoric I or 52-1151 Writing and Rhetoric I or COMPASS Placement Test score \geq 97 or ACT (American College Test) score \geq 30 or SAT (Scholastic Aptitude Test) score \geq 710

52-2708 Science Fiction

Course explores the emergence of science fiction, especially from the late nineteenth century to the present, with some attention to the cultural and historical issues that shaped its development. The relationships among literary, film, and other expressions of science fiction will also be considered.

3 Credits

HL

PREREQUISITES: 52-1111 Writing and Rhetoric I - Enhanced or 52-1121 International Writing and Rhetoric I or 52-1151 Writing and Rhetoric I or ACT (American College Test) score \geq 30 or SAT (Scholastic Aptitude Test) score \geq 710 or COMPASS Placement Test score \geq 97

52-2712 Blues as Literature

Course reviews historical definitions of blues and explores how various literary and cinematic genres employ blues' elements to create art. While studying different types of blues and blues literature, students will understand how blues is increasingly called into service as a critical tool. Bukka White, Son House, Robert Johnson, Charles Patton, Memphis Minnie, Victoria Spivey, Willie Dixon, Bessie Smith, Muddy Waters, Richard Wright, Gwendolyn Grooks, John Edgar Wideman, Ann Petry, and Willard Motely are among the literati studied in this course.

3 Credits

PL HL

PREREQUISITES: 52-1111 Writing and Rhetoric I - Enhanced or 52-1121 International Writing and Rhetoric I or 52-1151 Writing and Rhetoric I or ACT (American College Test) score \geq 30 or SAT (Scholastic Aptitude Test) score \geq 710 or COMPASS Placement Test score \geq 97

52-2717 Singleton & Hughes

This course examines the relationship between the written and filmed versions of a story, novel, play, or poetry. The course will explore how character development, plot, narrative, symbols, and language are translated from text to film. To facilitate analysis, students will acquire a basic vocabulary for discussing literature and film. African American themes regarding socio-historical context, aesthetics, and critical theory will be examined. The course establishes connections between literature and other areas of arts and communications.

3 Credits

PL HL

PREREQUISITES: 52-1111 Writing and Rhetoric I - Enhanced or 52-1121 International Writing and Rhetoric I or 52-1151 Writing and Rhetoric I or ACT (American College Test) score \geq 30 or SAT (Scholastic Aptitude Test) score \geq 710 or COMPASS Placement Test score \geq 97

52-2719 Fantasy Literature

The course will examine the works of J.R.R. Tolkien, focusing on their thematic structure, stylistic features, and rhetorical strategies. It will analyze their relationship to the Fantasy Literature which preceded and succeeded them and the context of the socio-political milieu in which they were written. It will also explore the interpretation of the texts, especially *The Lord of the Rings*, in their post-publication manifestations in the various media.

3 Credits *Repeatable*

HL

PREREQUISITES: 52-1111 Writing and Rhetoric I - Enhanced or 52-1121 International Writing and Rhetoric I or 52-1151 Writing and Rhetoric I or ACT (American College Test) score \geq 30 or SAT (Scholastic Aptitude Test) score \geq 710 or COMPASS Placement Test score \geq 97

52-2725J Zombies in Popular Media

This course explores the history, significance, and representation of the zombie as a figure in horror and fantasy texts. Instruction follows an intense schedule, using critical theory and source media (literature, comics, and films) to spur discussion and exploration of the figure's many incarnations. Daily assignments focus on reflection and commentary, while final projects foster thoughtful connections between student disciplines and the figure of the zombie.

3 Credits

HL

PREREQUISITES: 52-1111 Writing and Rhetoric I - Enhanced or 52-1121 International Writing and Rhetoric I or 52-1151 Writing and Rhetoric I or COMPASS Placement Test score \geq 97 or ACT (American College Test) score \geq 30 or Writing SAT score \geq 710

52-2751 Literature and Visual Culture

This course introduces students to a broad range of approaches to visual texts and written literature. Students will learn how visual, cultural, and literary theories enable them to create different interpretive strategies in their approaches to specific texts. Critical concepts studied may include subjectivity, the gaze, (re)presentation, gendered bodies, the practice of everyday life, the posthuman. The class will emphasize students' critical writing as a creative process.

3 Credits

HL

PREREQUISITES: 52-1151 Writing and Rhetoric I or COMPASS Placement Test score \geq 97 or 52-1111 Writing and Rhetoric I - Enhanced or 52-1121 International Writing and Rhetoric I or ACT (American College Test) score \geq 30 or Writing SAT score \geq 710

52-2751HN Literature and Visual Culture: Honors

This course introduces students to a broad range of approaches to visual texts and written literature.

Students will learn how visual, cultural, and literary theories enable them to create different interpretive strategies in their approaches to specific texts. Critical concepts studied may include subjectivity, the gaze, (re)presentation, gendered bodies, the practice of everyday life, the posthuman. The class will emphasize students' critical writing as a creative process. This is an Honors class. In addition to other possible prerequisites, students need a minimum G.P.A. of 3.50 or higher to enroll.

3 Credits

HL

PREREQUISITES: 52-1111 Writing and Rhetoric I - Enhanced or 52-1121 International Writing and Rhetoric I or 52-1151 Writing and Rhetoric I or ACT (American College Test) score \geq 30 or SAT (Scholastic Aptitude Test) score \geq 710 or COMPASS Placement Test score \geq 97

Requirements 3.5 or Higher GPA

52-2751LDM Literature and Visual Culture: Florence

This course introduces students to a broad range of approaches to visual texts and written literature. Students will learn how visual, cultural, and literary theories enable them to create different interpretive strategies in their approaches to specific texts. Critical concepts studied may include subjectivity, the gaze, (re)presentation, gendered bodies, the practice of everyday life, the posthuman. The class will emphasize students' critical writing as a creative process.

3 Credits

GA HL

PREREQUISITES: 52-1151 Writing and Rhetoric I or 52-1111 Writing and Rhetoric I - Enhanced or 52-1121 International Writing and Rhetoric I or COMPASS Placement Test score \geq 97 or ACT (American College Test) score \geq 30 or SAT (Scholastic Aptitude Test) score \geq 710

52-2753 Literature and the Culture of Cyberspace

Students consider representations of cyberspace in literature and explore themes such as cyberspace and postmodernism; virtual reality; the posthuman; and definitions of space, time, and identity. Authors studied may include William Gibson, Jeanette Winterson, Shelley Jackson, Michael Joyce, and Stuart Moulthrop.

3 Credits

HL

PREREQUISITES: 52-1151 Writing and Rhetoric I or 52-1111 Writing and Rhetoric I - Enhanced or 52-1121 International Writing and Rhetoric I or COMPASS Placement Test score \geq 97 or ACT (American College Test) score \geq 30 or SAT (Scholastic Aptitude Test) score \geq 710

52-2753HN Literature and the Culture of Cyberspace: Honors

Students consider representations of cyberspace in literature and explore themes such as cyberspace and postmodernism; virtual reality; the posthuman; and definitions of space, time, and identity. Authors studied may include William Gibson, Jeanette Winterson, Shelley Jackson, Michael Joyce, and Stuart Moulthrop.

This is an Honors class. In addition to other possible pre-requisites, students need a minimum G.P.A. of 3.50 or higher to enroll.

3 Credits

HL

PREREQUISITES: 52-1151 Writing and Rhetoric I or 52-1121 International Writing and Rhetoric I or 52-1111 Writing and Rhetoric I - Enhanced or COMPASS Placement Test score \geq 97 or SAT (Scholastic Aptitude Test) score \geq 710 or ACT (American College Test) score \geq 30

Requirements 3.5 or Higher GPA

52-2760 Introduction to Post Colonial Literature

Course provides an introduction to post-colonial literature.

3 Credits

GA HL

PREREQUISITES: 52-1111 Writing and Rhetoric I - Enhanced or 52-1121 International Writing and Rhetoric I or 52-1151 Writing and Rhetoric I or COMPASS Placement Test score \geq 97 or ACT (American College Test) score \geq 30 or SAT (Scholastic Aptitude Test) score \geq 710

52-2760HN Introduction to Post Colonial Literature: Honors

Course provides an introduction to post-colonial literature. This is an Honors class. In addition to other possible pre-requisites, students need a minimum G.P.A. of 3.50 or higher to enroll.

3 Credits

GA HL

PREREQUISITES: 52-1111 Writing and Rhetoric I - Enhanced or 52-1121 International Writing and Rhetoric I or 52-1151 Writing and Rhetoric I or ACT (American College Test) score \geq 30 or SAT (Scholastic Aptitude Test) score \geq 710 or COMPASS Placement Test score \geq 97

Requirements 3.5 or Higher GPA

52-2761 Introduction to U.S. Latino/a Literature

Course provides an introduction to U.S. Latino/a Literature.

3 Credits

PL HL

PREREQUISITES: 52-1151 Writing and Rhetoric I or 52-1111 Writing and Rhetoric I - Enhanced or 52-1121 International Writing and Rhetoric I or COMPASS Placement Test score \geq 97 or ACT (American College Test) score \geq 30 or SAT (Scholastic Aptitude Test) score \geq 710

52-2801 Writing for the Creative Workplace

Students are introduced to the study of writing for creative professionals from a rhetorical perspective, gaining a broad sense of issues, topics, genres, and practices that mark the field of "professional and technical writing" in creative industries. Students also explore professional writing as socially situated art and practice and gain practical hands-on experience through a variety of professional writing projects.

3 Credits

WI

PREREQUISITES: 52-1112 Writing and Rhetoric - Enhanced II or 52-1122 International Writing and Rhetoric II or 52-1152 Writing and Rhetoric II or 52-1162 Writing and Rhetoric II- Service Learning

52-2802 Writing Digital Content

Students engage in evaluation, analysis, and preparation of content for the web using a combination of web standard markup and content management/delivery systems. The course covers principles of rhetoric, design, practices of web accessibility, develops basic ability to write in plain text files with web standard markup (HTML and CSS), and offers students practical experience in evaluating, creating, editing, curating, and delivering content for the web.

3 Credits

WI

PREREQUISITES: 52-1112 Writing and Rhetoric - Enhanced II or 52-1122 International Writing and Rhetoric II or 52-1152 Writing and Rhetoric II or 52-1162 Writing and Rhetoric II- Service Learning

52-2802LDM Writing for the World Wide Web: A New Media Travel Writing Workshop

3 Credits

WI GA

PREREQUISITES: 52-112

52-2804 Careers in Writing

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.

3 Credits

WI

PREREQUISITES: 52-1112 Writing and Rhetoric - Enhanced II or 52-1122 International Writing and Rhetoric II or 52-1162 Writing and Rhetoric II- Service Learning or 52-1152 Writing and Rhetoric II

52-2805 Technical Writing

This is an introductory course in technical writing for students in the arts and media. Students will understand and produce primary genres of technical writing including instructions, technical descriptions and recommendation reports. We will also study the workplace contexts in which these genres function, with a special focus on the role of technical writing in the arts and media. This awareness of the rhetorical context of technical writing will ultimately become a powerful basis for students to make informed choices about the texts they produce.

3 Credits

WI

PREREQUISITES: 52-1152 Writing and Rhetoric II or 52-1162 Writing and Rhetoric II- Service Learning or 52-1122 International Writing and Rhetoric II or 52-1112 Writing and Rhetoric - Enhanced II

52-2809 Introduction to Writing Satire and Parody

Course presents an in-depth analysis of twentieth-century satire and parody from several disciplines, including works written for film, television, print media, and fiction. Students write short comedic pieces that exemplify the various types of satire and parody covered in the course. Over the first eight weeks, students deconstruct many different genres to create original works that celebrate these source materials. The last seven weeks of the course revolve around the creation of a full-length script for an original parody of satire.

3 Credits

WI

PREREQUISITES: 52-1112 Writing and Rhetoric - Enhanced II or 52-1122 International Writing and Rhetoric II or 52-1152 Writing and Rhetoric II or 52-1162 Writing and Rhetoric II- Service Learning

52-2814 Writing Comedy

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.

3 Credits

WI

PREREQUISITES: 52-1112 Writing and Rhetoric - Enhanced II or 52-1122 International Writing and Rhetoric II or 52-1152 Writing and Rhetoric II or 52-1162 Writing and Rhetoric II- Service Learning

52-2816 Reviewing the Arts

Students write confident and well-researched reviews of visual, performing, and media arts, reviews that can broaden the role of the arts in our daily lives. Students generate content for their reviews by visiting cultural and artistic institutions, attending performances, and / or viewing recordings. They examine selected expert reviews and theoretical perspectives; and they compose and revise their work through a combination of weekly in-class workshops, discussion, and take-home assignments.

4 Credits

WI HU

PREREQUISITES: 52-1112 Writing and Rhetoric - Enhanced II or 52-1122 International Writing and Rhetoric II or 52-1152 Writing and Rhetoric II or 52-1162 Writing and Rhetoric II- Service Learning

52-2816HN Reviewing the Arts: Honors

Students write confident and well-researched reviews of visual, performing, and media arts, reviews that can broaden the role of the arts in our daily lives. Students generate content for their reviews by visiting cultural and artistic institutions, attending performances, and / or viewing recordings. They examine selected expert reviews and theoretical perspectives; and they compose and revise their work through a combination of weekly in-class workshops, discussion, and take-home assignments. This is an Honors class. In addition to other possible pre-requisites, students need a minimum G.P.A. of 3.50 or higher to enroll.

4 Credits

WI HU

PREREQUISITES: 52-1152 Writing and Rhetoric II or 52-1162 Writing and Rhetoric II- Service Learning or 52-1112 Writing and Rhetoric - Enhanced II or 52-1122 International Writing and Rhetoric II

Requirements 3.5 or Higher GPA

52-2824 Creative Nonfiction: Writing and Drawing the Graphic Memoir

The course will focus on writing memoir, how to select the most meaningful memories, and how to determine the focus and structure of either a series of memories or a particular time period and/or event in one's life, and how to develop the story. While the emphasis will be on writing, the course will also explore the connection of writing to drawing and how one can enhance the other, composition (how the images and language are placed in panels or pages), as well as the other decisions that go into creating a visual memoir, such as typography. Students will also read and discuss published graphic memoirs.

3 Credits

PREREQUISITES: 52-112 or 52-1900 Creative Nonfiction Workshop:

52-2832 Creative Non-Fiction: Journal

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.

3 Credits**WI**

PREREQUISITES: 52-1112 Writing and Rhetoric - Enhanced II or 52-1122 International Writing and Rhetoric II or 52-1152 Writing and Rhetoric II or 52-1162 Writing and Rhetoric II- Service Learning

52-2834 Creative Non-Fiction: Writing

This course will focus on writing memoir, a sub-genre of Creative Nonfiction. Class will be exposed to a variety of readings and will develop greater understanding and appreciation of memoir as a form of Creative Nonfiction writing. Creative techniques for writing and crafting memoir, including approach and selecting a topic, research, organization, and stylistic and creative concerns, will be explored. Students will also become familiar with how to pursue publishing their work.

3 Credits**WI**

PREREQUISITES: 52-1900 Creative Nonfiction Workshop:

52-2900 Creative Nonfiction Workshop:

Intermediate class in writing creative nonfiction. This class will build on the introductory workshop, with students expected to expand the range and sophistication of their work. Students will read works of nonfiction and present their work to the rest of the class in a workshop format.

3 Credits**WI**

PREREQUISITES: 52-1900 Creative Nonfiction Workshop:

52-3100 Writing Center Theory and Practice

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 process--critical 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.

3 Credits**WI**

PREREQUISITES: 52-1152 Writing and Rhetoric II or 52-1162 Writing and Rhetoric II- Service Learning
Requirements 24 Enrolled Credit Hour and 3.0 GPA required

52-3500 Poetry Workshop: Advanced

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.

3 Credits Repeatable

PREREQUISITES: 52-1112 Writing and Rhetoric - Enhanced II and 52-2500 Poetry Workshop: Intermediate or 52-1122 International Writing and Rhetoric II and 52-2500 Poetry Workshop: Intermediate or 52-1162 Writing and Rhetoric II- Service Learning and 52-2500 Poetry Workshop: Intermediate or 52-1152 Writing and Rhetoric II and 52-2500 Poetry Workshop: Intermediate

52-3510 Poetics

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.

3 Credits

WI

COREQUISITES: 52-3500 Poetry Workshop: Advanced

52-3603 Readings in Nonfiction

The Readings in Nonfiction Literature class is designed to explore a variety of subjects in nonfiction, and topics of classes offered might include readings in the essay, twentieth century nonfiction, feminist readings in nonfiction, queer nonfiction, graphic novel memoirs, single or double author courses (Baldwin's Essays, or Montaigne and Bacon), etc. The class will change from semester to semester. The class will explore what makes a work of nonfiction specific to its genre and how writers establish their voices in nonfiction.

3 Credits Repeatable

WI

PREREQUISITES: 52-1152 Writing and Rhetoric II and 52-1603 Introduction to Readings in Creative Nonfiction or 52-1162 Writing and Rhetoric II- Service Learning and 52-1603 Introduction to Readings in Creative Nonfiction or 52-1122 International Writing and Rhetoric II and 52-1603 Introduction to Readings in Creative Nonfiction or 52-1112 Writing and Rhetoric - Enhanced II and 52-1603 Introduction to Readings in Creative Nonfiction

52-3610 Topics in the Novel

Rotating topics course examines origins and development of the novel in British, American, World, Postcolonial, or other contexts. Consideration of narrative form and style in light of related historical,

aesthetic, and cultural factors. Course is repeatable as topic changes.

3 Credits Repeatable

WI HL

PREREQUISITES: 52-1112 Writing and Rhetoric - Enhanced II or 52-1122 International Writing and Rhetoric II or 52-1152 Writing and Rhetoric II or 52-1162 Writing and Rhetoric II- Service Learning

52-3610HN Topics in the Novel: Honors

Rotating topics course examines origins and development of the novel in British, American, World, Postcolonial, or other contexts. Consideration of narrative form and style in light of related historical, aesthetic, and cultural factors. Course is repeatable as topic changes. This is an Honors class. In addition to other possible pre-requisites, students need a minimum G.P.A. of 3.50 or higher to enroll.

3 Credits Repeatable

WI HL

PREREQUISITES: 52-1152 Writing and Rhetoric II or 52-1162 Writing and Rhetoric II- Service Learning or 52-1112 Writing and Rhetoric - Enhanced II or 52-1122 International Writing and Rhetoric II

Requirements 3.5 or Higher GPA

52-3642 African American Literature

Series of courses focuses on African-American literature. African-American 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.

3 Credits Repeatable

WI PL HL

PREREQUISITES: 52-1112 Writing and Rhetoric - Enhanced II or 52-1122 International Writing and Rhetoric II or 52-1152 Writing and Rhetoric II or 52-1162 Writing and Rhetoric II- Service Learning

52-3643 Issues in African and African American Studies

Course offers focused, in-depth study of a significant issue or issues in African and African-American literary and cultural production. Students will read, discuss, research, and write about the issues. Course includes readings in theory as well as literature and may include examples from disciplines such as art, film, and music. Representing the African in the New World focuses on such writers as Houston Baker, Jacques Derrida, Brenda Dixon Gottschild, Toni Morrison, and others. Course is repeatable as topic changes.

3 Credits Repeatable

GA HL

PREREQUISITES: 52-1152 Writing and Rhetoric II or 52-1162 Writing and Rhetoric II- Service Learning or 52-1122 International Writing and Rhetoric II or 52-1112 Writing and Rhetoric - Enhanced II

52-3644 U.S. Latino Literature

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.

3 Credits

WI PL HL

PREREQUISITES: 52-1112 Writing and Rhetoric - Enhanced II or 52-1122 International Writing and Rhetoric II or 52-1152 Writing and Rhetoric II or 52-1162 Writing and Rhetoric II- Service Learning

52-3645 Slave Narrative as Documentary

Course examines literary and cinematic traditions in which slave narratives and African-American documentary film share rhetorical, artistic and political purposes. Course demonstrates how slave narratives and documentary film functioned at the forefronts of the 20th century socio-cultural activism for the redress of inequalities. Through written text and cinema-graphic arguments, the course explores how slave narratives served as analogs to American literary conventions and how documentary films continue to inform popular and critical literary texts and images. This course is a critical research course that informs and supports the goals and objectives of Writing & Rhetoric I and II foundational courses within the English Department.

3 Credits

PL HL

PREREQUISITES: 52-1152 Writing and Rhetoric II or 52-1162 Writing and Rhetoric II- Service Learning or 52-1122 International Writing and Rhetoric II or 52-1112 Writing and Rhetoric - Enhanced II

52-3646 Contemporary Native-American Novel

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.

3 Credits

WI PL HL

PREREQUISITES: 52-1112 Writing and Rhetoric - Enhanced II or 52-1122 International Writing and Rhetoric II or 52-1152 Writing and Rhetoric II or 52-1162 Writing and Rhetoric II- Service Learning

52-3650 Women Writers

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 Humphreys. Contemporary course focuses on writers who examined woman'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.

3 Credits Repeatable

PL HL

PREREQUISITES: 52-1111 Writing and Rhetoric I - Enhanced or 52-1121 International Writing and Rhetoric I or 52-1151 Writing and Rhetoric I or COMPASS Placement Test score ≥ 97 or ACT (American College Test) score ≥ 30 or Writing SAT score ≥ 710

52-3660 Shakespeare

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.

3 Credits Repeatable

WI HL

PREREQUISITES: 52-1112 Writing and Rhetoric - Enhanced II or 52-1122 International Writing and Rhetoric II or 52-1152 Writing and Rhetoric II or 52-1162 Writing and Rhetoric II- Service Learning

52-3660HN Shakespeare: Honors

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. This is an Honors class. In addition to other possible pre-requisites, students need a minimum G.P.A. of 3.50 or higher to enroll.

3 Credits Repeatable

WI HL

PREREQUISITES: 52-1162 Writing and Rhetoric II- Service Learning or 52-1152 Writing and Rhetoric II or 52-1122 International Writing and Rhetoric II or 52-1112 Writing and Rhetoric - Enhanced II

Requirements 3.5 or Higher GPA

52-3670 Romantic Poets

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*.

3 Credits

WI HL

PREREQUISITES: 52-1112 Writing and Rhetoric - Enhanced II or 52-1122 International Writing and Rhetoric II or 52-1152 Writing and Rhetoric II or 52-1162 Writing and Rhetoric II- Service Learning

52-3671 Modern British and American Poetry

The work of Gerard Manley Hopkins, W.B. Yeats, Ezra Pound, T.S. Eliot, Robert Frost, Langston Hughes, Marianne Moore, William Carlos Williams, Wallace Stevens, W.H. Auden, and others is read in this survey of the Modernist period, 1900-1945. The course also provides an introduction to Postmodernism.

3 Credits

HL

PREREQUISITES: 52-1112 Writing and Rhetoric - Enhanced II and 52-1602 Introduction to Poetry or 52-1122 International Writing and Rhetoric II and 52-1602 Introduction to Poetry or 52-1152 Writing and Rhetoric II and 52-1602 Introduction to Poetry or 52-1162 Writing and Rhetoric II- Service Learning and 52-1602 Introduction to Poetry

52-3672 Contemporary American Poetry

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.

3 Credits

WI HL

PREREQUISITES: 52-1112 Writing and Rhetoric - Enhanced II or 52-1122 International Writing and Rhetoric II or 52-1152 Writing and Rhetoric II or 52-1162 Writing and Rhetoric II- Service Learning

52-3675 Poetry and Jazz

This class will explore ways in which the creative impulses and procedures of jazz-a music of intense emotion, imagination (intuitively structured improvisation), and energy (fresh, vital rhythms and instrumental colors)-have inspired and intensified modern poetry. We will listen to jazz on record, read examples of poetry inspired by jazz, discuss their common social and cultural contexts, and discover how music may

influence poetry's subject, language, sound, and form. No previous knowledge of jazz is required for this course.

3 Credits

PL HL

PREREQUISITES: 52-1152 Writing and Rhetoric II or 52-1162 Writing and Rhetoric II- Service Learning or 52-1122 International Writing and Rhetoric II or 52-1112 Writing and Rhetoric - Enhanced II

52-3690 Seminar in Literature

Advanced study focusing on selected writers, issues, trends, or movements in literature. Course may address American, British, and / or world literatures. Course repeatable as topic changes.

3 Credits Repeatable

WI HL

PREREQUISITES: 52-1112 Writing and Rhetoric - Enhanced II or 52-1122 International Writing and Rhetoric II or 52-1152 Writing and Rhetoric II or 52-1162 Writing and Rhetoric II- Service Learning

52-3690HN Seminar in Literature: Honors

Advanced study focusing on selected writers, issues, trends, or movements in literature. Course may address American, British, and / or world literatures. Course repeatable as topic changes. This is an Honors course and in addition to other pre-requisites, students need a minimum GPA of 3.50 to register.

3 Credits Repeatable

WI HL

PREREQUISITES: 52-1152 Writing and Rhetoric II or 52-1162 Writing and Rhetoric II- Service Learning or 52-1122 International Writing and Rhetoric II or 52-1112 Writing and Rhetoric - Enhanced II

Requirements 3.5 or Higher GPA

52-3692 Proseminar in Literature

Course provides an advanced, intensive study of selected authors, issues, or movements in literature for students in creative writing (Creative Nonfiction, Fiction, Playwriting, Poetry). Course is repeatable as topic changes.

3 Credits Repeatable

WI HL

PREREQUISITES: 52-112 and 55-4102 or 52-112 and 55-4310 or 52-112 and 52-2500 Poetry Workshop: Intermediate or 52-112 and 52-2900 Creative Nonfiction Workshop:

52-3752 Graphic Narrative: Words, Image, Culture

This course explores past and present comics, graphic novel perspectives and the influences of visual culture upon the ways in which human interactions are represented through the convergence of text and images. With an emphasis on the creative and critical processes and products of those who have mastered hybrid image/text forms, students will critically read, discuss and write about significant literary and graphic image contributions to the field. Participants will also investigate their own lived experience with comics, graphic novels and Visual Culture. Students will learn to see beyond the received definitions and applications of comics and graphic novels to discover new cultural, aesthetic, historical, economic, etc. connections with graphic narrative forms. We will examine the works of: Art Spiegelman, Gotthold Ephraim Lessing, Scott McCloud, Will Eisner, Chris Ware, Alison Bechdel, Marijane Satrapi, Mike Mignola, Alan Moore and David Gibbons, Jeremy Lowe, Aaron McGruder, Guy DeLisele, and many others.

3 Credits

HL

PREREQUISITES: 52-1112 Writing and Rhetoric - Enhanced II or 52-1122 International Writing and Rhetoric II or 52-1152 Writing and Rhetoric II or 52-1162 Writing and Rhetoric II- Service Learning

52-3755 Literature and Gaming

Students explore how game play and game design foster intersections between literary and technological approaches to representing human experience. Course may address theories of representation and simulation, relationships between print and digital cultures, and the implications of digital media for literary interpretation. Emphasis on collaborative student projects built around selected literary texts. Technology/gaming background not required, although students should have basic computer literacy. Course theme may change from term to term. Course repeatable as theme changes.

3 Credits

HL

PREREQUISITES: 52-1152 Writing and Rhetoric II or 52-1162 Writing and Rhetoric II- Service Learning or 52-1122 International Writing and Rhetoric II or 52-1112 Writing and Rhetoric - Enhanced II

52-3798 Independent Project: Literature

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.

1-6 Credits *Repeatable*

Requirements Permission of Instructor

52-3801 Rhetoric of Digital Media

Students explore rhetorical theories and practices that shape digital networked interaction and literacies. In this course students interact with, analyze, and research technologies and literacies that have transformed

communication practices and then turn their attention to producing digital artifacts and materials. Issues covered may include the relationship between print and digital culture, creative content licensing, content strategy and curation, perspectives on authorship, the social and cultural dimensions of technology, and professional models of writing associated with digital media. Each section takes a unique approach to the hands-on exploration of exploring, consuming, creating, and even hacking digital networked spaces and cultures.

3 Credits

WI

PREREQUISITES: 52-1112 Writing and Rhetoric - Enhanced II or 52-1122 International Writing and Rhetoric II or 52-1152 Writing and Rhetoric II or 52-1162 Writing and Rhetoric II- Service Learning

52-3803 Publishers and Writers Seminar

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 such publishing structures as newsletters, corporate reports, and memos.

3 Credits

PREREQUISITES: 52-1112 Writing and Rhetoric - Enhanced II or 52-1122 International Writing and Rhetoric II or 52-1152 Writing and Rhetoric II or 52-1162 Writing and Rhetoric II- Service Learning

52-3804 Writing, Language, and Culture Seminar

Students study issues surrounding language, writing, and representation, and produce substantial, complex writing and research projects as they work to build skills in research, prose style, editing, and design. Topics include a rotating series of rhetorical and cultural analyses of consumer, popular culture, networked, and organizational settings. Overall, the course heightens student awareness of the power of writing and representation to shape the way we produce and are produced by the world around us.

3 Credits Repeatable

WI

PREREQUISITES: 52-1112 Writing and Rhetoric - Enhanced II or 52-1122 International Writing and Rhetoric II or 52-1152 Writing and Rhetoric II or 52-1162 Writing and Rhetoric II- Service Learning

52-3814J Writing for Late Night: A Comedy Collaboration

Writing for Late Night is a 3-credit, Professional Writing comedy-writing class. It is an immersion experience for students pursuing a career on stage or behind the scenes in theatre or television, on multi-ple platforms. This 10-day course guides participants to delve into the real-time pressures of making a long-form variety show. The course will cover dozens of segments within comedy writing found in: Late Night, Live Sketch Revue, and News Satire/Parody.

3 Credits

PREREQUISITES: 52-1152 Writing and Rhetoric II or 52-1162 Writing and Rhetoric II- Service Learning or 52-1112 Writing and Rhetoric - Enhanced II or 52-1122 International Writing and Rhetoric II

52-3816 Cultural Criticism and the Arts

Students hone fundamental skills for research and writing necessary for insightful, interdisciplinary critical readings of trends or topics in media culture. They also will come to understand how works of art from different media and be critiqued to make larger points, and how different media can be used to presenting that cultural criticism. Successful students produce writing of publishable quality and explore options for the distribution and circulation of their work online and in print. The course is designed to increase students' skills as writers, readers, and consumers of culture; as assertive and perceptive critics; and as careful editors and designers of complex writing projects.

3 Credits

WI

PREREQUISITES: 52-1112 Writing and Rhetoric - Enhanced II or 52-1122 International Writing and Rhetoric II or 52-1152 Writing and Rhetoric II or 52-1162 Writing and Rhetoric II- Service Learning

52-3816HN Cultural Criticism and the Arts: Honors

Students hone fundamental skills for research and writing necessary for insightful, interdisciplinary critical readings of trends or topics in media culture. They also will come to understand how works of art from different media and be critiqued to make larger points, and how different media can be used to presenting that cultural criticism. Successful students produce writing of publishable quality and explore options for the distribution and circulation of their work online and in print. The course is designed to increase students' skills as writers, readers, and consumers of culture; as assertive and perceptive critics; and as careful editors and designers of complex writing projects. This course is part of the Honors program and requires, at a minimum, a cumulative GPA of 3.5 or higher to register (in addition to other possible pre-requisites).

3 Credits

WI

PREREQUISITES: 52-1112 Writing and Rhetoric - Enhanced II or 52-1122 International Writing and Rhetoric II or 52-1152 Writing and Rhetoric II or 52-1162 Writing and Rhetoric II- Service Learning

Requirements 3.5 or Higher GPA

52-3888 Internship: Professional Writing

Internships provide advanced students with the opportunity to gain work experience in a professional writing-related area of concentration or interest while receiving academic credit toward their degrees.

1-6 Credits *Repeatable*

52-3898 Independent Project: English

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.

1-6 Credits *Repeatable*

Requirements Permission of Instructor

52-3899 Directed Study

Course consists of learning activities involving student independence within the context of regular guidance and direction from a faculty advisor. Directed Studies are appropriate for students who wish to explore a subject beyond what is possible in regular courses or for students who wish to engage in a subject or activity not otherwise offered that semester by the College. They involve close collaboration with a faculty advisor who will assist in development and design of the project, oversee its progress, evaluate the final results, and submit a grade.

1-3 Credits *Repeatable*

52-3910 Form and Theory of Nonfiction

A class in the craft and theory of different forms of creative nonfiction. Students might write autobiographical essays, journals, prose poetry, letters, biographical pieces, and experimental kinds of prose that are hybrids, or invented forms. The class may also focus on a certain kind of nonfiction writing, such as writing queer nonfiction, or the experimental essay. Some of this work will be discussed in the workshop format. Students will also read different theoretical works that discuss the nature of nonfiction literature.

3 Credits *Repeatable*

PREREQUISITES: 52-2900 Creative Nonfiction Workshop:

52-3920 Nonfiction Workshop: Thesis

3 Credits

PREREQUISITES: 52-3900 Creative Nonfiction Workshop: Advanced

52-3950 Undergraduate Research Mentorship

The Undergraduate Research Mentorship connects talented students interested in the experience of

conducting academic research in particular disciplines with faculty in the Liberal Arts and Sciences. This course, available to students from across the College, gives students the opportunity to gain real-world experience and learn research and scholarly techniques from practitioners in academic and integrative disciplines based in the Liberal Arts and Sciences. The experience will prove valuable to students as they enter professional fields or pursue higher academic degrees. Faculty members will gain assistance in completing their innovative research and scholarship while mentoring students in fields of specialization within the academic community.

1-3 Credits *Repeatable*

Requirements Department Permission

52-4502 Literary Magazine Editing: Columbia Poetry Review and Court Green

Course teaches students basic principles of literary magazine editing. Students act as editors, readers, and assistants for the English Department's award-winning poetry annuals Columbia Poetry Review and Court Green, learning the fundamentals of editorial selection. This includes the processing and managing of submissions, editorial discussions of submitted material, editorial correspondence (rejections and acceptances), ordering of the final manuscript, and preparation of the electronic manuscript for typesetting.

3 Credits

PREREQUISITES: 52-112 and 52-1500 Poetry Workshop: Beginning and 52-1602 Introduction to Poetry

Requirements Department Permission

52-4531 Craft Seminar

Rotating topics craft class. Students read literature of specific periods and movements in order to generate poetry (and hybrid writing forms) based on these reading assignments. Craft Seminars that have been offered in past semesters include Poetry Translation, Hybrid Poetics, and Literary College.

3 Credits *Repeatable*

HL

PREREQUISITES: 52-2500 Poetry Workshop: Intermediate and 52-1602 Introduction to Poetry

52-6150 Composition Theory and Praxis

Graduate students in poetry read current composition theory and discuss the specifics of writing classroom praxis in order to prepare to teach first-year composition courses.

3 Credits

Requirements Grad MFA Poetry Majors

52-6690 Graduate Seminar in Literature

Graduate-only advanced seminar in literature focuses on one author or a group of authors. Course is repeatable as topic changes.

3 Credits

52-6695 History of the Essay

Seneca to Montaigne to Alice Meynell to Simone Weil, etc . . . a linear, disjunctive, or creative tour into the heart of the essay. This class will explore the essay in its historical and theoretical forms and development. The class will spend considerable time on the classical essay, but also look deeply at the protean shapes the essay can take, the different ways it makes its lyrical and intellectual possibilities manifest.

4 Credits

52-6898 Independent Project: English

1-6 Credits

52-6899 Directed Study: English

Course consists of learning activities involving student independence within the context of regular guidance and direction from a faculty advisor. Directed Studies are appropriate for students who wish to explore a subject beyond what is possible in regular courses or for students who wish to engage in a subject or activity not otherwise offered that semester by the College. They involve close collaboration with a faculty advisor who will assist in development and design of the project, oversee its progress, evaluate the final results, and submit a grade.

1-3 Credits

53-1011 Introduction to Journalism

This course will explain the changing media landscape to new journalism students, present them with a spectrum of journalistic philosophies, prerogatives, rights under the Constitution, and ethical and legal limits on those rights, and will introduce them to reporting and writing skills through hands-on in-class and out-of-class assignments.

4 Credits

COREQUISITES: 52-1151 Writing and Rhetoric I

Requirements Major 530 Only

53-1015 Reporting and Writing I

Course introduces students 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 is designed to give students a solid foundation for further studies in print, broadcast, or online journalism. Non-Journalism Majors seeking a Writing Intensive credit may enroll in this course with Permission of the Department of Journalism. Equipment is required for this course. Refer to [journalismequipment](#) for details.

3 Credits

WI

PREREQUISITES: 53-1011 Introduction to Journalism and 52-1151 Writing and Rhetoric I CONCURRENT: 53-1017 Editing Essentials

53-1015A College Newspaper Workshop

Students in this sophomore-level class serve as reporters and writers for The Columbia Chronicle, the college's award-winning weekly newspaper and its website. The class has learning objectives that parallel those of Reporting and Writing I (53-1015) and it may be substituted for Reporting and Writing I. Half the class time is devoted to an accelerated introduction to the fundamentals of journalism, and the other half to carrying out Chronicle assignments. Students receive the same training they would receive in Reporting and Writing I, but also gain hands-on experience in writing and reporting stories intended for publication and interact extensively with student editors. This class is also open to a limited number of photography majors interested in photojournalism and building their portfolios. Equipment is required for this course. Refer to [www.colum.edu/Academics/Journalism/Equipment Guide/](http://www.colum.edu/Academics/Journalism/Equipment%20Guide/)for details.

3 Credits

WI

PREREQUISITES: 53-1011 Introduction to Journalism and 52-1151 Writing and Rhetoric I CONCURRENT: 53-1017 Editing Essentials

Requirements Permission of Instructor

53-1016 Grammar for Journalists

Two-credit course enables Journalism majors to improve essential grammar and punctuation skills before embarking on reporting and writing courses. Score of 21 to 27 on Journalism Department Grammar Proficiency Test

2 Credits

53-1016E Grammar for Journalists: Enhanced

This two-credit course enables Journalism majors to improve essential grammar and punctuation skills before embarking on reporting and writing courses. This enhanced version of the course offers students more curricular support via smaller class size and individual teacher-student conferences. Students are required to meet regularly with a Journalism Department tutor. Score of 0 to 20 on the Journalism Department Grammar Proficiency Test.

2 Credits

53-1017 Editing Essentials

This foundational course teaches students how to improve grammar, punctuation and spelling skills, while learning how to spot errors, correct English usage, sharpen copy's clarity and conciseness, remedy inconsistencies and redundancies, and edit stories to meet generally accepted journalistic standards and Associated Press (AP) style.

4 Credits

PREREQUISITES: 53-1011 Introduction to Journalism CONCURRENT: 53-1015 Reporting and Writing I or 53-1015A College Newspaper Workshop

53-1100J Place, Process and Portfolio: Travel Stories

This multidisciplinary class engages students in all departments in the travel-writing skills of research, exploration and documentation. Students will examine what they see, hear and read and collaborate to create a multidisciplinary portfolio of work based on their travel experiences. Their final projects will be mounted in an exhibit on campus.

3 Credits

PL

Requirements Permission of Instructor

53-1101J The Living News

THE LIVING NEWS is a hands-on, intensive, and collaborative seminar fusing Theater and Journalism. This course is sparked by The Federal Theater Project's Living Newspapers of the 1930's -- dynamic theatrical productions created by teams of journalists and theater artists, designed to challenge audiences to consider complex social and political issues of the day. Adopting the same collaborative structure, the ensemble of students will create a brand new Living Newspaper -- selecting and refining a topic, researching and news-gathering, conducting direct, in-the-field interviews, holding intensive writing sessions leading to a draft theatrical script, and rehearsing and performing a public staged reading. Students will sharpen interdisciplinary skills in questioning, exploring, evaluating, and communicating as they study, and ultimately

enter into the social politics of our day. Participants will address larger questions of integrative inquiry, considering how their individual creative and scholarly perspectives can contribute to the larger academic and civic dialogue.

3 Credits

53-1105J The Living News

THE LIVING NEWS is a hands-on, intensive, and collaborative seminar fusing Theater and Journalism. This course is sparked by The Federal Theater Project's Living Newspapers of the 1930's -- dynamic theatrical productions created by teams of journalists and theater artists, designed to challenge audiences to consider complex social and political issues of the day. Adopting the same collaborative structure, the ensemble of students will create a brand new Living Newspaper -- selecting and refining a topic, researching and news-gathering, conducting direct, in-the-field interviews, holding intensive writing sessions leading to a draft theatrical script, and rehearsing and performing a public staged reading. Students will sharpen interdisciplinary skills in questioning, exploring, evaluating, and communicating as they study, and ultimately enter into the social politics of our day. Participants will address larger questions of integrative inquiry, considering how their individual creative and scholarly perspectives can contribute to the larger academic and civic dialogue.

3 Credits

53-1122J So You Want to be a Movie Critic ?

This three-week writing workshop focuses on sharpening the tools of arts criticism, and how to apply those tools to writing about film. Particular emphasis will be placed on researching and writing reviews. This class will focus on movies of different eras, from His Girl Friday and Amadeus to The Bourne Ultimatum and There Will Be Blood as the instructor and students discuss research, adaptation, screen acting, direction, editing and musical scoring. The goal is to describe what is seen, and felt, and why; and to better inform an opinion worth reading.

1 Credits

Requirements Permission of Instructor

53-1500J Journalism that Changed the World: Jane Jacobs' Text & The City

This seminar course involves a close reading of primary sources of Jane Jacobs(1916-2006) --her newspaper and magazine articles and investigative reports. Her reporting and writing styles will be examined along with contextual information from biographies, documentaries and conferences about her influence, contributions and legacy. Prerequisite: Writing & Rhetoric I

1 Credits

53-1501J Dead Beat: The Art of the Obit

Will provide students with context and practice in creating multimedia obituaries after a grounding in the history, ethics and 21st century trends of crafting mini-biographies of those who have died.

1 Credits

53-1510J Journalism Images for your Portfolio

This course examines the role of imagery as an interpretation of journalism information. Students will visually translate information, features stories and opinion columns, and produce images through a means of their choice: photography, illustration or mixed media. This course offers a unique opportunity for students to work on real pieces of information for print and online and build a portfolio.

2 Credits *Repeatable*

Requirements Permission of Instructor

53-1520 Smartphone/photo

This is a hands-on class focusing on the technical, aesthetic and journalistic skills needed to produce images with a smartphone for publication of news and feature photography.

1 Credits

53-1521 Smartphone/video

This is a hands-on class focusing on the technical, aesthetic and journalistic skills needed to produce video with a smartphone for publication of news and feature multimedia.

1 Credits

53-1522 Social Media and Journalism

Students will examine the use of social media in journalism and how journalists break news, follow the news and tell stories using different social media platforms. Students also will learn how to curate and create stories using various social media tools and how to uphold professional and ethical standards while using social media.

1 Credits

53-1610 News Literacy

This course equips students with strategies to better evaluate what they see and hear in the media. It empowers them to cut through the underbrush of half truths and outright lies, determine the veracity of news sources found through Tweets, television, blogs, podcasts, photos, word of mouth, wikis, videos, newspapers, magazines and maps in order to become savvier, self-governing citizens of the world.

3 Credits

53-1620J War Stories: Following Veterans and Refugees

This course gives students a broad perspective on the global war on terror that resulted from the 9-11 terrorist attacks on the United States. It explores some of the best narrative writing, art and journalism from this period. Students produce a project on the platform of their choice to tell the story of the war on terror from the veteran or refugee communities in Chicago. All disciplines welcome.

2 Credits

53-1631 Telling Stories with Maps and Numbers

Learn how to use spreadsheets and Google sheets to locate, organize, and display information. Create custom forms for surveys and use basic web-scraping techniques (a tactic for transferring online data into a spreadsheet) to create data maps and create news and feature stories.

1 Credits

53-1665J In the Field: South Loop

Students will immerse themselves in the South Loop, producing stories in a multi-media, deadline-oriented newsroom environment. This course offers a unique opportunity for students to report and write about a community and the many issues that affect residents. The emphasis will be on meeting deadlines, collaborating with others and producing multi-media work that gets published immediately. Transfer students who have completed at least 30 hours before taking this course and have earned at least a B in Intro to Journalism (53-1011) may substitute this class for Reporting and Writing I (53-1015).

3 Credits Repeatable

WI PL

PREREQUISITES: 53-1011 Introduction to Journalism

53-1700 Introduction to Social Media & Digital Strategies

This introductory course teaches students how to connect businesses, brands, media and nonprofits to their critical audiences via digital communications. Through real-world best practices examples and hands-on projects, students will learn on-the-job skills and identify possible career paths in a vibrant field that blends aspects of advertising, public relations and journalism.

3 Credits

53-1715 Essentials of Interviewing

Effective interviewing enables you to obtain information, capture dynamic quotes and incorporate personalities into a story. In this course, students develop skills and strategies, including how to land an interview, thoroughly research the topic and subject, get the subject to open up and offer candid responses, handle follow-up questions, and select and edit quotations. These techniques apply to documentary practices of all kinds in journalism, audio, fiction, creative nonfiction, marketing and other fields.

1 Credits *Repeatable*

53-1814 Writing Tools

This online course enables students from all programs to polish their writing and improve their essential grammar and punctuation skills. Coursework will enhance the skills that students need in order to write with clarity and conciseness. Note: This course is not for journalism majors.

2 Credits *Repeatable*

53-1899 Journalism and Society

This course focuses on the important public service role of journalism in a democratic society, including the rights and responsibilities protected under the First Amendment, as well as the role journalism plays in the lives and professions of non-journalists. Students will become more sophisticated media consumers.

3 Credits

53-2010 History of Journalism

Course covers multicultural evolution of news from ancient spoken, aural, and visual forms through printed,

broadcast, and online journalism of today. Major developments in news media are examined, especially American newspapers, magazines, newsreels, radio, and television, with emphasis on Chicago examples.

3 Credits
PL

53-2015 Media Ethics and Law

Course instructs students in legal and ethical issues that working journalists confront in the gathering and dissemination of news; First Amendment history and interpretation are highlighted.

3 Credits
PREREQUISITES: 53-1011 Introduction to Journalism or 54-1600 Introduction to Advertising or 54-1700 Intro to Public Relations

53-2020A Reporting and Writing II

Course helps students refine their interviewing, researching, and writing skills as they report in and around Chicago. The course will emphasize accuracy, objectivity, and critical-thinking skills. After successfully completing this course, students will be able to report and write clear, precise, and well-organized stories. Students also learn the basics of multimedia reporting. Equipment is required for this course. Refer to [www.colum.edu/Academics/Journalism/Equipment Guide/](http://www.colum.edu/Academics/Journalism/Equipment%20Guide/)for details.

6 Credits
PREREQUISITES: 53-1015 Reporting and Writing I or 53-1015A College Newspaper Workshop

53-2025 Copy Editing

Essential course teaches students how to spot errors, correct English usage, improve clarity, remedy inconsistencies and redundancies, and edit the story to meet generally accepted journalism standards and Associated Press style.

3 Credits
PREREQUISITES: 53-1016 Grammar for Journalists or 53-1016E Grammar for Journalists: Enhanced

53-2030J Digital Storytelling

The Digital Storytelling course offers intensive training in multimedia news production, from newsgathering for multimedia to hands-on instruction with hardware and software to produce stories. Students will be organized into two-person teams to report on a pre-arranged story in Chicagoland and then construct a

multimedia package based on that coverage after learning production basics.

2 Credits *Repeatable*

PREREQUISITES: 53-1015 Reporting and Writing I or 53-1015A College Newspaper Workshop

53-2035J Truth and Beauty: Covering the Cosmetics Industry

This course offers prospective journalists a multi-dimensional look at the billion dollar personal care Industry, focusing on the science and marketing behind these products. Students will meet and interview cosmetic scientists, entrepreneurs, beauty bloggers and editors, b-to-b editors, manufacturers, representatives, retailers, makeup artists and publicists to identify news sources, topics and continuing controversies in this field. The object is to better understand these perspectives and integrate them into informative, multi-sourced, substantive reporting, which will be captured in the students' blogging assignments.

1 Credits

PREREQUISITES: 53-1015 Reporting and Writing I or 53-1015A College Newspaper Workshop

53-2115J Sports Reporting & Social Media

Sports Reporting and Social Media allows students to practice and develop skills for covering athletics via the emerging new platform avenues the name infers by attending events and using these avenues in real time.

2 Credits

Requirements Permission of Instructor

53-2116 Blogging: Beyond the Basics

Anyone can blog; this course will teach you how to blog well. Students from throughout the School of Media Arts work in teams to create and troubleshoot a custom blogging platform, identify a niche, research the editorial and advertising opportunities for that audience, report and write posts, shoot and upload relevant photos and videos, and implement blogging best practices, including ethics, copyright, links, SEO and monetization.

3 Credits *Repeatable*

Requirements 60 Credits Completed

53-2140 The World of Ethnic Media

This course will analyze the role ethnic media - newspapers, radio and television stations play in Chicago

and the United States. Students will develop an understanding of the diversity of ethnic media. They will analyze ethnic news media coverage and compare it with mainstream media coverage. Students also will report and write about and for various ethnic media outlets.

3 Credits

PL

PREREQUISITES: 53-1015 Reporting and Writing I

53-2212J Producing NPR Features

This J-session course will introduce and explore the production values and elements of the short radio feature utilized in the award winning National Public Radio program All Things Considered. Students will work in teams to produce features that would be suitable for broadcast on NPR stations. This course will also study outstanding examples of the NPR feature reports as examples.

1 Credits

53-2215 Magazine Article Writing I

Course introduces students to the world of consumer magazines and teaches them to pitch and write a variety of types of articles, from front-of-the-book to short features. Course covers idea generation, targeting, research, interviewing, structuring, writing, and rewriting.

3 Credits

PREREQUISITES: 53-2020A Reporting and Writing II

53-2220 Visual Communication

A theoretical and a hands-on course that immerses students in all aspects of visual communications, including typography, photography, illustration, informational graphics, design, and layout. Students will create visual projects according to their related fields.

3 Credits

53-2230 Digital Storytelling

The Digital Storytelling course offers intensive hands-on training in multimedia news gathering and production, as well as distribution through digital channels, for a range of journalism story forms, including audio, video, photo essays, online writing, social networking, and audio slideshows. Equipment is required for this course. Refer to [www.colum.edu/Academics/Journalism/Equipment Guide/](http://www.colum.edu/Academics/Journalism/Equipment%20Guide/)for details.

3 Credits

PREREQUISITES: 53-2020A Reporting and Writing II

53-2310 Broadcast News Writing

Intended for students entering the Broadcast Journalism concentration, course teaches basic techniques for writing radio and television news scripts.

3 Credits

PREREQUISITES: 53-2020A Reporting and Writing II

53-2410 Medicine & Science in Media

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 to 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.

3 Credits

PREREQUISITES: 52-1111 Writing and Rhetoric I - Enhanced or 52-1121 International Writing and Rhetoric I or COMPASS Placement Test score ≥ 97 or 52-1151 Writing and Rhetoric I or SAT (Scholastic Aptitude Test) score ≥ 710 or ACT (American College Test) score ≥ 30

53-2420 Environmental Reporting

Course will train journalists to cover the environment as it relates both to public and private actions. Human stewardship of the planet is at a crossroads. Actions taken now to reduce pollution, halt environmental depredation, and cut fossil fuel consumption will determine the Earth's future for generations to come.

3 Credits

PREREQUISITES: 53-1015 Reporting and Writing I or 53-1015A College Newspaper Workshop

53-2511J Making Your Webcast

This course focuses on basic journalistic writing and on-camera performance skills necessary for students to create webcasts. The webcast topics focus on health-related issues.

2 Credits

Requirements 30 Completed credit hour and Not New Freshman and Not New Transfer Stu.

53-2520 Sports Reporting

Course helps students look beyond game scores into the whys behind sports developments, by interviewing Chicago-area athletes and sportswriters. Students cover games, write feature stories, and dig into news developments in the field of sports.

3 Credits

PREREQUISITES: 53-1015 Reporting and Writing I or 53-1015A College Newspaper Workshop

53-2526 Intro to Fashion Journalism

Students will examine the historic and contemporary importance of fashion and its influence on the economy and culture of a country or region. Students will develop fashion writing, reporting and blogging skills. Students also will analyze the industry of fashion journalism, the business of fashion and critique fashion trends and designers.

3 Credits Repeatable

Requirements Permission of Instructor

53-2535J How to Get a Job in Journalism

Course gives students an overview of the actual business of being a journalist. Students are taught how to put together a resume and design a professional Web site to contract negotiations and the life of a freelancer. Students learn about real world and work related issues as they start working outside the confines of the school or internships. Course provides excellent preparation for job seekers in the field of journalism.

1 Credits Repeatable

PREREQUISITES: 53-2020A Reporting and Writing II

53-2540 Reporting for Spanish-Language News Media

Course teaches students to learn how to produce quality journalism for Spanish-language print, online, and television news media in the United States, a fast-growing market. Frequent outside reporting assignments are required. Students will learn to report and write news and feature stories across media platforms. Course is intended for bilingual students.

3 Credits Repeatable

GA

PREREQUISITES: 53-1015 Reporting and Writing I

53-2545 Travel Writing:

Course teaches students how to craft articles for the popular Food and Travel sections of newspapers, magazines, and Web sites. Students learn the basics of these two types of service journalism, explore the practical and ethical issues, and write pieces of varying types and lengths.

3 Credits

GA

PREREQUISITES: 53-2020A Reporting and Writing II

Requirements Permission Program Dir

53-2545J Travel Writing:

Teaches the fundamentals of travel writing in the field. Students get first-hand experience reporting and writing travel features for newspapers and magazines as well as blogging and taking digital photos.

3 Credits *Repeatable*

Requirements Permission of Instructor

53-2565J The Museum Beat:

Students will visit some of Chicago's leading cultural institutions to report on exhibits such as the Field Museum's Vodou: Sacred Powers of Haiti; the Shedd Aquarium's dazzling Jellies; the Lincoln Park Zoo's new outdoor exhibit featuring the snow monkeys of Japan; the Adler Planetarium's lakeside Doane Observatory; the Museum of Science and Industry's U-505 submarine exhibit; the new Islamic Halls of the Art Institute of Chicago and the Judy Istock Butterfly Haven at the Peggy Notebaert Museum. Students will meet the curators and exhibit staff who designed and built exhibits meant to educate and entertain savvy audiences of the 21st Century.

2 Credits

Requirements Not New Freshman and Not New Transfer Stu.

53-2880 Writing About Games

Games are everywhere, and everyone has something to say about them. Learn how we look at games and how to talk about them in meaningful, productive ways beyond the hype and rhetoric. This class helps you understand how and why effective video game journalism is important in today's culture and how it serves players as well as the game creators themselves. We'll cover blogging, game reviews, industry, ethics and journalistic practice and current topics.

3 Credits

PREREQUISITES: 52-111

Requirements 30 Completed credit hour**53-3110 Multimedia Feature Writing**

Course requires that students report and write about human interest, social, and cultural events, creating stories with multimedia elements. The emphasis is on writing concise stories using descriptive writing for online publication.

3 Credits

PREREQUISITES: 53-2020A Reporting and Writing II

53-3115 Investigative Reporting

Course focuses on exploring methods to track a story to its roots, emphasizing the key watchdog and spotlight functions of journalism. Students are taught how to find and report tough stories that powerful interests would rather not have revealed; gather relevant information and documentation; verify that information; and present results for various media.

3 Credits

PREREQUISITES: 53-2020A Reporting and Writing II

53-3120 Covering Urban Affairs

Advanced reporting and writing course that teaches students how to cover city and county agencies as well as non-governmental organizations that impact urban life. Students interview agency officials, cover meetings, attend press conferences, and write news articles and in-depth pieces (including use of multimedia) that illustrate how government interacts - successfully and unsuccessfully - with neighborhoods and residents.

3 Credits**PL****Requirements** 60 Credits Completed**53-3125 Covering the Courts**

Course teaches students the structure of the court system and how to report on criminal and civil cases. Deadline reporting is emphasized.

3 Credits

PREREQUISITES: 53-2020A Reporting and Writing II

53-3130 Interpretive Reporting

Course focuses on interpretive reporting, an advanced journalistic technique that goes beyond the who, what, where of basic reporting to the why and how to bring perspective, clarity, and insight to major news stories. Students use journalistic tools of interviewing, research, and reporting to explain relevance of major issues.

3 Credits

PREREQUISITES: 53-2020A Reporting and Writing II

53-3210 Magazine Editing

Course teaches students consumer magazine editing skills. Students learn to research, assign, and edit short and long magazine stories for content, structure, and style; analyze and critique how magazines create an editorial mix in print and online; coach and mentor writers effectively; and package a magazine feature story with sidebars, graphics, and illustrations.

3 Credits

PREREQUISITES: 53-2215 Magazine Article Writing I and 53-2025 Copy Editing or 53-2215 Magazine Article Writing I and 53-1017 Editing Essentials

53-3215 Business-to-Business Magazine Writing

Course teaches specific research, writing, and editing skills for magazines serving various industries. Students learn to cover specific businesses for specialized audiences. Course provides an excellent preparation for Chicago's many trade publications.

3 Credits

PREREQUISITES: 53-2020A Reporting and Writing II

53-3220 Magazine Article Writing II

Course develops skills acquired in Magazine Article Writing 1, concentrating on developing and marketing one short-form article, also known as a department or front-of-book piece, as well as one feature-length magazine piece. In addition to working on these stories, students read and discuss examples of long-form magazine writing and investigate immersion reporting techniques and the borrowing of literary techniques for nonfiction use.

3 Credits

PREREQUISITES: 53-2215 Magazine Article Writing I

53-3221 Magazine Profile Writing

This course focuses on crafting various types of profiles, from Q&As to long-form stories, and for print magazines and online publications. The emphasis is on careful reporting and observation, savvy interviewing and analysis, and polished writing for a specific audience.

3 Credits Repeatable

PREREQUISITES: 53-2215 Magazine Article Writing I

53-3225 Music Journalism

This writing class focuses on the trends, personality, and culture within the multibillion-dollar music industry, against the backdrop of Chicago's vibrant contemporary music scene.

3 Credits Repeatable

PREREQUISITES: 53-2020A Reporting and Writing II

53-3230 Data Visualization

This class combines theory and practice on visual journalism through graphics. It focuses on information graphics reporting and the job of the modern-day visual journalist. Students will gain experience while researching and creating different types of information graphics; including explanatory charts (bars, pies, fever, tables) maps and diagrams for both print and online media. In addition, students will learn how to find graphics potential in stories, what makes a graphic effective, and how graphics combine with other story forms into creating multimedia story packages.

3 Credits Repeatable

Requirements Permission of Instructor

53-3310 Writing & Reporting TV News

Course builds on skills taught in Broadcast News Writing by focusing on development and writing of reporter-news packages as well as news producing. Some stories written in this class are produced in 40-2601 Creating the Television News Package.

3 Credits

PREREQUISITES: 53-2310 Broadcast News Writing

53-3515 Online Journalism

This course introduces students to the new and varied ways to report stories online. Through two main projects, a personal blog and a team-built journalistic web site, students become fluent in the language, workflow and rigorous demands of Internet publishing.

3 Credits

PREREQUISITES: 53-2020 Reporting for Print & Bcast and 53-2030 or 53-2020A Reporting and Writing II

53-3518 Mobile Journalism

From geo-locational storytelling to a full multimedia reporting suite in the palm of your hands, mobile technology is poised to change how journalism is both reported and read. This class will introduce journalism students to the challenges and possibilities inherent in the mobile medium through hands-on mobile reporting and mobile website development.

3 Credits

PREREQUISITES: 53-2020A Reporting and Writing II

53-3521 Virtual Newsroom Workshop

Virtual Newsroom puts students in the role of community reporter, editor and online publisher. Students gain experience in one-man-band and entrepreneurial endeavors as they find, report, write and post digital stories to ChicagoTalks.org. They learn how to operate the dashboard of the site, and study site analytics, SEO, and social media traffic in order to increase audience engagement with the site. Non-journalism majors may take this course after a portfolio review and permission of the instructor.

3 Credits *Repeatable*

Requirements Permission of Instructor

53-3525 Investigative Reporting Project

Seminar course offers outstanding upper-class students the opportunity to do a significant piece of professional-level reporting and writing project, with a multi-media emphasis and suitable for publication.

3 Credits *Repeatable*

Requirements Permission of Instructor

53-3535 College Magazine Workshop

Fast-paced, hands-on course allows students to put all they've learned into practice by producing Echo, a professional-quality magazine, in a single semester. Students assign, write and edit the articles, assign photos and illustrations, design pages, complete the book with a table of contents and coverlines, and send it to the printer.

6 Credits *Repeatable*

Requirements Permission of Instructor

53-3540 Fashion Journalism

Course helps students develop fashion writing and reporting skills with an awareness of fashion history, terminology, and business. Students report on fashion shows, cover boutiques and designers, write collection reviews and trend reports, and complete a fashion news feature article.

3 Credits

PREREQUISITES: 53-2020A Reporting and Writing II

53-3550 Entrepreneurial Journalism

The future of news is entrepreneurial. Whether it's building a news business from the ground up, or bringing a startup culture to a legacy media organization, knowing how to think entrepreneurially is a crucial skill for journalists today. This class will teach students how to conceive of a sustainable journalistic business and pitch it to real-world investors and entrepreneurs. Additionally, students will learn about funding methods, understand how journalism businesses run, and meet real-world journalism entrepreneurs.

3 Credits

Requirements Permission of Instructor

53-3588 Internship: News Reporting and Writing

Course provides advanced journalism students with internship opportunities to gain work experience with online or print publications in their areas of concentration or interest while receiving academic credit toward their degrees.

1-6 Credits *Repeatable*

Requirements Internship Coord. Perm.

53-3589 Internship: Broadcast

Course provides advanced Broadcast Journalism students with internship opportunities to gain work experience in their area of concentration or interest while receiving academic credit toward their degrees.

1-6 Credits *Repeatable*

Requirements Internship Coord. Perm.

53-3590 Internship: Magazine Writing and Editing

Internships provide advanced journalism students with opportunities to gain work experience with online or print publications in their areas of concentration or interest while receiving academic credit toward their degrees

1-6 Credits *Repeatable*

Requirements Internship Coord. Perm.

53-3598 Independent Project: Journalism

Course requires that the student, with approval of a supervising faculty member, designs an independent project to study a subject area that is not available in the journalism curriculum. Prior to registration, the student must submit a written proposal that outlines the project. Department permission is required.

1-6 Credits *Repeatable*

Requirements Department Permission

53-3599 Directed Study: Journalism

Directed Studies are appropriate for students who wish to explore a subject beyond what is possible in regular courses, or for students who wish to engage in a subject or activity not otherwise offered that semester by the College. Directed Studies involve close collaboration with a faculty advisor who will assist in development and design of the project, oversee its progress, evaluate the final results, and submit a grade.

1-6 Credits

53-3601A Practicum in Television News: Newsbeat

Course teaches all facets of planning and executing a local news program: ideas, story assignment, shooting, research, interviewing, editing, anchoring, and stand-ups. Students gain experience in breaking

news, sports, weather, entertainment, and enterprise packages. Broadcast Journalism students, in cooperation with advanced students enrolled in Television Department courses 40-3621A (Producing) and 40-3317 (Direction), produce the live, twice-weekly Newsbeat.

6 Credits Repeatable

PREREQUISITES: 40-2601 Creating the TV News Package and 53-3310 Writing & Reporting TV News

Requirements Permission of Instructor

53-3601B Practicum Television News: Metro Minutes

Course teaches all facets of planning and executing a local news program: story creation and assignment, research, interviewing, shooting, editing, anchoring, and stand-ups. Broadcast Journalism students report, shoot, and edit projects for Metro Minutes and serve as anchors and reporters, working in collaboration with students in the Television Department Producing Practicum.

4 Credits Repeatable

PREREQUISITES: 40-2601 Creating the TV News Package and 53-3310 Writing & Reporting TV News

53-3602 Multi-Media Sports Reporting

Course teaches the fundamentals of developing, writing, and reporting sports stories for various media platforms. Students will put their sports stories on a Web site, as well as produce a broadcast version for Frequency TV.

3 Credits Repeatable

PREREQUISITES: 40-2601 Creating the TV News Package and 53-3310 Writing & Reporting TV News

53-4110 The Business Beat

Course teaches students to understand and report on the economy, big and small business, financial markets, technology and media, labor, real estate, personal finance, and more.

3 Credits

PREREQUISITES: 53-2020A Reporting and Writing II

53-4115 Community News

Course stresses the growing importance of local, community journalism in an increasingly complex media environment. Students cover a variety of public policy issues that affect urban neighborhoods and suburban communities, and learn to focus stories for local audiences.

3 Credits

PREREQUISITES: 53-2020A Reporting and Writing II

53-4120 Covering Politics: 2016 Presidential Election

Students will learn the fundamentals of covering a national political campaign by reporting on the first-in-the-nation Iowa caucuses and at least one other election primary in another state. Students will produce content on deadline for multimedia platforms. Course is open to non-majors who are interested in politics.

3 Credits Repeatable

PREREQUISITES: 53-2020A Reporting and Writing II

53-4410 Science and Medicine: Covering the News

Course teaches students to take complex ideas and express them in language accessible to a mass audience. The ability to write and report clearly about medical, scientific, and environmental subjects is an increasingly useful skill in writing for newspapers, magazines, broadcast outlets, Web pages, book publishers, the health industry, and academic institutions. The reading public has a strong need for news about health, the sciences, and the state of the planet both to make personal lifestyle choices and to guide local and national leaders in setting policy.

3 Credits

PREREQUISITES: 53-2020A Reporting and Writing II

53-4415 Feature Writing in Science and Medicine

Course teaches students the art of creating colorful, descriptive feature stories about medical, scientific and environmental topics employing time-honored principles of narrative and expository writing. Special reporting techniques will also be discussed.

3 Credits

PREREQUISITES: 53-2020A Reporting and Writing II

53-4523 Social Media Storytelling

Students will use intermediate to advanced social media tools to create original stories and publish real-time updates. Students also will find sources and follow trends using social media tools. They will develop community engagement, connect with readers and build a following on social media to bring attention to their work.

1 Credits**Requirements** Permission of Instructor**53-4540 Advanced Sports Reporting**

Course, the sequel to Sports Reporting, emphasizes in-depth coverage, both in subject matter and length of stories. Field-reporting assignments will include sports media, sports business and marketing, stadium financing and construction, legal issues, and gender issues.

3 Credits**PREREQUISITES:** 53-2520 Sports Reporting**53-4550 Reporting Entertainment News**

Advanced news and business reporting course focuses on trends, personalities, and popular culture in the world of arts, entertainment, and media.

3 Credits**PREREQUISITES:** 53-2020A Reporting and Writing II**53-4550L Reporting Entertainment News (LA)**

This advanced news and business reporting class focuses on trends, personalities, and popular culture in the world of arts, entertainment, and media.

4 Credits**53-4551L Covering the Entertainment Industries**

This course examines the business organization, legal aspects and current practices of the entertainment businesses. It is intended to ground journalism students in the history, trends, terminology and challenges of the music, film, television and other entertainment businesses. It will examine how technology shapes the entertainment and news media environment. The seminar will require critical thinking and writing skills to analyze business decisions and their impact on the entertainment industries and the public discourse they influence.

4 Credits**Requirements** Department Permission

53-4555L Location: LA

This course is a journalistic primer on Los Angeles. It covers the forces, natural and man-made, past and present, that created modern-day Los Angeles—an understanding that is essential for reporters who wish to knowledgeably cover this complicated city and the entertainment industries based here.

1 Credits

PREREQUISITES: 53-2020A Reporting and Writing II

53-4570 Topics in Journalism

Course requires that students study, interview, and assist journalists who are applying their skills and training in non-traditional roles and jobs both inside and outside news organizations. The students will contribute written and multi-media elements to ongoing research about the rapidly evolving media environment and employment trends affecting the journalism field.

3 Credits *Repeatable*

PREREQUISITES: 53-2020A Reporting and Writing II

Requirements Permission of Instructor

53-4570J Covering the Iowa Caucuses

3 Credits

PREREQUISITES: 53-2020A Reporting and Writing II

Requirements Permission of Instructor

53-4580J Covering the Federal Courts with Twitter

Students will cover the federal courts in Chicago, producing real-time coverage in a multi-media, deadline-oriented newsroom environment. This course offers a unique opportunity for students to cover a variety of court cases using Twitter and other social media.

3 Credits

PREREQUISITES: 53-2020A Reporting and Writing II

Requirements Permission of Instructor

53-4590 Latina Voices

Students receive intense hands-on experience in writing and reporting skills as well as the opportunity to be

published on the Latina Voices Web site. The online site will feature culture and commentary pieces about Hispanic women, one of the fastest growing populations in the United States.

3 Credits *Repeatable*

PL

Requirements Permission of Instructor

53-4610 International Reporting

This course is a practical guide to being a foreign correspondent and to covering international issues in the United States, focusing on immigrant communities in Chicago to understand and report issues of global importance. Students will follow and analyze breaking news and in-depth reporting from around the world. This is a multimedia and social media course that gives students the opportunity to choose from multiple, emerging platforms to tell their stories.

3 Credits

GA

Requirements 60 Credits Completed

53-4621J Covering Europe: Ireland

Students will immerse themselves in a Dublin neighborhood and provide a variety of news and feature stories; photo essays; and/or interactive media for an already existing online site in Ireland. Students also will produce content from Ireland for a U.S.-based publication, online site or other media outlet of their choosing.

3 Credits *Repeatable*

GA

Requirements Permission of Instructor

53-4670 Covering Religion

This seminar focuses on news coverage of various religious groups and issues of individual spirituality, religious pluralism and politics in the United States and elsewhere. The course covers so-called 'world religions' as well as American-born sects, along with ecumenical and interreligious movements. There will be briefings from journalists and religious leaders and field trips.

3 Credits *Repeatable*

GA

PREREQUISITES: 53-2020A Reporting and Writing II

53-4670L Diversity in the Media: Gender, Race and Age in Hollywood (LA)

This course will explore how television and other entertainment media cover issues of race and ethnicity, language, gender, sexual orientation, age and social class and why it is vitally important in a diverse and multicultural society. We will look at how the media works and who controls it; who gets hired and promoted; and how corporate policies, government regulation, marketing, societal pressures and economic realities dictate the changing attitudes and business decisions of the media.

3 Credits

53-4840 Digital Storytelling II

Digital Storytelling II offers intensive hands-on training in multimedia news gathering and production, building on skills learned in Digital Storytelling but with an emphasis on audio and video story forms. Students will learn to produce multimedia on deadline and more in-depth feature stories focusing on newsworthy trends and issues. Students also will analyze and critique professional multimedia pieces.

3 Credits

PREREQUISITES: 53-2230 Digital Storytelling or 53-6675 Digital Journalism

53-4877 Multimedia Newsroom

Students will produce professional quality multimedia content for local and regional clients. Working in a professional newsroom team setting, students will conceptualize, develop, photograph, report, write, edit and promote their multimedia content to meet their client needs at the highest industry standards.

6 Credits

PREREQUISITES: 53-4840 Digital Storytelling II

53-4890 Data Storytelling

Students learn to analyze and evaluate data by focusing on questions of public interest. Then they present their work in digital forms where the data is a central part of the narrative. The emphasis is on making sense of the facts that can be distilled from a variety of open source and other data. This course is for Journalism students and IAM students because there is a synergy in the communication industry between those who hack the data and those who write about it.

3 Credits

Requirements Permission of Instructor

53-5110 The Business Beat

This course teaches students to understand and report on the economy, big and small business, financial markets, technology, and the media, labor, real estate, and more.

3 Credits

53-5115 Community News

This course will stress the growing importance of community journalism in an increasingly complex media environment. Students will cover a variety of public policy issues that affect urban and suburban communities, and learn to focus stories for community audiences.

3 Credits

Requirements Department Permission

53-5120 Covering Politics: 2016 Presidential Election

Students will learn the fundamentals of covering a national political campaign by reporting on the first-in-the-nation Iowa caucuses and at least one other election primary in another state. Students will produce content on deadline for multimedia platforms. Course is open to non-majors who are interested in politics.

3 Credits

PREREQUISITES: 53-6610 Chicago News Bureau

Requirements Or Instructor Permission

53-5220J Web Video for Print Journalists: Boot Camp

In an ever-changing media industry, journalists must be able to tell stories through words, pictures and sound. Using hand-held video cameras, students will learn to tell local neighborhood stories for an online news site in this intensive, hands-on reporting course. Emphasis will be placed on deadlines, basic editing skills, and journalistic storytelling.

2 Credits

PREREQUISITES: 53-6610 Chicago News Bureau

53-5410 Science and Medicine: Covering the News

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.

3 Credits

53-5415 Feature Writing in Science and Medicine

Students learn the art of creating colorful, descriptive feature stories about medical, scientific and environmental topics employing time-honored principles of narrative and expository writing. Special reporting techniques will also be discussed.

3 Credits

53-5520 Convergence Journalism Wkshp

No description available.

4 Credits

53-5523 Social Media Storytelling

Students will use intermediate to advanced social media tools to create original stories and publish real-time updates. Students also will find sources and follow trends using social media tools. They will develop community engagement, connect with readers and build a following on social media to bring attention to their work.

1 Credits

53-5540 Advanced Sports Reporting

Emphasizes in-depth coverage of a variety of sports beats. In addition to game coverage, field-reporting assignments will include sports media; sports business and marketing; stadium financing and construction; and women's sports and gender issues

3 Credits

53-5550 Reporting Entertainment News

This advanced news and business reporting class focuses on trends, personalities, and popular culture in

the world of arts, entertainment, and media.

3 Credits

53-5550L Reporting Entertainment News (LA)

4 Credits

53-5551L Covering the Entertainment Industries

4 Credits

53-5555L Location: LA

This course is a journalistic primer on Los Angeles. It covers the forces, natural and man-made, past and present, that created modern-day Los Angeles-an understanding that is essential for reporters who wish to knowledgeably cover this complicated city and the entertainment industries based here.

1 Credits

53-5570 Topics in Journalism

Students will study, interview and assist journalists who are applying their skills and training in non-traditional roles and jobs both inside and outside news organizations. The students will contribute written and multi-media elements to ongoing research about the rapidly evolving media environment and employment trends affecting the journalism field.

3 Credits

Requirements Permission of Instructor

53-5570J Covering the Iowa Caucuses

3 Credits

Requirements Permission of Instructor

53-5580J Covering the Federal Courts with Twitter

Students will cover the federal courts in Chicago, producing real-time coverage in a multi-media, deadline-oriented newsroom environment. This course offers a unique opportunity for students to cover a variety of court cases using Twitter and other social media.

3 Credits

PREREQUISITES: 53-6610 Chicago News Bureau and 53-6615 Local Govt & Politics Seminar

53-5590 Latina Voices

Students receive intense hands-on experience in writing and reporting skills as well as the opportunity to be published on the Latina Voices Web site. The online site will feature culture and commentary pieces about Hispanic women, one of the fastest growing populations in the United States.

3 Credits

Requirements Permission of Instructor

53-5621J Covering Europe: Ireland

Students will immerse themselves in a Dublin neighborhood and provide a variety of news and feature stories; photo essays; and/or interactive media for an already existing online site in Ireland. Students also will produce content from Ireland for a U.S.-based publication, online site or other media outlet of their choosing.

3 Credits

Requirements Permission of Instructor

53-5670 Covering Religion

This seminar focuses on news coverage of various religious groups and issues of individual spirituality, religious pluralism and politics in the United States and elsewhere. The course covers so-called 'world religions' as well as American-born sects, along with ecumenical and interreligious movements. There will be briefings from journalists and religious leaders and field trips

3 Credits

GA

PREREQUISITES: 53-2020A Reporting and Writing II

53-5670L Diversity in the Media: Gender, Race and Age in Hollywood (LA)

3 Credits

53-5760J Mahatma Gandhi's & Dorothy Day's Journalism that Shook Empires

Examines the power of journalism in mobilizing citizens, solidifying public opinion, influencing official decisions and serving the disenfranchised through two case studies; News enterprises of Mohandas Mahatma Gandhi in South Africa and India that challenged colonial powers and religious hierarchies as well as writings of Dorothy Day, U.S. Bohemian atheist-turned-cofounder of The Catholic Worker that embarrassed church and civic leaders with its radical views and results. Their professional/personal struggles and journalistic legacies will be explored.

1 Credits

53-5840 Digital Storytelling II

Digital Storytelling II offers intensive hands-on training in multimedia news gathering and production, building on skills learned in Digital Storytelling but with an emphasis on audio and video story forms. Students will learn to produce multimedia on deadline and more in-depth feature stories focusing on newsworthy trends and issues. Students also will analyze and critique professional multimedia pieces.

3 Credits

53-6115 Interactive Graphics

This class combines theory and practice of visual journalism through digital graphics. It focuses on informational graphics reporting and the job of the modern-day journalist. Students will gain experience while researching and creating different types of informational graphics, including explanatory charts (bars, pies, tables, etc.) maps and diagrams for both print and online media.

2 Credits

53-6116 Mobile Journalism

This is a hands-on class focusing on the technical, aesthetic and journalistic skills needed to produce photos and news video with a Smartphone. Students also will explore the mobile trends in journalism and understand media ethics related to mobile reporting and distribution.

2 Credits

53-6117 Media Entrepreneurship

The course will explore how digital technologies have contributed to wholesale media disruption and lowered the barriers to entry for media entrepreneurs. Students will examine how traditional media organizations are changing and how new media organizations are being created. Then students, working as media innovators, will develop a plan for a fully articulated idea or project they hope to pursue in their final capstone course.

3 Credits

53-6131 Basic Coding for Media Industries

This is a hands-on course in learning the basics of HTML and CSS that are used to build websites. Students will acquire knowledge and skill to prepare them to work within a news organization's content management system. We will teach you how the Internet works and then get you started on building your own site.

2 Credits

53-6132 Advanced Coding for Media Industries

Course designed for any student interested in building interactive media to tell a story. This uses the open-sourced Tarbell platform developed by the Chicago Tribune to tell a data story that the student chooses. Students build their own interactive project using programming knowledge that keeps the course accessible across disciplines.

3 Credits

PREREQUISITES: 53-6131 Basic Coding for Media Industries

Requirements Permission of Instructor

53-6610 Chicago News Bureau

Students cover local events alongside working professionals. They report, on deadline, on meetings of the City Council and Cook County Board of Commissioners, as well as downtown and community news events, including press conferences, political campaigns, elections and rallies. Students also produce non-deadline stories on issues of importance to Chicago neighborhoods. Students will produce assignments compatible with multiple platforms.

5 Credits

53-6615 Local Govt & Politics Seminar

Students research and reflect on the local government and political issues related to their companion practicum class and develop historical and policy-oriented context for stories on critical public issues such as housing, transportation, education and public safety.

1 Credits

53-6620 InfoSearchStrategies

Demonstrations and practical experience in advanced reporting techniques including interviewing, using public documents, and analyzing computer data.

2 Credits

53-6630 Public Affairs/State

This course provides knowledge and practice in covering state affairs by various beats, including the elective offices and numerous departments, agencies, authorities, boards, and commissions.

3 Credits

53-6635 State/National Govt Seminar

Lectures and sessions outside the newsroom with government officials, legislators, lobbyists, and other experts prepare students for covering state and national government operations, including executive functions, the legislative process, the judiciary, regulatory activities, and the roles of politics and lobbying.

1 Credits

53-6640 Public Affairs/National

Students continue expanding their knowledge of national affairs and put into practice what they have learned by covering the major federal offices with regional headquarters in Chicago. These include the major Cabinet-level departments like Housing and Urban Development as well as the agencies such as the Federal Bureau of Investigation, Drug Enforcement Administration, Internal Revenue Service, and Environmental Protection Agency.

3 Credits

PREREQUISITES: 53-6630 Public Affairs/State

53-6645 Graduate Thesis Project

As the final requirement for the master's degree in journalism, each candidate must complete a thesis project on a public affairs topic. The project can be a long-form story or academic article; a collection of short-form stories; a collection of broadcast reports on a related topic; or another multi-media project approved by the graduate instructor of the Thesis Project course. Students will work with one or more graduate faculty.

1 Credits

53-6650 Foundations of Journalism

4 Credits

53-6655 Legislative & Investigative Reporting

This course provides knowledge and practice in covering state and national affairs by various beats including the elective offices, numerous departments, agencies, authorities, boards and commissions.

3 Credits

PREREQUISITES: 53-6610 Chicago News Bureau

53-6660 Global Multimedia Reporting

This course will examine the importance of international news and how global events shape U.S. domestic and foreign policy. Students will analyze some of the major political, social, economic and cultural issues in the news and blogs in Latin America, Africa, Asia, the Middle East and Europe. Students will write and report about international news events with a local or a national perspective and assess the reality of world news coverage.

2 Credits

53-6665 Journalism Culture: Trends & Traditions

2 Credits

COREQUISITES: 53-6650 Foundations of Journalism

53-6670 Creating News Content for the Web

This introductory Master's workshop will demonstrate how to critique and apply social media as journalistic sources in creating online news content.

1 Credits

53-6671 Advanced Online News Production

Students will build on preliminary practical and theoretical knowledge of new media tools to create more sophisticated news production for the web. They will acquire and implement meta data.

1 Credits

53-6675 Digital Journalism

The Digital Storytelling course offers intensive hands-on training in multimedia news gathering and production for a range of story forms, including audio stories, video, photo essays, online writing and audio slideshows. Equipment is required for this course. Refer to [www.colum.edu/Academics/Journalism/Equipment Guide/](http://www.colum.edu/Academics/Journalism/Equipment%20Guide/)for details.

3 Credits

53-6710 Reporting & Producing TV News

Students learn the specialized technique of writing for broadcast through intensive practice. Later, the class will simulate a day in the life of a TV newsroom operation, building to an afternoon news update. Students will rotate assignments as reporters, camera operators/editors, producer, and writer.

4 Credits

PREREQUISITES: 53-6610 Chicago News Bureau

53-6730 Magazine Journalism I

Course teaches the wide range of skills necessary to write for and edit consumer and trade magazines. It includes a brief survey of the magazine industry with emphasis on what makes some magazines succeed while others fail. Students apply this knowledge when writing several articles of varying lengths for different magazine audiences while simultaneously acting as editors for their peers.

3 Credits

53-6735 Magazine Journalism II

3 Credits

PREREQUISITES: 53-6730 Magazine Journalism I

53-6740 Teaching Journalism: Pedagogy & Best Practices

Examines conceptual frameworks and practical classroom strategies for teaching journalism at a college, high school or professional workshop for adult learners. Topics include learning styles, instructional formats and practices, technology in the classroom, motivational strategies, effective assignments, assessment and evaluation techniques.

3 Credits

Requirements Permission of Instructor

53-6788 Internship: Journalism

Opportunities to gain work experience in areas of concentration or interest while receiving academic credit toward degree.

1-6 Credits

53-6798 Indep Project: Journalism

The student, with approval of a supervising faculty member, designs an independent project to study a subject area that is not available in the journalism curriculum. Prior to registration, the student must submit a written proposal that outlines the project.

1-6 Credits

54-1200 Introduction to Social Media & Digital Strategies

This introductory course teaches students how to connect businesses, brands, media and nonprofits to their critical audiences via digital communications. Through real-world best practices examples and hands-on

projects, students will learn on-the-job skills and identify possible career paths in a vibrant field that blends aspects of advertising, public relations and journalism.

3 Credits

54-1530 Marketing Research Basics

This course is designed to provide a basic foundation in marketing research and marketing information resourcing. With these foundational skills, students can develop the marketing knowledge needed to make effective strategic decisions across all of the marketing disciplines. Both primary and secondary research and information resourcing along with the application of basic math concepts used in marketing situations will be explored. For students entering the Marketing Communication department Fall 2009 or later, this course can be an acceptable substitute for the required 54-2500 when an applied analytics course (i.e. 54-3810, 54-2811, etc.) is also taken as an elective in the future.

3 Credits

COREQUISITES: 54-1500 Introduction to Marketing

54-1600 Introduction to Advertising

Introductory course examines traditional and emerging fundamentals of advertising as an interdisciplinary marketing-based practice, career option, and cultural force. Curriculum is designed to accommodate Marketing Communication majors and students from other departments throughout the College.

3 Credits

54-1601 Consumer Behavior

Course explores the relationship between conscious and unconscious 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.

3 Credits

54-1604 Interactive Advertising

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 development of interactive advertising campaigns.

3 Credits

PREREQUISITES: 54-1500 Introduction to Marketing

54-1605 Advertising Copywriting I

Course teaches student to write advertising copy for campaigns that target large mass consumer audiences. Focused on writing campaigns to be featured in print, broadcast, and online media, the course teaches students the elements of style and creativity, relevant communication techniques, and the basics of how advertisements are constructed.

3 Credits

PREREQUISITES: 54-1600 Introduction to Advertising

54-1606 Design Principles for Copywriters

In this Advertising concentration course, students will explore methods of layout for various advertising campaigns using Adobe Creative Suite. Students will learn unique techniques using computer generated and/or manipulated images, special effects and other layout methods to visually communicate strategic solutions for various advertising projects.

3 Credits

54-1672 Topics in Advertising

Special attention to a single topic adds dimension to the study of advertising, a contemporary focus that is integral to students' education overall and consequential for their career path.

1 Credits *Repeatable*

54-1672J Topics in Advertising

Special attention to a single topic adds dimension to the study of advertising, a contemporary focus that is integral to students' education overall and consequential for their career path.

1 Credits

54-1700 Intro to Public Relations

Course is an overview of the historical development and the contemporary techniques of public relations, one of the fastest-growing career fields in our global information society. Through class discussion and case studies focusing on both actual and creatively imagined situations, students gain insight into the world presented by the major media and learn the importance of research, planning, action, and evaluation, with an emphasis on ethical implications.

3 Credits

54-1701 Public Relations Writing I

Writing-intensive course covers all forms of writing for communicating public relations messages, including press releases, media alerts, public service announcements, video news releases, pitch letters, speechwriting, brochures, newsletters, and other public relations presentations. At the successful completion of the semester, each student has accomplished a writing portfolio.

3 Credits

WI

54-1703 Public Relations Resources

Course gives students the opportunity to meet a series of guest speakers from the public relations professions, who give them an up-to-the-minute education in today's PR skills. The course's wide range of PR tools changes from semester to semester as the profession evolves. Recent guest professionals have focused on video news releases, internet PR, and a newsroom tour. In addition to acquiring skills, students gain a theoretical understanding of the many facets of public relations today.

3 Credits

54-1704J Pitching the Media for the Layman

Course introduces students in disciplines other than Public Relations studies to tips and techniques for garnering media attention for their band, art work, writing, etc. Students learn how to find and create news within their own accomplishments.

1 Credits

54-1708 Topics in Public Relations

Students in this course will examine how and why Americans love to laugh about politics. We will examine why political humor is influential in shaping public opinion.

1 Credits

Requirements 2.70 GPA required

54-1714 Prep For Your Profession

This one-credit, cross-disciplinary course focuses on students' self and professional development by providing the necessary tools and best practices early on in their career development. It is the first of a three-course series. During this fundamentals course, students will complete a personal inventory to match their personalities with their professional interests. Next, students will explore aligned career paths. Finally, students will begin work on their professional social media voice and early portfolio development. By the conclusion of this class, each student will have created a landing page for their personal website, developed section delineations for their future body of work, and created a digital personal narrative. This course will orient students to professional expectations, begin crafting their professional persona and jumpstart their career-ready portfolio development process.

1 Credits

54-1800 Sports Communication I

Course explores the breadth of the sports communication industry and its consumer realities. Students learn how to plan, create, and assess sports communication programs that include advertising, marketing, public relations, experiential/events, digital and new social media.

3 Credits

54-2015 Media Ethics and Law

Course instructs students in legal and ethical issues that working journalists confront in the gathering and dissemination of news; First Amendment history and interpretation are highlighted.

3 Credits

PREREQUISITES: 54-1600 Introduction to Advertising or 54-1700 Intro to Public Relations or 53-1011 Introduction to Journalism

54-2116 Blogging: Beyond the Basics

Anyone can blog; this course will teach you how to blog well. Students from throughout the School of Media Arts work in teams to create and troubleshoot a custom blogging platform, identify a niche, research the editorial and advertising opportunities for that audience, report and write posts, shoot and upload relevant photos and videos, and implement blogging best practices, including ethics, copyright, links, SEO and monetization.

3 Credits *Repeatable*

Requirements 60 Credits Completed

54-2400 Fashion Advertising

This course exposes students to current best practices in fashion advertising (which is so much more than just magazine ads). Students will not only analyze on-trend breakthrough fashion ad campaigns involving mobile, experiential, social media, augmented reality, etc.; they will also develop a 360 integrated campaign for a brand, to be presented to industry professionals. Enrolled students should have some foundational knowledge of the fashion and/or advertising industry as the course will move quickly into strategic considerations, conceptual thinking and campaign tactics. It is an ideal course for those interested in leading integrated 360 communication direction for a fashion brand.

3 Credits

PREREQUISITES: 54-1600 Introduction to Advertising or 27-1100 Introduction to Fashion Studies

54-2503 Marketing Not-for-Profit Organizations

Course teaches students 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. The growth and competitiveness of not-for-profits demand effective marketing, and students will be asked to solve some of the cases studied.

3 Credits

PREREQUISITES: 54-1500 Introduction to Marketing

54-2504 Customer Information Marketing

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, fulfillment, and customer services. Students apply these techniques to real-life marketing problems.

3 Credits

PREREQUISITES: 54-1500 Introduction to Marketing

54-2505 E-Commerce/Database Marketing

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, fulfillment, and customer services. Students apply these techniques to real-life marketing problems.

3 Credits

PREREQUISITES: 54-1500 Introduction to Marketing

54-2520 Visuals for Communication

We live in a visual world, and sound marketing communication is based as much on visuals as it is on words. Students will learn how to think visually and express visual concepts. Drawing ability is not necessary.

3 Credits

PREREQUISITES: 54-1500 Introduction to Marketing

54-2530 Multicultural Marketing

This course surveys the multicultural aspect of marketing practice in the U.S., the significance of new target markets, its many components, and the methods for marketing to it. Students explore various demographics and psychographics; spending power; growth projections; the profile of second/third generations versus outdated stereotypes; and specific media, research, advertising, and public relations practices as they apply to each ethnic market, culminating in the development of a complete marketing campaign

3 Credits

PL

PREREQUISITES: 54-1500 Introduction to Marketing

54-2560 Retail Marketing

This course explores the principles, opportunities and challenges of retail marketing from the time the shopper arrives at the store until the time they leave. The course covers a variety of retail channels including (but not limited to) grocery, mass, drug and electronics. Students will examine retail marketing from three perspectives: retailer POV, manufacturer POV and shopper POV. The students will also learn about the art and technology of in-store shopper message delivery and quantitative results measurement.

3 Credits

PREREQUISITES: 54-1500 Introduction to Marketing and 54-1601 Consumer Behavior

54-2601 Advertising Workshop

Marketing Communication Advertising core requirement course focuses on teaching students how to develop a comprehensive advertising plan that answers a problem posed by a selected client or case study. At the culmination of the course, students will formally present their creative solution. Course offers a hands-on approach to utilizing principles learned across the Advertising concentration. Recommended for advanced advertising students.

3 Credits

PREREQUISITES: 54-1600 Introduction to Advertising

54-2602 Advertising Production I

Course allows students to practice the skills needed to plan, produce, and pitch radio and television commercials and infomercials. Students develop creative concepts, prepare treatments, proposals, scripts, and budgets. Students also participate in the workflow of the broadcast advertising business, focusing on personnel requirements, creative techniques, and cost factors that affect pre-production, production, and post-production. Each student creates a professional bid package that demonstrates his or her approach in meeting specific marketing objectives for a particular client and product.

3 Credits

PREREQUISITES: 54-1500 Introduction to Marketing

54-2603 Business to Business Advertising

Course is an intensive workshop that focuses on strategies and techniques that apply for business-to-business or B2B advertising. Designed to help students understand key differences between business-to-business versus regular business-to-consumer or B2C advertising, this course requires the students' development of B2B campaigns for inclusion in their portfolios.

3 Credits

PREREQUISITES: 54-1500 Introduction to Marketing

54-2604 Advertising Campaigns and Case Studies

Case study course analyzes advertising campaigns deemed noteworthy because of their success or ineffectiveness. Students focus on SWOT overviews; methods of creative advertising; media planning,

selection, and placement; development of advertising materials; and issues related to the ethics of leading advertisers.

3 Credits

PREREQUISITES: 54-1500 Introduction to Marketing and 54-1600 Introduction to Advertising

54-2605 Advertising Copywriting II

Course continues the study of relevant communication techniques, elements of style, and creativity in writing advertising campaign copy for mass consumer audiences. Course emphasizes practical examination of the fundamentals of advertisement construction for print and broadcast media.

3 Credits

WI

PREREQUISITES: 54-1605 Advertising Copywriting I

54-2606 Interactive Advertising Campaign Development

In this elective course, offered and taught jointly by Interactive Arts and Media and the Marketing Communication Department, students will develop interactive advertising campaigns for select products/services. This course will challenge student teams from each department to conduct research, develop strategies, create concepts and produce digital campaigns. At the culmination of the course, students will formally present their fully developed interactive campaigns and will have produced work for their portfolios.

3 Credits

PREREQUISITES: 54-1604 Interactive Advertising

54-2701 PR Cases & Crisis Communication

Course examines application of basic public relations principles through the case history method. Students explore important PR case histories and analyze and critique each decision with an emphasis on ethical public relations management. Special attention is given to managing crises, including consequences of unforeseen emergencies and disasters. Students learn a range of methods for handling various events with respect to target audiences.

3 Credits

PREREQUISITES: 54-1700 Intro to Public Relations

54-2704 PR for Arts, Culture & Social Services

Course prepares students to become skilled communicators in the promotion of non-profit activities, 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. Through a series of class projects, students gain an appreciation of the importance of public relations in the social contributions of non-profits.

3 Credits

Requirements 30 Completed credit hour

54-2705 Political & Government PR

This course focuses on the specialized activities of major and minor political campaigns and the public relations activities of various government bodies at the national, state, and local levels. We focus on the four Ms of political campaigns - message, messenger, media and money. Some of the questions addressed by the course are: How are statements to convey the candidate's position conceived, crafted and conveyed How does one shape public opinion through written and spoken communications How does a candidate and the campaign identify which messages and positions on an issue will resonate with the values of the electorate and its base

3 Credits

Requirements 60 Enrolled Hours

54-2707 Public Relations Issues

Seminar-style advanced PR course enables students to enhance their skill set beyond traditional public relations for organizations, products, and services and develop strategic communications skills and tactics for responding to public policy issues. Students analyze, discuss, and develop case studies on how public relations techniques are applied to issues advocacy, with a particular focus on local and regional issues.

3 Credits *Repeatable*

PREREQUISITES: 54-1700 Intro to Public Relations

54-2708 Social Change Communications

Course focuses on emerging communication strategies and techniques to promote social causes and issues. We will look at the inextricable link between public opinion and communication. Through analyses of social causes and issues, students will explore how these practices are creating an impact in areas like social welfare, health, energy, gender, and multiculturalism.

3 Credits

54-2711J PR in the Films

PR in Films offers students a close-up view of how the movie industry visualizes and portrays the PR industry and its professionals. The course will center on a series of films including The Sweet Smell of Success through Thank You for Smoking (also may include TV) to illustrate fiction and reality behind the director and/or writer's point of view and how it shapes public opinion of the profession.

1 Credits

54-2712 Social Media and PR Strategies

Course explains step-by-step process of waging a successful publicity campaign merging online and offline tools and techniques. Publicity is a form of communication, and in today's world, communication happens online. Students will be introduced to basic media relations strategies and online promotion. This course explores how to use the internet to promote an organization, group, and/or individual and get a website up and running. Students understand strategies for information push and develop guidelines for the kind of information the public should see.

3 Credits

Requirements 60 Credits Completed

54-2713 Strategic Media Relations

After an initial, day one grounding in course expectations and background on the evolution of media relations, we'll dive right into a course that's been designed to deliver each student understanding and experience in real-life media relations. The course will include the application of concepts from the text, as well as lectures from experts in the field and a visit to one of the top media intelligence providers, Cision

3 Credits

PREREQUISITES: 54-1700 Intro to Public Relations and 54-1701 Public Relations Writing I

COREQUISITES: 54-2707 Public Relations Issues

54-2715 Fashion Public Relations

This course builds on the communications foundation and provides students with both a practical and historical context for how to build a fashion brand utilizing public relations. Students will analyze through case study and practical application the fashion public relations industry and the impact of PR on historical and contemporary fashion trends. Students will work in teams and present a PR campaign to a panel of industry insiders during the final two weeks of class.

3 Credits

PREREQUISITES: 54-1700 Intro to Public Relations

54-2750 PR Writers Workshop

This portfolio-building course adds to the public relations student's body of work with intensive writing assignments in speech writing, investor communications, white papers, corporate and employee communications, and media tour materials. It will give students the opportunity to review and refine the work begun in PR Writing I, and social and digital content courses. Emphasis is on editing and curating the PR portfolio for professional presentation.

3 Credits

PREREQUISITES: 54-1701 Public Relations Writing I

54-2801 Sports Communication II

This mid-level course provides students with a hands-on applied experience, delving deeper into sports communication, exploring current professional and amateur athletics, branded properties, affiliated sports brands and more. Additionally, students in this course prepare communication materials pertaining to sports brands, events, and individuals. Recommended course for those considering a professional career in sports communication.

3 Credits

PREREQUISITES: 54-1800 Sports Communication I

54-2803 Sponsorship for Sports and Live Entertainment

Course intends to provide students with an understanding of the fundamental sponsorship principles and other advanced marketing techniques applied to sports and live events and to present career opportunities therein. Far from being a compromising grant, sponsorship offers a unique opportunity, leveraging the sponsor's marketing might to spread your name beyond your doors and reach new audiences. In return, a sponsor will rightfully expect more than his or her logo in your program. But as in any marriage, it can only work if the partners are well matched and if they both commit to the relationship. PRE-REQUISITES: Intergrated Sports Marketing (54-1500) and Introduction to Sports Marketing (54-1800).

3 Credits

PREREQUISITES: 54-1500 Introduction to Marketing and 54-1800 Sports Communication I

54-2804 Advertising & Promo for Sports

To fully realize the strength of sports as a marketing tool, course will stress the language, attitude, and most popular vehicles used in advertising and promoting sports and sports partnerships.

3 Credits

PREREQUISITES: 54-1800 Sports Communication I

54-2805 Niche Communication

This course focuses on the historic, ongoing and growing importance of women as a marketplace presence and the corresponding need for marketing campaigns that are targeted to their sensibilities and demands. Interdisciplinary in scope, this course focuses on the history of media messages that are targeted to women and examines existing and emerging research. It also challenges students to develop a women-oriented demonstration campaign.

3 Credits Repeatable

PREREQUISITES: 54-1600 Introduction to Advertising and 54-1601 Consumer Behavior and 54-1700 Intro to Public Relations

54-2900 Introduction to Media

Marketing Communication Department core requirement course introduces the theory and utilization of media for the dissemination of strategic communication messages. Students examine aspects of the process of buying time and/or space in various media vehicles, including newspapers, consumer and business-to-business publications, radio, television, out-of-home, internet, and newly emerging vehicles. Course also focuses on marketing and media plans, budgeting, defining target audiences, time and creative limitations, and the use of research, such as Arbitron and Nielsen.

3 Credits

PREREQUISITES: 54-1500 Introduction to Marketing

54-2901 Digital Media Planning

This course considers advertising platforms from digital broadcast and print through web, mobile, native advertising, YouTube content and more will be considered. The course will explore context media planning, evaluating strategic consumer attitudes towards media consumption, as well as examine data analysis required needed to make strong recommendations. Highly recommended for those interested in lucrative careers in media planning, media buying, media selling, media promotions, and/or media research.

3 Credits

PREREQUISITES: 54-2900 Introduction to Media

54-2905 Social and Emerging Media

This advertising media course will explore and evaluate digital and emerging media vehicles along with their appropriate measurement tools. Viral, social media, online video, mobile advertising, virtual worlds and other emerging vehicles are just some of the components that will be addressed. At the culmination of the course, students will have developed a comprehensive media plan utilizing interactive and emerging strategies.

3 Credits

PREREQUISITES: 54-1500 Introduction to Marketing and 54-2900 Introduction to Media

54-3088 Internship: Advertising

Course provides advanced students with an internship opportunity to gain work experience in an area of interest while receiving academic credit toward their degree.

1-8 Credits Repeatable

Requirements 60 Credits Completed and Department Chairperson

54-3089 Internship: Public Relations

Course provides students with internship opportunities to gain valuable work experience in an area of interest while receiving academic credit. Graduating seniors find internships invaluable in aiding their job search.

1-6 Credits Repeatable

Requirements 60 Credits Completed and Department Chairperson

54-3099 Independent Project: PR & ADV.

Course is an independent project, designed by the student, with the approval of the department chair, 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. A faculty supervisor will be assigned to oversee the project. Permission of the department chairperson AND a written proposal are prerequisites.

1-6 Credits Repeatable

54-3503 New Products Marketing

Course serves as a comprehensive study of product development and its components. Material covers new product research, analysis of the consumer market, and distribution channel selection. Students learn how these techniques are applied when marketing tangible and intangible products.

3 Credits

PREREQUISITES: 54-2500 Intro to Marketing Research

54-3504 Account Exec & Brand Strategist

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.

3 Credits

PREREQUISITES: 54-2500 Intro to Marketing Research

Requirements Department Permission OR

54-3506 Portfolio for Marketing

This Marketing Studies course highlights strategic thinking and problem-solving, and assists the marketing student in preparing a portfolio for interviews in brand management, agency account services, media, research, sports marketing and allied fields.

3 Credits

PREREQUISITES: 54-1500 Introduction to Marketing and 54-1501 Promotional Marketing and 54-1503 Intro to Sales Management and 54-1600 Introduction to Advertising and 54-1601 Consumer Behavior and 54-1700 Intro to Public Relations and 54-2500 Intro to Marketing Research and 54-2900 Introduction to Media and 54-3501 Marketing Case Workshop and 54-3502 Developing a Marketing Plan COREQUISITES: 54-3505 Marketing Yourself/Job-Seeking Strategies

54-3600 Retail Ad Competition

This course focuses on the National Retail Federation's Student Challenge competition. The course will bring together a select group of Fashion Business and Advertising students to create retail business & communication plans for a fashion retailer. Course deliverables include a 15 page Fashion Business & Communication Plan as well as a Video Pitch, suitable for inclusion in student portfolios. Site visits to industry professionals and consultations will also be a part of this course. The winning plan book and video pitch will be sent on to the National Retail Federation competition. If the student team makes the finals, the group is flown to NYC for the NRF's Big Show annual conference.

3 Credits

PREREQUISITES: 54-2601 Advertising Workshop

Requirements Permission of Instructor

54-3602 International Advertising Techniques

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 must be sensitive.

3 Credits

GA

PREREQUISITES: 54-1500 Introduction to Marketing

54-3603 Copywriter/Art Director Team

Offered jointly by the Art & Design Department and the Marketing Communication Department, course teaches students to work in copywriter/art director teams to develop advertising campaigns. Reflecting standard advertising agency practice, this course sensitizes students to the interdisciplinary nature of the creative process.

3 Credits

PREREQUISITES: 54-1605 Advertising Copywriting I

Requirements 30 Completed credit hour

54-3604 Portfolio Development

Course teaches students how to develop a professionally viable advertising campaign portfolio. Course culminates in the students' presentations of their portfolios before a review panel made up of advertising agency executives and professional recruiters. The final portfolio will have original, integrated campaigns, one-shot ideas, and non-traditional elements.

3 Credits Repeatable

COREQUISITES: 54-1605 Advertising Copywriting I or 54-1701 Public Relations Writing I

54-3605 Campaign Practicum I

This is Semester One of a two-semester Capstone course that offers the ultimate hands-on approach to utilizing principles learned across the Marketing Communication curriculum. As part of the American Advertising Federation, students develop a strategic integrated campaign for a corporate client that includes advertising, marketing, and public relations. The two-semester course culminates at the National Student Advertising Competition, where students pitch the campaign before a review panel composed of advertising agency executives and other communications industry professionals.

6 Credits Repeatable

Requirements 60 Enrolled Hours and Permission of Instructor

54-3606 Campaign Practicum II

This is Semester Two of a two-semester Capstone course that offers the ultimate hands-on approach to utilizing principles learned across the Marketing Communication curriculum. As part of the American Advertising Federation, students develop a strategic integrated campaign for a corporate client that includes advertising, marketing, and public relations. The two-semester course culminates at the National Student Advertising Competition, where students pitch the campaign before a review panel composed of advertising agency executives and other communications industry professionals.

6 Credits Repeatable

Requirements 60 Enrolled Hours and Permission of Instructor

54-3607 360 Experiential Campaigns

Experiential communication is one of the hottest branded communication growth areas today. In fact, experiential agencies are growing at twice the rate of traditional agencies. This is not surprising, considering 96% of those experiencing a brand via an activity (digitally or in person) are more likely to buy the brand and share experiences. 360 experiential communication can build not only a brand's ROI, but its ROE (return on engagement) as well. This course will expose students to the very current best practices and also give students the opportunity to develop a strategically sound campaign for a brand (fashion, sports, causes, etc.) based on concrete objectives. This 360 experiential campaign course will not only include engagement driven events (on and off-line), but other critical 360 campaign arenas including: social media; content creation for YouTube, etc.; activation initiatives (e.g., contests, promotions, sampling, pop up shops, etc.); interactive advertising (i.e., location based mobile games) and more.

3 Credits

PREREQUISITES: 54-1600 Introduction to Advertising or 54-1700 Intro to Public Relations

54-3670 Semiotics for Creators of Popular Culture

Writing-intensive course explores the study and use of semiotics (or symbolic meaning) in the development of advertising and other creative works that contribute to the content of popular culture. Interdisciplinary in scope, the course explores how advertising uses symbolic language from diverse disciplines such as literature, cinema, television, performing arts, architecture, fashion, and other fields that shape the overall popular culture.

3 Credits Repeatable

WI SS

Requirements 60 Credits Completed

54-3670HN Semiotics for Creators of Popular Culture:Honors

Writing-intensive course explores the study and use of semiotics (or symbolic meaning) in the development of advertising and other creative works that contribute to the content of popular culture. Interdisciplinary in scope, the course explores how advertising uses symbolic language from diverse disciplines such as literature, cinema, television, performing arts, architecture, fashion, and other fields that shape the overall popular culture. This is an Honors class. In addition to other possible pre-requisites, students need a minimum G.P.A. of 3.50 or higher to enroll.

3 Credits *Repeatable*

WI SS

Requirements 3.5 or Higher GPA

54-3672 Topics in Advertising

Course gives students the opportunity to explore timely issues that are integral to their liberal arts education overall and conducive to their specific career path.

1 Credits *Repeatable*

Requirements 2.0 GPA required

54-3701 Presentation Skills

Course emphasizes verbal skills, from presenting and selling ideas to developing an effective public presence before various audiences. It is recommended for students in other majors as they seek to market themselves. Qualifies for the Oral Communication requirement.

3 Credits

SP

Requirements 30 Completed credit hour

54-3702 PR Campaigns

Course teaches students to create PR plans that address hypothetical and actual scenarios. Each student is guided through the development of an individual portfolio suitable for presenting to prospective employers, which may incorporate coursework from previous courses, such as Public Relations Writing. In this workshop course, students also may visit PR agencies, meet the agency decision-makers, and discover firsthand how agencies function.

3 Credits

PREREQUISITES: 54-1701 Public Relations Writing I and 54-2500 Intro to Marketing Research and 54-2900 Introduction to Media or 54-2701 PR Cases & Crisis Communication

54-3703 PR Activism and Organizing

Course explores progressive public relations and how political activism and community organizing calls for different types and channels of communication. From the election of Barack Obama as president to raising awareness of specific issues, grassroots strategies and tactics can be used to create social change. This class will help students recognize and develop an issue they can feel passionate about, while giving them real-world techniques to show how they can participate in social and political change.

3 Credits

PREREQUISITES: 54-2705 Political & Government PR or 54-2707 Public Relations Issues

54-3704 Employee Engagement

The course focuses on applying the principles of integrated marketing communications to the employee audience with the goal of building internal brand loyalty as a method of achieving business strategy. Through open discussions, case studies, research, stimulating readings and guest speakers in the discipline students will learn how some of the world's most successful organizations including Southwest Airlines, Whole Foods and Best Buy engage their employees to help grow market share and build world-class brands. Expected outcomes include new insights into the untapped potential of the internal audience to shape customer and public perception and the development of tactics to leverage this influence. Students will develop an internal communications portfolio using both social media and traditional media.

3 Credits

Requirements 60 Credits Completed

54-3707 Global PR

Through research, course will investigate how contextual influences and cultural variations in communication styles impact the success (or not) of public relations initiatives within a host country. Global public relations encompasses economic, social, and political realities. It is communicating within cultural contexts. To be effective in the global market, Americans must understand the language of how business is conducted, especially in emerging markets like China and India, and how the Middle East affects global business markets. Public relations today is conducted in a global village made smaller by communication technology.

3 Credits

GA

54-3708 Topics in Public Relations

Topics courses offer the opportunity to explore specialized areas of PR, examine current trends in the practice, and gain knowledge of emerging principles. Courses may include reputation management, stakeholder and media relations, etc.

1 Credits**Requirements** 2.70 GPA required**54-3709 Humor as Political Communication**

Using research and methods of analysis, this course will investigate audience reactions to political comedy from pre-Revolutionary days through contemporary campaigns. We will examine how humor and comedy affect the media agenda to make the political candidate accessible; how issues in politics and government are represented by animated television programs to influence public action; and, how politics and politicians are influenced by humor. We will question how late-night comedy has replaced traditional media as a source of news for Millennial Generation voters, and the rationale these voters use for rejecting or accepting the party's candidates.

3 Credits**Requirements** 60 Credits Completed**54-3800 Directed Study in Sports Marketing**

Course consists of learning activities involving student independence within the context of regular guidance and direction from a faculty advisor. Directed Studies are appropriate for students who wish to explore a subject beyond what is possible in regular courses or for students who wish to engage in a subject or activity not otherwise offered that semester by the College. They involve close collaboration with a faculty advisor who will assist in development and design of the project, oversee its progress, evaluate the final results, and submit a grade.

3 Credits**54-3810 Account Planning**

This course introduces Account Planning, as the discipline responsible for leveraging consumer insights into powerful and differentiating communication strategies. As such, this course emphasizes using consumer research in the context of strategic brand management. This course examines the essential features of a consumer insight: what it is, how to get to it, and how to use it. We will exercise skills that enable insights, with a focus on the creative brief.

3 Credits**PREREQUISITES:** 54-1601 Consumer Behavior**54-3811 Applied Marketing Intelligence**

Course provides students the opportunity to apply, practice, and better understand the tools and techniques examined in the introductory course. Various measurement and research techniques employed in advertising, marketing and public relations are reviewed. A full life span of a primary as well as a secondary research project is explored; from study design, execution, to analysis and interpretation as well as the final presentation. This course is highly recommended for future marketing professionals, who need critical analysis skill and strategic creativity in their decision making.

3 Credits

PREREQUISITES: 54-1601 Consumer Behavior and 54-2500 Intro to Marketing Research

Requirements Department Permission

54-3861 Collaborative Consumerism

In this Marketing Communication Department elective, students will develop a holistic understanding of consumption. This workshop explores the changes in our economic and environmental landscape: an upsurge in bartering, lending, trading, renting, and swapping. As the course progresses, students will work in teams and develop a business or event applying the principles of collaborative consumerism, covering all elements of the marketing mix.

3 Credits

PREREQUISITES: 54-1500 Introduction to Marketing or 54-1600 Introduction to Advertising or 54-1700 Intro to Public Relations or 54-1601 Consumer Behavior and 54-2500 Intro to Marketing Research

54-3901 Media Workshop

Advanced course in media planning and execution enables students to develop a simulated media program including budget, media rationale, and execution.

3 Credits

PREREQUISITES: 54-2901 Digital Media Planning

54-3970 Advertising in Film

Course combines popular film and video representations-screenings every week-with critical discussion that examines how adcult has influenced the way we look at the world and ourselves. The culture of advertising shapes and colors the world we live in, and nowhere is this more evident than in the mirror that Hollywood holds up to society.

3 Credits *Repeatable*

54-3972 Product Placement & Cultral Seeding

Course introduces students to sponsorship practices that integrate branded products and services of corporate sponsors into entertainment vehicles and events (i.e., movies, sports, concerts, etc.) and the lifestyles of target consumers. Given the philosophical and ethical tensions that can develop between creative artists and corporate sponsors, students learn to evaluate and negotiate sponsorship opportunities from both perspectives. Course applies marketing theory in relation to culture studies, the arts, and the social sciences.

3 Credits *Repeatable*

PREREQUISITES: 54-1501 Promotional Marketing

54-3978 Agency

Students learn how to function in an advertising or public relations agency as a specialist (account management, creative, media, traffic, production) and as a member of an agency team. Students work with actual clients on real assignments, participate in client meetings, generate contact reports, conduct research, develop strategies, write media plans, ideate concepts, and produce tactical elements. Course culminates in the production of completed marketing campaign elements, enabling students to have published samples for their portfolios.

3 Credits *Repeatable*

Requirements 60 Credits Completed and Permission of Instructor

54-4090 Events Management: Practicum

This course is designed to provide resources, tools, and training necessary for planning and management of live events. Students are given hands-on orientation of event management processes and the opportunity to participate in managing actual events.

3 Credits

Requirements 60 Credits Completed

56-1110 Introductory Biology

This course is an introduction to the study of life, at the molecular, cellular, and whole organism levels. It surveys cell structure and function, the principles of genetics, and the diversity of living organisms, including how they grow, how they evolve and adapt, and how they interact with each other and with their environment. Through observation, experimentation, and interpretation of the living world, students develop an understanding of the biological functions that support life. The biological world is examined with particular attention to issues of greater contemporary relevance and impact.

4 Credits

SL

56-1115 Biology of Human Reproduction

The course examines the biological aspects of sexuality from a structural, functional, and evolutionary standpoint. Topics may include anatomy and physiology of the reproductive organs, human sexual response, reproductive hormones, birth control and infertility, pregnancy and birth, sexual disorders and sexually transmitted diseases, human inheritance and genetic counseling, evolution of human sexual behavior, and other related issues from a biological perspective.

3 Credits
SC

56-1117 The Biology of AIDS: Life of a Virus

The course examines the basic biology of HIV and is designed to provide an understanding of the pathophysiology of HIV/AIDS and its impact on the immune system. Topics will include cell biology, basic genetics, the immune system, virology, and epidemiology and their connection to the development of anti-retroviral drugs and vaccines, testing for and diagnosis of HIV infection, and an understanding of the virus life cycle. HIV/AIDS awareness and prevention via artistic expressions will also be examined.

3 Credits
SC

56-1120 Botany: Plants and Society

This course introduces students to plant life and the impact of plants on society including their use as a major food source, as medicine, and in the industrial and recreational world. As an introductory level botany course, topics also include structure, function, growth processes, reproduction, ecology, genetics, and resources derived from the plant world. The course also examines the impact of plant life on society using examples from major agriculture crops such as coffee and chocolate. Students will investigate live specimens of plants with a strong hands-on laboratory component.

3 Credits
SL

56-1121 Introduction to Horticulture: Applied Plant Sciences

This laboratory course will be taught at the Garfield Park Conservatory and will address the science and art of cultivating fruits, vegetables, and ornamental plants; the functional uses of plants: aesthetics, food, industry, recreation; and growing and using horticultural plants and consumer and environmental issues related to horticulture in daily living.

3 Credits
SL

56-1125 General Zoology

This class examines the diversity of the animal kingdom, focusing on the major groups of invertebrates and vertebrates. We will study these animals in an evolutionary context, emphasizing ecology, life history, and morphology. The lab component will include dissections to examine physical differences across the major phyla. It is recommended that students have a strong background of biology in high school or a previous biology course in college (e.g. Biology the Living World, Animal Physiology, Human Physiology, or Marine Biology).

4 Credits
SL

56-1170 Human Anatomy and Physiology

This course examines the basic biological concepts of structure and function of the human body. Body systems, such as the cardiovascular, respiratory, nervous, digestive, muscular, skeletal and reproductive will be surveyed. Special topics may include the disease processes that affect the human body, such as cancers and AIDS.

3 Credits
SC

56-1181 Animal Physiology

This course explores the structure and function of animals. Students gain knowledge on the diversity, as well as similarities of animal physiologies- at the microscopic as well as macroscopic level. Topics include general physiology (tissues and organ systems, sensory reception, respiration, digestion etc.), genetics and reproduction, evolution and ecology, and conservation. Special topics may include coverage of mammalian companion, economically important and zoo animals. The course includes hands-on laboratory work.

3 Credits
SL

56-1182 Biology of the Human Immune System: Health and Disease

What causes illness and maintains health How does the immune system guard against disease 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.

3 Credits

SL

56-1185 Marine Biology

This class examines the diversity of marine organisms from the smallest worms to predatory sharks to the largest whales, from the deepest trench to the shore. Students will explore the special adaptations that allow organisms to thrive and create the complex web of ocean life. This class contains a lab component; field trips to the Shedd Aquarium; and a final project that incorporates the students' interests, majors, and cultural backgrounds with course material.

3 Credits

SL

56-1210 Liberal Arts Chemistry

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.

4 Credits

SL

56-1211 Scientific Investigation

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.

3 Credits

SL

56-1215 Concepts of Biochemistry

Includes basic chemical and biochemical principles and an insight on the latest breakthroughs in the field. Topics may include functioning of metabolism, cell signaling, hemoglobin abnormalities, DNA and ancestry, cloning, etc. Specially designed laboratory experiments help the student to discover the hidden side of life. The student will be able to make connections between bio-molecules and functioning of living organisms, disease, forensic tests, environmental issues, and biotechnology.

4 Credits

SL

56-1220 Chemistry and Art: Textiles and Dyes

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.

3 Credits

SL

56-1224 Chemistry of Art and Color

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; and various paint media, including encaustic (or wax), egg tempura, linseed oil, gouache (or gum Arabic), fresco, calcium compounds, and oriental lacquers. The chemical reactions that set these paints are discussed.

4 Credits

SL

56-1226 Chemistry of Photography

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.

3 Credits

SL

56-1228 Chemistry of Artifact Conservation

Chemistry of Artifact Conservation will explain the principles of the scientific method through the study of core chemical concepts critical to the science of conservation. Students will review molecular/atomic structure, chemical equations, and chemical bonding. Next, students will engage in a more in-depth study of the nature of liquids and solutions, organic solvents, and acid/base chemistry. Lastly, conservation specific topics such as polymer chemistry, mechanical cleaning techniques, oxidation and reduction reactions in cleaning, and adhesives will be investigated. It is highly recommended that students take 56-1224 - Chemistry of Art and Color first.

4 Credits

SL

56-1230 The Chemistry of Science Fiction

In this course, chemistry depicted in science fiction stories, novels, television programs and the cinema will be utilized to teach important chemical concepts in such areas as: atomic structure and the periodic table; nuclear chemistry; temperature and heat; acid/base and oxidation/reduction reactions; gases and their chemistry and also from the field of nanotechnology.

3 Credits

SC

56-1240 Material Science Technology

This laboratory course provides practical knowledge of the ever expanding use and development of materials in today's world. Material Science Technology is a multidisciplinary approach to science and technology that teaches students to better understand the properties and uses of materials. It combines scientific theories, practical applications and technology, and actual hands-on experiences to prepare students to work in a technologically rich environment.

4 Credits

SL

56-1280 Crime Lab Chemistry: Solving Crime Through Analytical Chemistry

A multi-disciplinary approach to the contemporary issues of science and the law provides the student 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.

3 Credits

SL

56-1310 Geology: Earth as a Planet

This 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.

4 Credits

SL

56-1311 Oceanography and the Marine Environment

This 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.

3 Credits

SC

56-1312 Global Change: Earth and Life in the Past, Present & Future

This course examines the idea of global environmental change and the mechanisms by which global change occurs. We will use an approach combining Earth history with modern Earth processes (Earth systems) to understand changes in the physical environment like plate movement and climate change, and changes in the biological environment like evolution and extinction. Finally, we will analyze some of the relationships between physical and biological changes on Earth (physical mechanisms for extinction, biological inputs to climate change, and others).

3 Credits

SC

56-1320 Natural Disasters

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.

3 Credits
SC

56-1330 Meteorology

This 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.

3 Credits
SC

56-1350 Vertebrate Paleontology

Vertebrates have been around for more than 500 million years and are one of the most successful groups of organisms inhabiting the Earth today. This course explores the fossil evidence for the evolution and diversification of vertebrates, including fishes, crocodiles, dinosaurs, birds, and mammals. How vertebrate evolution is conveyed in scientific and popular literature, the arts, and museum exhibits will be examined in the context of the science and methods behind how fossils are discovered, collected, analyzed, reported, and displayed.

3 Credits
SC

56-1350HN Vertebrate Paleontology: Honors

This is an Honors course and students need special permission to register. Vertebrates have been around for more than 500 million years and are one of the most successful groups of organisms inhabiting the Earth today. This course explores the fossil evidence for the evolution and diversification of vertebrates, including fishes, crocodiles, dinosaurs, birds, and mammals. How vertebrate evolution is conveyed in scientific and popular literature, the arts, and museum exhibits will be examined in the context of the science and methods behind how fossils are discovered, collected, analyzed, reported, and displayed. This is an Honors class. In addition to other possible pre-requisites, students need a minimum G.P.A. of 3.50 or higher to enroll.

3 Credits
SC

Requirements 3.5 or Higher GPA

56-1351 Mammal Evolution

This course explores the evolution and diversification of mammals through time, focusing on evidence from the fossil record and from living mammals. Humans are one of about 4,600 species of diverse mammals sharing the planet today. What are the origins of this amazing diversity? We will examine the evolutionary history of the group to which we belong beginning with our ancestors almost 300 million years ago. Fossil and extant mammal morphology, physiology, behavior, ecology, and biogeography, as well as specific evidence for a shared evolutionary history will be compared and analyzed in lecture and lab. Prior experience with Earth Science and/or Biology courses is strongly recommended (e.g. Vertebrate Paleontology, Biology, Zoology, Animal Physiology, Physical Geology, Marine Biology, etc).

4 Credits

SL

56-1352 Dinosaur Evolution and Extinction

Dinosaurs were one of the most successful groups of organisms on Earth, and still exist today as birds. What is the evidence for diet, running speed, or for behavior associated with bizarre adaptations like head ornaments or super long necks? You will explore fossil evidence and scientific methods to answer questions about evolutionary relationships, physiology, behavior, past environments and extinction. Labs provide a hands-on introduction to fossils, rocks and fundamental concepts of natural history, geology and paleontology. (Note: This is a 2-credit Lecture course; students also need to register for the 2-credit concurrent requisite Lab course, 56-1353.)

2 Credits

SL

CONCURRENT: 56-1353 Dinosaur Evolution and Extinction: Lab

56-1353 Dinosaur Evolution and Extinction: Lab

This is the 2-credit Lab component for the Lecture course 56-1352.

2 Credits

SL

CONCURRENT: 56-1352 Dinosaur Evolution and Extinction

56-1380 Historical Geology

Students investigate the geological processes that have shaped the environment and life on Earth over the past 4.5 billion years. The course explores the basic tenets of geology including plate tectonics, geomorphology, and stratigraphy to trace the development of common fossil forms and prehistoric life with a special focus on the Chicago geological record. Laboratory experience includes mineral/rock identification, analysis of fossils, and interpretation of geologic maps. The class will examine collections at the Field Museum.

3 Credits
SL

56-1420 Animal Behavior

This course explores the ways in which animals survive, adapt, and respond to changes in their environment. Basic topics covered include animal learning, mechanisms of behavior, foraging, defense against predation, aggression, sensory systems, communication, mating systems, and parental care behavior. Examples from the animal kingdom will be incorporated, including consideration of the roles animals play in the daily lives of humans, and the discovery and meaning of specific animal behaviors.

3 Credits
SC

56-1510 Nutrition

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.

3 Credits
SC

56-1511 Nutritional Chemistry

This course provides a hands-on learning opportunity through laboratory experimentation of the basic chemistry of nutrition. The human body is a complex network of interdependent systems, which operate using chemicals provided by foods. The focus is on the six nutrients ? carbohydrates, fats, proteins, vitamins, minerals and water. Monitoring of intake with nutrient analyses is included. Health depends on our choice of foods and our lives depend on providing the right fuel for the chemical reactions that grow and sustain our bodies.

4 Credits
SL

56-1515 Personal Wellness

This science course focuses on a holistic approach to health management. You will learn to assess your current wellness status and how to make improvements where necessary. Topics include exercise science,

nutrition, self-esteem, mental health, stress management, relationships, effective communications, violence, sexuality, chronic diseases, and addictions. Some classes require mild to moderate movement.

3 Credits
SC

56-1601 Documentation for Conservators

The conservation and restoration of artworks involve a broad range of methodologies all of which require some form of documentation. When dealing with works of art, it is very important that anything that affects the physical artwork in any way be recorded and archived as part of the living history of the piece. This course will cover the primary documentary methods including photography, videography, written and audio note taking as well as presentation of these various forms of documentation using Microsoft PowerPoint.

2 Credits

56-1610 History of Science

Science is best understood when studied through the lens of its history and its biography. By examining not only the contributions and scientific breakthroughs but also the lives of people like Copernicus, Galileo, Newton, Faraday, Darwin, and Einstein we discover the richness of the humanity of science that is often ignored. The historical approach also enables us to witness the dynamic intersection between science and technology, art and humanities, war, politics and religion. Topics include the Copernican, Newtonian and Einstein view of the universe as well as milestones such as Darwin's theory of evolution, and the discoveries of the nucleus, X-rays and radioactivity.

3 Credits
SC

56-1615 Sensation & Perception

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.

3 Credits
SL

56-1621 Science, Technology and Society

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.

3 Credits

SC

56-1624 Science Film Seminar

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.

1 Credits

SC

56-1630 Energy & the Environment

This course deals with the fundamentals of the science of energy and its applications. What is energy, how many different energy types are there, how do we measure it and what are the laws that govern it? The course also discusses the different types of commercially produced energy and the advantages and disadvantages of each type. A particular focus will be given to the impact of energy practices on global climate change. The course includes a class debate and a field trip, and requires the completion of a final project with an energy theme.

3 Credits

SC

56-1640 Astrobiology

The question of life beyond Earth fascinated human kind for centuries and continues to do so today. This course examines the science behind the search for extraterrestrial life. Topics include the origins and nature of life, the minimum conditions for life, space missions that looked for evidence of life on Mars and the different techniques scientists use to discover planets orbiting other stars and discern their atmospheres. The course is built on multiple disciplines of science (astronomy, biology, physics, geology, chemistry), all focused on this single theme and all being essential components of the field of Astrobiology.

3 Credits

SC

56-1680 Frontiers of Science

Have you ever wondered about the relationship between science and sport? This area and other emerging fields of science are studied to enable you to gain an understanding of contemporary scientific discoveries that cross the disciplines of biology, chemistry, astronomy, and physics and how these discoveries impact society. This course includes a strong laboratory component and topics are discussed to enhance scientific literacy and promote appreciation and understanding of how various disciplines of science relate to each other.

3 Credits

SL

56-1681 Science and Technology in the Arts

Students explore technologies that are used in the production of artistic performances and the scientific principles behind them. These technological systems include audio, lighting, and mechanical (robotics) control. Students investigate the properties of sound and light through a series of hands-on experiments and design scale model systems such as a public address system, lighting, and computerized stage controls. Students gain experience on the potential application of technological resources to improve their own creative production.

3 Credits

SL

56-1690 Introduction to Nanotechnology

Nanotechnology is a field of applied science where matter is controlled on an atomic and molecular scale. In this multidisciplinary course, we will examine the basic science behind nanotechnology and how it has infused itself into areas of food safety, agriculture, homeland security, medicine and healthcare, the environment, energy supply and consumer goods. Discussion of the possible risks of nanotechnology will also occur. An extensive series of hands-on laboratory activities is a central part of the course.

3 Credits

SL

56-1710 Basic Math Skills

Basic Math Skills is designed for college students who have a weak background in mathematics and who may exhibit math anxiety. The course concentrates on operations involving fractions, decimals, and percents. Measurement, geometry, statistics, and the principles of algebra are also introduced. The class focuses on student participation, collaborative learning, and activities that develop students' problem solving and critical thinking skills. (Basic Math Skills does not satisfy the College's mathematics requirement.)

3 Credits

56-1720 College Mathematics

This course covers essential mathematical skills expected at the college level. Some of the topics covered are: problem-solving, algebra, geometry, trigonometry, logarithms and exponential equations. Students solve problems, improve understanding of mathematical concepts and gain confidence in their ability to do math.

3 Credits

MA

PREREQUISITES: COMPASS Placement Test score ≥ 34 or 56-1710 Basic Math Skills or SAT (Scholastic Aptitude Test) score ≥ 420 or ACT (American College Test) score ≥ 17

56-1721 Mathematical Ideas

This is an online mathematics course intended for liberal arts students at the college level. Mathematical Ideas is divided into historical perspectives, algebraic systems, and applied consumer mathematics. Topics include numerations, finite mathematics, algebra of real numbers, linear-quadratic-exponential functions, geometry, and consumer mathematics.

3 Credits

MA

PREREQUISITES: COMPASS Placement Test score ≥ 67 or SAT (Scholastic Aptitude Test) score ≥ 550 or ACT (American College Test) score ≥ 23 or 56-1720 College Mathematics or 56-1723 Liberal Arts Mathematics or 56-1728 Quantitative Reasoning

56-1722 Introduction to Statistical Methods

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.

3 Credits

MA

PREREQUISITES: COMPASS Placement Test score ≥ 67 or SAT (Scholastic Aptitude Test) score ≥ 550 or ACT (American College Test) score ≥ 23 or 56-1720 College Mathematics or 56-1723 Liberal Arts Mathematics or 56-1728 Quantitative Reasoning

56-1723 Liberal Arts Mathematics

The course covers essential mathematical concepts, with an emphasis on rigorously understanding definitions, using problem-solving and discovering applications. Topics include number systems, algebraic equations, exponential and logarithmic functions, and combinatorial counting methods.

3 Credits

MA

PREREQUISITES: 56-1710 Basic Math Skills or COMPASS Placement Test score ≥ 34 or SAT (Scholastic Aptitude Test) score ≥ 420 or ACT (American College Test) score ≥ 17

56-1724 Geometry in the Arts

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.

3 Credits

MA

PREREQUISITES: COMPASS Placement Test score ≥ 50 or 56-1720 College Mathematics or SAT (Scholastic Aptitude Test) score ≥ 490 or ACT (American College Test) score ≥ 20 or 56-1723 Liberal Arts Mathematics or 56-1728 Quantitative Reasoning

56-1724HN Geometry in the Arts: Honors

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. This is an Honors class. In addition to other possible pre-requisites, students need a minimum G.P.A. of 3.50 or higher to enroll.

3 Credits

MA

Requirements 3.5 or Higher GPA

56-1725 Math in Art and Nature

This course shows the relationship between mathematics and art in nature, for example, the shape of a butterfly and the spiral on a pineapple. Using a compass and a straightedge, students learn geometric concepts in order to do basic Euclidean constructions as well as golden rectangle, baravelle spiral, and the lute of Pythagoras constructions.

3 Credits**MA**

PREREQUISITES: COMPASS Placement Test score ≥ 50 or SAT (Scholastic Aptitude Test) score ≥ 490 or ACT (American College Test) score ≥ 20 or 56-1720 College Mathematics or 56-1723 Liberal Arts Mathematics or 56-1728 Quantitative Reasoning

56-1726 Math for Marketing and Management

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.

3 Credits**MA**

PREREQUISITES: COMPASS Placement Test score ≥ 67 or SAT (Scholastic Aptitude Test) score ≥ 550 or ACT (American College Test) score ≥ 23 or 56-1720 College Mathematics or 56-1723 Liberal Arts Mathematics or 56-1728 Quantitative Reasoning

56-1728 Quantitative Reasoning

Quantitative Reasoning surveys the ways that mathematics is used in the real world. As our society grows more technologically complex, the ability to interpret and analyze quantitative information has become an increasingly essential skill for citizenship. The goal of this course is to develop the reasoning capacity, critical thinking skills, and statistical literacy needed to make sense of issues that routinely appear in the media. Essential topics in consumer mathematics will also be covered.

3 Credits**MA**

PREREQUISITES: COMPASS Placement Test score ≥ 34 or SAT (Scholastic Aptitude Test) score ≥ 420 or 56-1710 Basic Math Skills or ACT (American College Test) score ≥ 17

56-1817 Lasers and Holography

This course covers the fundamental principles of the nature and properties of light and the technical and aesthetic features of Holography; other topics include the general properties of light, optical phenomena and photochemical procedures; the many different uses of lasers; and procedures for setting up simple holograms, single- and double-beam transmission and reflection. In this course students are required to create their own holograms using laser equipment and development facilities that are provided in class.

3 Credits**SL**

56-1820 Science of Electronics

This 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.

4 Credits

SL

PREREQUISITES: ACT (American College Test) score ≥ 27 or 56-1728 Quantitative Reasoning or COMPASS Placement Test score ≥ 80 or SAT (Scholastic Aptitude Test) score ≥ 650 or 56-1723 Liberal Arts Mathematics or 56-1720 College Mathematics or 56-27 or 56-37

56-1830 Astronomy: The Solar System

This is the first semester of a two-part astronomy course, though each can be taken independently. It begins with an investigation of how the motions of the Earth affect what we see in the day and night skies. Then it will explore the planets, moons, and other objects of our Solar System. Currently, astronomers are discovering new planets around other stars monthly. This class will end with an investigation of these strange new exoplanet systems and the origin and fate of our own Solar System.

3 Credits

SC

56-1831 Astronomy: Stars and Galaxies

This is the second semester of a two-part astronomy course, though each can be taken independently. First, it reviews how light is used to study the properties and life cycles of stars. Next, it delves into intergalactic space to survey our own Milky Way and billions of other galaxies. The course ends by examining the evolution of the Universe from the Big Bang to today. All along, it will explore how the mysteries of Black holes, dark matter and dark energy are critical to our current understating of the cosmos.

3 Credits

SC

56-1833 Space Exploration

The course examines the space race from Sputnik to the moon, the international space station and the use of space probes in the exploration of our solar system. It covers the basic science and technology involved in the space program, as well as the many different dangers, the benefits, costs, and the political and human drama associated with it. Discussion topics include rocketry, space suits, moon colonies, the search for extraterrestrial life, space telescopes, black holes and the birth and death of stars.

3 Credits
SC

56-1835 Visualizing the Milky Way Galaxy

This course is about our cosmic home, the Milky Way Galaxy. In it, students will learn about the structure and evolution of this vast island of stars and nebulae. Along with basic galactic astronomy, students will learn astronomical image processing using the tools an astronomer would use on real data from the Hubble Space Telescope and others. Students will create a number of scientific visualizations of the Galaxy -- from 2D images to short narrative productions.

3 Credits
SC

PREREQUISITES: 56-1728 Quantitative Reasoning or 56-1723 Liberal Arts Mathematics or 56-1720 College Mathematics

56-1837 The Origin and Fate of the Universe

The course examines what the universe is made of, how to measure its dimensions, how and when it began, and in how many different ways it is changing. The course outlines the different methods scientists use in their ongoing research about the expansion of the universe and the Big Bang model, the mysteries of black holes, quasars, dark matter, and dark energy. Students are required to create an art project that relates to any aspect of the course. One of the class assignments involves a visit to the Adler Planetarium.

3 Credits
SC

56-1840 Einstein: His Science and his Humanity

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 provides students with a better understanding of the universe.

3 Credits
SC

56-1840HN Einstein: His Science and his Humanity

The course examines the basic concepts of Einstein's science and its impact on science, history and culture. Einstein's theories have inspired the invention of modern technology such as lasers, nuclear energy, solar panels and have predicted strange phenomena such as time dilation, curved space-time, black holes and dark energy. Einstein's humanity and philosophy and his views on religion, politics, and the arms race are also discussed. Students participate in a class debate on Nuclear Reactors and carry out an assignment that identifies metaphors of physics in art.

3 Credits

SC

Requirements 3.5 or Higher GPA

56-1850HN Quantum Physics: Fundamental Ideas: Honors

This course is designed for non-scientists (with little or no background in physics and mathematics) with emphasis on the apparent paradoxes, beauty, and fundamental ideas of quantum physics. Students will learn basic ideas of modern physics such as quantum duality, wave functions, uncertainty principle, Schrodinger's equation, theory of relativity, elementary particles, and cosmology.

3 Credits

SC

Requirements 3.5 or Higher GPA

56-1881 Physics of Musical Instruments

Students study the physics of common musical instruments and discover the mathematical foundation of musical scales. This course explores mechanical oscillation, wave motion, the concept of pitch, and the harmonic series. Students investigate the complex timbre of musical instruments through hands-on laboratory experiments using waves and spectrum analysis, and develop scales with sound generation software. For a final project, students construct functional musical instruments and perform an original music composition.

4 Credits

SL

PREREQUISITES: 56-1720 College Mathematics or COMPASS Placement Test score ≥ 50 or 56-1723 Liberal Arts Mathematics or SAT (Scholastic Aptitude Test) score ≥ 490 or ACT (American College Test) score ≥ 20 or 56-1728 Quantitative Reasoning

56-1881HN Physics of Musical Instruments: Honors

Students study the physics of common musical instruments and discover the mathematical foundation of musical scales. This course explores mechanical oscillation, wave motion, the concept of pitch, and the harmonic series. Students investigate the complex timbre of musical instruments through hands-on laboratory experiments using waves and spectrum analysis, and develop scales with sound generation

software. For a final project, students construct functional musical instruments and perform an original music composition

4 Credits

SL

Requirements 3.5 or Higher GPA

56-1940AMC Furniture, Wood Objects, and Gilding Conservation: Study in Florence, Italy

This course is part of the Junior Year Abroad for Art and Materials Conservation majors study at Lorenzo de' Medici Institute in Florence, Italy.

3 Credits

Requirements Department Permission

56-1960AMC Fresco Painting and Restoration I: Study in Florence, Italy

The student will be introduced to all phases of the art of fresco painting by preparing a small fresco which can be transported. Students will learn the ancient technique of fresco by using original techniques such as the enlargement of a master drawing (student's choice), mixing fresco mortar (intonaco), and the use of pigments for painting fresco. Each student will also make a sinopia (preliminary painting for fresco), and complete a small fresco to then be detached as an exercise in fresco conservation. This course is part of the Junior Year Abroad for Art and Materials Conservation majors at Lorenzo de' Medici Institute in Florence, Italy.

3 Credits

Requirements Department Permission

56-1975AMC Painting & Polychrome Wooden Sculpture Conservation I: Study in Florence, Italy

This course covers all types of painting conservation methods such as the preservation of a work of art, relining, consolidation, cleaning and in-painting. Direct contact with minor original works of art allows beginning students to observe the problems and methods that are presented to a restorer. Students will learn how to apply basic conservation techniques through hands-on experience in order to acquire confidence and knowledge in the reconnaissance of old paintings and their conservation needs. Techniques for the conservation of polychrome wooden sculpture will be introduced, especially mechanical cleaning methods, preserving, and aesthetic in-painting methods. This course is part of the Junior Year Abroad for Art and Materials Conservation majors at Lorenzo de' Medici Institute in Florence, Italy.

3 Credits

Requirements Department Permission

56-2100 Epidemics: History of Disease and Response

This course examines well-known epidemics. Classes of pathogens, modes of transmission, pathology of illness, and the immune response are investigated. Each epidemic is discussed through the lens of the public health response and the impact of concurrent scientific breakthroughs. This class considers the nature and challenges of contemporary global diseases and the responses of the public health, medical, and philanthropic communities. The course assesses how colonialism and globalization help spread disease and the co-evolution of infectious agents and humans. It is recommended that students have a strong background of biology from high school or have taken a previous biology course in college (e.g. Biology the Living World, Microbiology, Brave New World of Medicine).

3 Credits

SC

PREREQUISITES: ACT (American College Test) score \geq 30 or 52-1151 Writing and Rhetoric I or 52-1111 Writing and Rhetoric I - Enhanced or 52-1121 International Writing and Rhetoric I or COMPASS Placement Test score \geq 97 or SAT (Scholastic Aptitude Test) score \geq 710

56-2120 Cancer Biology

This course introduces students to the fundamental aspects of cancer biology. The underlying environmental and genetic causes that lead cells to transform into malignant cancer cells are investigated. Current methods of cancer screening and diagnosis, traditional treatment and cutting-edge therapies are examined and compared. In addition, the course explores possible measures to delay, reduce, and even prevent cancer development. Several specific types of cancers are examined and used as examples to illustrate the process of cell transformation into malignant cancers.

4 Credits

SL

56-2130 Genetics

Course is a survey of the basic fundamentals of genetics and their application to contemporary issues. Major topics include DNA structure and replication, the chromosomal basis of inheritance, protein synthesis, and genetic engineering. Special topics may include human development, cloning, stem cell research, DNA fingerprinting, genetic basis of disease, agricultural crop breeding, reproductive technologies, and the conservation of genetic diversity in nature.

3 Credits

SC

56-2130HN Genetics: Honors

This course is a survey of the fundamentals of genetics and their application to contemporary issues with hands-on, inquiry-based activities. Major topics include DNA structure and replication, the chromosomal basis of inheritance, mutation, gene expression and epigenetics, and utilization of model organisms and genetic technology. Special topics may include ethical issues in genetics, human development and reproductive technologies, stem cell research, DNA fingerprinting, genetic basis of disease, and use of model organisms in genetic research. This is an Honors course and students need a cumulative GPA of 3.50 or higher to register.

4 Credits

SL

Requirements 3.5 or Higher GPA

56-2134 Human Evolution

This course is a survey of the biological theory of evolution, as related to the human species. Major topics include basic genetics, general biological evolution, comparative anatomy, and primate and hominid evolution. Special topics may include an examination of the evolution of human traits such as language, art, agriculture, and war, and the role of humans in the extinction of other species.

3 Credits

SC

56-2140HN Cancer and Cell Biology Research: Honors

The purpose of this course is to expose students to a variety of laboratory techniques used in cancer and other disease-related research. This is a research, lecture, laboratory, and discussion course addressing selected current topics in cancer and cell biology. Students will be expected to spend three hours per week in lecture/group laboratory sessions and one hour per week working in small groups in the research laboratory. Email the Instructor for Permission to Enroll: vlehmkuhldakhwe@colum.edu. This is an Honors class. In addition to other possible pre-requisites, students need a minimum G.P.A. of 3.50 or higher to enroll.

3 Credits

SL

Requirements 3.5 or Higher GPA and Permission of Instructor

56-2150 Microbiology

The course examines life at the microscopic level and is designed to provide an understanding of microbiology and its connectedness to the human body, environment, medicine, and industry. Topics will include the exploration of the world of bacteria and viruses; microbial growth and control; the impact of the human microbiome; the role of microbes in biotechnology, industry, and agriculture; the rise of antibiotic resistance; and microbial diseases of humans.

4 Credits
SL

56-2169HN Evolution of Sex: Honors

Understanding the nature of sex and its relationship to evolution is important in biology. This class will cover sex and sexual selection across the animal and plant kingdoms. We will discuss the nature of science and the influences of culture on science, specifically the role of feminism on our understanding of female choice. Monogamy, polygamy, polyandry, homosexuality and other types of sexual and asexual relationships will be explored in an evolutionary context through primary literature. This is an Honors class. In addition to other possible pre-requisites, students need a minimum G.P.A. of 3.50 or higher to enroll.

3 Credits
SC

Requirements 3.5 or Higher GPA

56-2270 General Chemistry I

General Chemistry I is a laboratory-intensive course. Content of the course includes the foundations of chemistry and problem-solving strategies; atoms, molecules and ions; balancing chemical equations and reaction stoichiometry; types of chemical reactions and solution stoichiometry; gases; thermochemistry; atomic structure and periodicity; chemical bonding and liquids and solids. It is highly recommended that students have had one year of high school chemistry.

4 Credits
SL

PREREQUISITES: 56-2710 College Algebra

56-2271 General Chemistry II

General Chemistry II will expand upon the core chemical concepts from General Chemistry I. Students will continue their study of general chemistry with problem solving activities and laboratory investigations of the properties of solutions, chemical kinetics, chemical equilibrium, acids and bases, solubility and complex ion equilibria, spontaneity, entropy, free energy, electrochemistry, the representative elements, and transition metals and coordination chemistry.

4 Credits
SL

PREREQUISITES: 56-2270 General Chemistry I

56-2450 Ecology

This course introduces basic principles of ecology- the study of relationships among living organisms, their environment and each other. We examine ecological concepts applied to individuals, populations and communities of both plants and animals. Topics include plant and animal adaptations to the environment, the role environmental factors in the distribution and abundance of organisms, the dynamics of population growth, species interactions including competition and predation, the structure of ecological communities, and the application of ecology to problems in conservation.

4 Credits

SL

PREREQUISITES: ACT (American College Test) score \geq 23 or COMPASS Placement Test score \geq 67 or 56-1720 College Mathematics or 56-1728 Quantitative Reasoning or 56-1723 Liberal Arts Mathematics or SAT (Scholastic Aptitude Test) score \geq 570

56-2450HN Ecology: Honors

This course introduces basic principles of ecology- the study of relationships among living organisms, their environment and each other. We examine ecological concepts applied to individuals, populations and communities of both plants and animals. Topics include plant and animal adaptations to the environment, the role environmental factors in the distribution and abundance of organisms, the dynamics of population growth, species interactions including competition and predation, the structure of ecological communities, and the application of ecology to problems in conservation. This is an Honors course. In addition to other possible pre-requisites, students need a minimum G.P.A. of 3.50 or higher to enroll.

4 Credits

SL

Requirements 3.5 or Higher GPA

56-2610 Environmental Science

This course explores the multidisciplinary science of the environment. We focus on contemporary issues such as air and water pollution, global climate change, ozone depletion, acid rain, hazardous and solid waste, alternative energy resources, soils, deforestation, overfishing, biodiversity, and endangered species, and their ecological, economical, and human health impacts. An extensive, hands-on laboratory is a core part of the course. Students develop a final creative project incorporating the skills of their major.

3 Credits

SL

56-2611 Space, Time and the Arts

Space and Time are two of the most fundamental components of the architecture of the universe and both fascinate and intrigue scientists and artists alike. This course deals primarily with the different properties of space and time discovered and explained by scientists like Newton and Einstein. In parallel, the course also

examines the many different ways by which artists understood, explored and expressed space and time in different media (Paintings, Literature, Dance, Music, and Film/Video etc.) Students are expected to either create an artifact that portrays some of the physics properties of space and/or time or complete a science assignment at the Art Institute of Chicago.

3 Credits
SC

56-2611HN Space, Time and the Arts: Honors

Space and Time are two of the most fundamental components of the architecture of the universe and both fascinate and intrigue scientists and artists alike. This course deals primarily with the different properties of space and time discovered and explained by scientists like Newton and Einstein. In parallel, the course also examines the many different ways by which artists understood, explored and expressed space and time in different media (Paintings, Literature, Dance, Music, and Film/Video etc.) Students are expected to either create an artifact that portrays some of the physics properties of space and/or time or complete a science assignment at the Art Institute of Chicago. This is an Honors class. In addition to other possible pre-requisites, students need a minimum G.P.A. of 3.50 or higher to enroll.

3 Credits
SC

Requirements 3.5 or Higher GPA

56-2686 Biomechanics: The Biology and Physics of Sports

From a Cirque du Soleil contortionist to an administrative assistant typing dictation, we are always moving. This course investigates human movement in air and water using sports, performing arts, and animation as examples. We explore the physiology of the body's interaction with its environment and integrate biology and physics to describe, define, and understand movement. The hands-on laboratory explores visualization and quantification of movement and includes a final project incorporating each student's interests, majors, and cultural backgrounds with course material.

3 Credits
SL

PREREQUISITES: ACT (American College Test) score ≥ 23 or 56-2710 College Algebra or COMPASS Placement Test score ≥ 67 or SAT (Scholastic Aptitude Test) score ≥ 570

56-2706 Introduction to Statistics

This course provides a foundation in the principles of statistics, with examples drawn from a variety of sources providing context. Topics include sampling and data collection, averages, measures of variation, confidence intervals, hypothesis testing, correlation, and linear regression.

3 Credits

MA

PREREQUISITES: COMPASS Placement Test score ≥ 67 or SAT (Scholastic Aptitude Test) score ≥ 550 or ACT (American College Test) score ≥ 23 or 56-1720 College Mathematics or 56-1723 Liberal Arts Mathematics or 56-1728 Quantitative Reasoning

56-2710 College Algebra

This course examines linear and quadratic equations, word problems, polynomials, graphing and straight lines, systems of equations, rational expressions, radicals, and quadratic equations. Relevance to everyday mathematical usage is emphasized.

3 Credits**MA**

PREREQUISITES: COMPASS Placement Test score ≥ 67 or 56-1728 Quantitative Reasoning or 56-1720 College Mathematics or SAT (Scholastic Aptitude Test) score ≥ 550 or 56-1723 Liberal Arts Mathematics or ACT (American College Test) score ≥ 23

56-2713 Precalculus

This course is designed to prepare students for Calculus. Topics include solving linear and nonlinear equations and inequalities, systems of linear equations and inequalities, functions, inverse functions, exponential and logarithmic functions, and trigonometric functions (definition, graph and identities). In addition to content mastery, the course will further develop students' problem solving and critical thinking skills.

3 Credits**MA**

PREREQUISITES: 56-2710 College Algebra or COMPASS Placement Test score ≥ 75 or ACT (American College Test) score ≥ 25 or SAT (Scholastic Aptitude Test) score ≥ 580

56-2720 Calculus I

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.

4 Credits**MA**

PREREQUISITES: ACT (American College Test) score ≥ 27 or 56-2713 Precalculus or SAT (Scholastic Aptitude Test) score ≥ 620 or COMPASS Placement Test score ≥ 80

56-2720HN Calculus I: Honors

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. This is an Honors class. In addition to other possible pre-requisites, students need a minimum G.P.A. of 3.50 or higher to enroll.

4 Credits

MA

PREREQUISITES: 56-2713 Precalculus or ACT (American College Test) score ≥ 25 or SAT (Scholastic Aptitude Test) score ≥ 620 or COMPASS Placement Test score ≥ 80

Requirements 3.5 or Higher GPA

56-2721 Calculus II

This 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.

4 Credits

MA

PREREQUISITES: 56-2720 Calculus I

56-2810 Image Optics

Human vision, photography and cinematography are best understood through optics, the scientific study of the nature of light and its interaction with matter. The properties of light such as reflection, refraction, the formation of real and virtual images, the structure of the eye and the types and uses of lenses are some of the topics covered. The course includes hands on experiments and demonstrations that use state of the art equipment. Previous knowledge of physics is not required.

3 Credits

SL

PREREQUISITES: ACT (American College Test) score ≥ 20 or 56-1720 College Mathematics or COMPASS Placement Test score ≥ 50 or 56-2710 College Algebra or SAT (Scholastic Aptitude Test) score ≥ 490

56-2820 The Science of Acoustics I

The course introduces the physics of vibrating systems, waves and sound. Topics include the sound spectrum, how the ear works, the transmission of sound through fluids at different temperatures and through different materials and the Doppler effect. The properties of reflection, refraction, diffraction and interference are studied with special emphasis on resonance, standing waves and the Inverse Square Law of the intensity of sound. The course concludes with an introduction to auditorium acoustics and basic electricity used in the operation of speakers and microphones.

3 Credits**SL**

PREREQUISITES: ACT (American College Test) score ≥ 27 or 56-1720 College Mathematics or 56-1728 Quantitative Reasoning or 56-1723 Liberal Arts Mathematics or COMPASS Placement Test score ≥ 80 or SAT (Scholastic Aptitude Test) score ≥ 650 or 56-27 or 56-37

56-2820HN The Science of Acoustics I: Honors

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. This is an Honors class. In addition to other possible pre-requisites, students need a minimum G.P.A. of 3.50 or higher to enroll.

3 Credits**SL**

PREREQUISITES: ACT (American College Test) score ≥ 27 or 56-1720 College Mathematics or COMPASS Placement Test score ≥ 80 or SAT (Scholastic Aptitude Test) score ≥ 650 or 56-1723 Liberal Arts Mathematics or 56-27 or 56-37

Requirements 3.5 or Higher GPA

56-2830 Fundamentals of Physics I

This is an algebra-based course designed to introduce students to fundamental principles and ideas in physics. Central topics include motion, forces, Newton's laws, friction, momentum, energy, rotations, fluids, oscillations, and thermodynamics. Content will be delivered through lecture, demonstrations, group tutorials, and laboratory exercises.

3 Credits**SL**

PREREQUISITES: 56-2720 Calculus I or 56-2710 College Algebra

56-2840 Physics for Filmmakers

This class deals with scientific principles that can help students be more accurate in their filmmaking. Emphasis is placed on motion, collisions, explosions, forces and energy. Other topics may include optics, electrical, magnetic and atomic phenomena as well as relativity and quantum theory. All these are discussed within the context of their use in cinema through analysis of selected film clips. The class includes relevant experiments that students have to perform and/or film. (Cameras are provided.) Students complete a short, creative film project on some of the physics they learned

3 Credits**SL**

PREREQUISITES: ACT (American College Test) score ≥ 23 or 56-1720 College Mathematics or 56-2710 College Algebra or COMPASS Placement Test score ≥ 67 or SAT (Scholastic Aptitude Test) score ≥ 570

56-2850 Physics for Game Developers

This is a laboratory based science course that examines topics in physics that are relevant for game developers. Examples include the study of motion in one, two, or three dimensions; collisions between objects; rotation of massive objects; and explosions. Other topics include the study of motion under the influence of various forces such as gravity, friction, and propulsion forces. Laboratory activities complement the course and include experiments designed to illustrate and exemplify the main topics presented as theory.

3 Credits

SL

PREREQUISITES: 56-2713 Precalculus

56-2851HN Quantum Physics: Fundamental Ideas: Honors

This course is designed for non-scientists (with little or no background in physics and mathematics) with emphasis on the apparent paradoxes, beauty, and fundamental ideas of quantum physics. Students will learn basic ideas about quantum duality, wave functions, uncertainty principle, teleportation, theory of relativity, elementary particles, and cosmology. This course is part of the Honors program and requires, at a minimum, a cumulative GPA of 3.5 or higher to register.

3 Credits

SC

Requirements 3.5 or Higher GPA

56-2860 Chaos and Fractals

This course is about the amazing and unintuitive properties of chaos and fractals; how great complexity can arise from simple rules, and that what at first may appear unpredictable and random can actually be predicted and understood. The aim is to capture the imagination of a wide range of students, getting them involved in a new paradigm in physics. While chaos and fractal geometries have found applications in areas as diverse as medicine, antenna design, atmospheric physics, textiles, printing, graphic design and even photography, the course will allow students to explore ways in which it can inform their own creative interests. To do so, it is imperative that students develop an intuitive understanding of the mathematical and physical ideas behind fractals and chaos; we will use an interactive computer interface (Mathematica) to visualize fractals and the strange properties of chaotic physical systems.

3 Credits

SC

PREREQUISITES: 56-1720 College Mathematics or 56-1723 Liberal Arts Mathematics or 56-1723 Liberal Arts Mathematics

56-2900AMC Study at Lorenzo de' Medici in Florence, Italy

This course is part of the Junior Year Abroad for Art and Materials Conservation majors study at Lorenzo de' Medici Institute in Florence, Italy.

3 Credits *Repeatable*

Requirements Department Permission

56-2930AMC Theory of Conservation: Study in Florence, Italy

This course will discuss the techniques used in paintings on panel and on canvas, fresco, and polychrome wooden sculpture in order for the student to become acquainted with the actual historical materials and the conservation methods used on each of these. Practical demonstrations using real materials (pigments, glue, resin, plaster, canvas) will also help illustrate theoretical dimensions of this topic. Classes will also consider the ethics and issues encountered throughout the field of restoration and its history. These concepts will also be discussed during museum visits in Florence and will be used in class for discussion. Examination and discussion of a work of art are important elements before, during, and after every intervention. Lectures will examine various fresco techniques found throughout art history and specific examples of fresco restoration applied to these works. We will visit Santa Croce and the Brancacci Chapel to illustrate the technique and the restoration used on specific works. The restoration of paintings, both on panel and canvas, will be discussed using visual images and, most importantly, museum visits, for a better understanding of techniques. For example a visit to the Bargello will highlight the collection of polychrome wooden sculpture and the various restoration techniques found on this medium. The course will conclude with the students' own opinions on restoration as a profession and will examine the various responsibilities that an art conservator encounters when working with art history's most precious documentation. This course is part of the Junior Year Abroad for Art and Materials Conservation majors study at Lorenzo de' Medici Institute in Florence, Italy.

3 Credits

Requirements Department Permission

56-2945AMC Historical Painting Lab I: Study in Florence, Italy

This course is part of the Junior Year Abroad for Art and Materials Conservation majors study at Lorenzo de' Medici Institute in Florence, Italy.

3 Credits

Requirements Department Permission

56-2960AMC Fresco Painting and Restoration II: Study in Florence, Italy

This course is part of the Junior Year Abroad for Art and Materials Conservation majors study at Lorenzo de' Medici Institute in Florence, Italy.

3 Credits

Requirements Department Permission

56-2975AMC Painting and Polychrome Wooden Sculpture Conservation II: Study in Florence, Italy

This course is part of the Junior Year Abroad for Art and Materials Conservation majors study at Lorenzo de' Medici Institute in Florence, Italy.

3 Credits

Requirements Department Permission

56-3125HN Modeling Biology with Mathematics: Honors

In mathematics, differential equations express the relationship between several quantities and their rates of change. When used in application, these equations can function as mathematical models of complex dynamic systems, such as those found naturally in biology. In this course, we will explore a variety of systems using models based on differential equations, and learn how to use mathematical tools, including calculus, to analyze these systems. This course is part of the Honors program and requires, at a minimum, a cumulative GPA of 3.5 or higher to register (in addition to other possible pre-requisites).

3 Credits

SC

PREREQUISITES: 56-2720 Calculus I

Requirements 3.5 or Higher GPA

56-3195 Directed Study: Science and Mathematics

1-4 Credits

56-3198 Independent Study: Science & Math

1-6 Credits *Repeatable*

Requirements Department Chairperson

56-3199 Internship: Science and Mathematics

Internships provide advanced students with the opportunity to gain work experience in a professional science and/or mathematics-related area, while receiving academic credit toward their degree.

3-6 Credits

Requirements 60 Enrolled Hours

56-3220 Art and Materials Conservation Capstone

Art and Materials Conservation Capstone course will instruct and guide students with the construction of a portfolio commensurate with the professional norms of practicing conservators. Particularly, this course will highlight the student's experiences with hands-on conservation projects at Lorenzo de Medici and conservation work experiences through their internship with local conservators. In addition to the portfolio, the course will focus on instruction on the history, ethics, and philosophy of art conservation, with particular attention paid to the practical tasks of operating a conservation business.

3 Credits

Requirements Department Permission

56-3230 Art and Materials Conservation Internship

This is the internship for the Art and Materials Conservation major.

3 Credits

Requirements Department Permission

56-3270 Organic Chemistry

Organic chemistry is the study of carbon-containing compounds and their derivatives. Organic chemistry is laboratory course which focuses on bonding principles, functional groups, isomerism, stereochemistry, nomenclature, synthesis and reactions of hydrocarbons and their derivatives. Laboratory activities include micro-scale techniques, basic separations, purifications, syntheses, as well as infrared spectroscopy and instrumental analysis.

4 Credits

SL

PREREQUISITES: 56-1215 Concepts of Biochemistry or 56-2271 General Chemistry II

56-3700 Discrete Mathematics

Discrete Mathematics is the study of mathematical structures that have distinct, separated values. Topics include mathematical proof, logic, set theory, functions, relations, counting methods, and graph theory.

3 Credits

MA

PREREQUISITES: 56-2720 Calculus I

56-3710 Calculus III

In this, the final course of the Calculus sequence, we extend the ideas of single-variable Calculus to functions of several variables. Topics include vectors and vector-valued functions, partial and directional derivatives, optimization problems (including Lagrange multipliers), and multiple, line, and surface integrals. Applications include computation of length, surface area, volume and center of mass for figures in three dimensions.

3 Credits

MA

PREREQUISITES: 56-2721 Calculus II

56-3720 Elementary Differential Equations

Differential Equations is the study of methods of solving equations involving differentials (derivatives). The course concentrates on differential equations of first order and second order; simultaneous, linear, and homogeneous differential equations; solutions by power series; Laplace transforms and applications.

3 Credits

MA

PREREQUISITES: 56-2721 Calculus II

56-3725HN Modeling Biology with Mathematics: Honors

In mathematics, differential equations express the relationship between several quantities and their rates of change. When used in application, these equations can function as mathematical models of complex dynamic systems, such as those found naturally in biology. In this course, we will explore a variety of systems using models based on differential equations, and learn how to use mathematical tools, including calculus, to analyze these systems. This course is part of the Honors program and requires, at a minimum, a cumulative GPA of 3.5 or higher to register (in addition to other possible pre-requisites).

3 Credits

MA

PREREQUISITES: 56-2720 Calculus I

Requirements 3.5 or Higher GPA

56-3730 Numerical Analysis

This course covers numerical methods and computer programming to investigate questions in science and engineering fields. These methods include root finding for nonlinear equations, interpolation, approximation of functions with polynomials, numerical differentiation and integration, numerical solutions of ordinary differential equations and numerical methods for solving systems of equations. The course analyzes algorithms and discusses applicability and accuracy of numerical methods. Some knowledge of computer programming is required.

4 Credits

MA

PREREQUISITES: 56-2721 Calculus II and 36-1501 Introduction to Programming

56-3740 Linear Algebra

Linear algebra is the study of vector spaces and transformations on them. This course emphasizes techniques of computation and applications. Topics include systems of linear equations, matrix algebra, eigenvalues and eigenspaces, and inner product spaces. Applications typically include polynomial interpolation, electrical networks, cryptography, computer graphics, Markov chains, and approximation of functions including Fourier methods.

4 Credits

MA

PREREQUISITES: 56-2720 Calculus I

56-3810 Electricity and Magnetism

This course addresses fundamental concepts and principles of electromagnetism. Students will learn about the important historical underpinnings of the subject, including Benjamin Franklin's experiments on electric charge, Michael Faraday's work on electric and magnetic fields (and how these are intertwined), and James Maxwell's elegant combination of these ideas into his famous equations. From these equations, students will learn to derive the wave nature of light and all other electromagnetic radiation. To progress in this course, students must become familiar with key ideas in multivariable calculus, the mathematics invented for understanding electromagnetism.

3 Credits

SC

PREREQUISITES: 56-2830 Fundamentals of Physics I and 56-2721 Calculus II

56-3940 AMC Science for Conservators II: Study in Florence, Italy

This course is part of the Junior Year Abroad for Art and Materials Conservation majors study at Lorenzo de' Medici Institute in Florence, Italy.

3 Credits

Requirements Department Permission

56-3950 Undergraduate Research Mentorship

The Undergraduate Research Mentorship connects talented students interested in the experience of conducting academic research in particular disciplines with faculty in the Liberal Arts and Sciences. This course, available to students from across the College, gives students the opportunity to gain real-world experience and learn research and scholarly techniques from practitioners in academic and integrative disciplines based in the Liberal Arts and Sciences. The experience will prove valuable to students as they enter professional fields or pursue higher academic degrees. Faculty members will gain assistance in completing their innovative research and scholarship while mentoring students in fields of specialization within the academic community.

1-3 Credits *Repeatable*

Requirements Department Permission

59-1100 Foundations in Creative Writing

This course will introduce students to an extensive creative writing practice by inviting them to write in a number of different genres and forms. Students will become familiar with core literary devices such as structure, conflict, scene, character, voice, point of view, setting, tone, metaphor, imagery, dialogue, and language. Students will learn to read closely and analyze stylistic choices and literary elements from genres such as poetry, fiction, nonfiction, playwriting, and hybrid texts. Course writing will range from experimental to traditional, from structured to open. Students will be introduced to the workshop process by writing in various genres and by providing feedback to their peers.

4 Credits

59-1200 Introduction to Fiction Writing

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 and does not count toward the major.)

3 Credits

59-1201 Fiction Writing I

Course is the first one in the core sequence. Emphasizing the dynamic relationship between individual students, the workshop director, and the class, the Story Workshop method is employed to allow students to move at their own pace in developing perceptual, technical, and imaginative abilities in fiction writing. No prerequisites, though either Introduction to Fiction Writing or English Composition are helpful.

4 Credits

59-1300 Critical Reading & Writing

Course requires that qualified students study the works of writers' processes, styles, techniques and choices by reading and researching published novels, short stories, journals, letters and interviews, as well as author biographies. Students gain in-depth knowledge of the cultural context of authors' works. Students explore the writing processes of well-known authors and the ways in which students' own responses to the reading can nourish and heighten the development of their own fiction. Topics include: Graphic Forms, Gender & Difference, First Novels, Drama & Story, The Novel in Stories, Fiction Writers as Creative Nonfiction Writers, Crime & Story, Autobiographical Fiction, 19th Century Russian Authors, and American Voices.

4 Credits *Repeatable*

COREQUISITES: 59-1201 Fiction Writing I

59-1301 Topics in Critical Reading & Writing

Course requires that qualified students study the works of writers' processes, styles, techniques and choices by reading and researching published novels, short stories, journals, letters and interviews, as well as author biographies. Students gain in-depth knowledge of the cultural context of authors' works. Students explore the writing processes of well known authors and the ways in which students' own responses to the reading can nourish and heighten the development of their own fiction.

4 Credits *Repeatable*

COREQUISITES: 59-1201 Fiction Writing I

59-1302 Critical Reading & Writing: First Novels

Course will expose student writers to the creative and intellectual processes of published writers early in their careers. It will show students that a) writing is an ongoing process of writing and rewriting; b) the creative process is both unique and universal to each writer; and c) published writers faced the same bogeys at the beginning of their careers that student writers face. Through contrast and comparisons (in the journals and class discussions) students will examine and comment on the prose forms, character developments, and story structures first-time novelists have effectively used, along with the writing processes the authors employed to get their first novels finished. Through journal entries and essays,

students will examine what all this tells them about how they might go about solving the questions of structure and process presented to them by their own writing. Students will be required to read three novels and conduct research by reading writers' diaries, notebooks, letters, and autobiographies. There will be discussion of the assigned texts and journal readings every week.

4 Credits

COREQUISITES: 59-1201 Fiction Writing I

59-1303 Critical Reading & Writing: Drama and Story

Students read plays and stories by successful playwrights who explore dramatic techniques helpful to the development of fiction, plays, film and other dramatic forms. Students will respond to these works as writers in journal entries, plays, research and discuss writers' creative processes, give oral reports, and write essays. Students complete writing assignments that incorporate dramatic techniques into their own work.

4 Credits

COREQUISITES: 59-1201 Fiction Writing I

59-1304 Critical Reading & Writing: Experimental Theatre

This course explores dramatic work outside the traditional linear narrative of the Western canon, including avante-garde, dada, surrealism, existentialism, and absurdism. Students will research authors such as Jarry, Artaud, Genet, Stein, and Beckett, and will give oral presentations on a writer's process with creative essays, as well as complete writing assignments that incorporate nonlinear techniques into their own dramatic work.

4 Credits

PREREQUISITES: 59-1201 Fiction Writing I

59-1305 Critical Reading & Writing: Gender and Difference

Course examines the ways in which gay, lesbian, and straight writers contend with issues of culture, gender, and difference. Course focuses upon 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 lesbian 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 (whatever the sexual orientation of those characters might be). Through the students' reading of assigned stories and novels, through their written responses as writers to their reading, through creative fiction and nonfiction writing assignments, and through individual and small-group research activities, the course will approach broad and specific issues of gender and difference from early writing to the present day.

4 Credits

PL

COREQUISITES: 59-1201 Fiction Writing I

59-1306 Critical Reading & Writing: The Novel in Stories

Course examines creative and intellectual processes of writers working in nonlinear structure forms. It raises questions writers ask themselves when determining how best to structure a body of work that is more cohesive than a collection of stories, yet not a linearly 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 questions of structure that go into putting together a cohesive body of creative work.

4 Credits

COREQUISITES: 59-1201 Fiction Writing I

59-1307 Critical Reading & Writing: 19th Century Russian Authors

Course requires that students research the reading and writing processes behind selected novels and short stories by Russian masterpiece authors and give their own oral and written responses as writers to the material they are reading. Research examines the personal and social contexts in which masterpiece works were written, as well as the ways in which writers read, respond to what they read, and incorporate their reading and responses to reading dynamically to their own fiction-writing process. Drawing upon authors' journals, notebooks, and letters, as well as upon more authors and the ways in which students' own responses may nourish and heighten the development of their fiction.

4 Credits

COREQUISITES: 59-1201 Fiction Writing I

59-1308 Critical Reading & Writing: Contemporary European Masterpiece Authors

This course researches the writing processes of contemporary European writers, including the ways in which their reading and responses to reading play influential roles in the overall fiction-writing process. Journals and other writings by contemporary European authors will be used as examples of how writers develop dimensions of their own fiction and see their work in relation to other writers. Course involves study of the development of diverse techniques and voices of some of the most prominent contemporary European authors, the so-called post-war generation, in such countries as France, Czechoslovakia, Poland, Yugoslavia, Russia, and others.

4 Credits

COREQUISITES: 59-1201 Fiction Writing I

59-1309 Critical Reading & Writing: Contemporary Russian Authors

This course requires that 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, Olesha, Erofeev, Platonov, Sokolov, and others. Drawing upon authors' journals, notebooks, and letters, as well as upon more public writing and interviews, students examine the personal and social contexts in which writers read and respond to what they read. Students give oral and written responses as writers to material.

4 Credits

59-1310 Critical Reading & Writing: American Voices

Course researches writing processes of African-American, Hispanic-American, Native-American, and Asian-American writers and other ethnic American writers and the ways in which their reading and responses to reading play an influential role in the fiction-writing process. Particular emphasis will be placed upon taking the point of view of racial and ethnic opposites. Journals and other writings are used as examples of how writers read and write about what they read to develop dimensions of 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.

4 Credits

PL

COREQUISITES: 59-1201 Fiction Writing I

59-1311 Critical Reading & Writing: Fiction Writers as Creative Non-Fiction Writers

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 will research the writing processes of established fiction writers who have worked extensively in creative nonfiction modes--writers as diverse as Mark Twain, Isak Dinesen, Virginia Woolf, Zora Neale Hurston, John Edgar Wideman, Gretel Ehrlich, James Alan McPherson, Scott Russell Sanders, Alice Walker, Joyce Carol Oates, David Bradley, and others. In addition to offering insights about widening writing options in a growing nonfiction market for fiction writers, this course aids in development of oral, written, and research skills useful for any major and communications-related career.

4 Credits

COREQUISITES: 59-1201 Fiction Writing I

59-1312 Critical Reading & Writing: Autobiographical Fiction

Course requires that students read fiction known to be autobiographical in nature 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

read and responded to in class.

4 Credits

COREQUISITES: 59-1201 Fiction Writing I

59-1316 Critical Reading & Writing: Crime & Story

Course explores the fact that, since Oedipus Rex, the crime has been one of the engines that drive story movement. Dostoevsky, Drieser, Petry, Dickens, Atwood, and Wright are among the many writers who use elements of the mystery and crime story to explore the psychological effects of crime on characters in fiction. By analyzing the writing techniques and processes--such as point of view, scene, voice, and story structure--of well-known writers, students will examine how murder, crime, and mystery have been transformed beyond genre to create dramatic literary fiction. By reading published work, as well as researching memoirs, journals, essays, and letters of established writers, students will explore how they may use these techniques to create compelling movement in their fiction.

4 Credits

COREQUISITES: 59-1201 Fiction Writing I

59-1401 Topics in Fiction Writing

Courses focus on specific topics, genres, and forms relative to Fiction and Creative Nonfiction Writing (novel, short-story, personal and researched essays, etc.) that might not be included in the current course offerings (eg: Chicago Stories; Gators, Bayous, Jambalaya and Fais Do-Dos: Fieldwork Among Louisiana's Cajuns). Topics covered may include traditional fiction writing topics, and may also concentrate on experimental forms and trends in contemporary fiction as well as publishing and electronic media.

4 Credits Repeatable

COREQUISITES: 59-1201 Fiction Writing I

59-1405 Story in Fiction and Film

Course critically explores the elements of fiction writing as they are translated on film: voice, point of view, dialogue, scene, structure, and other fictional forms. Fiction has been an important source for cinematic storytelling since its earliest incarnations. Students will view films, read fictional excerpts, discuss techniques, and hear speakers, studying how these elements can be used to heighten their own stories. Course will be helpful for students interested in studying fiction, film, and other arts and media disciplines.

3 Credits

59-1406 Story in Fiction and Film: International

Course critically explores the elements of fiction writing as they are translated to film with an emphasis on foreign and international stories: voice, point of view, dialogue, scene, structure, and other fictional forms. Fiction has been an important source for cinematic storytelling since its earliest incarnations. Students will view films, read fictional excerpts, discuss techniques, and hear speakers, studying how these elements can be used to heighten their own stories. Course will be helpful for students interested in studying fiction, film, and other arts and media disciplines.

3 Credits

GA

59-1410 Story in Graphic Forms

Course covers writing for comics and graphic novels: Forms and formats similar to but unique from those of narrative prose, screenwriting, and storyboarding. The full script and plot outline styles of major publishers are explored and practiced. There's an emphasis on research to enable the writer to translate the envisioned image into words for artist and audience. Business aspects such as submissions, working within publishing cooperatives, and self-publishing are presented.

4 Credits

COREQUISITES: 59-1201 Fiction Writing I

59-1411 Young Adult Fiction

Course analyzes a selection of published young adult novels, with emphasis on the development of student works, including exploration of ideas and issues that sustain novel-length material. Also studied are plot construction, writing of scene and transition, and the weaving of theme into the whole.

4 Credits

COREQUISITES: 59-1201 Fiction Writing I

59-1412 Dreams and Fiction Writing

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, including researching the ways in which dreams have influenced the work of well-known writers.

4 Credits

COREQUISITES: 59-1201 Fiction Writing I

59-1413 Story to Stage: Adaptation for the Stage

Students explore possibilities for adapting prose to drama. Course includes readings, discussions, and films of plays based on fictional and documentary works such as The Glass Menagerie, Spunk, The Laramie Project and others. Students experiment, creating their own adaptations from selected prose as well as from their own work. Course is ideal for students wishing to work in script forms for stage, film, radio, TV, and other media.

4 Credits

COREQUISITES: 31-2800 Playwriting I

59-1414 Suspense Thriller Fiction Writing

Course requires that students read and analyze contemporary examples of the suspense thriller genre. Suspense, legal and medical thrillers, crime novels, and horror are all various forms of the suspense thriller that make the bestseller lists. In consultation with the instructor, students plan and begin writing their own suspense thrillers.

4 Credits

COREQUISITES: 59-1201 Fiction Writing I

59-1415 Writing Popular Fiction

Course investigates a variety of fiction forms written for the popular market, including mysteries, romantic women's fiction, and dark fantasy novels. 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.

4 Credits

COREQUISITES: 59-1201 Fiction Writing I

59-1416 Science Fiction Writing

Course offers a fresh approach to conception and writing of science fiction, with 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.

4 Credits

COREQUISITES: 59-1201 Fiction Writing I

59-1417 Writing for Children

Course examines writing books for children--from lap-sitter to young adult, including fiction, creative nonfiction, and plays, with emphasis on characterization, theme, plot, setting, dialogue, and conflict. Professional tips on subject matter of interest to children, preparation of manuscripts for publication, and possible markets will also be studied.

4 Credits

COREQUISITES: 59-1201 Fiction Writing I

59-1419 Story and Journal

Course uses students' personal journals and journals and notebooks of authors such as Melville, Kafka, Nin, and Boll as devices for exploration of the imagination, recording of the living image, and development of various kinds of writing.

4 Credits

COREQUISITES: 59-1201 Fiction Writing I

59-1420 Fantasy Writing Workshop

Course explores the many facets of fantasy fiction, from heroic fantasy to contemporary fantasy to horror. Students will read classic short stories of the genre, with class discussion focusing on structure, content, the use of imagination combined with plausibility, and how these qualities apply to the student's own writing.

4 Credits

COREQUISITES: 59-1201 Fiction Writing I

59-1421 Interactive Storytelling

Course provides students with basic, hands-on training in order to complete interactive storytelling as well as an exploration of prose forms that adapt readily for Web venues. The internet provides a wealth of writing and publishing opportunities employing a wider range of skills and techniques than is found in print publishing. These projects will include text, creating and preparing images for the Web, planning the flow of a site, and designing pages, as well as creating internal and external links. Students read and view examples from the internet, compare these with print media, and write with these differences in mind.

4 Credits

59-1422 Journal and Sketchbook: Ways of Seeing

This course, open to those interested in writing and/or visual art, will be team-taught by a writer and a visual artist, using interdisciplinary approaches in order to help students better see their narrative work. Kafka, Goya, Faulkner, and others have been inspired by word and image; their journals and sketchbooks show exploration in text, image, and their intersections. Students will consider their written and visual work fully through personal observation, seeing and responding simultaneously, and seeing-in-the-mind through imagination and memory.

4 Credits

GA

COREQUISITES: 59-1201 Fiction Writing I

59-1450 Tutoring Fiction Writing Skills

Tutorial course 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.

1-2 Credits Repeatable

CONCURRENT: 59-1200 Introduction to Fiction Writing or 59-1201 Fiction Writing I or 59-2201 Fiction Writing II or 59-2202 Prose Forms or 59-3201 Fiction Writing: Advanced or 59-3202 Advanced Prose Forms or 59-3203 Fiction Seminar

59-1490 Exploring Fantasy Genre Writing

Exploring Fantasy Genre Writing is designed for anyone interested in writing Fantasy. The course will expose students to Fantasy's vast reach across a wide array of media and forms including fiction, film, music, theatre, art, photography, television, fashion, comics, poetry, games, and other arts. Discussion and research of the genre will give way to practical application in writing and creating Fantasy works in several of the forms explored in the class. This is an introductory level class with an interdisciplinary focus, open to Fiction Writing majors and non-majors for college-wide elective credit.

3 Credits

59-1491 Exploring Science Fiction Writing

Exploring Science Fiction Writing is designed for anyone interested in writing Science Fiction. This genre has become a significant element of contemporary culture. Through writing, research, reading, creative practice, and multimedia, this course will explore the many ways Sci-Fi's themes and narratives have captured the imagination of a sophisticated and changing world. This is an introductory level class with an interdisciplinary focus, open to Fiction Writing majors and non-majors for college-wide elective credit.

3 Credits

59-1492 Exploring Popular Fiction Writing

Exploring Popular Fiction Writing is designed for anyone interested in writing in the Popular Fiction genres. Popular Fiction (mystery, thriller, horror, romance, graphic stories, etc.) and its themes, styles, and tropes, provide the wellspring for television, motion pictures, games, and emerging media. This course explores the conventions and approaches of popular fiction, discuss history, psychology, and sociology as reflected and influenced by popular fiction, and gives students a chance to write brief works of popular fiction. This is an introductory level class with an interdisciplinary focus, open to Fiction Writing majors and non-majors for college-wide elective credit.

3 Credits

59-1500 Poetry Workshop: Beginning

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

4 Credits

COREQUISITES: 52-1151 Writing and Rhetoric I or 52-1111 Writing and Rhetoric I - Enhanced or 52-1121 International Writing and Rhetoric I or COMPASS Placement Test score ≥ 97 or SAT (Scholastic Aptitude Test) score ≥ 710 or ACT (American College Test) score ≥ 30

59-1700 Creative Nonfiction Workshop: Beginning

A beginning class in writing creative nonfiction, a term including many forms, constantly re-imagined, with the personal and lyrical essay at its core. You will boldly combine different elements of shape, texture, and voice to attempt to produce works of literary art, primarily in the essay, and present your work to the rest of the class in a workshop format. You will also begin reading in nonfiction.

4 Credits

WI

PREREQUISITES: 52-1151 Writing and Rhetoric I or 52-1111 Writing and Rhetoric I - Enhanced or 52-1121 International Writing and Rhetoric I or COMPASS Placement Test score ≥ 97 or SAT (Scholastic Aptitude Test) score ≥ 710 or ACT (American College Test) score ≥ 30

59-2154 Literary Magazine Production: South Loop Review

4 Credits

PREREQUISITES: 59-1700 Creative Nonfiction Workshop: Beginning and 52-112

59-2201 Fiction Writing II

Course is the second class in the core curriculum for the Fiction Writing major. Course continues the development of perceptual and technical abilities begun in Fiction Writing I, concentrating on point of view, structure, and parody of form. 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.

4 Credits

WI

PREREQUISITES: 59-1201 Fiction Writing I

59-2202 Prose Forms

Course is the third class in the core sequence. 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 arts and media fields where writing skills are essential to advancement. Course is also 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.

4 Credits

PREREQUISITES: 59-2201 Fiction Writing II

59-2300 Advanced Critical Reading & Writing

For students who have progressed in the core curriculum, this course requires that qualified students study the works of writers' processes, styles, techniques and choices by reading and researching published novels, short stories, journals, letters and interviews, as well as author biographies. Students gain in-depth knowledge of the cultural context of authors' works. Students explore the writing processes of well-known authors and the ways in which students' own responses to the reading can nourish and heighten the development of their own fiction. Topics include: Novelists, Short Story Writers, Woman Writers, and Censorship & Fiction Writers.

4 Credits Repeatable

COREQUISITES: 59-2202 Prose Forms

59-2301 Critical Reading & Writing: Novelists

Course examines the ways in which novelists read, respond to what they read, and incorporate their reading responses dynamically into their own fiction-writing processes. In addition to their own written responses to reading, students work individually and in small groups researching the reading and writing processes behind selected novels (mainstream and alternative), ranging from the beginnings of the form to the present day. 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 will survey many of the principal novelists and novels and the development of the genre from its roots to contemporary fiction. Students should be writing fiction, but novel-length material is not required.

4 Credits

COREQUISITES: 59-2202 Prose Forms

59-2302 Critical Reading & Writing: Short Story Writers

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 the relationship of reading to the development of their own fiction.

4 Credits

COREQUISITES: 59-2202 Prose Forms

59-2303 Critical Reading & Writing: Women Writers

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, Katherine Anne Porter, Katherine Mansfield, Eudora Welty, Toni Cade Bambara, 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.

4 Credits

PL

COREQUISITES: 59-2202 Prose Forms

59-2304 Critical Reading & Writing: Fiction Writers & Censorship

Course emphasizes research, writing, and discussion of creative processes of successful writers, among them Lawrence, Flaubert, Hurston, Wright, Selby, Joyce, and Burroughs, who have been forced to confront directly forms of censorship or marginalization. Writers must be free to draw on their strongest material and

use their best, most authentic, telling voices. However, writers often confront external or internal inhibitions: outright legal challenges, vocal attacks upon certain types of stories, subtle publishing prejudices, or self-censoring.

4 Credits

COREQUISITES: 59-2202 Prose Forms

59-2410 Researching and Writing Historical Fiction

Course focuses on the ever-popular genre of historical fiction, which combines the 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. Course fulfills the bibliography and research requirement of the Fiction Writing major.

4 Credits

COREQUISITES: 59-2202 Prose Forms

59-2411 Advanced Young Adult Fiction

Course provides students with the opportunity to complete full-length original novellas begun in Young Adult Fiction (55-4301). Emphasis is on deepening understanding of scene, transition, character, and plot development. Rigorous rewriting and revision are key in working toward publishable quality. Students discuss the latest in young adult literature and current trends in publishing.

4 Credits

WI

PREREQUISITES: 59-1411 Young Adult Fiction

59-2416 Advanced Science Fiction Writing Workshop

Workshop course 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.

4 Credits

PREREQUISITES: 59-1416 Science Fiction Writing

59-2417 Freelance Applications of Fiction Writing Training

Course looks at the application of the broad repertoire of fiction-writing techniques and approaches to creative nonfiction and freelance tasks found in various businesses and services including the creative nonfiction that appears in a variety of publications and media. The student develops writing projects suitable for inclusion in his/her professional portfolios.

4 Credits

COREQUISITES: 59-2202 Prose Forms

59-2418 Bibliography and Research for Fiction Writers

Course helps fiction writers learn how to research many popular genres of fiction and creative nonfiction on any subject area students may want to explore. Researched fiction, commercial and literary, is increasingly in demand. 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 including computers. Students undertake a researched fiction or creative nonfiction project.

4 Credits

COREQUISITES: 59-2202 Prose Forms

59-2430 Dialects and Fiction Writing

Course provides students with informed training in listening with a good ear and distinguishing between eye dialect and dialect that is both accurately and artistically rendered, with an understanding of the tradition of dialect writing in fiction. Dialect speech and writing have richly contributed to the breadth, variety, and authenticity of American and English literature. Students keep journals and research the ways in which writers employ dialect in their fiction as well as what they have to say about such uses, while also developing a facility with dialect in their own fiction writing.

4 Credits

PL

COREQUISITES: 59-2202 Prose Forms

59-2431 Small Press Publishing

This 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.

4 Credits

COREQUISITES: 59-2202 Prose Forms

59-2450J Manuscript Preparation for Writers

Course teaches students how to prepare final manuscripts. While students will consider the development of manuscript conventions and writing industry standards, they will also compare and contrast how other writers (such as Faulkner, Fitzgerald, and others) have prepared their manuscripts, based on their vision of the final product and its impact on various audiences. Students will learn to give close attention to issues regarding the relationship between story content and the important role of style, punctuation, usage, and the many ways in which the visual appearance and impact of a manuscript's features (chapters, sections, breaks, etc.) affect not only the way in which the work is received by readers, editors, and publishers, but also how layout/setup affects the manipulation of time, movement, and dramatic impact.

2 Credits

COREQUISITES: 59-1201 Fiction Writing I

Requirements Not New Freshman and Not New Transfer Stu.

59-2500 Poetry Workshop: Intermediate

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

4 Credits *Repeatable*

PREREQUISITES: 52-1500 Poetry Workshop: Beginning or 59-1500 Poetry Workshop: Beginning

59-2700 Creative Nonfiction Workshop: Intermediate

Intermediate class in writing creative nonfiction. This class will build on the introductory workshop, with students expected to expand the range and sophistication of their work. Students will read works of nonfiction and present their work to the rest of the class in a workshop format.

4 Credits *Repeatable*

WI

PREREQUISITES: 52-1900 Creative Nonfiction Workshop: or 59-1700 Creative Nonfiction Workshop: Beginning

59-2801 Topics in Nonfiction

A number and variety of courses are included under the umbrella of nonfiction topics, such as: Journal Writing (writing, reading and discussing nonfiction journals that explore the writer's life or an aspect of it, such as travel, memories or relationships to art or food. Course also examines ways personal writing can become public writing within genre of creative nonfiction.); Memoir Writing (how to select the most meaningful memories, and how to develop, focus and structure those memories); and the Graphic Memoir

(While the emphasis will be on writing, the course will also explore the connection of writing to drawing and how one can enhance the other, such as how the images and language are placed in panels or pages). These courses will revolve and be offered different semesters. Content will vary slightly according to instructors.

4 Credits Repeatable

PREREQUISITES: 52-112 or 52-1900 Creative Nonfiction Workshop: or 59-1700 Creative Nonfiction Workshop: Beginning

59-2802 Creative Non-Fiction: Journal Writing

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.

4 Credits

WI

PREREQUISITES: 52-1152 Writing and Rhetoric II or 52-1162 Writing and Rhetoric II- Service Learning or 52-1122 International Writing and Rhetoric II or 52-1112 Writing and Rhetoric - Enhanced II

59-2803 Creative Non-Fiction: Writing Theory

Course is designed for students who are interested in writing critical, academic non-fiction. 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.

4 Credits

WI

PREREQUISITES: 52-1152 Writing and Rhetoric II or 52-1112 Writing and Rhetoric - Enhanced II or 52-1122 International Writing and Rhetoric II or 52-1162 Writing and Rhetoric II- Service Learning

59-2804 Creative Non-Fiction: Writing Memoir

This course will focus on writing memoir, a sub-genre of Creative Nonfiction. Class will be exposed to a variety of readings and will develop greater understanding and appreciation of memoir as a form of Creative Nonfiction writing. Creative techniques for writing and crafting memoir, including approach and selecting a topic, research, organization, and stylistic and creative concerns, will be explored. Students will also become familiar with how to pursue publishing their work.

4 Credits

WI

PREREQUISITES: 52-1900 Creative Nonfiction Workshop: or 59-1700 Creative Nonfiction Workshop: Beginning

59-2805 Creative Nonfiction: Writing Memoir II

This class will focus on an advanced level of writing memoir as a sub-genre of Creative Nonfiction. This class will build on the level one memoir class, with students expected to expand the range and sophistication of their work. Students will research, re-envision and expand upon theme and form in memoir. Students will read memoirs and develop a critical discourse and understanding of memoir as a narrative form. Students will investigate the various placements of the memoir form in the literary marketplace.

4 Credits

PREREQUISITES: 52-2834 Creative Non-Fiction: Writing or 59-2804 Creative Non-Fiction: Writing Memoir

59-2806 Creative Non-Fiction: Queer Writings

This is a creative nonfiction writing workshop developing themes related to gender issues. Students read and write creative nonfiction material focusing on gay, lesbian, bisexual, and transgender material.

4 Credits

WI PL

PREREQUISITES: 52-1152 Writing and Rhetoric II or 52-1162 Writing and Rhetoric II- Service Learning or 52-1122 International Writing and Rhetoric II or 52-1112 Writing and Rhetoric - Enhanced II

59-2807 Creative Non-Fiction: Travel & Food Writing

4 Credits

PREREQUISITES: 52-1152 Writing and Rhetoric II or 52-1162 Writing and Rhetoric II- Service Learning or 52-1122 International Writing and Rhetoric II or 52-1112 Writing and Rhetoric - Enhanced II

59-2850 Nonfiction Film As Literature

This class will explore nonfiction films in their relationship to nonfiction literature. What does it mean to speak of films as essays or memoirs or autobiographies? What is the relationship between text and image, fact, truth, and composition in films presenting themselves as nonfictional? We will also consider some nonfiction literature that invokes and plays off film. Filmmakers such as Ross McElwee, Spike Lee, Erroll Morris, Chris Marker, Barbara Hammer, Su Friedrich, Jonathan Caouette, and Spalding Gray will be considered.

4 Credits

HL

PREREQUISITES: 59-2700 Creative Nonfiction Workshop: Intermediate

59-3150 Writer's Portfolio

Course requires that students develop and build a writing portfolio that showcases strong examples of their writing done in Fiction Writing Department classes and elsewhere to present for possible employment or application to graduate school. Students will learn about professional portfolio presentation and the role portfolios play in persuading employers and graduate-admission committees in the fields of writing. Students will rewrite pieces of their own writing, including a range of various writing forms that are key to a successful portfolio and that they wish to include in their final portfolio project. Examples could include cover letters, letters of inquiry, research on publishing markets, stories, and essays. Additional forms may include resumes, clips of feature writing, writing for media, advertising, scripts, business, and other forms of writing that show the student's writing strengths. It is open to all students and is a capstone course for the BFA in Fiction Writing degree.

4 Credits

PREREQUISITES: 59-3201 Fiction Writing: Advanced or 59-3500 Poetry Workshop: Advanced or 59-3700 Creative Nonfiction Workshop: Advanced

59-3170J Topics in Writing Abroad: Rome

This J-session course offers an intensive two-week immersion in Rome's literature, art, history, and culture. Students read fiction, poetry, and nonfiction by noted authors; visit major sites, including the Colosseum, Vatican, Roman Forum, Pompeii, churches, museums and places associated with noted authors; and participate in writing workshops at Lorenzo d' Medici. Journal entries and reading responses lead to an extended story, essay, or digital project, which may be done in collaboration with students from the Business and Entrepreneurship Department.

3 Credits

GA

Requirements Not New Freshman and Not New Transfer Stu.

59-3171J Creative Writing: J-Term in Paris

Dislocation from the familiar has for centuries played upon the imaginative processes of writers. This J-Session course offers an immersion in the literature, art, history, and culture of another city or country. Students read fiction and nonfiction by noted authors; visit major sites associated with these authors; write journal entries and reading responses; and intensively explore new fictional and creative nonfiction possibilities, as well as having the option of continuing to develop strong writing material from previous classes.

4 Credits

GA

Requirements Not New Freshman and Not New Transfer Stu.

59-3172 Dreams and Creative Writing: Prague

Mixing medieval with ultra-modern, the surreal and the mythological, the city of Prague has long inspired fantastic and dream-like literature, art, and architecture. In this course, students are invited to tap into the wildly imaginative world of dreams and explore their influence on the work of well-known Czech writers such as Franz Kafka and Gustav Meyrink. With site visits to weird and dreamy locales throughout the city, and through creative prompts and exercises, students will explore first-hand the role of dreams and dream imagery on the creative process.

4 Credits

GA

59-3173 Critical Reading and Writing: Kafka and European Masters

With a focus on Franz Kafka, this course presents the work of Prague's most influential writers, paying special attention to how the historical and cultural landscape of Eastern Europe in the 20th century impacted their lives and work, and exploring the myriad ways culture and geography inform creative process. In this course, students will interact with the city of Prague through the lenses of great works such as Kafka's *The Trial*, Hasek's, outrageous novel *Good Soldier Svejk*, Kundera's *The Unbearable Lightness of Being* and works by Karol Capek and Bohumil Hrabal.

4 Credits

GA

59-3201 Fiction Writing: Advanced

Course is the fourth class in the core sequence. It uses the 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. Course is repeatable.

4 Credits *Repeatable*

PREREQUISITES: 59-2202 Prose Forms

59-3202 Advanced Prose Forms

Course uses Sophisticated Story Workshop basic forms and sense-of-address techniques to advance students' development of prose forms and publishable creative nonfiction.

4 Credits

PREREQUISITES: 59-3201 Fiction Writing: Advanced

59-3203 Fiction Seminar

Advanced course 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.

4 Credits

PREREQUISITES: 59-3201 Fiction Writing: Advanced

59-3401 College Literary Magazine Publishing

Course requires that students act as editors and production assistants for the Fiction Writing Department's award-winning annual publication *Hair Trigger*. Reading of submitted manuscripts and participating fully in the process of deciding what to publish and how to arrange selections, the students will work closely with the teacher of the course, who will also be faculty advisor for that year's magazine. The student editors will also be involved in production and marketing procedures. Editors of *Hair Trigger* have found the experience to be very useful on their resumes and in preparation for entry-level publishing positions.

4 Credits *Repeatable*

Requirements Department Permission

59-3403 Fiction Writers and Publishing

Course is designed to give developing fiction writers an understanding of the publishing industry. Attention is given to the history of fiction publishing in the United States and ongoing changes in the industry. The responsibilities of, and relationships among, writers, editors, literary agents, and publishing houses are explored. Students conduct in-depth research of fiction magazines and publishing houses. Students form their own in-class magazine and submit their work to the other student editors of the magazine. Course is designed for students working towards readying stories for submission. Students are encouraged to send their manuscripts out for publication at intervals during the semester. Guest speakers include bookstore owners, editors, publishers, and published fiction writers.

4 Credits

PREREQUISITES: 59-2202 Prose Forms

59-3450 Practice Teaching: Tutor Training

Course utilizes Story Workshop concepts, philosophy, and teaching techniques 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.

4 Credits

Requirements Department Permission

59-3451 Practice Teaching: Classroom

Course is an intensive course in Story Workshop theory and practice.

4 Credits Repeatable

PREREQUISITES: 59-3450 Practice Teaching: Tutor Training

Requirements Department Permission

59-3500 Poetry Workshop: Advanced

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.

4 Credits Repeatable

PREREQUISITES: 52-1152 Writing and Rhetoric II or 52-2500 Poetry Workshop: Intermediate or 59-2500 Poetry Workshop: Intermediate or 52-1112 Writing and Rhetoric - Enhanced II or 52-1122 International Writing and Rhetoric II or 52-1162 Writing and Rhetoric II- Service Learning

59-3601 Poetics

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.

4 Credits

WI

COREQUISITES: 52-3500 Poetry Workshop: Advanced or 59-3500 Poetry Workshop: Advanced

59-3602 Craft Seminar

Rotating topics craft class. Students read literature of specific periods and movements in order to generate poetry (and hybrid writing forms) based on these reading assignments. Craft Seminars that have been offered in past semesters include Poetry Translation, Hybrid Poetics, and Literary College.

4 Credits Repeatable

HL

PREREQUISITES: 59-2500 Poetry Workshop: Intermediate

59-3690 Undergraduate Thesis Development Seminar

Capstone course for Poetry majors focuses on the writing, revisions, and compilation of a chapbook-length poetry manuscript suitable for publication or submission for a graduate school application.

4 Credits

PREREQUISITES: 52-3500 Poetry Workshop: Advanced or 59-3500 Poetry Workshop: Advanced

59-3700 Creative Nonfiction Workshop: Advanced

An advanced class in writing creative nonfiction. This class will build on the intermediate workshop, with students expected to have attained a certain mastery in the writing of nonfiction. Students will read works of nonfiction and participate in presenting their work to the rest of the class in a workshop format.

4 Credits Repeatable

WI

PREREQUISITES: 52-2900 Creative Nonfiction Workshop: or 59-2700 Creative Nonfiction Workshop: Intermediate

59-3800 Form and Theory of Nonfiction

A class in the craft and theory of different forms of creative nonfiction. Students might write autobiographical essays, journals, prose poetry, letters, biographical pieces, and experimental kinds of prose that are hybrids, or invented forms. The class may also focus on a certain kind of nonfiction writing, such as writing queer nonfiction, or the experimental essay. Some of this work will be discussed in the workshop format. Students will also read different theoretical works that discuss the nature of nonfiction literature.

4 Credits Repeatable

PREREQUISITES: 52-2900 Creative Nonfiction Workshop: or 59-2700 Creative Nonfiction Workshop: Intermediate

59-3801 Readings in Nonfiction

The Readings in Nonfiction Literature class is designed to explore a variety of subjects in nonfiction, and topics of classes offered might include readings in the essay, twentieth century nonfiction, feminist readings in nonfiction, queer nonfiction, graphic novel memoirs, single or double author courses (Baldwin's Essays, or

Montaigne and Bacon), etc. The class will change from semester to semester. The class will explore what makes a work of nonfiction specific to its genre and how writers establish their voices in nonfiction.

4 Credits Repeatable

WI

PREREQUISITES: 52-112 and 59-1700 Creative Nonfiction Workshop: Beginning

59-3890 Senior Forum

This course will encourage students to view their work in context to the larger body of contemporary nonfiction published in online and print communities. Students will develop awareness of their own unique voice through the crafting of artist statements. Students will use revision strategies and feedback from peers to shape their work so that it is ready for public presentation. Students will study craft essays and interviews that discuss how writing is brought to publication. Student work may be represented as shorter or longer pieces in memoir, essay, lyric, hybrid or other nonfiction forms and genres. Students will be exposed to contemporary works through visiting authors, and the study of online magazines, literary magazines, and other print sources for nonfiction.

4 Credits

PREREQUISITES: 52-3900 Creative Nonfiction Workshop: Advanced or 59-3700 Creative Nonfiction Workshop: Advanced

59-3990 Internship: Creative Writing

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

1-6 Credits Repeatable

Requirements Department Permission

59-3998 Independent Project: Creative Writing

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.

1-6 Credits Repeatable

Requirements Department Permission

59-3999 Directed Study: Creative Writing

This course consists of learning activities involving student independence within the context of regular guidance and direction from a faculty advisor. Directed Studies are appropriate for students who wish to explore a subject beyond what is possible in regular courses or for students who wish to engage in a subject or activity not otherwise offered that semester by the College. Directed Studies involve close collaboration with a faculty advisor who will assist in development and design of the project, oversee its progress, evaluate the final results, and submit a grade.

1-4 Credits *Repeatable*

Requirements Department Permission

59-4150 Literary Magazine Editing

Course teaches students basic principles of literary magazine editing. This includes the processing and managing of submissions, editorial discussions of submitted material, editorial correspondence (rejections and acceptances), ordering of the final manuscript, and preparation of the electronic manuscript for typesetting.

4 Credits

Requirements Department Permission

59-4151 Literary Magazine Production

Course teaches students basic principles of magazine production. Students act as editors and assistants for Columbia literary journals, learning the fundamentals of editorial selection, copyediting, proofreading, design, production and distribution.

4 Credits

Requirements Department Permission

59-5150 Literary Magazine Editing

Course teaches students basic principles of literary magazine editing. This includes the processing and managing of submissions, editorial discussions of submitted material, editorial correspondence (rejections and acceptances), ordering of the final manuscript, and preparation of the electronic manuscript for typesetting.

4 Credits

Requirements Department Permission

59-5151 Literary Magazine Production

Course teaches students basic principles of magazine production. Students act as editors and assistants for Columbia literary journals, learning the fundamentals of editorial selection, copyediting, proofreading, design, production and distribution.

4 Credits

Requirements Department Permission

59-6150 Literary Magazine Editing

Course teaches students basic principles of literary magazine editing. This includes the processing and managing of submissions, editorial discussions of submitted material, editorial correspondence (rejections and acceptances), ordering of the final manuscript, and preparation of the electronic manuscript for typesetting.

4 Credits

Requirements Department Permission

59-6151 Literary Magazine Production

Course teaches students basic principles of magazine production. Students act as editors and assistants for Columbia literary journals, learning the fundamentals of editorial selection, copyediting, proofreading, design, production and distribution.

4 Credits

Requirements Department Permission

59-6170J Topics in Writing Abroad: Rome

This J-session course offers an intensive two-week immersion in Rome's literature, art, history, and culture. Students read fiction, poetry, and nonfiction by noted authors; visit major sites, including the Colosseum, Vatican, Roman Forum, Pompeii, churches, museums and places associated with noted authors; and participate in writing workshops at Lorenzo d' Medici. Journal entries and reading responses lead to an extended story, essay, or digital project, which may be done in collaboration with students from the Business and Entrepreneurship Department.

3 Credits

59-6171J Creative Writing: J-Term in Paris

4 Credits

59-6172 Dreams and Creative Writing: Prague

Mixing medieval with ultra-modern, the surreal and the mythological, the city of Prague has long inspired fantastic and dream-like literature, art, and architecture. In this course, students are invited to tap into the wildly imaginative world of dreams and explore their influence on the work of well-known Czech writers such as Franz Kafka and Gustav Meyrink. With site visits to weird and dreamy locales throughout the city, and through creative prompts and exercises, students will explore first-hand the role of dreams and dream imagery on the creative process.

4 Credits

59-6173 Critical Reading and Writing: Kafka and European Masters

With a focus on Franz Kafka, this course presents the work of Prague's most influential writers, paying special attention to how the historical and cultural landscape of Eastern Europe in the 20th century impacted their lives and work, and exploring the myriad ways culture and geography inform creative process. In this course, students will interact with the city of Prague through the lenses of great works such as Kafka's *The Trial*, Hasek's, outrageous novel *Good Soldier Svejk*, Kundera's *The Unbearable Lightness of Being* and works by Karol Capek and Bohumil Hrabal.

4 Credits

59-6201 Graduate Fiction Workshop I

Emphasizing the dynamic relationship between individual students, the workshop director, and the class, students move at their own pace in developing perceptual, technical, and imaginative abilities in fiction writing.

4 Credits

59-6202 Graduate Fiction Workshop II

4 Credits

59-6203 Advanced Graduate Fiction Workshop

4 Credits

59-6203 Advanced Graduate Fiction Workshop

This repeatable Fiction workshop emphasizes further development in the writing of short fiction and novels.

4 Credits

59-6204 Fiction Seminar

4 Credits

PREREQUISITES: 59-6201 Graduate Fiction Workshop I and 59-6202 Graduate Fiction Workshop II

59-6205 Prose Forms

4 Credits

PREREQUISITES: 59-6201 Graduate Fiction Workshop I and 59-6202 Graduate Fiction Workshop II

59-6301 Graduate Critical Reading and Writing

4 Credits

59-6401 Thesis Development: Fiction

This course concentrates on the process and extended development necessary for the completion of a book-length thesis. The course is designed for graduate students who normally have completed at least two semesters of Advanced Fiction Writing (or will be concurrently enrolled in a second Advanced class), who have sixty to seventy manuscript pages of what they have identified to a Workshop teacher as thesis material, and are in the early stages of working with a thesis advisor. The course is not for graduate students well on their way to completing the thesis, but rather for those in the early developmental stages of thesis work. The course will focus on how to put it all together; that is, such matters as novel structure and movement, short-story structure and movement, dimensions of point of view, and the uniqueness of such in the individual writing of the students.

4 Credits

59-6402 Thesis: Fiction

Includes one-on-one intensive rewriting manuscript in preparation for candidate's thesis.

1-6 Credits

59-6500 MFA Poetry Workshop

Students are encouraged to write poetry of the very highest quality. Workshop format makes use of reading assignments, writing exercises, and critique of student work. Students are expected to become familiar with a wide range of models and formal strategies.

4 Credits

59-6510 Graduate Poetics Seminar

The Graduate Poetics Seminar, required of MFA Creative Writing-Poetry students, provides an overview of foundational and touchstone theories of poetic making from Aristotle to the present.

4 Credits

59-6602 Craft Seminar

Rotating topics craft class. Students read literature of specific periods and movements in order to generate poetry (and hybrid writing forms) based on these reading assignments. Craft Seminars that have been offered in past semesters include Poetry Translation, Hybrid Poetics, and Literary College.

4 Credits

59-6690 Thesis Development: Poetry

Students in this course will complete the first draft of the thesis required for graduation and prepares students to work with their thesis advisor. Course includes revising and arranging the manuscript, analyzing first books of poetry and the marketplace, and composing the critical essay.

4 Credits

59-6691 Thesis: Poetry

One-on-one intensive revision of the book-length thesis manuscript and/or critical essay required for graduation with an MFA in Poetry. Repeatable once.

1 Credits

59-6700 Graduate Workshop: Nonfiction

Graduate-only advanced seminar in literature focuses on one author or a group of authors. Course is repeatable as topic changes.

4 Credits

59-6800 Form and Theory of Nonfiction

4 Credits

59-6801 History of the Essay

Seneca to Montaigne to Alice Meynell to Simone Weil, etc . . . a linear, disjunctive, or creative tour into the heart of the essay. This class will explore the essay in its historical and theoretical forms and development. The class will spend considerable time on the classical essay, but also look deeply at the protean shapes the essay can take, the different ways it makes its lyrical and intellectual possibilities manifest.

4 Credits

59-6810 Topics in Nonfiction

4 Credits

59-6891 Thesis: Nonfiction

Thesis credits, under individual direction by faculty, toward completion of the thesis.

1 Credits

59-6898 Independent Project: Creative Writing

1-6 Credits

59-6990 Internship: Creative Writing

1-4 Credits

59-6999 Directed Study

Course consists of learning activities involving student independence within the context of regular guidance and direction from a faculty advisor. Directed Studies are appropriate for students who wish to explore a subject beyond what is possible in regular courses or for students who wish to engage in a subject or activity not otherwise offered that semester by the College. They involve close collaboration with a faculty advisor who will assist in development and design of the project, oversee its progress, evaluate the final results, and submit a grade.

1-4 Credits

Requirements Department Permission

66-2100 Papermaking

This class will qualify undergraduate students in the basic techniques, materials, processes, and concepts used in the Papermaking Studio. Technique will be taught as a method of investigation, a material exploration of ideas. Projects will focus on using papermaking as an image making tool and sculptural material. Projects engaging micro-industry, environmental, and community-building models will also be considered. Students will gain skills in beating a variety of fibers, sheet forming, watermarking, pulp painting, and high-shrinkage techniques.

3 Credits

Requirements 45 Credit Hours Complete

66-2120 Artists Books

Artists Books are a unique genre in art: not literature, though they often have words in them, not sculpture, though they frequently have sculptural qualities, but a unique, interdisciplinary vehicle for artistic expression. This class will introduce undergraduate students to the basic techniques, both traditional and non-traditional materials, non-traditional processes, and concepts of making artists' books, including a range of approaches, from hand bound one-of-a-kind books to books that are industrially produced and only exist in multiple. There will be a focus on the sculptural aspects of the book and how the narrative form can be used in other modalities such as installation and performance, and how these skills can be incorporated into their own fields of study.

3 Credits

Requirements 45 Credit Hours Complete

66-2130 Print Production

Print Production offers students the opportunity to gain a theoretical and practical knowledge of real world print production that will enable them to communicate and work with commercial printers. They will work in an offset printing studio with full capabilities including film imagesetting from digital files, to platemaking, as well as printing on the Heidelberg offset press at the Center for Book and Paper Arts. Projects will include one color, duotone and CMYK print works.

3 Credits

66-2642 Beginning Bookbinding

The need to record & contain stories is nearly as old as humankind. This class will introduce undergraduate students to the bookbinding techniques, materials, processes, for creating different structures to contain a variety of forms, progressing from simple to complex. Students will learn the narrative possibilities of the codex form, and investigate the expressive potential for non-traditional forms of the book. There will be a discussion of historic structures and the history of the book and how these forms fit into the movement of artist's books in the art world today.

3 Credits

Requirements 45 Credit Hours Complete

66-3106 History of Interdisciplinary Art

The class will provide a broad history of the arts from earliest times until the present, with a focus on times and places where artists of different disciplines interacted with each other, or where the emphasis is on art that partakes in an interdisciplinary approach. The second half of the class focuses on various artistic movements in the 20th century. Emphasis will be placed on how artists interact with society as a whole, and how they influence cultural change, and in turn are influenced by it.

3 Credits

66-3112 Conceptual Strategies

This course will illuminate the notion that form is rooted in concept rather than a specific material or discipline. Students will explore the integration of research, collection, classification, mapping, intervention, collaboration, experiment, improvisation and play as well as thoughtful observation and reflection on these activities within the context of studio practice. Students will learn to make work through the elaboration of ideas rather than the skills of a particular discipline.

3 Credits

66-3426 Letterpress Studio

Letterpress is the original broadcast medium: printing from movable type is a technological innovation that has had huge, far-reaching effects. Only a tiny percent of commercial printing is done using hand-set metal type anymore, but the entire discipline of typography was invented by the technological innovation of letterpress printing, and all the terms of typography have their genesis in metal, movable type. This class focuses on learning the printing techniques used in letterpress, understanding how the fundamental concepts in typography have their origins in metal type, and as opportunity to create a series of projects informed by these ideas and techniques. Students will learn letterpress printing through a series of demonstrations and studio projects.

3 Credits

66-4305 Art As Spiritual Practice

According to anthropologist William Irwin Thomson, 'Art is the last religion.' This class combines actual artmaking with research to explore how artists make use of their skills as a way of exploring 'the spiritual' in their lives. The concept of artist as shaman is balanced with the idea of art itself as a spiritual experience, in work ranging from the Sisters of Perpetual Indulgence to the light installations of James Turrell.

3 Credits

66-4750 The Art of Travel

Current thinking about the nature of the city - as the history of a people in a place, or as privatized public space - raises numerous challenges for contemporary artists. This class will contextualize current theories about urban environments and the phenomenon of travel by taking students to a different location, initially Florence. Students will process their experiences of travel in light of the theoretical texts they are reading.

3 Credits

Requirements Permission of Instructor

66-4800 Public Art

Project-based course in which students use research, readings, and project creation to explore the meaning and varieties of art created in and for public places, especially concentrating on work that uses technology and/or interactivity. Student artists will work with both physical and virtual environments and will create a work of public art as the primary goal.

3 Credits

66-5305 Art As Spiritual Practice

According to anthropologist William Irwin Thomson, 'Art is the last religion.' This class combines actual artmaking with research to explore how artists make use of their skills as a way of exploring 'the spiritual' in their lives. The concept of artist as shaman is balanced with the idea of art itself as a spiritual experience, in work ranging from the Sisters of Perpetual Indulgence to the light installations of James Turrell.

3 Credits

66-5716 The Art of Collaboration

In this course, students will work with visiting mid-career and established artists in developing, making, and promoting editioned works of art. The course examines the function of artists as producers and collaborators in the artistic process. Students will be introduced to a survey of historic and contemporary references from leading collaborative studios nationally and internationally. The course will focus on interdisciplinary collaborative practices and processes.

1 Credits

66-5718 Material Social Practices

In this course, students will work with visiting mid-career and established artists to create artworks in the social realm. Students connect their art practice to research on new or experimental approaches to art activism. Social practice-based artwork includes a wide range of evolving media and concepts in contemporary art practice. It includes projects as diverse as guerrilla interventions and squat spaces, to social sculpture, and interactive media. These practices reflect important critical and conceptual trends in the field of art by engaging relational aesthetics and theories of globalism and pluralism with the intersection of art and political systems. Students will consider these varied forms of public engagement through discussion

seminars and hands-on practice. Students work individually or collaboratively to consider art in its relationship to social change.

1 Credits

66-5722 Applied Material Practice

This course offers students the opportunity to work with master artists to develop deep knowledge in the material aspects of artistic practice. The course positions materiality as an artistic, conceptual, and professional skill that engages students with the quickly evolving media landscape. Students gain valuable skills they then incorporate into their body of work, and maintain technical and conceptual flexibility with the new modes of making.

1 Credits

66-5750 The Art of Travel

Current thinking about the nature of the city - as the history of a people in a place, or as privatized public space - raises numerous challenges for contemporary artists. This class will contextualize current theories about urban environments and the phenomenon of travel by taking students to a different location, initially Florence. Students will process their experiences of travel in light of the theoretical texts they are reading.

3 Credits

Requirements Permission of Instructor

66-5800 Public Art

Project-based course in which students use research, readings, and project creation to explore the meaning and varieties of art created in and for public places, especially concentrating on work that uses technology and/or interactivity. Student artists will work with both physical and virtual environments and will create a work of public art as the primary goal.

3 Credits

66-6101 Visual Art: Theory & Practice

A concept-driven studio class, in which students learn a wide range of artmaking strategies (from photography to artists' books), in pursuit of original ideas, while gaining a comprehension of current trends in the visual arts. Required for MA's and recommended for MFA's who do not come from a visual arts background.

3 Credits

66-6102 Movement: Theory & Practice

Movement: Theory & Practice concerns itself with human movement as an expressive medium through its relationship to space, time, and energy, and its commonalities with other disciplines. The student focuses on choreography, individually and in groups.

3 Credits

66-6103 Sound: Theory & Practice

In this course, students are introduced to working with sound as a creative medium. Basic skills in recording and sound editing are encountered in a perspective of composition, contemporary musical and sound-art practice, and a larger view informed by both Western and world music.

3 Credits

66-6104 Word: Theory & Practice

Word: Theory & Practice explores writing through a series of interrelated exercises that build the student's confidence in producing creative texts. The visual environment of language is related to other forms of image-making. This course is in sync with Drama: Theory & Practice; what the student writes in this course, gets performed in Drama: Theory & Practice.

3 Credits

PREREQUISITES: 66-6102 Movement: Theory & Practice and 66-6103 Sound: Theory & Practice

66-6105 Drama: Theory & Practice

Students create original performance works in this class, coming to an understanding of contemporary theatre and performance practices. Emphasis is placed on the realization of original writing, and how it can best be conveyed through the body and the use of theatrical environment.

3 Credits

PREREQUISITES: 66-6102 Movement: Theory & Practice and 66-6103 Sound: Theory & Practice

66-6106 Hist. of Interdisciplinary Art

The concept that the arts are not separate 'disciplines' but a unified field of endeavor is explored in this class. The major focus is on 20th century art practices that fostered collaboration and an approach to artmaking that transcends traditional disciplinary boundaries. Students select a particular time period on which to focus their research.

3 Credits

PREREQUISITES: 66-6701 Art As Discourse

66-6107 Connected Images

This is an interdisciplinary studio class, taught as a 5-day intensive workshop. Students engage with a specific topic, using this as the spring-board to the creation of either a concise body of work, or an interdisciplinary project. The class is required for MA's, as a culmination of their required studio classes; it is also recommended for MFA's interested in developing a focused project.

3 Credits

Requirements Permission of Instructor

66-6108 Thesis I

This course provides a structured, disciplined workshop situation in which students may begin the development of their final thesis projects as well as to expose students to contemporary artists and art making practices thereby providing a context and historical perspective in which the student may place themselves and their personal issues. This is meant to further understand the larger picture necessary for an ongoing commitment to art making practice after graduate school.

3 Credits

Requirements Permission of Instructor

66-6111 Sound in Context

This class will focus on music and sound as they function as an auxiliary element in a work rather than as an end in itself. Students will develop individual projects, which will range from performance work to objects and installations which incorporate sound.

3 Credits

66-6112 Conceptual Strategies

This course will introduce students to strategies for generating lines of inquiry in their work as well as identifying & nurturing strategies they already employ in their creative practices. This course will illuminate the notion that form is rooted in concept rather than a specific material or discipline. Students will explore the integration of research, collection, classification, mapping, intervention, collaboration, experiment, improvisation & play as well as thoughtful observation & reflection on these activities within the context of studio practice.

3 Credits

66-6115 Performance Aesthetics

This studio course is open to students interested in collaborating on original, creative projects that integrate various technologies with contemporary performance aesthetics. Projects might include music videos, site specific performative installations, streaming media monologues, video journals, or web site operas. A background in performance is encouraged but not necessary.

3 Credits

PREREQUISITES: 66-6702 Art As Practice

66-6118 Multiples

Multiples are art objects produced in identical multiple copies. This class will encourage students to make a series of multiples collaboratively or individually as a way of investigating modern industrial production, global marketing and mass consumption.

3 Credits

66-6120 In & On the Page

For too many printers and book artists, paper is simply a vehicle for holding ink. However, the relationship between paper and image making is actually a more complex and subtle interaction. Many printing processes (from inkjet to non-silver photo processes) are affected by paper chemistry, surface complexity, etc. Editioning with papermaking-specific techniques such as watermarking and pulp painting can result in completed artworks in and of themselves. This class will explore the relationships of paper, printing, and image development directly in the paper process utilizing both the paper studio and various printing facilities within the department.

3 Credits

66-6199 Independent Project

Independent Project

1-6 Credits

Requirements Permission of Instructor

66-6298 Thesis II

The course focuses on the completion of the Thesis Project and the Thesis Book required of graduating MFA students. In this course, students develop and demonstrate knowledge, skills, and competencies in the following areas: exhibition of their work, organizing, researching, writing, documenting and assembling material in order to fulfill requirements for their thesis candidacy.

3 Credits

PREREQUISITES: 66-6108 Thesis I

66-6300 Future of the Book

This graduate seminar in the cultural history of the book: topics covered include literacy and reading practices, relations among publishers, authors, and readers, and media production technology. Students will produce a research project that connects their artistic practice to the history of the book.

3 Credits

66-6302 Visual Narratives

Narrative is arguably the major artistic form of our culture. This course examines the history, theory, structure, and aesthetics of narrative. Emphasizing visual narratives - paintings, photographs, films, graphic novels, books, new media - the course explores the idea of narration and story, and the ways in which it both 'means' and functions. The goal of this course is to enable you to think about story in ways beyond what you currently do in your art practice.

3 Credits

PREREQUISITES: 66-6702 Art As Practice

66-6403 Artists Books / Book Arts

Daring to go where few books have gone before, this class we will explore the creative application of traditional and non-traditional materials to the book format, as well as sculptural aspects of artist books. Also covered: Altered books and wearable books.

3 Credits

66-6406J Longstitch Bookbinding

Discover your inner medievalist! Using no glue, this 13th century binding structure can bring a lot of dazzle to spines of your books with decorative elements which create unique sewn patterns that are essential to the form. Longstitch also be used with a variety of cover materials, paper to leather.

1 Credits

66-6411 Thinking Through Making: Paper, Print, Book

This course is intended to qualify first semester Book & Paper graduates (and other graduate students who want to use the Center's facilities) in the three major studios of the Book & Paper Center, to introduce them to the process of thinking through material investigation. Each of the three main studios - paper, print and bookbinding - offers a wide range of ways to interact and create with materials and processes. Technique will be taught as a method of investigation. This class will be team taught by three different professors.

6 Credits

66-6418 Advanced Bookbinding

Advanced Bookbinding is the final class in the book-focused thread of the department. In this class, students are expect to synthesize all the skills they have learned and to produce an book work, either a unique structure, installation or an edition that reflects their highest artistic development. The class will be structured into two sections: planning the work, and making the work. Students will be guided in learning new techniques as they pertain to their specific projects. The central work in this class is the production of one large, ambitious project-either an edition, a large scale sculptural piece or installation. You will be asked to create a proposal for this work that outlines both conceptual, structure and technical issues, with a timeline and a budget. You will then execute this proposal.

3 Credits

66-6420 Visual Environments

Visual Environments is a studio course dealing with installation; including site-specific works and an intense examination of intention versus reception, and personal process. The class culminates in an exhibition of individual installation works.

3 Credits

66-6421 Text

In this course students develop original writing in a variety of forms. An emphasis is placed on writing for specific applications (book, performance, media, etc.) and the visual representation of text is taken into consideration.

3 Credits

66-6422 Advanced Text

This is an advanced writing workshop for students wishing to further develop and strengthen their writing skills begun in Text class.

3 Credits

66-6423J Professional Artist Writing Workshop

Professional Artist Writing Workshop (PAWW) covers writing styles artists will find both useful and necessary. Though it is often said works of art should speak for themselves, today's artists are expected to be able to explain their work, their intentions, and technical aspects of their practices. PAWW will introduce students to narrative, descriptive, critical, reportorial, expository and other styles, and their relevance to artistic practice. Students are welcome to apply the course's assignments to individual writing projects.

2 Credits

66-6424 History of Typography

This class examines the historical development and transitions of typography from Guttenberg to the present day. Important practitioners, innovations and concepts as well as cultural significance and influence will be discussed.

3 Credits

66-6427 Print Media

This studio course offers instruction in print as an image-making discipline, as well as a mode of publication. Students will learn photopolymer plate production, use page layout software, investigate digital typography, and perform experiments in offset lithography, intaglio printing, digital printing, and relief printmaking. Some experience with letterpress printing is highly desirable.

3 Credits

PREREQUISITES: 66-6411 Thinking Through Making: Paper, Print, Book or 66-6460 Print

66-6428 Advanced Papermaking

Paper will be considered as it relates to production methods, furthering research and understanding of paper fiber and its properties to be utilized within in one's own work, working as a professional and basic instructional ideas. Questions of permanence and surface treatments will also be addressed.

3 Credits

66-6432 Intermediate Bookbinding

Building on the book section of Thinking Thru Making, we will cover a variety of more complex structures and begin to develop them into larger projects. Differences of approaches regarding unique books and edition binding will be explored as well concepts of content development in relation to the structure. Individuals will be expected to develop content and structure of their projects into their ongoing artistic practice.

3 Credits

66-6441 Reading the Artist Book

Artists' books are a unique genre in art, a diverse zone of artistic activity. This class focuses on artists and movements of the 20th century, particularly the rise of the artist's book movement, examining current trends and future possibilities.

3 Credits

66-6446 History of Paper

This course examines the contributions of papermaking to historical records, artmaking, environmental activism, and community empowerment. The rise of collaborative studios and the American fine craft movement will shape a broader discussion on paper as an art medium. Students will investigate the relationship between paper and their own practice. A broader definition for papermaking including the works

on paper genre will widen the discourse.

3 Credits

PREREQUISITES: 66-6701 Art As Discourse

66-6448 Expanded Artist's Books

Expanded Artist's Books is an emerging area of artistic practice that uses tablet computing as a site for creative inquiry. Like Artist's Books, Expanded Artist's Books is an art media that claims all aspects of the book (format, typography, etc.) as potentially expressive, where every component contributes to the reading. Unlike electronic publishing that emulates traditional books, this practice integrates text with moving image, challenges traditional closure of a text with interactivity, and provides a performed sense of time.

1 Credits

66-6455 Graduate Teaching Seminar

This course will introduce the fundamentals for artists interested in teaching, in higher education and other venues. Students will have the opportunity work with a faculty member in an undergraduate classroom environment. Syllabus-writing, time management, and important theoretical and practical aspects of learning and teaching will be covered. Seminars will range from the practical concerns of constructing and conducting a class, to theoretical, thought-provoking issues centered on both teaching and learning.

3 Credits

Requirements Permission of Instructor

66-6460 Print

This class will qualify graduate students in the basic techniques, materials, processes and concept used in the Print Studio. Technique will be taught as a method of investigation, a material exploration of ideas. Projects will focus on using letterpress printing to create visual expressions of language as well as investigating various technical and conceptual aspects of printing pictures.

2 Credits

66-6462 Paper

This course will qualify graduate students in the basic techniques, materials, processes, and concepts used in the Papermaking Studio. Techniques will be taught as a method of investigation, a material exploration of ideas. Projects will focus on papermaking as a skill for carrying other information (such as printmaking) as

well as a self-contained form of expression, through color, texture, images, etc.

2 Credits

66-6464 Bookbinding

This course will qualify graduate students in the basic techniques, materials, processes, and concepts used in the Bookbinding. Techniques will be taught as a method of investigation, a material exploration of ideas. Projects will focus on acquiring basic skills, a competency on bindery equipment, knowledge of both archival concerns and experimental forms, while stressing the adaptation of structure to content.

2 Credits

66-6503 Interactive Media

This course investigates interactivity and the processes by which artists construct experiences and spaces for the viewer. The role of the viewer in producing or completing the artwork is the central issue. Questions of research methodology, identity and authenticity are investigated.

3 Credits

66-6504 Space & Place

This course investigates the integration of media elements into physical, sculptural, and environmental artworks. Audience issues in gallery venues as well as site specific installation and public media artworks are explored. Topics include special planning processes, prototype and model development, negotiating skills, and legal issues specific to installation.

3 Credits

PREREQUISITES: 66-6701 Art As Discourse

66-6505 Media Performance

This course explores the role of both the performer and the audience in traditional and interactive work and investigates activated media sets, props, and virtual performers. Traditional concerns are linked and expand into the performative potential of electronic media presentation modes.

3 Credits

66-6506 21st Century Aesthetics

This seminar class examines the history and theory underlying new directions in the arts. Now that the 20th Century is officially over, the new forms it evolved (installation, performance, etc.) have become the foundation for new approaches to defining art in the age of mediation. Concepts such as interactivity, the mash-up, game theory, robotics, etc. all contribute to and examination of where art may be headed in the next decades.

3 Credits

66-6511 Sound As Art Material

This course introduces sound as a vital material for producing art in physical & virtual space, and as an element in many forms of digital media productions. Students investigate the changing roles of author & audience in producing & participating in works of experimental sound art. The course explores new genres such as networked performance, locative media, interactive music systems, sound sculpture, audio hyperscapes & audio webcasting. Technical workshops provide all the skills necessary to produce individual sound artworks.

3 Credits

66-6520 Movement/Video

Students will explore the movement and choreography of both the camera and the artist within specific sites or locations. Fundamental techniques in conceptualizing, planning the production, and editing of the resulting video presentations will be demonstrated. The coursework will lead students through a view of contemporary video and digital media works by artists working in this modality.

3 Credits

66-6525 Fictional Documentary

This advanced workshop intends to explore the line that separates documentary and narrative media. Students will examine the works of documentarians who are using fictional elements and narrative techniques in their work and who question concepts of truth and reality to expand the definition of documentary.

3 Credits

66-6535 ePortfolio for Artists

This course will teach students to represent their work most effectively on the internet using appropriate media combinations. Documentation and portfolio sites become works of their own as they reconstruct and annotate pieces in other media such as performances and installations. This class is for intermediate to advanced students in any media. Previous web design and construction experience is not required. Experienced web designers can take their work to the next level, incorporating animation, interactivity and multiple media.

3 Credits

66-6535J ePortfolio for Artists

This course will teach students to represent their work most effectively on the internet using appropriate media combinations. Documentation and portfolio sites become works of their own as they reconstruct and annotate pieces in other media such as performances and installations. This class is for intermediate to advanced students in any media. Previous web design and construction experience is not required. Experienced web designers can take their work to the next level, incorporating animation, interactivity and multiple media.

3 Credits

66-6622 Sculptural Paper

Papermaking has sophisticated artistic applications for many media including sculpture, photography, drawing and installation. This course is the semester-long experience combining technical skills with individual project development in hand papermaking. In the first part of the class, studio time is dedicated to technical considerations in paper including the use of the laser cutter and Epson printer for paper art works, alternatives to the traditional mould and deckle, Asian papermaking techniques, plaster mold making, and pulp inclusions and experiments. During the second portion of the class, students develop directed projects employing these new skills through individual meetings with the instructor, and group critique.

3 Credits

66-6624 Advanced Print Media

Advanced Print Media is the final class in the print-focused thread of the department. In this class, students are expected to synthesize all the skills they have learned and to produce an ambitious work, either a book or a suite of related print works, that reflects their highest artistic development. This class will have two parts: Planning the Work, which is focused on the artistic development of the project, and Making the Work, which is focused on production.

3 Credits

66-6631 Boxmaking Intensive

A hands-on course on bookbinder's boxmaking techniques. A useful addition to the resources of the book artist, conservator, printmaker, photographer, writer and designer - anyone who deals with books, multiples or series in their work.

1 Credits

66-6701 Art As Discourse

This course will explore the relationship between modernism, post-modernism & current theory using art, literature, performance, film/video, and audio, providing students with a historical & theoretical context for their work.

3 Credits

66-6702 Art As Practice

In Art as Practice, students learn the skills needed to function as a practicing artist in the contemporary art world. Students will integrate the necessary tools allowing them to sustain a lifelong practice in art, from sound research practices, to honed writing skills and presentation methodologies. The class emphasizes the planning process and working in collaboration with peers to enhance career success.

3 Credits

PREREQUISITES: 66-6701 Art As Discourse

66-6703 Autobiographical Art

This class will study autobiographical works - films, videos, installation, performance, and digital pieces - and their relationship to culture, history, memory, gender, the body and family. We will also consider the weight of formal elements - text, image, sound design, narrative & structure - in conveying the autobiographical message.

3 Credits

66-6704 Connected Studio Practices

The focus of this class is to help students deepen their art practice and unify their individual art pieces into a body of work. To that end, students will be expected to present their ongoing work in class critique, and

research in collaboration with peers in other disciplines. This course encourages a work discipline informed by pertinent contemporary theory and criticism by broadening knowledge outside the individual purview.

3 Credits

PREREQUISITES: 66-6701 Art As Discourse and 66-6702 Art As Practice

66-6705 History of New Media

New media cannot be understood through technological particulars alone, it must be understood through its historical relation to other disciplines such as film, cultural studies, and media studies, computer science, philosophy and image sciences. This course looks at a number of theorists who interrogate 'new media'. Hypertext, the Internet, the open source movement, interactivity, and digital video are some of the topics investigated against a backdrop of automation, neural networks and scientific visualization.

3 Credits

PREREQUISITES: 66-6701 Art As Discourse

66-6706 The Body

This course investigates body-related representations that go beyond the concerns of video and performance art practices of the '80's, while acknowledging their legacy. A transhumanist lens is used to question our persistent fascination with the human body. Students explore issues at stake today that destabilize accepted boundaries between the natural and the artificial, and pose new questions about what it means to be human.

3 Credits

66-6707 Directed Graduate Projects

The course provides students the opportunity to participate in individual discussions and critique with full-time MFA faculty. Particular emphasis will be on individualized production. Students will either refine a particular project or their ongoing body of work. Independent work by students, and individual meetings with instructors, form the essence of the class.

3 Credits

PREREQUISITES: 66-6701 Art As Discourse

66-6709 Art and Science Collaboration

Collaborations between artists and scientists can generate new forms of inquiry and produce results that

benefit multiple fields. This course will examine the rich history of art/science relationships and new art forms emerging from partnerships with scientific disciplines including ecology, biology, sociology, economics, and engineering. Students will investigate challenges related to how modern institutions distance the humanities and sciences and strategize how to meaningfully engage with scientists in this context.

3 Credits

PREREQUISITES: 66-6701 Art As Discourse

66-6714 Visual Art Workshop

This studio course focuses on offering instruction in specific visual art techniques. Students will develop more advanced skills for making substantial improvements for their projects. This course may be taught by visiting artists.

1-6 Credits

66-6720 Lighting Techniques Practicum

This course will introduce artists to the basics of lighting including set-up and placement of lighting instruments, selection of appropriate lights, and safety issues. Through demonstrations and exercises, students will operate both portable and studio lighting equipment. Students will create visual images as well as define space using a variety of lighting techniques. This course will help artists determine the appropriate lighting for live performance, video production, installations, and the documentation of installations and ephemeral media.

1-6 Credits

66-6721 PhotoMechanical Monster

Photomechanical reproduction, as Walter Benjamin would have it, completely changed the nature of art. The fundamental ideas and techniques of photographic reproduction will be taught in this short course, as a way of thinking about how photographic images are inflected by how they are produced. Students will learn about stochastic vs. amplitude-modulated dot formation, tonal reproduction curves, dot gain, and the vagaries of resolution as a path toward printing photographs that just might have aura.

1 Credits

66-6727 Mentorship

The mentorship experience is designed to perfect the student's craft in a particular medium through an

intensive, hands-on experience with an acknowledged expert. A mentorship is a collaboration among the student, the student's advisor, and the mentoring environment's point person.

1-6 Credits

Requirements Permission of Instructor

66-6742 Image, Time and Motion

In this course students will expand their conceptual and technical skills in image editing by applying 2D animation techniques to create the illusion of motion. Advanced strategies for sequencing real and artificial images will be addressed. Students will design and simulate three-dimensional space, which may be used to prototype sculptures, simulate performance space, or produce artwork for Internet distribution. This course stresses conceptual strategies and skills, intended to support individualized exploratory art-making processes and practices.

3 Credits

66-6744 Performing in Artificial Space

This intensive course will expand students' capabilities of performing with media. Students should come to class with concepts of performance in artificial space that they would like to explore with the understanding that all works will require collaboration. In this course, students will develop and stage a live performance that may include virtual environments, wireless cameras, webcams, surveillance cameras, networked performance, virtual sets, and artificial spaces via chroma-key techniques, multi-screen projection and live sound reinforcement.

2 Credits

66-6750 Code/Language

This course introduces the use of coding and programming languages for creative outcomes to artists. The class will build a software drawing 'machine' together. This software drawing machine will have components constructed in several different programming languages - and these components will communicate with one another. This strategy will highlight the notion that coding itself is the core (portable) competency. Readings and discussions examine the conceptual and aesthetic impact of code within the context of an interdisciplinary art practice.

2 Credits

66-6752 Excavating the Image

The proliferation of digital image capture technologies has complicated the notion of the camera. This course examines CCD/CMOS and related image capture technologies as the site for creative inquiry and investigation; it emphasizes the artist's role as the organizer of optics that collect and focus light to form images that may be digitally captured or sampled. Image editing and output technologies will be discussed. Readings will introduce prominent theorists and concepts critical for integrating images within an interdisciplinary art practice.

2 Credits

66-6754 Shaping Solid Light

This course explores the conceptual and technical use of light as projection, as image, and as source of illumination within the context of creating artificial spaces in installation and performance. This is a hands-on course in which students will use an expansive array of image projection, data display, and software controlled lighting technologies. Readings, discussions, and demonstrations in this course are organized to challenge the conceptual and technical assumptions about the materiality of the ephemeral image.

2 Credits

66-6756 Silence/Sonorous Objects

This course introduces audio fundamentals focusing on collection and excavation of sound from the natural world, the body, and seemingly inert objects and physical materials. Topics include digital audio fundamentals (e.g. sample frequency, sample size), audio editing, field recording, microphones, contact microphones, electronics skills for contact microphone construction, and sampling / synthesis / sequencing. Readings and screenings will introduce prominent sound artists, artworks, theorists, and relevant concepts critical for contextualizing the use of sound within interdisciplinary art practice.

2 Credits

70-3100 Arts in Health

The first in a sequence of two courses, this course explores the arts in healthcare movement as part of the integrative health model in American society. Students will learn theory and its application, professional development skills, and a variety of programming options for diverse artistic media. Attention will be given to understanding healthcare policies specific to employees in this environment.

3 Credits

PREREQUISITES: 70-4800 Performance as Therapy and 70-4810 Introduction to Creative Arts Therapies and 70-4830 Introduction to Expressive Arts Therapy or 70-4800J Performance as Therapy and 70-4810 Introduction to Creative Arts Therapies and 70-4830 Introduction to Expressive Arts Therapy or 70-4800 Performance as Therapy and 70-4810J Introduction to Creative Arts Therapies and 70-4830 Introduction to Expressive Arts Therapy

70-3110 Arts in Health Practicum

This practicum, immediately following 70-3100, Arts in Health, is the capstone course for the Arts in Healthcare Minor. Students will gain experience in developing and implementing artistic projects within a healthcare setting. They will work within the system and abide by its unique policies to insure safety and best practice.

3 Credits

PREREQUISITES: 70-3100 Arts in Health

70-4100 Introduction to Laban

Introduction to Laban provides a general overview of Rudolf Laban's taxonomy of human movement grounded in applied Laban-based studies. Through didactic and studio movement experientials students explore the body, effort, space, and shape; core concepts in Laban Movement Analysis.

1 Credits

70-4800 Performance as Therapy

Performance involves preparation through engagement on many levels, intrapersonally and interpersonally. It includes being immersed in the creative process, feedback on the emerging creation, and its integration. While there is an ongoing reflective dialogue between the process and the product, it also involves intense decision making and community building. Performance and rehearsals will be explored for therapeutic impact and value.

1 Credits

70-4800J Performance as Therapy

Performance involves preparation through engagement on many levels, intrapersonally and interpersonally. It includes being immersed in the creative process, feedback on the emerging creation, and its integration. While there is an ongoing reflective dialogue between the process and the product, it also involves intense decision making and community building. Performance and rehearsals will be explored for therapeutic impact and value.

1 Credits

Requirements 30 Earned Credit Hours

70-4810 Introduction to Creative Arts Therapies

This course allows students to experience a sampling of the creative arts therapies as a means of assisting them in recognizing the scope of practice along the continuum of arts and therapy in healthcare. In addition, this course invites students to examine their own creative process through the lens of a theoretical model. Guest lecturers present on their field of creative arts specialty, including art, music, dance, and drama. Emphasis is placed on the creative process and the students' experience with it.

1 Credits

70-4810J Introduction to Creative Arts Therapies

This course allows students to experience a sampling of the creative arts therapies as a means of assisting them in recognizing the scope of practice along the continuum of arts and therapy in healthcare. In addition, this course invites students to examine their own creative process through the lens of a theoretical model. Guest lecturers present on their field of creative arts specialty, including art, music, dance, and drama. Emphasis is placed on the creative process and the students' experience with it.

1 Credits

Requirements 30 Earned Credit Hours

70-4830 Introduction to Expressive Arts Therapy

This course introduces students to the theory and application of expressive arts therapy. According to the International Expressive Arts Therapy Association, the expressive arts combine the visual arts, movement, drama, music, writing and other creative processes to foster deep personal growth and community development. The students will safely experience the creative process across expressive media.

1 Credits

Requirements 30 Earned Credit Hours

70-4840 Special Topics:

This course will focus on specific topics, themes, and ideas that might not be included in the permanent course offering or will concentrate on new and experimental approaches to issues in professional practices.

1 Credits *Repeatable*

Requirements 30 Earned Credit Hours

70-5100 Introduction to Laban

Introduction to Laban provides a general overview of Rudolf Laban's taxonomy of human movement grounded in applied Laban-based studies. Through didactic and studio movement experientials students explore the body, effort, space, and shape; core concepts in Laban Movement Analysis.

1 Credits

70-5800 Performance as Therapy

Performance involves preparation through engagement on many levels, intrapersonally and interpersonally. It includes being immersed in the creative process, feedback on the emerging creation, and its integration. While there is an ongoing reflective dialogue between the process and the product, it also involves intense decision making and community building. Performance and rehearsals will be explored for therapeutic impact and value.

1 Credits

70-5800J Performance as Therapy

Performance involves preparation through engagement on many levels, intrapersonally and interpersonally. It includes being immersed in the creative process, feedback on the emerging creation, and its integration. While there is an ongoing reflective dialogue between the process and the product, it also involves intense decision making and community building. Performance and rehearsals will be explored for therapeutic impact and value.

1 Credits

70-5810 Introduction to Creative Arts Therapies

This course allows students to experience a sampling of the creative arts therapies as a means of assisting them in recognizing the scope of practice along the continuum of arts and therapy in healthcare. In addition, this course invites students to examine their own creative process through the lens of a theoretical model. Guest lecturers present on their field of creative arts specialty, including art, music, dance, and drama. Emphasis is placed on the creative process and the students' experience with it.

1 Credits

70-5810J Introduction to Creative Arts Therapies

This course allows students to experience a sampling of the creative arts therapies as a means of assisting

them in recognizing the scope of practice along the continuum of arts and therapy in healthcare. In addition, this course invites students to examine their own creative process through the lens of a theoretical model. Guest lecturers present on their field of creative arts specialty, including art, music, dance, and drama. Emphasis is placed on the creative process and the students' experience with it.

1 Credits

70-5830 Introduction to Expressive Arts Therapy

This course introduces students to the theory and application of expressive arts therapy. According to the International Expressive Arts Therapy Association, the expressive arts combine the visual arts, movement, drama, music, writing and other creative processes to foster deep personal growth and community development. The students will safely experience the creative process across expressive media.

1 Credits

70-5840 Special Topics:

This course will focus on specific topics, themes, and ideas that might not be included in the permanent course offering or will concentrate on new and experimental approaches to issues in professional practices.

1 Credits

70-6110 Dance/Movement Therapy Theory I

This course lays the basic foundation of becoming a dance/movement therapist through understanding the principles, methods, and techniques of the early pioneers of dance/movement Therapy. A historical overview of dance and psychology encompasses the bridge between aesthetic and scientific practices.

3 Credits

PREREQUISITES: 70-6135 Social and Cultural Foundations

70-6115 Dance/Movement Therapy Theory II

This course emphasizes the practice of dance/movement therapy. Students will create and apply DMT techniques for a variety of contexts incorporating knowledge of human development, DMT methodologies and the unique needs of special populations. Students have the opportunity to investigate an area of specialty in the field through community site visitation that will prepare them for their three semesters of clinical placement.

3 Credits

PREREQUISITES: 70-6110 Dance/Movement Therapy Theory I and 70-6315 Observation & Assessment of Movement I

70-6120 Clinical Appraisal and Treatment Planning

This integrative course emphasizes treatment planning as informed by nomothetic and idiographic assessment including movement observation, assessment, and analysis. Best practices in clinical and creative interventions are examined through the application of psychological paradigms and creative arts therapies' methodologies to most effectively treat disorders within the DSM-5.

3 Credits

PREREQUISITES: 70-6115 Dance/Movement Therapy Theory II

70-6125 Addictions Counseling

The etiology, assessment, diagnosis, and treatment of addictions will be explored through bio-psycho-social models of theory and practice ranging from the 12-step model to harm reduction, with emphasis given to the transtheoretical approach of Motivational Interviewing. Community learning through attendance at community support groups is essential for the completion of course requirements.

3 Credits

PREREQUISITES: 70-6120 Clinical Appraisal and Treatment Planning

70-6126 Family Counseling

Students will survey various frameworks from the field of couples and family counseling which focus on facilitating change in relational patterns. Emphasis will also be placed on at risk families and the challenges and issues they face. Effective treatment planning requires understanding the impact of environmental, social, economic and cultural factors on therapeutic processes for families.

3 Credits

PREREQUISITES: 70-6120 Clinical Appraisal and Treatment Planning

70-6135 Social and Cultural Foundations

This course will introduce the social and cultural foundations of the arts in healing and how this has influenced current understanding of the creative arts therapies and counseling. The course focuses on the creative exploration of each of the student's cultural world views, influenced by beliefs about health, illness, and healing. The impact of power, prejudice and oppression on the provision of mental health services to

diverse populations will also be examined. Participation in community-based cultural events will be central to the learning experience.

3 Credits

70-6210 Human Development

This class focuses on stages of development and developmental tasks in the life cycle spanning the prenatal period to our elder years and death. We examine the life cycle from various perspectives, including physical, cognitive, emotional, and social. Discussion will also focus upon how we construct/determine ideas of normal and pathological development. Throughout the course attention is paid to how genetic and environmental factors influence development with an emphasis on the impact of culture, creativity and brain development.

3 Credits

70-6215 Psychopathology

The basic biological aspects of mental functioning in health and disease will be presented. Students will learn to recognize and describe the signs and symptoms of mental illness on clinical examination in order to formulate a diagnosis consistent with the DSM-5 criteria.

3 Credits

70-6220 Theories & Principles of Counseling

This course provides an introduction to counseling theories and principles, exploring culturally informed traditional and contemporary approaches. Students will be required to understand the relationship of counseling principles to the psychological theory from which they are derived. Microskills will be introduced.

3 Credits

70-6225 Methods of Group Therapy

This course explores clinical techniques in group process drawing upon group therapy theories. Inpatient and outpatient settings are addressed.

3 Credits

70-6230 Clinical Techniques of Counseling

Techniques in clinical counseling will be introduced and Microskills utilized in all counseling modalities will be further developed. Major treatment modalities, best practice recommendations, and effective intervention strategies will be addressed.

3 Credits

PREREQUISITES: 70-6220 Theories & Principles of Counseling

70-6310 Intro to the Body/Mind: Experience in Movement

This course will provide an understanding of the biopsychosocial and spiritual states and processes, how they are experienced and manifested, both in the formation of the body and movement/dance. The anatomical, neurological, and kinesiological foundations of these states and processes will be studied experientially.

2 Credits

70-6315 Observation & Assessment of Movement I

Students will learn and develop skills for observing, documenting, describing, and assessing human movement behavior grounded in applied Laban-based studies. Students will learn foundational theory, principles, vocabulary, and philosophy of Laban Movement Analysis through kinesthetic, written, and verbal experience within the Body and Effort portions of the taxonomy.

3 Credits

PREREQUISITES: 70-6699 Introduction to Laban

70-6318 Bartenieff Fundamentals

This course focuses on functionality in movement; including physical work with the system of body re-education. Fundamentals, developed by Laban's student, Irmgard Bartenieff. Fundamentals integrates LMA with physical therapy to provide holistic approaches to functional issues, such as mobility, efficiency, and ease in motion.

1 Credits

70-6320 Observation and Assessment of Movement II

As the second of two observation/assessment classes, students will build on their working knowledge of Body and Effort from Laban Movement Analysis (LMA) with the emphasis on Shape and Space. Training in Bartenieff Fundamentals will continue from the O & A I course. Through seeing, doing, and writing, students will utilize LMA as a foundation for clinical applications in dance/movement therapy. In addition students will examine foundational theory, principles and applications of the Kestenberg Movement Profile (KMP) and have the opportunity to discuss and apply their Laban-based skills in movement labs as well as in an application project.

3 Credits

PREREQUISITES: 70-6135 Social and Cultural Foundations

70-6410 Research Methods

This course is the first in a four-course series designed to prepare the student as a researcher and consumer of research in the fields of counseling and creative arts therapies. The course will provide a basic overview of quantitative and qualitative research methodologies followed by an exploration of research methods in ethical and legal contexts appropriate to counseling and creative arts therapies. The series of research courses, beginning with Research Methods, and continuing with Literature Review Seminar, Thesis Seminar and Graduate Thesis will culminate in the completion of a Master's Thesis and a presentation of a research poster at the Research Celebration.

3 Credits

70-6414 Literature Review Seminar

This course continues the four course research requirement beginning with Research Methods and concluding with Graduate Thesis Credit. Students will develop their research topic with the goal of completing their literature reviews and research questions. The seminar will provide consultation and assistance, as well as offer group support and structure.

1 Credits

PREREQUISITE: 70-6410 Research Methods

70-6415 Thesis Seminar

This course continues the four course research requirement begun with Research Methods, Literature Review Seminar, Thesis Seminar and concluding with the Graduate Thesis. Students will develop their research project with the goal of completing their Departmental Thesis Committee (DTC) and Internal Review Board (IRB) thesis proposals. The seminar will provide consultation and assistance as well as offer group support and structure.

1 Credits

PREREQUISITE: 70-6414 Literature Review Seminar

70-6420 Graduate Thesis

Researching, writing, revising and completing the final thesis project will occur under the guidance of the thesis advisor, outside reader and research coordinator.

1-6 Credits

PREREQUISITES: 70-6415 Thesis Seminar

70-6499 Independent Project: DCAT

No description available.

1-6 Credits

70-6515 Professional, Legal & Ethical Responsibilities through Fieldwork

Professional orientation includes the following content: federal and Illinois laws relevant to counselors including HIPPA regulations, ethics with an emphasis on the American Counseling Code of Ethics as well as the Code of Ethics specific to the practice of creative arts therapies, diverse organizational systems, administrative policies and procedures, roles and professional relationships, patient populations, daily routine, beginning documentation, beginning group facilitation, and the practice of counseling and the creative arts therapies within the clinical setting and the broader context of society.

3 Credits

70-6589 Internship I/Clinical Supervision

Internship I/Clinical Supervision is the first of 700 hours of on-site clinical placement as required by the American Dance Therapy Association. Students are supervised by academic BC-DMTs and site supervisors at placements in mental health agencies, schools, hospitals, correctional facilities, and other institutions and function as counselor-dance/movement therapists. Internship I, with 350 hours, emphasizes treatment planning and goal setting as related to observation and assessment.

3 Credits

PREREQUISITES: 70-6515 Professional, Legal & Ethical Responsibilities through Fieldwork

70-6590 Internship II/Clinical Supervision

This course is a continuation of Internship I with emphasis on the interrelationship of observation, assessment, treatment planning, and intervention skills in clinical practice. Students will work on their oral presentation skills, as well as written communication of the therapeutic experience. The therapeutic termination process is addressed in addition to the student's developing theoretical framework. This class requires the student to complete the remaining 350 of the 700 clinical hours required by the American Dance Therapy Association. The experience is documented by a completed clinical portfolio.

3 Credits

PREREQUISITES: 70-6589 Internship I/Clinical Supervision

70-6600 Lifestyles and Career Development

This course examines the creation of career patterns and the need for self-care in the workplace. Bartenieff Fundamentals will be taught for self-care training. Secondary trauma and the role body psychotherapists play in leading the field in the treatment of trauma will be explored. Decision making styles will be introduced through Movement Pattern Analysis. The introduction of basic career counseling theories and community resources will assist creative arts therapists with referral choices and resources.

3 Credits

70-6700 Graduate Laban Certificate in Movement Analysis 1-Laban Movement Analysis (LMA)

Physical exploration of Laban's comprehensive conceptual framework for understanding movement, encompassing bodily articulation, kinetic dynamism, plasticity, and spatial patterning (Body/Effort/Shape/Space).

1-6 Credits

70-6710 Graduate Laban Certificate in Movement Analysis 2-Bartenieff Fundamentals (BF)

Practical physical work with the systems of the body re-education developed by Laban's student, Irmgard Bartenieff. Bartenieff Fundamentals integrates principles of LMA with an understanding of anatomy and kinesiology to provide holistic approaches to functional issues, such as mobility, efficiency, and ease of motion.

1-6 Credits

PREREQUISITES: 70-6700 Graduate Laban Certificate in Movement Analysis 1-Laban Movement Analysis (LMA)

70-6720 Graduate Laban Certificate in Movement Analysis 3-Observation

The application of concepts of LMA and BF to analyze, record, and assess movement for purposes of diagnosis and intervention and performance.

1-6 Credits

PREREQUISITES: 70-6710 Graduate Laban Certificate in Movement Analysis 2-Bartenieff Fundamentals (BF)

70-6730 Graduate Laban Certificate in Movement Analysis 4-Professional Issues

Reading and discussion seminar examining the theory and practice of body/mind therapy, performing arts, and relevant applications of Laban-based movement studies.

1-6 Credits

70-6735 GLCMA 5 - Further Revisions

1-2 Credits

70-6900 Movement Pattern Analysis I

This course lays the basic foundation of becoming a Movement Pattern Analysis practitioner. Students practice advance movement observation and analysis, explore interviewing techniques, learn to construct and interpret individual profiles, conduct counseling sessions under supervision, and write reports.

3 Credits

PREREQUISITE: 70-6699 Introduction to Laban

70-6905 MPA Profile

A Movement Pattern Analysis Profile (MPA) provides an individual with insight into one's decision-making process as correlated to their intrinsic movement behavior. This course is designed to 1) provide students with their own individual profiles created by the instructor, and 2) begin the orientation process to the overall framework of Movement Pattern Analysis as it relates to their unique profiles. Students will engage one-on-one with the instructor for a two hour interview during which the instructor notates the student's movement for the purposes of constructing the Movement Profile, and for a one hour feedback session during which the instructor provides the Profile Report and all explanation of the Profile and its applications. Other students in the class are actively observing both the interviews and the feedback sessions.

1 Credits

PREREQUISITES: 70-6699 Introduction to Laban and 70-6900 Movement Pattern Analysis I

Requirements Permission of Instructor

70-6920 Movement Pattern Analysis II

This course continues development of skills needed to make and apply individual Movement Pattern Analysis profiles. In addition, team analysis skills are introduced in the context of providing guidance to co-workers and professional or personal partners regarding their individual and composite decision-making styles according to the Movement Pattern analysis framework. Students learn to construct and interpret a profile of a dyad team, conduct a pair feedback session, and write a team report.

3 Credits

PREREQUISITE: 70-6900 Movement Pattern Analysis I

70-6930 Team Building Practicum

This capstone course in Movement Pattern Analysis includes a theoretical orientation to team building and its application to practice. Pairs of students will complete a team-building project in the community, applying the principles of Movement Pattern Analysis.

3 Credits

PREREQUISITE: 70-6920 Movement Pattern Analysis II

74-3100 Re/Sounding Black Chicago

Re/Sounding Black Chicago, a creative learning hub based at the Center for Black Music Research (CBMR), is designed for students to explore the relationships between music, sound culture, and African American life in Chicago through a multi-disciplinary approach. Drawing from case-specific strategies of direct experience, ethnography, critical analysis, seminar-style discussions and team-based creative response, students will experience how to HEAR the city, analyze and discuss the effect of sound on a community, and respond creatively to this experience through a final project.

3 Credits

PREREQUISITES: 52-112

74-3100J CBMR: Sonic Identities: Black Music and the Self

This course will provide an examination of identity and the artistic process through ethnographic study of

musicians in Chicago's jazz, hip-hop, gospel, and rock communities. Emphasis will be placed on black musical artists with particular emphasis on living and experimental practitioners with a substantial connection to Chicago.

3 Credits

PL

Requirements Not New Freshman and Not New Transfer Stu.

74-3101 The Sonic Experience

This course is designed for students interested in or already engaged in interdisciplinary coursework in music, audio arts, computer programming and interactivity. The Sonic Experience will provide a unifying framework of contexts, theories, and applications to enhance students' understanding of and competencies in these allied Music Technology fields.

3 Credits *Repeatable*

Requirements 45 Credit Hours Complete

74-4100 CBMR Research Studio

This course invites students to collaborate with the 2013-14 Center for Black Music Research (CBMR) Fellow Professor Fo Wilson, from the department of Art + Design. Her project, 100 Chairs (tentative title), is conceived as a sound installation that uses the symbology and presence of water as a way to connect communities to a shared humanity. Using environmental sounds and samples of recorded music researched at CBMR that reference water as a theme, she will be producing a large-scale contemporary sound installation within a praise house-like structure that mixes sound, video, music and spoken-word into a media rich experience that various audiences and communities can share. Students with experience in audio recording and acoustics, music and spoken word, video production and editing, woodworking and other construction are invited to join this course to make a collaborative multi-disciplinary work culminating in a public presentation.

3 Credits

74-4188 CBMR Experience:

3 Credits

74-4188J CBMR Experience:Sonic Identities Black Music and the Self

3 Credits

74-5100 CBMR Research Studio

This course invites students to collaborate with the 2013-14 Center for Black Music Research (CBMR) Fellow Professor Fo Wilson, from the department of Art + Design. Her project, 100 Chairs (tentative title), is conceived as a sound installation that uses the symbology and presence of water as a way to connect communities to a shared humanity. Using environmental sounds and samples of recorded music researched at CBMR that reference water as a theme, she will be producing a large-scale contemporary sound installation within a praise house-like structure that mixes sound, video, music and spoken-word into a media rich experience that various audiences and communities can share. Students with experience in audio recording and acoustics, music and spoken word, video production and editing, woodworking and other construction are invited to join this course to make a collaborative multi-disciplinary work culminating in a public presentation.

3 Credits

74-5188 CBMR Experience:

3 Credits

74-5188J CBMR Experience:Sonic Identities Black Music and the Self

3 Credits

75-1100 Radical Publishing Immersion

The Radical Publishing Immersion course is the introductory class for the Radical Publishing degree. Students are introduced to the techniques and methods of observing and analyzing Radical Publishing projects and problems. In groups and as individuals, students will use a variety of strategies to record and respond to traditional and digital publishing case studies.

3 Credits

75-3000 Documentary Arts Laboratory

An interdisciplinary, capstone documentary laboratory that exposes students to service learning and prepares them for today's cross-disciplinary workplace. A team of students, chosen by interview from the departments of Film & Video, Interactive Arts & Media, Journalism, Marketing Communication, Radio, and

Television, will collaborate in a single, multifaceted Web-based project, grounded in a significant social issue, to include such elements as a narrative overview; documentary products from the varied disciplines and perspectives; games and other interactive teaching tools; learning guides; links; and other outreach.

4 Credits

Requirements Permission of Instructor

75-3001 Transmedia Analysis: Games, Film and Television

Modern storytelling is not constrained to one medium. This course provides students with an opportunity to learn about the ways in which core narrative properties can be adapted to various media, specifically narrative games, television, and film. Through selected case studies, students will analyze the ways in which core narrative properties are defined, adapted, and transformed across media. This class is a prerequisite for the Semester in LA/Transmedia Production: Games, Film, and Television course.

3 Credits

PREREQUISITES: 36-2800 Story Development for Interactive Media or 24-2710 Screenwriting II: The Feature Film or 40-3202 Writing for Television

75-3003AL Transmedia Development: Film

This interdepartmental Semester in L.A. course brings students from various backgrounds together to develop their IP Bibles into a feature film project.

3 Credits *Repeatable*

75-3003BL Transmedia Development: Television

This interdepartmental Semester in L.A. course brings students from various backgrounds together to develop their IP Bibles into material for a television series. Each student will develop the various components of a series bible.

3 Credits *Repeatable*

75-3003CL Transmedia Development: Game

This interdepartmental Semester in L.A. course brings students from various backgrounds together to develop their IP Bibles into material for the game industry. Each student will develop one piece of material, such as a short game or game sequence that incorporates at least one extensive dialogue tree and substantive narrative content.

3 Credits Repeatable

Requirements Accept in Sem in LA Prog

75-3003DL Developing the Transmedia Bible

This Semester in L.A. course offering from the school of Media Arts will bring students from various programs together to create original or adapted material for film, television, and the gaming industries. Each student will develop an Intellectual Property (IP) Bible for an original concept or previously undeveloped intellectual property, with the intention to create plat-form appropriate materials for film, a television series, and a game. Students from Film & Video, Television, and Interactive Arts and Media will be encouraged to apply, but the class is open to other qualified students as well.

3 Credits Repeatable

Requirements Accept in Sem in LA Prog

75-3100 Radical Publishing Charette

This course will focus on practicum: cross-disciplinary teams will form to address a number of problems and projects using Radical Publishing methodologies. They will form solutions that include practice, production and distribution. Course is co-taught by two faculty who provide the problems, and facilitate the teams. Repeatability will allow returning students to take greater responsibility and in team hierarchies as well as determination of some class projects.

3 Credits Repeatable

PREREQUISITES: 75-1100 Radical Publishing Immersion

75-3101 The Sonic Experience

This course is designed for students interested in or already engaged in interdisciplinary coursework in music, audio arts, computer programming and interactivity. The Sonic Experience will provide a unifying framework of contexts, theories, and applications to enhance students' understanding of and competencies in these allied Music Technology fields.

3 Credits Repeatable

Requirements 45 Credit Hours Complete and Permission of Instructor

75-4100 Radical Publishing Capstone

The Radical Publishing Capstone will facilitate the creation of a major, final, professional publishing project

using the techniques and strategies of Radical Publishing. Students will generate an idea through research, conception and analysis, and work with faculty to create an action plan. The publishing project or product will be realized using real-world outside resources, personnel and skills. Practice, production and distribution will be achieved. Capstone students will be prepared to be forward-thinking entrepreneurs, engaged artists, and radical publishers.

3 Credits *Repeatable*

PREREQUISITES: 75-1100 Radical Publishing Immersion and 75-3100 Radical Publishing Charette

75-6000 Documentary Arts Laboratory

An interdisciplinary, capstone documentary laboratory that exposes students to service learning and prepares them for today's cross-disciplinary workplace. A team of students, chosen by interview from the departments of Film & Video, Interactive Arts & Media, Journalism, Marketing Communication, Radio, and Television, will collaborate in a single, multifaceted Web-based project, grounded in a significant social issue, to include such elements as a narrative overview; documentary products from the varied disciplines and perspectives; games and other interactive teaching tools; learning guides; links; and other outreach.

3 Credits

Majors & Programs

Columbia's curriculum provides educational opportunities in the arts, communication, and public information fields within the context of a liberal arts education. Course offerings in major subject areas combine conceptual study with practical application, resulting in realistic career preparation.

To balance their professional education, undergraduate students take a range of courses selected from the LAS Core Curriculum. Students select courses in social sciences, humanities, languages, English, science, mathematics, and history. These courses play an essential role for students in the arts and media by integrating their technical expertise with a broader spectrum of knowledge reflected in the cultural history of societies and by providing a basis for life-long learning.

Undergraduate students may elect to chart a fully individualized interdisciplinary course of study that is not among those offered as a major at Columbia. An interdisciplinary major provides a formally recognized and well-advised program that meets student-defined career and academic goals within a selection of courses from the Liberal Arts and Science Core and major-granting departments or programs. For more information, contact the College Advising Center.

Bachelor of Arts

Acting, BA

The Bachelor of Arts in Acting teaches students advanced performance technique and acting practice to prepare them to fully inhabit roles they are cast in as well as to compete for work after graduation.

Upon successful completion of this program, students should be able to:

- Demonstrate competence in the performance techniques necessary to fully inhabit any role in which they are cast.
- Select, prepare, and present representative and varied scenes and monologues from a range of sources in a variety of media including on-camera and voice over.
- Manifest an awareness of and the ability to effectively utilize the body and voice as the actor's instruments of communication.
- Utilize and integrate theory and process in the creation of character.
- Exhibit the ability to analyze text as it relates to performance.
- Integrate the techniques and skills developed through participation in theatre exercises, games, and improvisations to the preparation of scripted scenes.
- Assemble, rehearse, and perform a suitable personal audition package.

An integrated immersion course, Theatre Foundation, is required of all students entering the Theatre Department as freshmen. This class will develop students' kinesthetic awareness, observational skills and ability to respond to their experience of the world in written, visual, vocal and physical form, and lay the groundwork for their continuing work in the program as creative practitioners. There are a myriad of opportunities to collaborate as performers with the Film and Television Departments as well as study abroad prospects with a large cohort of superb theatre programs including Rose Bruford College of Theatre and Performance, the Dublin Institute of Technology and LISPA (London International School of Performing Arts). Acting students are required to perform in a minimum of one departmental production prior to graduation. The recommendation is that they will do much more. We also encourage students to take advantage of specialized classes we offer to enhance their artistry and marketability upon graduation, such as 31-3975LJ An Actor's Guide to Hollywood, 31-3900 Professional Survival and How to Audition, and 31-3925 Audition Workshop, as well as a multitude of varied Internship opportunities. Also, there is the value added opportunity in the Acting B.A. degree to elect a Minor in a course of study which will better position the student in all aspects of their career. The Department also provides acting students in their senior year the opportunity to audition for Senior Showcase, a platform for entry into the professional theatre community. Students completing the Acting B.A. should be well prepared to audition for graduate schools, if they should choose.

[Degree Requirements](#) | [4 Year Planning Tool](#) | [Transfer Planning Tool](#)

Advanced Management, BA

The BA in Advanced Management gives students the opportunity to deepen their quantitative and qualitative abilities, expand their business intelligence, and sharpen their strategic planning competencies so that they can pursue careers in a range of creative organizations such as music venues, pop-up art galleries, or the business affairs unit of an international media company.

The full-time and adjunct faculty of more than 100 renowned academics and creative professionals integrate current industry practices into the classroom. With over 900 arts, entertainment, and media management students and a global network of alumni, the program has a major influence in the field of arts, entertainment, and media management worldwide.

Successful Advanced Management graduates should be able to:

- Understand the fundamentals of managing creative organizations and professionals.
- Apply critical thinking, problem solving, and communication skills to the entrepreneurial management of the creative sectors.
- Analyze trends, opportunities, and challenges to compete successfully in a rapidly changing global environment.
- Lead the next generation of creative ventures.
- Launch self-sustaining creative careers.

A grade of "C" or better is required in all major coursework.

For students who have earned a Bachelors degree previously, Columbia offers a Second Bachelor of Arts in Advanced Management.

[Degree Requirements](#) | [4 Year Planning Tool](#) | [Transfer Planning Tool](#)

Advertising Art Direction, BA

The Bachelor of Arts in Advertising Art Direction program aims to educate students who will pursue career opportunities in advertising, preparing them to understand visual and verbal communications within the context of commerce and marketing. Students are trained in basic skills and aesthetics of advertising and marketing and introduced to the profession. The program familiarizes students with conceptual thinking, visual problem solving, creative strategic planning, and related skills. Through the course of study, students are exposed to broad perspectives and creative insights, as well as forms of advertising, including digital and mobile media, needed to participate in an evolving profession. Students may focus on advertising art direction in the context of a broader program of general studies, choosing to pursue a minor or a double major, if appropriate.

Upon successful completion of this program, students should be able to:

- Describe, analyze, and interpret advertising art concepts within social, historical and theoretical contexts.
- Develop, direct, interpret and express advertising art concepts and solutions in multiple media that respond to clients' advertising objectives and reflect marketing trends, consumer attitudes, and social changes.

- Apply the appropriate knowledge, skills, materials, technical processes, research methods, and conceptual thinking to visual problem solving, creative strategic planning, copywriting, marketing analysis, and advertising photography.

A grade of "C" or better is required in all major coursework.

For students who have already earned a Bachelors degree in another field, the Second Bachelor of Arts in Advertising Art Direction is available.

[Degree Requirements](#) | [4 Year Planning Tool](#) | [Transfer Planning Tool](#)

Advertising, BA

Advertising Majors acquire a broad understanding of advertising and the hands-on applied learning needed to create effective advertising strategies and content, using the full suite of media options available to ad professionals today. Courses include: advertising strategy, copywriting, consumer insights, cross-platform media planning, 360 campaign creation, copywriter/art director teams, portfolio development, competition teamwork and student agency experiences with real clients. Ad Majors have many opportunities to meet industry professionals at leading ad agencies and media firms, participate in high-profile ad competitions, and find industry internships and network throughout their academic careers. Advertising majors are encouraged to participate in our many industry partnerships, including: the International One Club Creative Boot Camp, our award-winning collegiate American Advertising Federation chapter and a winter break experiential learning class in New York City.

[Degree Requirements](#) | [4 Year Planning Tool](#) | [Transfer Planning Tool](#)

Art and Materials Conservation, BA

The BA program in Art and Materials Conservation was developed observing the American Institute for Conservation guidelines and offers students intense training in chemistry, materials science, studio art, and the humanities, as well as a year of study and hands-on practice at the Lorenzo de' Medici Italian International Institute in Florence, Italy. Upon completion of the program, students will be prepared for graduate study or for work in the field. They will have gained a solid foundation in the philosophy and ethics of art conservation and preservation. Further, students will have gained a deep understanding of the scientific basis of art and materials conservation.

[Degree Requirements](#) | [4 Year Planning Tool](#) | [Transfer Planning Tool](#)

Art History, BA

Art History provides skills in analyzing and interpreting art in relation to its historical and cultural contexts. Students learn how art acquires and conveys meaning by exploring the interactions among artists, objects, patrons, and society at large across a broad spectrum of media, cultures, and periods. Unlike art history programs at other colleges, the curriculum at Columbia College Chicago emphasizes fields of study outside the traditional canon of western art history. Our students specialize in one of four areas - modern and contemporary art, history of design, history of photography, and global art. These areas provide exciting perspectives on our visual and cultural environment and reflect the inclusive and interdisciplinary nature of art and art history today.

Upon successful completion of this program, students should be able to:

- Describe, analyze, and interpret artworks and other cultural objects.
- Write well-constructed essays using the terms and critical concepts of art history and visual culture studies.
- Practice effective research skills, including evaluating research sources, using electronic databases and primary source archives.
- Create projects that engage with art history and visual culture through innovative formats that involve collaborative and interdisciplinary processes.
- Write and present original scholarship that is appropriate for submission for publication or as a writing sample in applications to graduate programs, internships, fellowships, and jobs in the field.

A grade of "C" or better is required in all major coursework.

For students who have already earned a Bachelors degree in another field, the Second Bachelor of Arts in Art History is available.

[Degree Requirements](#) | [4 Year Planning Tool](#) | [Transfer Planning Tool](#)

Arts Management, BA

The BA in Arts Management aims to equip students with the knowledge and skills to pursue careers in creative sectors. Classes have a strong arts, entertainment, and media focus with entrepreneurial thinking and strategic leadership at their core.

Elective courses in the Business and Entrepreneurship department give students the opportunity to earn college credits by managing several student-run businesses: a record label, a talent agency, a music publishing company, an events planning agency, an online distribution platform, a gallery, a night club, and a marketing agency.

The full-time and adjunct faculty of more than 100 renowned academics and creative professionals integrate

current industry practices into the classroom. With over 900 arts, entertainment, and media management students and a global network of alumni, the program has a major influence in the field of arts, entertainment, and media management worldwide.

Students majoring in Arts Management study a core of management fundamentals. They have the option to choose a discipline-specific concentration of Film Business. Students may also receive a BA in Arts Management without choosing a concentration.

Successful Arts Management graduates should be able to:

- Understand the fundamentals of managing creative organizations and professionals.
- Apply critical thinking, problem solving, and communication skills to the entrepreneurial management of the creative sectors.
- Analyze trends, opportunities, and challenges to compete successfully in a rapidly changing global environment.
- Lead the next generation of creative ventures.
- Launch self-sustaining creative careers.

A grade of "C" or better is required in all major coursework.

For students who have earned a Bachelors degree previously, Columbia offers a Second Bachelor of Arts in Arts Management.

[Degree Requirements](#) | [4 Year Planning Tool](#) | [Transfer Planning Tool](#)

Concentrations

Film Business

[Degree Requirements](#) | [4 Year Planning Tool](#) | [Transfer Planning Tool](#)

ASL-English Interpretation, BA

Established in 1993, the ASL-English Interpretation Department at Columbia College offered the first Bachelor of Arts in Interpretation in the state of Illinois. The four-year major is designed for students who want to pursue careers as interpreters. The core curriculum provides a coherent plan of study through courses in American Sign Language, deaf culture, linguistics, the theories and skills involved in interpreting and transliterating, multicultural issues, and a two-semester interpreting and transliterating practicum, which includes interpreting fieldwork supervised by professional mentor interpreters.

In order to be successful interpreters, students in the major at Columbia will need to acquire mastery of standard American English, fluency in American Sign Language, and familiarity with public speaking techniques, as well as sensitivity to multicultural issues and challenges in interpersonal communication.

Audio Design and Production, BA

The goal of the Audio Design & Production Program is to prepare students for careers in music recording, audio post-production, audio for multi-media communications, sound design, and sound art. It provides "core" coursework that covers the science of audio, basic and advanced recording, editing, and processing techniques common to all audio production and post-production fields. Students then choose courses that focus on the specific techniques, technologies and aesthetics of the music industry and/or of sound as an independent art form, and become versed in a variety of set-ups, from large-format recording studios to "desk-top" environments.

The specific goal of the program is to provide a foundational understanding of audio theory (Introduction to Audio Theory and Basic Audio Systems), along with production fundamentals (Audio Production I and Audio Production II), supported by relevant Science & Mathematics courses and our Hearing/Psychoacoustics curriculum. Our intermediate courses (Recording I, Recording II, and Live Sound Recording) apply core curriculum theory and practice in the context of studio and live/location recording/production, using both complex and simple microphone techniques as well as "live-to-two-track" and multi-track recording. A selection of advanced courses (two are required) provides capstone, "master class" experiences in the areas of studio recording, live/location recording, sound art, and synthesis/signal processing. In addition, students are required to elect at least three courses in the department, outside of the minimum specified major requirements.

It is important that students recognize the ever-changing and increasingly diverse nature of our technologically sensitive industries. To this end we explore new media forms, in which audio production and post-production are integral parts. These may include web design and authoring, real-time web media, CD/DVD publishing, sound design for theater, broadcast, and multi-media, and sound art as a stand-alone, independent means of artistic expression.

As part of a liberal arts education, this program also supports the development of student communication skills in, and aesthetic understanding of the various related industries, and helps prepare them to interact more effectively with peers and clients.

Cinema Art + Science, BA

The goal of the Cinema Art + Science program is to engage students in the collaborative process of filmmaking, allowing them to explore a broad area of study or to focus on a specific area of interest through a variety of classes. The BA curriculum is also designed for students who intend to pursue a Master of Fine Arts degree.

Cinema Art + Science majors complete 45 credits in the major which includes 9 credits of required Core classes. Students can study a single discipline in Cinema Art + Science or explore the major through a variety of classes with the guidance of their faculty advisor. The Core curriculum will include two foundations courses taken as freshmen and a World Cinema requirement taken during the sophomore year. The foundations courses are offered as learning communities.

As the CORE is being completed, students may take beginning and intermediate classes in CA+S. These courses will prepare students for advanced study, which will provide the opportunity to assemble a body of work. Students can select courses from a wide variety of specialties including Animation, Cinematography, Cinema Studies, Cinema Visual Effects, Directing, Documentary, Postproduction, Producing, Production Design, Screenwriting, and Sound for Cinema.

[Degree Requirements](#) | [4 Year Planning Tool](#) | [Transfer Planning Tool](#)

Comedy Writing and Performance, BA

The Bachelor of Arts in Comedy Writing and Performance program is a collaborative partnership between the departments of Theatre, Television, Business and Entrepreneurship, and The Second City. It builds on the Theatre Department's long and successful tradition of teaching Improvisation and Sketch Comedy as part of its Acting sequence, and its successful five-year partnership with The Second City in creating a semester-long immersion in the study and performance of comedy.

Upon successful completion of this program, students should be able to:

- Generate original comic material using a variety of methods, including ensemble improvisation, solo writing, and group collaboration.
- Develop a personal voice and point of view as a comic artist.
- Develop analytic skills and vocabulary needed to revise their original work based on feedback.
- Develop competencies to translate their work into a variety of media, especially live performance and video.

The skills required to pursue a career in comedy, while intersecting with those of the traditional theatre, also diverge from them in a number of important ways. The comedy marketplace today spans a wide spectrum of media from stage to television to film to internet-based content, within which the traditional roles of producer, director, writer, and performer are fluid. The B.A. in Comedy Writing and Performance seeks to provide the "cross training" necessary for our graduates to successfully navigate this fluidity as they move forward in their careers. And while the program will seek to train professional comedians, the skills built during this

training - collaboration, creative risk taking, understanding of personal voice and persona - are applicable to a multitude of careers and disciplines outside of the entertainment industry proper.

[Degree Requirements](#) | [4 Year Planning Tool](#) | [Transfer Planning Tool](#)

Cultural Studies, BA

The Cultural Studies (CS) major is the interdisciplinary liberal arts option at Columbia College Chicago. The CS major offers a variety of concentrations - Urban Studies, Media and Popular Culture Studies, or Literary Studies. At 36 credit hours, the CS major is designed to work well in conjunction with a minor, or with a double major. For students who seek the superior thinking and communications skills afforded by the liberal arts, the CS major offers the opportunity to prepare for career opportunities in arts administration, non-profit management, teaching, community, and social services management, among others. The CS major can also prepare students for law school or graduate school in a variety of fields, including American studies, sociology, anthropology, women's studies, and linguistics. Cultural Studies majors will have the opportunity to develop critical thinking, writing, reading, and speaking skills by analyzing the values, ideas, and belief systems that inform cultural products and everyday practices. Cultural Studies majors also will have the opportunity to develop excellent skills for civic engagement by becoming adept at examining how race, ethnicity, gender, class, and nationality inform the power structures that undergird culture. In short, the CS major is designed to provide the broad preparation that empowers students to improvise and adapt in a rapidly changing job market, and to make conscious creative choices in their practice of citizenship and life-building.

[Transfer Planning Tool](#)

Literary Studies

[Degree Requirements](#) | [4 Year Planning Tool](#)

Media and Popular Culture Studies

[Degree Requirements](#) | [4 Year Planning Tool](#)

Urban Studies

[Degree Requirements](#) | [4 Year Planning Tool](#)

Dance, BA

The BA major in Dance is intended for students who wish to make dance the center of their undergraduate education but who also desire the opportunity to explore other areas of interest. The BA Dance curriculum requires substantial practice in physical dance techniques across a variety of movement disciplines as well as course work in body sciences, historical and cultural perspectives, and dance making. At 48 credit hours the BA provides a solid foundation in dance while allowing students enough time and credit hours to explore electives anywhere across the college, a minor in another field, and/or one of several clusters of upper division dance courses tailored to different interests in dance.

Upon completion of their coursework dance majors graduating with a BA in Dance should:

- be accomplished dancers with significant practical experience across several dance forms.
- be able to engage in dancemaking through choreography, improvisation and performance.
- be knowledgeable concerning historical, cultural, scientific and theoretical information and perspectives on dance.
- be able to describe, analyze and interpret dance works.

Standards of Performance

The Dance Department expects exemplary effort and accomplishment from our BA 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. BA candidates in dance must:

- Pass all required courses with grades of C or better.
- Advance through technical requirements in a timely manner.
- Exhibit engagement and presence in their artistic and scholarly practices and conduct themselves in a manner beneficial to their own and others' education.

Transfer Students Seeking a BA in Dance

Transfer students seeking the BA degree must be in full-time residence a minimum of three semesters (excluding summers) and must complete: a minimum 10 credit hours of technical requirements, both required courses in the dance making sequence, and no fewer than 21 credits total within the department. Any prior dance courses will be evaluated for equivalency with Columbia College's Dance Department requirements. A limited number of transferred courses may be allowed to stand in place of program requirements.

For students who have earned a Bachelor's degree previously, a Second Bachelor of Arts in Dance is available.

[Degree Requirements](#) | [4 Year Planning Tool](#) | [Transfer Planning Tool](#)

Deaf Studies, BA

The Deaf Studies major is designed to educate students who will be advocates for and with the Deaf community in the United States to promote equality in all aspects of life for all. The curriculum provides a coherent plan of study through courses in American Sign Language, Deaf Culture, linguistics, cultural theories, and practicums involved within the Deaf community. During their final year, Deaf Studies majors will endeavor their academic experience through internship, which includes fieldwork related to Deaf Studies and a capstone designed to meet their individual objectives.

A BA in Deaf Studies can allow students the opportunity to work in Deaf-related careers such as administration, counseling, advocacy, or education. The Department of ASL-English Interpretation at Columbia College is also in a unique position by partnering with the highly active artistic Deaf community in Chicago and is offering courses taught by internationally known faculty in the creative ASL art field.

[Degree Requirements](#) | [4 Year Planning Tool](#) | [Transfer Planning Tool](#)

Design Management, BA

The BA in Design Management aims to equip students with the knowledge and skills to pursue careers as managers, executives, and owners of design entities. Students will have the opportunity to learn how to manage and lead design-oriented organizations with an emphasis on entrepreneurial thinking and leadership. The visual arts management major combines theory and practice by providing students with a hands-on design agency practicum experience.

The full-time and adjunct faculty of more than 200 renowned academics and creative professionals integrate current industry practices into the classroom. With over 900 Business and Entrepreneurship students and a global network of alumni, the program has a major influence in the field of arts, entertainment, and media management worldwide.

Successful Design Management graduates should be able to:

- Understand how the design industry has evolved and be able to speculate on future trends;
- Assess how various business models are structured for design-based freelancers, sole-proprietorships, small businesses, and large firms;
- Examine the broad range of design disciplines and their relationship to one another;
- Apply fundamental project management-related career paths in the design industry and identify the skills, knowledge and experience necessary for success.

A grade of 'C' or better is required in all major coursework.

For students who have earned a Bachelors degree previously, Columbia offers a Second Bachelor of Arts in Design Management.

[Degree Requirements](#) | [4 Year Planning Tool](#) | [Transfer Planning Tool](#)

Early Childhood Education, BA

The Early Childhood Education program at Columbia College Chicago provides students with the opportunity to complete both their Bachelor of Arts and a professional credential. Students who successfully complete the program earn an IL Type 04 Certificate, which enables them to teach children, birth through the third grade.

The program is unique in its emphasis on the arts for early childhood educators. Students complete at least 18 credit hours of work in a focused course of study in the visual arts, performing arts, or a defined area of language and culture. The arts are also integrated into all Early Childhood courses by the instructors and by Columbia artists who serve as consultants and guest lecturers. The program honors multiple routes to understanding in its own students and employs teaching strategies that parallel those that its graduates are prepared to use in their own work with children. Significant emphasis is placed on the Reggio Emilia Approach.

[Degree Requirements](#) | [4 Year Planning Tool](#) | [Transfer Planning Tool](#)

Fashion Business, BA

The mission of the Fashion Studies Department at Columbia College Chicago is to provide a comprehensive, integrated education designed to support a wide range of career opportunities in fashion. The curriculum helps students develop a broad range of practical, aesthetic, and intellectual skills, devised to anticipate and incorporate the ongoing changes synonymous with the dynamic nature of the international fashion industry. Our faculty is comprised of industry professionals, designers, and scholars who are active practitioners in their field of expertise and share their wealth of real-world experiences in the classroom. In Fashion Studies the students work in collaboration with the faculty to co-author their course of study and actualize their career aspirations.

The BA in Fashion Business comprises a 42 credit hour course of study in the major, leaving ample room for students to pursue interdisciplinary course options, a minor, or a double major. The curriculum is rooted in a business foundation, which is complemented by a full range of fashion courses. Each course builds on skills and concepts that culminate in a capstone experience in Decision Making.

Students who successfully complete this program should be able to:

- Demonstrate an understanding of the fashion business principles, terms, technology and research methods utilized by industry professionals.
- Analyze product quality, pricing, promotion, target markets, trends, opportunities, and challenges and evaluate their impact in the field.
- Articulate the cultural, ethical, and economic significance of fashion production and consumption in a global marketplace.
- Work collaboratively in creative teams that develop leadership skills and foster an understanding of entrepreneurship strategies.
- Apply critical thinking, organizational, marketing, communication, and decision-making skills.

Fashion is a complex field of study and ultimately reflects the aesthetic taste, social status, political mood, economic condition, and technical achievements of society through the personal expression of dress. This curriculum gives students the opportunity to explore creativity and practicality. It is the foundation for a successful career in the fashion industry. Students participate in a true fashion experience throughout their education with exposure to recognized guest designers, industry leaders, and accomplished alumni, and through fashion competitions, presentations, and exhibitions.

A grade of "C" or better is required in all major coursework.

For students who have already earned a Bachelors degree, a Second Bachelor of Arts in Fashion Business is available.

[Degree Requirements](#) | [4 Year Planning Tool](#) | [Transfer Planning Tool](#)

Fashion Design, BA

The mission of the Fashion Studies Department at Columbia College Chicago is to provide a comprehensive, integrated education designed to support a wide range of career opportunities in fashion. The curriculum helps students develop a broad range of practical, aesthetic, and intellectual skills, devised to anticipate and incorporate the ongoing changes synonymous with the dynamic nature of the international fashion industry. Our faculty is comprised of industry professionals, designers, and scholars who are active practitioners in their field of expertise and share their wealth of real-world experiences in the classroom. In Fashion Studies the students work in collaboration with the faculty to co-author their course of study and actualize their career aspirations.

The BA in Fashion Design comprises a 48 credit hour course of study in the major, leaving ample room for students to pursue interdisciplinary course options, a minor, or a double major. The Fashion Design curriculum offers the creative foundation from which students can grow as artists and acquire skills related to the profession.

Students who successfully complete this program should be able to:

- Demonstrate an understanding of design concepts and solutions in written/verbal/visual/sensorial format.
- Apply materials, techniques, technology, concepts to the vocabulary/terminology relative to desired end product and solution.

- Critically contextualize and analyze ideas and work in relation to dress and fashion history.
- Apply all of the above referenced skills and abilities in conjunction with creative problem solving in design and across disciplines.
- Describe, analyze, interpret, and contextualize their work.
- Develop and maintain effective, ethical, professional and sustainable work habits.
- Develop and present a body of work.
- Work in collaboration to propose and execute solutions in the fashion industry.

Fashion is a complex field of study and ultimately reflects and shapes the aesthetic taste, social status, political mood, economic condition, and technical achievements of society through the personal expression of dress. This curriculum gives students the opportunity to explore creativity and practicality. The BA degree prepares students with the skill-sets to better understand the variety of career tracks available in the fashion industry. Students participate in a true fashion experience throughout their education with exposure to recognized guest designers, industry leaders, and accomplished alumni, and through fashion competitions, presentations and exhibitions.

A grade of "C" or better is required in all major coursework.

For students who have already earned a Bachelors degree or Bachelor of Fine Arts degree, a Second Bachelor of Arts in Fashion Design is available.

[Degree Requirements](#) | [4 Year Planning Tool](#) | [Transfer Planning Tool](#)

Fiction, BA

The Fiction program is structured around the nationally acclaimed Story Workshop® method of teaching writing, originated and developed by the department's former chairperson, John Schultz. The Story Workshop courses teach the writing of fiction and creative nonfiction. The department also offers a variety of critical reading and writing classes, as well as elective specialty writing courses such as science fiction, writing for children, creative nonfiction, playwriting, tutoring/teaching, and publishing on a level and scope unequalled in undergraduate programs. Columbia writing graduates have published widely in all of these areas.

The Creative Writing Department's goal as stated in its mission is to prepare students for a wide range of careers in creative writing-including the writing of novels, short stories, creative nonfiction, and scripts-and in jobs where effective communication, creative problem-solving, and group relationship skills are crucial factors. This goal is reflected in the following assessable departmental learning outcomes:

Students receiving a Bachelor of Arts Degree in Fiction Writing should:

- Be able to use a variety of narrative techniques, written forms, and revision strategies to create effective fiction and nonfiction.
- Demonstrate an understanding of the relationship between effective oral communication and effective writing.
- Demonstrate an understanding of the relationship between effective reading and effective writing.
- Be able to read and respond critically and creatively to a wide diversity of texts, experiments, and techniques in prose forms.

- Demonstrate knowledge of the literary marketplace and processes crucial to publishing their writing.
- Apply creative problem-solving, effective written and oral communications, and critical thinking to their preparation for graduate studies, writing-related careers, and other professions.

The Creative Writing Department also offers an interdisciplinary Bachelor of Arts in Playwriting, a minor in Fiction Writing and interdisciplinary minors in Playwriting and Creative Nonfiction. For students who have already earned a Bachelors degree, the department offers a Second Bachelor of Arts in Fiction Writing.

[Degree Requirements](#) | [4 Year Planning Tool](#) | [Transfer Planning Tool](#)

Fine Arts, BA

The Bachelor of Arts in Fine Arts program offers opportunities to develop the capacity for ideation, expression and production, while allowing students to experience other creative fields. Students are encouraged to develop a studio practice supporting the creation of images, objects, visual, spatial and/or time-based experiences. The faculty is comprised of nationally and internationally recognized artists active in the field and committed to teaching, research and lifelong learning. The philosophy stresses technical skills informed by ideas, a firm grounding in making, linkage to conceptualization and art theory and criticism, and the need for work to show awareness of contemporary issues. Courses in such areas as drawing, painting, sculpture, printmaking, digital practices, performance art, as well as a variety of contemporary theory and history courses fosters an environment in which students can explore and expand methodologies to refine their personal voice and vision.

Upon successful completion of this program, students should be able to:

- Demonstrate a developed visual, media and material sensitivity.
- Establish technical skills and a growing awareness of the principles of visual organization within a range of art and design materials, methods and media.
- Demonstrate an ability to make and understand basic connections between concept and form.
- Understand the nature of contemporary thinking on art, and gain a basic discernment of quality in works of art.
- Be familiar with the works and intentions of major artists and movements of the past, in both Western and non-Western worlds.
- Have an awareness of how artistic concerns are mobilized in the contemporary art world.

A grade of "C" or better is required in all major coursework.

For students who have already earned a Bachelors degree in another field, the Second Bachelor of Arts in Fine Arts is available.

[Degree Requirements](#) | [4 Year Planning Tool](#) | [Transfer Planning Tool](#)

Game Art, BA

The Bachelor of Arts in Game Art provides fundamental introduction to game-oriented computer art and animation concepts to students with little or no previous experience. The curriculum includes courses in character and environment visualization, computer generated character modeling and digital sculpting, environment modeling, level design and motion capture animation for game content. Students are expected to emerge with an understanding of the game industry's workflow techniques, concepts and strategy for designing and modeling 3D characters and environments, the process of directing, capturing and editing motion capture performances, and mastering the pipeline of state-of-the-art game engines.

[Degree Requirements](#) | [4 Year Planning Tool](#) | [Transfer Planning Tool](#)

Game Design, BA

Game development is an exciting multidisciplinary field that requires intense creativity, as well as professional discipline and strong collaborative production skills. Students in the Game Design major take a wide variety of engaging courses that help them develop a deep understanding of the aesthetics, tools, skills, process, theory and culture of games that informs their work and encourages them to develop and produce new and original ideas.

Students in the Game Design major complete the Interactive Arts and Media core before enrolling in Game Design courses that accentuate the cultural aspects of game design, game design theory, and concept development. Students select one of two concentrations in Game Development or Sound Design, providing the depth of specialization that the game industry demands. Students seeking to be game programmers should investigate our Game Programming degrees and students seeking to be game artists should investigate our Game Art degree.

Game Development

The Game Development concentration provides an environment for students to creatively author a wide range of games and simulations with a focus on gameplay, user engagement and experience, and narrative. After completing the Game Design core students take advanced classes in game design theory and analysis, as well as game engine scripting and development, with additional emphasis on game production styles and techniques for both large (AAA-style) and independent game development. The Game Development track goal is to prepare students to produce and develop in a team setting as they work with animators, sound designers, and programmers to build either a large-scale game or a small team/independent game in the senior capstone courses.

[Degree Requirements](#) | [4 Year Planning Tool](#) | [Transfer Planning Tool](#)

Sound Design

Sound design in games is reaching new heights. More and more gamers are building extensive audio configurations to satisfy the sound requirements and demands of the next ground-breaking game. The concentration in Sound Design at Columbia College Chicago focuses on the technical and aesthetic issues surrounding the sound designer's job. These include knowledge of acoustical and digital audio theory, music theory, aesthetics of sound and picture and the techniques of field recording. The goal of the program is to develop skills needed by students to work in a professional sound design environment, and a broad knowledge of the game design industry.

[Degree Requirements](#) | [4 Year Planning Tool](#) | [Transfer Planning Tool](#)

Game Programming, BA

The Bachelor of Arts in Game Programming (BA) seeks to prepare graduates to develop serious games, simulations, and other game-like interactive experiences. The curriculum provides necessary scripting and programming skills, as well as providing the strong background in Liberal Arts and Sciences required to thrive in this growing and competitive field. Game development is an exciting multidisciplinary field that requires intense creativity, as well as professional discipline and strong collaborative production skills. Students pursuing this degree participate in a year-long senior capstone course to collaboratively develop work for their portfolio.

[Degree Requirements](#) | [4 Year Planning Tool](#) | [Transfer Planning Tool](#)

Graphic Design, BA

The Bachelor of Arts in Graphic Design program seeks to provide students education in various aspects of visual communications, while encouraging them to experience other creative fields. Students should be able to create and develop visual responses to communication problems through an understanding of typography, composition, aesthetics, and construction of meaningful design solutions. Coursework introduces opportunities to identify communications problems, research, generate and analyze multiple solutions, and evaluate potential outcomes. Students may focus on graphic design in the context of a broader program of general studies, choosing to pursue a minor or a double major if appropriate.

Students may, if desired, choose an additional concentration in Publication Design or Web Design.

Upon successful completion of this program, students should be able to:

- Describe, analyze, and interpret visual communications within social, historical and theoretical contexts.
- Utilize software for print, web, and new media and gain the ability to seek out new uses for emerging technologies.
- Use developed skills in typography, layout, and information design to create clear and dynamic visual communication.
- Apply primary and secondary research methods in the conceptualization and solution of design problems.

A grade of "C" or better is required in all major coursework.

For students who have already earned a Bachelors degree in another field, the Second Bachelor of Arts in Graphic Design is available.

[Degree Requirements](#) | [4 Year Planning Tool](#) | [Transfer Planning Tool](#)

Concentrations

Publication Design

[Degree Requirements](#) | [4 Year Planning Tool](#)

Web Design

[Degree Requirements](#) | [4 Year Planning Tool](#)

Illustration, BA

The Bachelor of Arts in Illustration program seeks to provide students an education in illustration while encouraging them to experience other creative fields. With a customizable approach to illustration practice, the program introduces students to materials, methods and processes commonly utilized. Students should be able to create and develop meaningful visual compositions in a range of traditional and digital media. Students may focus on illustration in the context of a broader program of general studies, choosing to pursue a minor or a double major, if appropriate.

Upon successful completion of this program, students should be able to:

- Apply art and design materials, techniques, technology, concepts to the vocabulary/terminology relative to digital and traditional illustration, through the development of their own aesthetics.
- Critically contextualize and analyze ideas and work in relation to illustration and visual communications history.
- Describe, analyze, interpret, and contextualize ones own illustration.
- Develop professionalism with integrity through ethical and sustainable work habits.
- Develop and present a cohesive body of work.

A grade of "C" or better is required in all major coursework.

For students who have already earned a Bachelors degree in another field, the Second Bachelor of Arts in Illustration is available.

[Degree Requirements](#) | [4 Year Planning Tool](#) | [Transfer Planning Tool](#)

Interaction Design, BA

In the Interaction Design major, students will have the opportunity to invent creative, participant-centered design solutions that should help prepare them for careers within the dynamic and expanding fields of interactive design and development. The Interaction Design degree is ideal for both the creative artist who possesses digital/computer-based skills and the back-end developer/coder/programmer with an aesthetic eye, strong work ethic, and an impulse to innovate.

The major emphasizes the principles of user interface and experience design anchored by a strong dose of back-end technical skill development. By synthesizing their digital design skills, creativity, and knowledge of user-centered interaction theory, students create versatile projects that reach a wide variety of clients and audiences.

In their senior year, students participate in a dynamic capstone team class where they perform a specialized role within an interactive production team. Upon successful completion of the program, students are expected to compile a professional web-based portfolio featuring a body of work that seeks to exhibit a mastery of navigational interfaces, user-centered design practices and visual identity design.

[Degree Requirements](#) | [4 Year Planning Tool](#) | [Transfer Planning Tool](#)

International Arts Management, BA

The BA in International Arts Management aims to prepare students to pursue careers in an increasingly global workplace. The study abroad experience allows students to expand their understanding of cultural policies, organizational structure and funding in a range of international arts, entertainment and media enterprises. The International Arts Management major offers students the opportunity to travel and study at universities such as:

- Bath Spa University-Bath, England
- Dublin Institute of Technology-Downtown Dublin, Ireland
- Flinders University, Australia
- Rose Bruford College-Sidcup, England
- Nanyang Technological University, Singapore
- Tongji University: College of Communication and Arts-Shanghai, China
- PopAkademie Baden-Wurttemberg-Mannheim, Germany
- University of East London-East London, England
- University of Salford, England
- Twente University, Enschede, Netherlands

These offerings may change.

The full-time and adjunct faculty of more than 100 renowned academics and creative professionals integrate current industry practices into the classroom. With over 900 arts, entertainment, and media management students and a global network of alumni, the program has a major influence in the field of arts, entertainment, and media management worldwide.

Successful International Arts Management graduates should be able to:

- Understand the fundamentals of managing creative organizations and professionals.
- Apply critical thinking, problem solving, and communication skills to the entrepreneurial management of the creative sectors.
- Analyze trends, opportunities, and challenges to compete successfully in a rapidly changing global environment.
- Lead the next generation of creative ventures.
- Launch self-sustaining creative careers.

A grade of "C" or better is required in all major coursework.

For students who have earned a Bachelors degree previously, Columbia offers a Second Bachelor of Arts in International Arts Management.

[Degree Requirements](#) | [4 Year Planning Tool](#) | [Transfer Planning Tool](#)

Live and Installed Sound, BA

The Live & Installed Sound Program addresses the technology and art of configuring, installing, and operating sound systems for everything from music and theater performances to civic or corporate events, religious services, and public announcement environments, through equal parts theory, aesthetics, and hands-on operation. As different as they may appear, live sound engineers and systems contractors are joined by a common goal: to successfully accomplish a desired sonic outcome in real-time contexts. Live & Installed Sound skills are comprehensively taught in our Department and are widely sought after by the relevant industries, where many of our alumni thrive.

Input from working alumni in Live & Installed Sound has contributed to curriculum design and updates within the program. Early in the program the classes are directed toward theory and aesthetics, with hands-on experience becoming increasingly the focus of small-group projects as the course sequence progresses. Cooperative effort is encouraged at all levels of the program, reflecting the professional expectations of the live sound and sound systems design environments. Opportunity is also provided for students to expand their individual capabilities in lab and in external production contexts.

As live sound production often incorporates other media arts, students are encouraged to take classes in acoustics and audio production as a means of expanding their personal viability in the professional world. The course material is driven by the realities of that world and the less volatile requirements of a classic liberal arts education.

Successful alumni are employed by major artists, venues, and sound companies throughout North America and beyond, as system designers and engineers as well as front-of-house mixers and monitor engineers. They occupy executive positions in the industry, engage in sound system design applications, and/or immerse in the creative chaos of real-world live sound production.

[Degree Requirements](#) | [4 Year Planning Tool](#) | [Transfer Planning Tool](#)

Live and Performing Arts Management, BA

The BA in Live and Performing Arts Management aims to equip students with the knowledge and skills to pursue careers in the live entertainment industry. Students will have the opportunity to learn how to manage and lead live and performing arts organizations with an emphasis on entrepreneurial thinking and leadership.

Students majoring in Live and Performing Arts Management study booking, presenting, producing, touring and promoting live entertainment for non-profit and for-profit organizations.

Elective courses in the Business and Entrepreneurship department give students hands-on management experiences through student-run business that include a talent agency and live entertainment venue.

The full-time and adjunct faculty of more than 100 renowned academics and creative professionals integrate current industry practices into the classroom. With over 900 arts, entertainment, and media management students and a global network of alumni, the program has a major influence in the field of arts, entertainment, and media management worldwide.

Successful Live and Performing Arts Management graduates should be able to:

- Understand the fundamentals of managing creative organizations and professionals.
- Apply critical thinking, problem solving, and communication skills to the entrepreneurial management of the creative sectors.
- Analyze trends, opportunities, and challenges to compete successfully in a rapidly changing global environment.
- Lead the next generation of creative ventures.
- Launch self-sustaining creative careers.

A grade of "C" or better is required in all major coursework.

For students who have earned a Bachelors degree previously, Columbia offers a Second Bachelor of Arts in Live and Performing Arts Management.

[Degree Requirements](#) | [4 Year Planning Tool](#) | [Transfer Planning Tool](#)

Marketing, BA

The digitally focused BA in Marketing aims to equip students with the knowledge and skills to pursue careers in traditional and digital marketing and communication businesses. Students have the opportunity to learn how to devise marketing and communication plans that target new and existing audiences. The program's full-time and adjunct faculty consists of academics and creative professionals who integrate current industry practices into their classroom to prepare students for professional marketing careers.

A grade of "C" or better is required in all major coursework.

For students who have earned a Bachelors degree previously, Columbia offers a Second Bachelor of Arts in Marketing.

Media Management, BA

The BA in Media Management aims to equip students with the knowledge and skills to pursue careers in traditional and digital media industries. Students will have the opportunity to learn how the evolution of technology continues to create new platforms for communication and entertainment. The media management major provides students with entrepreneurial and leadership skills valued by today's media organizations.

The full-time and adjunct faculty of more than 100 renowned academics and creative professionals integrate current industry practices into the classroom. With over 900 arts, entertainment, and media management students and a global network of alumni, the program has a major influence in the field of arts, entertainment, and media management worldwide.

Successful Media Management graduates should be able to:

- Understand the fundamentals of managing creative organizations and professionals.
- Apply critical thinking, problem solving, and communication skills to the entrepreneurial management of the creative sectors.
- Analyze trends, opportunities, and challenges to compete successfully in a rapidly changing global environment.
- Lead the next generation of creative ventures.
- Launch self-sustaining creative careers.

A grade of "C" or better is required in all major coursework.

For students who have earned a Bachelors degree previously, Columbia offers a Second Bachelor of Arts in Media Management.

Mobile Media Programming, BA

The Mobile Media Programming degree seeks to prepare graduates to be creative coders; programmers adept at using a variety of technologies and processes to express ideas and solve web and mobile media design and development problems. Students pursuing this degree have access to a variety of engaging courses that help them develop a deep understanding of the aesthetics, tools, skills, processes, and theories for interactive media development, and to encourage them to design new and original ideas as they develop their portfolio.

[Degree Requirements](#) | [4 Year Planning Tool](#) | [Transfer Planning Tool](#)

Multimedia Journalism, BA

The digital revolution has changed the way we gather, produce and disseminate news, but journalists are more in demand than ever. People always want to know what's going on, and need responsible, ethical, accurate journalists to tell them. Our journalism program provides hands-on, multimedia experience in reporting, writing, editing, producing and publishing in state-of-the-art newsrooms and on mobile devices. The curriculum is structured around a core of six courses, introducing students to new technologies as they progress through increasingly more complex and topical courses. The core courses aim to prepare students for advanced work in the major's four concentrations: News & Features (with a sports option); Magazine; Broadcast Journalism (Television or Radio emphasis); and Multimedia Photojournalism.

Practicing and studying journalism enhances critical thinking: figuring out what the story is and how to get it, quickly, accurately and fairly. Students will have the opportunity to learn how to place news in a context that helps readers, listeners, and viewers make sense of the world. Good writing is paramount. Students are taught how to find report and tell engaging stories that stand out in today's complex media environment using social media, audio, video and still photography, on smart phones and DSLR cameras.

Chicago is a terrific place to learn journalism, a world-class city known for its politics, architecture, music, theater, sports and literature. Journalism students cover stories alongside professional reporters as news breaks. Because of the College's prime urban location, students have access to extensive internship opportunities, many of them paid positions. A number of our students earn competitive national and international internships and also have opportunities to study abroad.

Students produce the highly- respected Columbia College Chronicle, named best college weekly in the nation by the Society of Professional Journalists. Broadcast Journalism students, in collaboration with the Television Department, produce Newsbeat, a live TV newscast, and Metro Minutes, a TV newsmagazine. Broadcast TV students have won highly competitive recognition from the Academy of Television Arts and Sciences, awards known as the "Emmys." Students can write and produce news for College radio station WCRX, and host their own talk and music shows. Magazine majors create Echo, an award-winning, four-color magazine.

We stress portfolio-building, so students can show internship providers and hiring news editors and directors their professional-quality work, mentored by faculty who are actively engaged in the fields they teach. With outside grant support, professors founded ChicagoTalks and AustinTalks, online publications that cover the neighborhoods of the nation's third-largest city, increasing multiplatform publishing opportunities for our students.

For students who have earned a Bachelors degree previously, Columbia offers a Second Bachelor of Arts in Multimedia Journalism.

Broadcast Journalism

Broadcast Journalism is an interdisciplinary program taught in cooperation with the Television and Radio departments. Students will have the opportunity to learn to report, write, and produce television and radio news, features, and in-depth stories. Student-produced television news programs, such as Metro Minutes, a newsmagazine focusing on arts and entertainment, and Newsbeat, a live TV newscast (news, weather, sports and features), are program highlights. Radio news students get hands-on training at Columbia's radio station, WCRX, 88.1 FM. Students intern at major media outlets, including Chicago affiliates of ABC, NBC, CBS, PBS, Fox, NPR, and Telemundo.

Radio

[Degree Requirements](#) | [4 Year Planning Tool](#) | [Transfer Planning Tool](#)

Television

[Degree Requirements](#) | [4 Year Planning Tool](#) | [Transfer Planning Tool](#)

Magazine

The Magazine program aims to prepare students for editorial positions in consumer and business-to-business magazines. Students take courses in magazine writing and editing and have the opportunity to put their skills into practice working on Echo magazine, Columbia College's national award-winning student publication. In this course, they work collaboratively with students in other majors, in particular, graphic designers, gaining real world skills. They also are encouraged to work as interns during their junior and senior years, in Chicago and elsewhere. Echo focuses on popular culture and the arts and often attracts Interdisciplinary majors aiming for careers in music and fashion journalism. The full-color magazine is circulated in key Chicago neighborhoods. Its companion website and new mobile application acquaint students with the latest innovations in this dynamic field.

[Degree Requirements](#) | [4 Year Planning Tool](#) | [Transfer Planning Tool](#)

News, Features & Sports

The news concentration focuses on reporting and writing about public affairs across media platforms, from deadline news to in-depth analysis. Students take advanced courses in community news, interpretive

reporting and investigative journalism, and in specialized topics such as courts, business, urban affairs, and the environment. In addition, a Sports Reporting emphasis is available, culminating in multimedia online and video productions. Students in the College Newspaper Workshop and paid upper-class editors and reporters produce the outstanding Columbia Chronicle, the College's weekly student newspaper, and its companion web site. Many students also write for the ChicagoTalks and AustinTalks web sites, and several of them have been winners and finalists in professional journalism award competitions.

News and Features

[Degree Requirements](#) | [4 Year Planning Tool](#) | [Transfer Planning Tool](#)

Sports

[Degree Requirements](#) | [4 Year Planning Tool](#) | [Transfer Planning Tool](#)

Multimedia Photojournalism, BA

The new Multimedia Photojournalism major aims to train and prepare students to enter one of the most challenging and in-demand fields of Journalism. Drawing upon the resources and expertise of the College's internationally-recognized Photography department, Interactive Multimedia department, and documentary film and video programs, students learn to report and display news in various multimedia platforms, capturing the look, sound and feeling of events. Faculty is drawn from leading news organizations.

[Degree Requirements](#) | [4 Year Planning Tool](#) | [Transfer Planning Tool](#)

Music Business, BA

The BA in Music Business aims to equip students to pursue careers in the evolving music industry. Students will have the opportunity to learn the fundamental management concepts of the recorded music business, copyright, music publishing, online retail and services, artist management and music marketing. A focus on entrepreneurship and leadership allows music business majors to prepare themselves to be the next generation of innovative music industry executives.

Elective courses in the Business and Entrepreneurship department give students hands-on management experiences through student run businesses that include a record label, a talent agency, a music publishing company, and an online distribution platform.

The full-time and adjunct faculty of more than 100 renowned academics and creative professionals integrate current industry practices into the classroom. With over 900 business and entrepreneurship students and a

global network of alumni, the program has a major influence in the field of arts, entertainment, and media management worldwide.

Successful Music Business graduates should be able to:

- Understand the fundamentals of managing creative organizations and professionals.
- Apply critical thinking, problem solving, and communication skills to the entrepreneurial management of the creative sectors.
- Analyze trends, opportunities, and challenges to compete successfully in a rapidly changing global environment.
- Lead the next generation of creative ventures.
- Launch self-sustaining creative careers.

A grade of "C" or better is required in all major coursework.

For students who have earned a Bachelors degree previously, Columbia offers a Second Bachelor of Arts in Music Business.

[Degree Requirements](#) | [4 Year Planning Tool](#) | [Transfer Planning Tool](#)

Music, BA

The Bachelor of Arts in Music provides students with a broad training in the field, which includes a well-rounded curriculum that provides foundational training in music's theories, contexts, and contemporary applications. Students are required to choose from five different concentrations: Composition, Instrumental Performance, Vocal Performance, Jazz Studies, and Contemporary, Urban & Popular Music (CUP). Faculty advisors guide students in choosing elective courses and ensembles appropriate to each student's goals. Careful planning through departmental advising with faculty also allows the student to effectively integrate the Liberal Arts and Sciences core curriculum with the study of their major.

Graduates of the program should be prepared for a number of possible careers as performers, arrangers, studio musicians, and composers, and will have gained the tools required for pursuing further study in music. Students have the opportunity to study diverse musical styles and forms of music on a pathway toward discovering the creative directions their lives and careers can take.

For students who have already completed a Bachelor's degree, the Music Department also offers a Second Bachelor of Arts in Music.

Composition

Upon successful completion of the Bachelor of Arts in Music with Composition concentration, students should be able to:

- Identify, analyze, and emulate compositional systems from different historical periods, with an emphasis on 20th- and 21st -century compositional techniques.
- Proficiently write for traditional acoustic instruments in a variety of ensemble settings.
- Create original music works and performance materials that meet the basic professional standards within the field in regard to theoretical and technical fluency.
- Fluently read and write traditional musical notation.
- Assess musical performances and compositions according to specific theoretical, technical, and cultural standards.

Student composers are encouraged and facilitated in collaborating with students from film, dance, theatre, and other departments of Columbia College Chicago in creating film scores, music for dance and theatre performances, and other mixed media projects.

[Degree Requirements](#) | [4 Year Planning Tool](#) | [Transfer Planning Tool](#)

Contemporary, Urban and Popular Music

Upon successful completion of the Bachelor of Arts in Music with Contemporary, Urban and Popular Music concentration, students should be able to:

- Demonstrate a mastery of technical skills and stylistic practices across a range of popular music genres; apply these skills effectively in preparation, rehearsal, and performance.
- Fluently read and write traditional music notation; prepare professional lead-sheets and charts for small and medium-sized band arrangements.
- Critically assess artistic and technical aspects of their own and other's recorded and live performances; demonstrate an understanding of the essential elements and conventions of popular music composition, production, and arrangement as applied to music creation and development.
- Display a practical understanding of multi-track recording, looping, signal-processing, and virtual instrument software, and utilize these software environments as creative tools.
- Confidently communicate an understanding of the structural aspects of the music business, including talent management, contracts, media, resources, marketing, and promotion.

[Degree Requirements](#) | [4 Year Planning Tool](#) | [Transfer Planning Tool](#)

Instrumental Performance

Upon successful completion of the Bachelor of Arts in Music with Instrumental Performance concentration, students should be able to:

- Demonstrate mastery of technical skills and stylistic practices for their primary instrument and apply them in solo and ensemble situations.
- Compose and arrange music for instruments and voices in diverse styles, and prepare written music for performance.
- Discuss the analytical tools of music and use them to create expressive and coherent performances in a range of styles.

- Fluently read and write traditional musical notation.
- Assess musical performances and compositions according to specific theoretical, technical, and cultural standards.

Degree Requirements | 4 Year Planning Tool | Transfer Planning Tool

Jazz Studies

Upon successful completion of the Bachelor of Arts in Music with Jazz Studies concentration, students should be able to:

- Fluently communicate about the harmonic and formal makeup of jazz and apply that knowledge in performance of idiomatic improvised music.
- Demonstrate a high degree of technical proficiency on a primary instrument across a wide repertoire of standard compositions.
- Discuss the development of jazz in its musical, social, and cultural contexts.
- Fluently read and write traditional musical notation.
- Assess musical performances and compositions according to specific theoretical, technical, and cultural standards.

Degree Requirements | 4 Year Planning Tool | Transfer Planning Tool

Vocal Performance

Upon successful completion of the Bachelor of Arts in Music with Vocal Performance concentration, students should be able to:

- Demonstrate proper vocal technique while displaying all aspects of good stage presence and awareness of ensemble musicians and audience.
- Apply theoretical knowledge and musicianship skills with accurately written musical indications while developing a diversified repertoire of appropriate keys for range, ability, and style.
- Effectively communicate musical ideas to accompanying musicians across this diverse repertoire and apply appropriate linguistic and stylistic elements for the chosen style or genre.
- Fluently read and write traditional musical notation.
- Assess musical performances and compositions according to specific theoretical, technical, and cultural standards.

Degree Requirements | 4 Year Planning Tool | Transfer Planning Tool

Musical Theatre, BA

The Bachelor of Arts in Musical Theatre program provides students with a fundamental education in the skills and discipline of musical theatre.

Upon successful completion of this program, students should be able to:

- Create a psychologically and physically credible character through research, text analysis, rehearsal and exploration, and synthesize characterization onstage as an actor, singer and dancer.
- Employ musicianship, basic vocal technique and finesse, basic dance technique and ability as additional means of characterization that further the dramatic life of the scene.
- Develop song interpretation skills.
- Learn and practice proper dance technique and terminology in Ballet, Jazz, Tap and Musical Theatre styles.
- Have a basic knowledge of musical theatre repertory and history.
- Develop rehearsal skills, discipline and professionalism.

Students take a sequence of courses in acting and theatre history, dance techniques and styles, and singing and musicianship, as well as courses that integrate the individual areas of study at an increasingly sophisticated level of achievement. Working closely with the Music Department, we emphasize the synthesis of acting, singing, and dancing. In addition, the program enables students to take elective courses in areas related to musical theatre, such as directing, composing, stage management and design, marketing and management, and journalism and criticism. Students are encouraged to put into practice what they learn in the classroom through hands-on engagement in the preparation and presentation of performances produced in the department.

Students are encouraged to audition for musical theatre productions and non-musical plays. In the classroom, students work with a faculty of professionals in the field, who bring their expertise to the art, craft, and business of theatre. This pragmatic approach prepares students to face the challenging realities of making a life in the performing arts.

[Degree Requirements](#) | [4 Year Planning Tool](#) | [Transfer Planning Tool](#)

Nonfiction, BA

The Nonfiction program introduces students to a variety of forms in nonfiction and helps them explore the history of the genre and find ways of creating nonfiction that is individual and original. By graduation students should have a clear sense of how open creative nonfiction is to new modes of expression and will be well-versed in some major aspects of the history of nonfiction and its subgenres. Students should also acquire the writing and editing skills necessary for the opportunity to gain employment or entrance into a graduate program in nonfiction.

The foundation of the major are workshops in Creative Nonfiction, which include Beginning, Intermediate, and Advanced. In these workshops students focus on generating materials and writing and critiquing their essays. Students will also take courses focused on reading various genres of creative nonfiction and major nonfiction authors. Other classes will combine craft with readings in the theoretical underpinnings of

nonfiction and will introduce students to a wide variety of forms such as autobiography, essay, the graphic comics, memoir, aphorism, travel writing, etc. To broaden their writing experience in the major, students will take classes in genre writing, such as Journal Writing, Memoir, Writing for New Media, Comedy Writing, or Reviewing the Arts, and they will also take a Beginning Poetry Workshop. As part of Columbia College's interdisciplinary focus, students will also take two elective classes from a range of other departments, including Journalism, Fiction, and Humanities, History, and Social Sciences. In the English Department, students will be required to take a number of literature classes. The capstone experience for students will be the thesis class, where students will develop and revise a thesis of their best work.

[Degree Requirements](#) | [4 Year Planning Tool](#) | [Transfer Planning Tool](#)

Photography, BA

The Photography Department supports a wide range of serious photographic genres. Central to the Photography Department's curricular structure is the idea that all undergraduate students in photography will receive a core foundation, which encompasses a broad range of photographic practices.

The common goals and objectives for all BA students are:

- Students should demonstrate the ability to produce photographic work consistent with high professional standards.
- Students should demonstrate an applied understanding of the visual grammar of photography and the ability to incorporate technical, formal and conceptual competencies in their creative work.
- Students should be able to articulate in verbal and written form the key technical, formal and conceptual issues in their creative work and the work of others.
- Students should develop portfolios representative of their advanced photography coursework.
- Students should demonstrate a comprehensive understanding of the history of photography and contemporary photographic practice and be able to relate their work to this history and practice.

The BA is a liberal arts degree that focuses on photography in the context of a broad program of general studies at the college level. The BA offers the option to choose a 12 credit area of concentration within photography but students may also elect to take a general BA in photography. The BA involves a higher portion of courses outside the department than the BFA, including substantial interdisciplinary opportunities and the option of a minor or a double major in other departments. Students may choose to take additional electives in photography beyond the required 42 credit hours and may pursue those additional courses in a self-directed manner.

Students can choose to pursue a general photography degree or select from a list of concentrations that include Commercial, Fashion, Fine Art, and Photojournalism.

Students must earn a "C" or better in all major courses. The Photography Department also offers a Second Bachelor of Arts in Photography with no concentration, and a Minor in Photography.

[Degree Requirements](#) | [4 Year Planning Tool](#) | [Transfer Planning Tool](#)

Commercial

The Commercial Concentration offers students the opportunity to study and practice multiple roles and skills in the increasingly diverse field of commercial photography. Students will take a core set of photography courses that focus on photographic principals and skills including digital imaging, studio lighting and photo history. Students will have the opportunity to study and practice the roles of photographer, stylist, digital technician and studio assistant at various points in the concentration preparing them for a wide variety of career opportunities. Advanced level commercial courses offer students the opportunity to refine their skills, create a personal vision, and build a unique body of work.

[Degree Requirements](#) | [4 Year Planning Tool](#) | [Transfer Planning Tool](#)

Fashion Photography

The Fashion Photography Concentration offers students a unique experience to work with industry professionals and collaborate with Photography Department partners as they explore what it means to be a fashion photographer in the 21st century. Students will have the opportunity to collaborate with students in the Fashion Studies Department to gain a greater understanding of how the latest fashion trends are developed. Students will take a core set of photography courses that focus on photographic principals and skills including digital imaging, studio lighting and photo history. Advanced level courses offer students the opportunity to refine their skills in the studio and on location in order to refine their personal vision and create a unique body of work.

[Degree Requirements](#) | [4 Year Planning Tool](#) | [Transfer Planning Tool](#)

Fine Art

The Fine Art Concentration offers students the opportunity to develop a comprehensive understanding of photographic history and contemporary art practice to support the development of a body of work in upper level topical and seminar classes. The Fine Arts Concentration offers a core set of photography courses that focus on photographic principals and skills including digital imaging, studio lighting and photo history. The Fine Art Concentration aims to prepare students for graduate school and/or a variety of careers centered on making, exhibiting and publishing photographs. The Fine Art Concentration invites students to progress through a rigorous and engaging curriculum in which one can refine their personal vision and develop a unique body of work.

[Degree Requirements](#) | [4 Year Planning Tool](#) | [Transfer Planning Tool](#)

Photojournalism

The Photojournalism Concentration offers students the opportunity to practice a variety of photojournalism topics including, but not limited to, spot news, sports, editorial and documentary. The Photography Department takes a multi-media approach to photojournalism in order to reflect the rapidly changing field.

Students will take a core set of photography courses that focus on photographic principals and skills including digital imaging, studio lighting and photo history. Students will have the opportunity to engage with the Communication and Media Innovation ('CMI') Department in order to gain a greater understanding of what it means to be a Photojournalist in the 21st century. Photojournalism courses and internships offer students the opportunity to refine their skills, create a personal style, and build a unique body of work.

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Poetry, BA

The Poetry program helps students discover their own voices as poets and develop their craft. Graduates of the program are grounded in the history of poetry and poetics and are familiar with a wide range of approaches to writing. The gateway courses in the major are 52-1500 Poetry Workshop: Beginning and 52-1602 Introduction to Poetry. From there, students are poised to begin a sequence of workshop-style classes, including two intermediate and two advanced workshops. Students also take a Craft Seminar, sometimes alongside graduate students in the MFA Program, and literature courses in the English Department, including required courses in three historical periods: pre-20th-century poetry (such as Shakespeare or British Romantic Poetry), Modern poetry (such as American Modernism or Williams & Moore), and contemporary poetry (such as Poetry and Jazz or Experimental Women Poets). Students have a wide range of literature electives (on various topics and authors) to choose from as well, such as Blake to the Beats, Queer Poetry, Poetry of Diversity, Eastern European Poetry, and many others. Examples of Craft Seminars include Hybrid Poetics, Poetry Translation, Literary Collage and Collaboration, Poets' Journals and Letters, and more.

A two-part capstone experience completes the major. First, 52-3510 Poetics , taken in the Fall semester of junior or senior year, combines the writing of poetry with the study of poetic theory as articulated by such thinkers as Aristotle and by poets through the ages themselves. Poetics is followed by the 52-3520 Undergraduate Thesis Development Seminar , normally taken in the Spring semester of the senior year. In this small, seminar-style course, students write a chapbook-length thesis of poems. At any time during the major (once the gateway courses have been completed), students take 52-1900 Creative Nonfiction Workshop:, gaining experience in another genre. And, in accordance with the English Department's commitment to interdisciplinary contexts for writing, students choose two writing electives from a broad and varying selection. Such electives include 52-2816 Reviewing the Arts, 52-2814 Writing Comedy, 52-2510 Poetry Workshop: Performance, 52-4502 Literary Magazine Editing: Columbia Poetry Review and Court Green, 52-4503 Literary Magazine Production: Columbia Poetry Review and Court Green , and many others.

[Degree Requirements](#) | [4 Year Planning Tool](#) | [Transfer Planning Tool](#)

Public Relations, BA

Public Relations Majors have the opportunity to develop the theoretical and practical strategies of earned and shared media aimed at shaping public perceptions of products, services, organizations, persons and issues. Effective writing across all media and ethical considerations are stressed in all courses, which include PR writing, social media strategies, content creation, crisis communications, social entrepreneurship, employee engagement, and marketing yourself.

Degree Requirements | 4 Year Planning Tool | Transfer Planning Tool

Radio, BA

The radio major provides students with a comprehensive education in radio and audio media with a focus on innovation and creativity in terrestrial radio, online, streaming and web-based audio in a multimedia environment. Technologies such as social media, computer automation systems and advanced production software are integrated throughout the curriculum to prepare students to engage in the most current applications across digital platforms. To encourage creative entrepreneurship each student receives a live-streaming internet radio station to use in the classroom and at home. The curriculum emphasizes core skills and knowledge for on-air talent, writing, producing, production and creative content programming and is designed to provide students with a body of work that can be used as an audio resume when seeking employment. Specialty courses and a wide range of electives allow students to pursue individual areas of interest in sportscasting, voice over, radio theater, documentary, and radio storytelling, as well as club dj mixes for live entertainment venues. Faculty who work in the industry as talent, writers, producers, production experts and program directors provide teaching, advising and mentorship throughout the program.

All radio majors complete at least one semester working at the award-winning WCRX FM and wcrxfm.com, giving all students experience in both broadcast radio and online media. Students receive individual guidance while learning to be on-air show hosts, producers, music curators, sportscasters, newscasters, production directors and social media/web content directors. After completing one semester, students can propose a new music, talk, news or sports program to further develop their unique voice and talent. With a strong sense of responsibility to the community and a mission to create future media leaders, WCRX students engage in annual fundraising events for charity and participate in special programs in the public interest such as election night coverage. WCRX FM has won numerous awards, including "Best College Radio Station" from New York Festivals international competition and the "Best in Festival" award from Broadcast Education Association international competition. WCRX was named one of the nine top college radio stations by the Huffington Post and one of the top 10 college radio stations by the Washington Post.

The radio internship program, one of the oldest and largest in the country, places approximately 50 students per year in commercial, public, internet and satellite radio, as well as in production and voice-over companies. A full-time staff member provides individual advising to assess student interest and help secure an internship placement. All qualified students are assigned an internship if requested.

The Radio Department offers a Second Bachelor of Arts, and two radio minors: a Radio minor program for specialized study in radio and audio media and a minor in Voiceover.

Sports Management, BA

The BA in Sports Management aims to equip students with the knowledge and skills to pursue careers in the sports industry. Students learn the fundamental concepts in talent management, sponsorship, and revenue generating strategies. The sports management major provides students opportunities to think entrepreneurially and to develop leadership skills valued by today's sports organizations.

The full-time and adjunct faculty of more than 200 renowned academics and creative professionals integrate current industry practices into the classroom. With over 900 arts, entertainment, and media management students and a global network of alumni, the program has a major influence in the field of arts, entertainment, and media management worldwide.

Successful Sports Management graduates should be able to:

- Understand fundamentals of managing creative organizations and professionals.
- Apply critical thinking, problem solving, and communication skills to the entrepreneurial management of the creative sectors.
- Analyze trends, opportunities, and challenges to compete successfully in a rapidly changing global environment.
- Lead the next generation of creative ventures.
- Launch self-sustaining creative careers.

A grade of "C" or better is required in all major coursework.

For students who have earned a Bachelors degree previously, Columbia offers a Second Bachelor of Arts in Sports Management.

Television, BA

Television Department Mission Statement

Our mission is to offer an education in Television that balances creativity, technology, and ethics in an environment of collaboration and support for the individual creative voice. We provide industry-oriented opportunities through process and project centered education and are committed to preparing a student for both life and career. Television is the medium that best captures and reflects the culture of our time. Our students contribute to both the local and global communities as they inform, entertain, and inspire us all.

Curricular Structure

The Television BA begins with a set of core courses that provide a firm foundation in television history, television production and television writing. These areas of learning prepare all of our majors to proceed to their chosen concentration in one of four areas: Writing/Producing, Directing/Production, Post-Production/Effects, and Internet and Mobile Media. Each concentration offers a set of selected courses that emphasizes storytelling and that builds skills in specific areas, culminating in a chosen capstone experiences: working on one of the award-winning departmental shows, working in a professional setting at an internship, or participating in our Semester in Los Angeles program.

Transfer Planning Tool

Internet and Mobile Media

The Internet and Mobile Media concentration emphasizes writing, producing, production and strategic distribution of episodic and standalone content for emerging media platforms including branded entertainment, webisodes, interactive and YouTube video. Students in this concentration produce individually directed and collaborative projects that leverage the power of analytics and social media platforms to distribute dynamic content to web and mobile devices.

Degree Requirements | 4 Year Planning Tool

Post-Production and Effects

Post-production is the creative stage of development where visuals, audio, graphics and effects are combined and polished in service of a video-based story. Post-production completes the process of bringing the creative vision to the screen. In this concentration, students learn the skills involved with advanced editing, motion graphics and visual effects. Students work in a wide variety of genres, on individual productions and on programs produced for broadcast television, as well as for internet and mobile.

Degree Requirements | 4 Year Planning Tool

Production and Direction

The Production and Directing concentration teaches students a wide variety of techniques for studio and location production for both single and multiple camera shoots. Students produce work in multiple environments including the studios, remote truck and in the field. Directors learn to analyze a script or scenario and bring their creative vision to the screen. The concentration covers all facets of directing, from planning and executing a compelling visual style to developing strategies for working with actors to create and build complex characters.

Degree Requirements | 4 Year Planning Tool

Writing and Producing

The Writing and Producing concentration offers the array of skills necessary to drive the creative television production process. In the television industry the writer/producer is the person-in-charge-the one who creates new programs, develops new series, and oversees every phase of production from the idea stage through marketing and distribution. Students in this concentration will be introduced to the television development process, will practice producing programs of different genres, and will engage deeply in every aspect of scriptwriting: developing characters, writing dialogue and creating the ongoing storylines that drive episodic television.

Degree Requirements | 4 Year Planning Tool

Theatre Design, BA

The Bachelor of Arts in Theatre Design emphasizes design as a collaborative process that requires close cooperation among each designer, the director, the technical team, and the performers.

Upon successful completion of this program, students should be able to:

- Demonstrate a working understanding that design is a collaborative process that requires close cooperation between the designers, the director, technical team, and performers on a theatrical production.
- Demonstrate familiarity with multiple design disciplines (costume, lighting or scenic design) though students may focus their work in one area.
- Demonstrate a fluent knowledge of technical theatre and theatrical drawing, including rendering and drafting.
- Articulate knowledge of art and theatre history and dramatic theory.
- Have experienced a range of production responsibilities provided to the theatrical design students by the ample opportunities to work on Departmental productions.

Students may focus their work in the area of costumes, lighting, or scenic design, but they must take classes in each area to gain familiarity with all three design disciplines. Classes are also required in the areas of makeup, technical theatre, rendering and drawing, art and theatre history, and beginning acting. There are

ample opportunities for students to work on departmental productions, from the bare-bones workshop level to fully budgeted main stage shows. In addition, assistant design and internship opportunities are available to work on productions in the larger Chicago theatre community. These opportunities often become available through the influence of our faculty of working professionals. Upon graduation, students with a B.A. in Theatre Design will have developed a strong portfolio of work that can be used to seek admission to graduate school or to look for work in professional theatre.

[Degree Requirements](#) | [4 Year Planning Tool](#) | [Transfer Planning Tool](#)

Theatre Technology, BA

The Bachelor of Arts in Theatre Technology will provide students with a comprehensive overview of the practice of technical theatre and production and stage management.

Upon successful completion of this program, students should be able to:

- Demonstrate the ability to facilitate the work of designers in multiple design disciplines (costume, lighting or scenic design).
- Demonstrate the ability to work collaboratively with all theatre artists within a theatrical production.
- Be able to articulate a working knowledge of theatre history and dramatic theory.
- Have experienced a range of production responsibilities provided to the technical theatre students by the ample opportunities to work on Departmental productions.

We emphasize theatre as a collaborative process that requires close cooperation among all members of a production team. Students take classes that advance their technical knowledge of sound, costumes, lighting, and scenic construction to prepare them to facilitate the work of designers. Students may focus their learning through classes in stage management, scenic or costume construction, and technical direction. Classes in theatre history, beginning acting, and theatre design provide breadth. There are ample opportunities for students to work on departmental productions as stage managers, technical directors, or production managers, from the bare-bones workshop level to fully budgeted main stage shows. In addition, freelance and internship opportunities are available for students to work on productions in the larger Chicago theater community. These opportunities often become available through the influence of our faculty and staff of working professionals. Upon graduation, students who earn a B.A. in Theatre Technology have developed a strong resume of practical experiences that can be used to seek admission to graduate school or to look for work in professional theatre.

[Degree Requirements](#) | [4 Year Planning Tool](#) | [Transfer Planning Tool](#)

Theatre, BA

The Bachelor of Arts in Theatre will provide students with a comprehensive overview of the theory and practice of contemporary Western theatre and an introduction to global performance traditions.

Upon successful completion of this program, students should be able to:

- Demonstrate an applicable approach to acting.
- Articulate, in verbal and written form, a basic but applicable knowledge of theatre design.
- Articulate, in verbal and written form, an understanding of theatre history and the analysis of play texts.
- Articulate a comprehensive understanding of the creation, planning, mounting, and promotion of a theatrical production.
- Demonstrate an applied understanding of how to market themselves (and, in essence, their theatrical skills and/or knowledge) for graduate schools or the professional marketplace.

This degree is particularly designed for students wishing to pursue careers in teaching, dramaturgy, and theatre management and administration. It provides a solid knowledge and experience base for students planning on continuing their education in a graduate program.

Students will study theatrical processes from a variety of perspectives in order to gain an understanding of, and experience in, the work of the various disciplines involved in mounting theatrical productions. To that end, students will take courses in developing performance skills, theoretical and historical study, the art and craft of design and technical theatre, and the conceptual and organizational skills involved in directing for the theater. At every opportunity, students are encouraged to put into practice what they are learning in the classroom through hands-on engagement in the preparation and presentation of performances produced in the department. In the classroom, students work with a faculty of working professionals who bring their experience to the art, craft, and business of the theater. This pragmatic approach prepares students to face the challenging realities of making a life in the performing arts. Students graduate with knowledge of how to look for work, with the desire and ability to do the work, and with an understanding of the need to grow as an artist beyond graduation.

[Degree Requirements](#) | [4 Year Planning Tool](#) | [Transfer Planning Tool](#)

Visual Arts Management, BA

The BA in Visual Arts Management equips students with the knowledge and skills to pursue careers in exhibition, gallery and museum management. Students learn how to manage and lead visual arts organizations with an emphasis on entrepreneurial thinking and leadership. The visual arts management major combines theory and practice by providing students with a hands-on gallery management experience.

The full-time and adjunct faculty of more than 200 renowned academics and creative professionals integrate current industry practices into the classroom. With over 900 arts, entertainment, and media management students and a global network of alumni, the program has a major influence in the field of arts, entertainment, and media management worldwide.

Successful Visual Arts Management graduates should be able to:

- Understand the fundamentals of managing creative organizations and professionals.
- Apply critical thinking, problem solving, and communication skills to the entrepreneurial management of the creative sectors.
- Analyze trends, opportunities, and challenges to compete successfully in a rapidly changing global environment.
- Lead the next generation of creative ventures.
- Launch self-sustaining creative careers.

A grade of "C" or better is required in all major coursework.

For students who have earned a Bachelors degree previously, Columbia offers a Second Bachelor of Arts in Visual Arts Management.

[Degree Requirements](#) | [4 Year Planning Tool](#) | [Transfer Planning Tool](#)

Writing for Performance, BA

The Bachelor of Arts in Writing for Performance combines writing practice with a hands-on, collaborative approach to theatre. Students are immersed in writing with an emphasis on developing their individual voices and visions for storytelling in performance. Students take classes in writing practice, theatre performance, and dramatic theory as the core of the major. Opportunities for staged readings and workshop productions provide a public forum for student work.

Upon successful completion of this program, students should be able to:

- Demonstrate ability in dramatic writing technique, including skills in character development, conflict, theatricality, structure, and dialogue.
- Demonstrate a sense of personal vision and artistic voice supported by completed work that displays advanced dramatic writing skills.
- Make evident a fundamental understanding of the roles of all artistic and technical collaborators in a performance.
- Articulate knowledge of theatre history and dramatic theory.
- Show fluency in reading and critiquing dramatic literature and effective communication skills orally and in writing.

- Comprehend the local and national landscape of contemporary theatre and performance for development, funding, workshops, etc., enabling entry into the professional theatre community and initiating of artistic associations.
- Be acquainted with international theatre aesthetics.
- Complete a portfolio of work in various playwriting forms i.e. Monologue, Ten-Minute, one-act, devised, and, at least, one full-length play.

Upon graduation, students will have developed a body of work that has been tested in the laboratory of live theatre. This work should be of the quality to be submitted confidently for admission to graduate school or for seeking productions in professional theatre.

Degree Requirements | 4 Year Planning Tool | Transfer Planning Tool

Bachelor of Fine Arts

Acting with International Performance Study, BFA

The Bachelor of Fine Arts in Acting with International Performance Study provides students with not only the requisite performance skills but also a multitude of practical experiences in Chicago and abroad, providing the opportunity to prepare for a career as a global artist, equally adept at interpretation or creation, in classical work as well as the most current media practice.

Upon successful completion of this program, students should be able to:

- Demonstrate a strong integration and practice of the requisite acting, voice and movement skills to successfully perform in a variety of performance styles. This will include performance work in different media: on camera, voice over and animation and devised work.
- Display the collaborative skills necessary to be a vital, proactive part of the ensemble: in the classroom, in production, in the profession.
- Exhibit the ability to analyze texts for performance and research.
- Articulate through oral and written work a working knowledge of theatre history and its seminal practitioners.
- Develop a strategy for entering the profession and sustaining a career through the creation of a business model for self-management as a performer/theatre maker.
- Demonstrate knowledge of contemporary European performance practice that deepens their skill set and broadens their professional opportunities.

Each student will receive personalized instruction and ample production/performance opportunities, several exclusive to the BFA cohort. Our program capacities are intentionally small to ensure individual attention, honing both the skills of the solo player as well as ensuring a strong commitment to an ensemble ethos. Progressively intense training in voice, movement and acting styles culminates in a study of International Western Theatre practices at Rose Bruford College of Theatre and Performance during the required Study

Abroad Semester. A customized curriculum focusing on training in Shakespearean techniques and Contemporary British Drama has been created for the Study Abroad semester. Following that experience the BFA cohort returns to Chicago to create and perform a new work or present a contemporary European script, synthesizing the techniques and insights acquired over the course of study in this highly structured, rigorous program.

The BFA speaks to and meets the needs of the 21st century professional actor with its emphasis on immersing the actor in training that is European as well as American based. This wider focus is intended to help the BFA actor who graduates from our program will be able to operate on a global stage and will be familiar with the latest creative trends that link the interactive and international acting/directing community.

BFA students are regularly evaluated to monitor their levels of achievement, progress and suggest directions for growth. Students must maintain a 3.0 GPA in their major, complete the performance requirements, and demonstrate continued development in order to continue in the BFA program.

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Cinema Art + Science, BFA

The BFA is designed specifically to help students meet the qualification for direct entry to the profession and is built around extensive modeling of professional practice integrated with research and collaborative production of thesis work at the level or beyond what was traditionally achieved in graduate programs. Students can earn a BFA with a concentration in Cinematography, Directing, Editing and Post-Production, Sound for Cinema, Cinema Visual Effects, Producing, Production Design or Screenwriting. Any student who completes the required first three semesters for a concentration will be eligible to apply to the BFA in that concentration during their fourth semester. Entry to the BFA is by selection after evaluation of department course work and film production completed in the first three semesters of the BA.

Cinematography

Students seeking a Cinema Art + Science BFA may choose a concentration in Cinematography. The goal of the cinematography program is to give students a pre-professional level of knowledge and competence necessary to conceive and create images for the screen in relationship to story.

[Degree Requirements](#) | [4 Year Planning Tool](#) | [Transfer Planning Tool](#)

Cinema Visual Effects

Students seeking a BFA in Cinema Art + Science may choose a concentration in Cinema Visual Effects. This specialized area of study combines analytical and practical application of technical, creative and physiological studies in support of creating cinematic stories.

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Directing

Students seeking a BFA in Cinema Art + Science may choose a concentration in Directing. This concentration is designed to provide training and practice in all aspects of fictional directing, with course offerings that allow students to study the craft of directing through the eyes of and in collaboration with screenwriters, casting directors, editors, cinematographers, production designers and others.

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Editing and Post-production

Students seeking a BFA in Cinema Art + Science may choose a concentration in Editing and Post-Production. This concentration prepares students for careers in editing for picture, sound and other related post-production specializations of cinematic storytelling.

[Degree Requirements](#) | [4 Year Planning Tool](#) | [Transfer Planning Tool](#)

Producing

Students seeking a BFA in Cinema Art + Science may choose a concentration in Producing. This concentration highlights production management, legal affairs and a fully realized array of creative producing.

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Production Design

Students seeking a Cinema Art + Science BFA may choose a concentration in Production Design. The Production Design concentration offers students the opportunity to develop the creative and problem solving

skills necessary for professional level design of sets, props, and special effects as well as the collaborative skills necessary to work with directors, cinematographers, and producers.

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Screenwriting

Students seeking a BFA in Cinema Art + Science may choose a concentration in Screenwriting. The concentration offers students the opportunity to develop the understanding and skills to translate stories into both cinematic and emotional experiences for the audience.

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Sound for Cinema

Students seeking a BFA in Cinema Art + Science may choose a concentration in Sound for Cinema. The concentration prepares students to handle the various audio steps involved in preproduction, production, post-production and the release of the motion picture.

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Computer Animation, BFA

The BFA degree in Computer Animation is offered as a professional degree. The educational experience and subsequent body of work reflect three areas of success in the animation profession: (a) a capstone animated film created in a collaborative, team-oriented setting, (b) an animated short created as a solo thesis project, and (c) additional courses in critical studies, story, advanced CG animation, and the technical facility that seeks to prepare students for immediate entry into the professional world.

Submission Guidelines

Students can apply to be accepted into the BFA program once they have earned 45 credit hours. Students must submit a brief document stating their intention to apply for the BFA along with their projected future goals. They will then participate in an advising session and provide a portfolio for review, which should include examples of all department course and project work completed to date. The review will be conducted by the coordinators of the Animation Program along with invited faculty from the Cinema Art + Science Department.

Dance, BFA

The BFA program is intended for students with professional aspirations and offers a curriculum that in its breadth and depth aims to prepare students to enter the field as young artists. At 78 credit hours the demands of the BFA program are significant. The BFA is therefore most appropriate for students who are ready to make a definitive commitment to dance. The program is selective and acceptance into the program requires formal application. Acceptance to the program is based on demonstrated physical and intellectual aptitude for pre-professional studies in dance.

The BFA in Dance features a comprehensive curriculum organized into three broad areas: Core Courses, BFA Electives, and Advanced Topics in Dance. Core Courses include all the requirements for a BA in dance and more: rigorous dance technique requirements, sequenced coursework in body sciences, historical and cultural perspectives, music and rhythm, dance theory and applications, and dance pedagogy, as well as courses in dance making devoted to the development of creative abilities and individual voice. BFA Electives allow BFA students to select upper division dance courses that best fit their interest and ambitions in Dance. Advanced Topics in Dance is an upper division course taken four times across the junior and senior years that provide substantial depth in particular topics within the field. Students will demonstrate their knowledge and skills at a pre-professional level in a Capstone Project of their choosing.

Upon completion of their coursework dance majors graduating with a BFA in Dance should:

- be skilled dancers with substantial physical proficiencies in two or more dance forms.
- be able to actively engage in dancemaking through choreography, improvisation and performance.
- be knowledgeable concerning historical, cultural, scientific and theoretical information and perspectives in dance.
- be knowledgeable concerning basic dance pedagogical practices and functional body mechanics.
- be able to describe, analyze, and interpret dance works.

Performance Standards

The Dance Department expects exemplary effort and accomplishment from our BFA candidates. Failure to meet one or more of the following expectations will result in review of a candidate's continuation within the BFA program. BFA candidates must:

Pass all required courses with grades of 'C' or better and maintain a minimum 3.0 GPA.

- Advance through technical requirements in a timely manner.
- (BFA students will demonstrate continuing development as dancers. Typically BFA students will advance one level each year.)
- Exhibit full engagement and presence in their artistic and scholarly practices and conduct themselves in a manner beneficial to their own and others' education.

Transfer Students Seeking a BFA in Dance

Transfer students seeking the BFA degree must be in full-time residence a minimum of four semesters (excluding summers) and complete a minimum of 50 credit hours of required coursework, including all required courses beyond the core, within Columbia's Dance Department. Any prior dance courses will be evaluated for equivalency with our requirements, and a limited number may be allowed to stand in place of program requirements.

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Fashion Design, BFA

The mission of the Fashion Studies Department at Columbia College Chicago is to provide a comprehensive, integrated education designed to support a wide range of career opportunities in fashion. The curriculum helps students develop a broad range of practical, aesthetic, and intellectual skills, devised to anticipate and incorporate the ongoing changes synonymous with the dynamic nature of the international fashion industry. Our faculty is comprised of industry professionals, designers, and scholars who are active practitioners in their field of expertise and share their wealth of real-world experiences in the classroom. In Fashion Studies the students work in collaboration with the faculty to co-author their course of study and actualize their career aspirations.

The BFA in Fashion Design is an 81 credit hour professional course of study in the major that focuses on intensive work in fashion design. The BFA is further distinguished by a candidacy procedure whereby students must apply to the BFA after 45 credits of college-wide coursework, which must include 33 credits in the BA in Fashion Design major and minimum of GPA of 3.0. Students in the BFA are required to complete a senior thesis composed of a substantial body of work that elaborates a particular theme, idea, or professional area of practice. The senior thesis may take many forms: design collection, installation, or other forms approved by the faculty.

Students who successfully complete this program should be able to:

- Demonstrate an understanding of and application evidenced by the ability to effectively interpret and express art and/or design concepts and solutions in written/verbal/visual/sensorial format.
- Effectively apply materials, techniques, technology, vocabulary/terminology relative to desired end product and solution.
- Demonstrate an understanding and application of the history, theory, context, and practice of fashion, art, and design evidenced by the ability to contextualize thoughts and ideas in reference to socio-historical context as it applies to concept, practice, and product.
- Apply the above referenced skills and abilities in conjunction with creative problem solving, concept development, and design execution.
- Describe, analyze, interpret, and contextualize their work and the work of others.
- Develop and maintain effective, ethical, professional and sustainable work habits (including time management, project organization, and awareness of environmentally sensitive working practices).
- Develop and present a succinct, cohesive, professional body of work.

Fashion is a complex field of study and ultimately reflects and shapes the aesthetic taste, social status, political mood, economic condition, and technical achievements of society through the personal expression of dress. Fashion as an industry requires skills in research, production, merchandising, and marketing. This curriculum gives students the opportunity to explore creativity and practicality. The BFA degree aims to prepare students with the skill-sets to better understand the variety of career tracks available in the fashion industry. Students participate in a true fashion experience throughout their education with exposure to recognized guest designers, industry leaders, and accomplished alumni, and through fashion competitions, presentations, and exhibitions.

Students seeking to enter the BFA program in Fashion Design must apply to the Fashion Studies Department. A grade of "C" or better is required in all major coursework.

[Degree Requirements](#) | [4 Year Planning Tool](#) | [Transfer Planning Tool](#)

Fiction, BFA

The Bachelor of Fine Arts in Fiction Writing is a natural extension of the Bachelor of Arts program, which may be seen as the foundation upon which the more rigorous BFA is constructed.

Students receiving a Bachelor of Fine Arts Degree in Fiction Writing should:

- Be able to use a variety of narrative techniques, written forms, and revision strategies to create effective fiction and nonfiction.
- Demonstrate an understanding of the relationship between effective oral communication and effective writing.
- Demonstrate an understanding of the relationship between effective reading and effective writing.
- Be able to read and respond critically and creatively to a wide diversity of texts, experiments, and techniques in prose forms.
- Be informed and knowledgeable about the literary marketplace and processes crucial to publishing their writing.
- Apply creative problem-solving, effective written and oral communications, and critical thinking to their preparation for graduate studies, writing-related careers, and other professions.
- Assemble a Writer's Portfolio which shows evidence of understanding of purpose, originality of conception, engaging subject matter, developed technique, and is of publishable quality, and professional in appearance.
- Exhibit a sound understanding of related theory and practice in a BFA thesis of publishable and professional quality.

The BFA program reflects the kind of work in which many of our students are already engaged, while retaining the crucial component of an enlightened liberal arts education that all writers must possess. A service learning or internship component is required, and students choose between two capstone courses that provide a culminating experience leading to products (a portfolio of creative work or a teaching journal/essay) with specific career outcomes. This degree prepares students who anticipate entering graduate school in creative writing and encourages even more vigorous development and application for those seeking employment in writing-related professions. Finally, through a variety of recommended courses in other departments, this program provides solid, focused pathways for students to extend their applications

of training in fiction writing and to explore interdisciplinary possibilities.

Each successful BFA candidate will complete an approved prose thesis. The content and length of this work will be determined in consultation between the candidate and the designated thesis advisor. The thesis is expected to be of publishable quality, and will be part of the student's portfolio.

Students who wish to pursue the Bachelor of Fine Arts in Fiction Writing must apply for this program in the Creative Writing Department. A minimum grade of "C" or better is required in all major coursework, as well as a 3.0 or better grade point average in the major.

[Degree Requirements](#) | [4 Year Planning Tool](#) | [Transfer Planning Tool](#)

Fine Arts, BFA

The Bachelor of Fine Arts degree in Fine Arts program offers opportunities to develop the capacity for ideation, expression and production. Students are encouraged to develop a strong studio practice supporting the creation of images, objects, visual, spatial and time-based experiences. The faculty is comprised of nationally and internationally recognized artists active in the field and committed to teaching, research and lifelong learning. The philosophy stresses technical skills informed by ideas, a firm grounding in making, linkage to conceptualization and art theory and criticism, and the need for work to show awareness of contemporary issues. Courses in drawing, painting, sculpture, printmaking, digital practices, performance art, as well as a variety of contemporary theory and history courses fosters an environment in which students can explore and expand methodologies to refine their personal voice and vision. Exhibitions, student organization events, as well as the Professional Practices course assist graduating seniors with effective knowledge and preparation for the transition from student to professional artist.

Upon successful completion of this program, students should be able to:

- Synthesize the appropriate knowledge, skills, materials, technical processes, research methods, and theories, and apply these to the making of individual and collaborative work.
- Analyze, describe, interpret, contextualize, and constructively critique one's own work and the work of others.
- Communicate ideas with confidence with relevance to socio-historical perspectives and in the context of art and design history and theory as it applies to the concepts, issues and practices of our times.
- Present in multiple contexts, such as through the preparation of portfolios and exhibitions, a concise, cohesive, critically edited body of work based on contemporary practices and historical precedents.

A grade of "C" or better is required in all major coursework, and a CGPA of 3.0 or higher is required in the major for BFA candidates.

[Degree Requirements](#) | [4 Year Planning Tool](#) | [Transfer Planning Tool](#)

Graphic Design, BFA

The Bachelor of Fine Arts in Graphic Design program seeks to provide students with a rigorous, professionally focused education in visual communications. In addition to creating strong visuals, graphic designers create meaning and emotional responses in messages that influence choices we make in our daily lives. The program encourages a foundation of design research, forming a basis for visual creation with significant emphasis on creating unique concepts, creative solutions, and outcomes that are client specific.

Students will be challenged to demonstrate a broad understanding of issues in relation to cognitive, social, cultural, technological and economic concepts.

Upon successful completion of this program, students should be able to:

- Describe, analyze, and interpret visual communications within the social, historical and theoretical contexts.
- Understand software for print, web and new media and gain the ability to seek out new uses for emerging technologies.
- Use advanced skills in typography, layout, information design, packaging design and other applications to create clear and dynamic visual communication.
- Apply primary and secondary research methods in the conceptualization and solution of design problems.
- Present a succinct, cohesive, critically edited and interpreted body of work.

A grade of "C" or better is required in all major coursework, and a CGPA of 3.0 or higher is required in the major for BFA candidates.

[Degree Requirements](#) | [4 Year Planning Tool](#) | [Transfer Planning Tool](#)

Illustration, BFA

The Bachelor of Fine Arts in Illustration program endeavors to prepare students in the most current expressions of the illustrative arts. With a developed background in visual design and fine arts, illustrators may direct their pursuits and careers in various directions. Possible career paths include book and magazine publishing, advertising, company literature, packaging, television, commercial and feature film industries. The program seeks to provide students with critical thinking skills and strategies necessary to conceptualize and articulate ideas with appropriate media and to organize compositions to greater enhance communication. Studio and lecture courses expose students to the history and contemporary practice of illustration.

Students will be challenged to demonstrate a broad understanding of issues in relation to cognitive, social, cultural, technological and economic contexts.

Upon successful completion of this program, students should be able to:

- Communicate an idea or a theory to an audience in a clear, dynamic manner based on informed decisions.

- Apply materials, techniques, technology, and concepts to the vocabulary/terminology relative to digital and traditional illustration in a professional and advanced capacity.
- Demonstrate an advanced proficiency in the creation and development of effective images.
- Demonstrate skills and knowledge of digital/traditional techniques and vocabulary.
- Demonstrate scholarship of illustration theories and practices from an historical perspective with a specialized knowledge of visual communications.

A grade of "C" or better is required in all major coursework, and a CGPA of 3.0 or higher is required in the major for BFA candidates.

Degree Requirements | 4 Year Planning Tool | Transfer Planning Tool

Interior Architecture, BFA

The Bachelor of Fine Arts in Interior Architecture program, accredited by the Council of Interior Design Accreditation (CIDA), seeks to provide education in design principles, visual and spatial conventions, and professional practice. Interior architects create environments that are visually engaging and supportive of client requirements while manipulating interior space, furniture and finishes to serve functional requirements and conceptual/artistic ends. In the college's state of the art fabrication facility, students may physically explore potential spatial solutions. Internships further knowledge of the design profession and build students' professional networks. Through coursework and within a community of peers, students can build the skills and portfolio necessary for an entry-level design position and the NCIDQ exam.

Program graduates are qualified to undertake the National Council for Interior Design Accreditation (NCIDQ) exam which, upon passage, may lead to licensed/titled status.

Upon successful completion of this program, students should be able to:

- Work through the critical phases of the design process, as established and required within professional interior architecture practice.
- Participate as an entry-level professional within the architecture and design community with a competent level of creative, intellectual, and technical skills as required by CIDA (Council for Interior Design Accreditation).
- Demonstrate comprehensive knowledge of the built environment and its physiological, psychological, and social effects on the user to assure that health, life safety, welfare, and sustainability concerns are incorporated.
- Have an understanding of design tools (design concept, circulation patterns, overall atmosphere, materials, lighting) that enhance the built environment and support the client's intention.
- Be qualified, with the addition of two years professional experience, to sit for the NCIDQ (National Council for Interior Design Qualification) exam.

A grade of "C" or better is required in all major coursework, and a CGPA of 3.0 or higher is required in the

major for BFA candidates.

For students who have already earned a Bachelors degree in another field, the Second Bachelor of Arts in Interior Architecture is available.

[Degree Requirements](#) | [4 Year Planning Tool](#) | [Transfer Planning Tool](#)

Musical Theatre Performance, BFA

The Bachelor of Fine Arts in Musical Theatre Performance provides a rigorous, intensive, professionally oriented education in the skills and discipline of musical theatre.

Upon successful completion of this program, students should be able to:

- Create a psychologically and physically credible character through research, text analysis, rehearsal and exploration and synthesize characterization onstage as an actor, singer and dancer.
- Employ musicianship, strong vocal technique and finesse, dance technique and ability as additional means of characterization that further the dramatic life of the scene.
- Develop song interpretation and musical role preparation abilities in a wide variety of styles and formats.
- Learn and practice proper dance technique and terminology in Ballet, Jazz, Tap and Musical Theatre styles.
- Have an advanced knowledge of musical theatre repertory and history.
- Cultivate successful audition technique with attention to professional practices while developing a thorough understanding of the business of performing as well as rehearsal skills and performance etiquette.

Working closely with the Music Department, we emphasize the synthesis of acting, singing, and dancing in order to prepare students for the demands of a field in which the "triple threat" performer often gets the job. Students take a sequence of courses in acting and theatre history, dance techniques and styles, and singing and musicianship, as well as courses that integrate the individual areas of study.

At every opportunity, students are encouraged to put into practice what they learn in the classroom through hands-on engagement in the preparation and presentation of performances produced in the department.

Students are required to audition for musical theatre productions and non-musical plays. In the classroom, students work with a faculty of professionals in the field, who bring their expertise to the art, craft, and business of the theatre. This pragmatic approach prepares students to face the challenging realities of making a life in the performing arts.

Students graduate with knowledge of how to seek work in the industry, employ their skills and with the understanding of the need to grow as an artist as they pursue a career in professional musical theatre.

BFA students are regularly evaluated to monitor their levels of achievement, progress and suggest directions for growth. Students must maintain a 3.0 GPA in their major, complete the performance requirements, and demonstrate continued development in order to continue in the BFA program.

Television Executive Producing and Entrepreneurship, BFA

The BFA in Television Executive Producing and Entrepreneurship is a professional degree that addresses the growing need to prepare students to launch and manage entertainment projects while maintaining creative control of their productions. Today's studios, networks, and independent production companies seek creatives with sound business acumen and entrepreneurial thinking. This program fulfills this need while also teaching students how to create their own opportunities for employment and engagement with the television and digital media industry.

Degree Requirements | 4 Year Planning Tool

Theatre Design, BFA

The Bachelor of Fine Arts in Theatre Design is structured to provide an intensive study of the art and discipline of design for theatre.

Upon successful completion of this program, students should be able to:

- Demonstrate and articulate a sophisticated understanding of how design works as a collaborative process that requires close co-operation between the designers, the director, technical team and performers on a theatrical production.
- Demonstrate familiarity with all three design disciplines (costume, lighting or scenic design).
- Demonstrate a fluent knowledge of technical theatre and theatrical drawing; including, rendering, and drafting.
- Articulate knowledge of art and theatre history and dramatic theory.
- Completed a professional-ready portfolio of work that can be used to seek admission to graduate school, or to seek work in the professional theatre.
- Successfully complete a capstone experience consisting of either a fully supported design opportunity or a professional internship.

Students can focus their study in the areas of costume, lighting, and scenic design, but at all times we stress the collaborative nature of the design process; and students must be familiar with all three design disciplines. The BFA in Theatre Design requires discipline-wide study in technical theatre, performance, theatre history, and text analysis; and it deepens that learning through sequenced classes in design and the collaborative process. There are ample opportunities for design students to work on departmental productions, from the bare-bones workshop level to fully budgeted main stage shows. Through advanced capstone classes and a reflective portfolio process, the BFA student is provided with the opportunity to synthesize this learning in preparation for a career in professional theater or study at the graduate level.

In the classroom, students work with a faculty of working professionals who bring their pragmatic approach to the art, craft, and business of theatre. In fact, many of our Theatre Design students work with faculty members on projects outside the department as assistants or in a technical capacity, thus gaining valuable freelance experience in the business.

BFA students are expected to participate in departmental productions as well as Senior Showcase and must maintain a portfolio that charts their growth and accomplishments as designers. Faculty members will regularly meet with the student to discuss progress and suggest directions for growth. Students must maintain a 3.0 GPA in their major and demonstrate continued development in order to continue in the BFA program.

[Degree Requirements](#) | [4 Year Planning Tool](#) | [Transfer Planning Tool](#)

Theatre Directing, BFA

The Bachelor of Fine Arts in Theatre Directing is structured to provide an intensive study of the art and discipline of directing for theatre.

Upon successful completion of this program, students should be able to:

- Demonstrate a broad knowledge in and appreciation for all areas of theatre practice.
- Demonstrate an understanding of the theory and practice of directing necessary for the preparation of a script, the planning and execution of rehearsals, and collaborating with actors and designers in the service of their direction of a full-length play.
- Demonstrate the organizational skills necessary to mount credible productions of scripted and original material.
- Demonstrate fluency in the discipline-wide study of theatrical production and design, vocal and physical training, acting skills and theatre history.
- Have directed a one-act play and at least one full-length play.
- Have a completed portfolio that has charted their growth and accomplishments as directors.

Students are encouraged to select material that challenges their assumptions but engages their being. The BFA in Theatre Directing requires discipline-wide study in theatrical production and design, vocal and physical training, acting skills, and theatre history; and it deepens this learning through sequenced classes in directing, text analysis, and dramaturgy, as well as providing more opportunities for the student to direct full-length plays. Electives in Theatre Management, and in specific areas of theatre practice, provide breadth. Through advanced capstone classes and a reflective portfolio process, the BFA student is offered the opportunity to synthesize this learning in preparation for a career in professional theatre or study at the graduate level.

In the classroom, students work with a faculty of working professionals who bring their pragmatic approach to the art, craft, and business of theatre. In production, we stress collaboration as students work closely with their peers to rehearse and prepare plays for performance. The practical experience and responsibility of producing plays for performance is in itself a large step toward mastery; no other undergraduate program in the country that we know of offers the student more opportunities to put this work into practice.

BFA students are required to maintain a portfolio that charts their growth and accomplishments as directors. Faculty members will regularly meet with each student to discuss progress and suggest directions for growth. Students must maintain a 3.0 GPA in their major and show continued development as directors in order to continue in the program.

[Degree Requirements](#) | [4 Year Planning Tool](#) | [Transfer Planning Tool](#)

Traditional Animation, BFA

The BFA degree in Traditional Animation is offered as a professional degree. The educational experience and subsequent body of work reflect three areas of success in the animation profession: (a) a capstone animated film created in a collaborative, team-oriented setting, (b) an animated short created as a solo thesis project, and (c) additional courses in critical studies, story, classic art, advanced animation, and the technical facility that seeks to prepare students for immediate entry into the professional world.

Submission Guidelines

Students can apply to be accepted into the BFA program once they have earned 45 credit hours. Students must submit a brief document stating their intention to apply for the BFA along with their projected future goals. They will then participate in an advising session and provide a portfolio for review, which should include examples of all department course and project work completed to date. The review will be conducted by the coordinators of the Animation Program along with invited faculty from the Cinema Art + Science Department.

[Degree Requirements](#) | [4 Year Planning Tool](#) | [Transfer Planning Tool](#)

Bachelor of Music

Composition, BMus

In addition to study of the fundamentals of musicianship and music literacy addressed in the core curriculum, Bachelor of Music students complete coursework structured to develop their understanding of music making and a body of work consistent with the repertoire and performance practice of the particular degree and concentration. Students may pursue a Bachelor of Music degree in the following majors: Composition, Contemporary Urban and Popular Music, and Performance. All Bachelor of Music candidates must apply to and be accepted into this degree program in the Music Department.

The BMus in Composition includes a series of sequential courses designed to address skills specific to composers as well as to achieve fluency in the use of tools needed by a professional musician. The program focuses extensively on 20th- and 21st-century compositional techniques, with a special focus on methods utilized by concert music composers since 1970.

Upon successful completion of the B.Mus. in Composition, students should be able to:

- Create original or arranged/transcribed music works and performance material for acoustic and/or electronic forces that meet or surpass the professional standards within the field in regard to theoretical and technical fluency.
- Identify, analyze, emulate, and artistically elaborate on compositional systems from different historical periods, with an emphasis on 20th- and 21st-century compositional techniques.
- Conduct rehearsals and/or performances of their own works or works by others, as well as play at least one acoustic instrument (minimum requirement: piano) at a moderate proficiency level in solo and/ or ensemble settings.
- Produce a professional portfolio of performance material and high-quality recordings of original works that clearly demonstrates technical and theoretical knowledge within the field of music composition.
- Competitively apply for graduate academic programs and/or entering-level professional positions within the field of music composition and related areas.

With four levels of composition courses followed by private lessons in composition, the composition major sequence provides students with intensive training in the use of techniques and procedures to develop original compositions from concept to finished product. Students work with a variety of media, styles, and forms and apply the concepts learned in class to particular compositions. As part of their class work, students compose music in all main genres and styles of vocal, instrumental, and electronic music for public performance. Student composers are encouraged and facilitated in collaborating with students in film, dance, theatre, and other departments of Columbia College Chicago in creating film scores, music for dance and theatre performances, and other mixed media projects. Two levels of orchestration and two of counterpoint supplement the requirements for the Bachelor of Music in Composition.

Other studies in music, such as jazz arranging, computer music, songwriting, film scoring, and piano complement our comprehensive curriculum in the form of required or elective courses. Students electing the Bachelor of Music in Composition degree program can select any of the upper-level courses as elective courses if they meet the prerequisites.

A grade of "C" or better is required in all major coursework, and a cumulative GPA of 3.0 or higher is required in the major for all BMus candidates.

Contemporary Urban and Popular Music, BMus

In addition to study of the fundamentals of musicianship and music literacy addressed in the core curriculum, Bachelor of Music students complete coursework structured to develop their understanding of music making and a body of work consistent with the repertoire and performance practice of the particular degree and concentration. Students may pursue a Bachelor of Music degree in the following majors: Composition, Contemporary Urban and Popular Music, and Performance. All Bachelor of Music candidates must apply to and be accepted into this degree program in the Music Department.

The BMus in Contemporary, Urban, and Popular Music is an intensive, professionally-oriented degree dedicated to the creation, recording, performance and marketing of original music. The program includes specialized course work in theory, history, keyboard, arranging and orchestration, as well as dedicated course sequences in music business and music technology.

Upon successful completion of this program, students should be able to:

- Collaborate in the development of a commercially marketable original band, which produces a cohesive repertoire of original music, generates professional-quality recorded product and creates a live show worthy of an industry showcase.
- Demonstrate, through musical performance, a mastery of a wide repertoire of popular music styles, and a practical familiarity with the essential genres that serve as historical and artistic precedent; apply the experiences gained through transcription, analysis, reproduction and performance to their own artistic vision.
- Fluently communicate an understanding of music industry resources, contracts, career management and development, publishing and licensing, marketing vehicles and revenue streams.
- Demonstrate a practical familiarity with Music Technology tools and software, sufficient to create and arrange professional-quality scores and multi-track demo recordings of their work.
- Display an awareness of the place and time occupied by their own music in the context of the social, cultural, and stylistic developments of Popular Music from the early-20th century to the present, and critically assess artistic and technical aspects of their own and others' recorded and live performances.

Through participation in various dedicated CUP ensembles and private lessons, students gain extensive experience in performing in a wide range of popular music styles. At the advanced level, CUP students undertake collaborative projects focused on the development, recording and performance of original work. Students are also encouraged to form their own projects both within and outside the CUP curriculum.

The music technology sequence supplies the necessary skills for the contemporary musician in documenting their work at a professional level, while the music business sequence addresses the skills and resources needed to successfully manage a music career, with an understanding of the matrix of activities, promotional vehicles and revenue streams in the music industry, as well as fundamentals of career development and business acumen.

A grade of "C" or better is required in all major coursework, and a cumulative GPA of 3.0 or higher is required in the major for all BMus candidates.

Performance, BMus

In addition to study of the fundamentals of musicianship and music literacy addressed in the core curriculum, bachelor of Music students complete coursework structured to develop their understanding of music performance and a body of work consistent with the repertoire and performance practice of the particular degree and concentration. Students may pursue a Bachelor of Music degree in the following majors: Composition, Contemporary Urban and Popular Music, and Performance. All Bachelor of Music candidates must apply to and be accepted into this degree program in the Music Department.

The Bachelor of Music degree in Performance is an intensive, professionally-oriented degree designed to prepare students for a professional career in music and to provide the foundational competencies and knowledge required for those who may choose to pursue graduate study in music. The degree provides professional training in the broad range of skills required of modern-day professional musicians within the context of traditional and contemporary practices and hands-on, practical applications in the discipline of music. Students may choose from three different concentrations: Vocal Performance, Instrumental Performance, and Jazz Studies.

Upon successful completion of the core curriculum, students should be able to:

- Fluently read and write traditional musical notation in solo and multi-part scores.
- Communicate verbally and in writing about the fundamental materials of tonal harmony, including the melodic, harmonic, and textural standards associated with music of the common practice period; construct representative musical examples in a tonal idiom.
- Demonstrate an embodied understanding of these musical materials, both vocally and on a keyboard instrument.
- Discuss through spoken and written language the social, cultural, and aesthetic development of Western music from antiquity through the modern era; assess specific performances and works as related to those contexts.

Bachelor of Music students in Performance must choose a concentration area in Vocal Performance, Jazz Studies, or Instrumental Performance.

A grade of "C" or better is required in all major coursework, and a GPA of 3.0 or higher is required in the major for all BMus candidates.

Instrumental Performance

Upon completion of the B.Mus. in Performance with a Concentration in Instrumental Performance, students should be able to:

- Employ advanced musicianship skills, repertoire, and stylistic practice in performance on the primary instrument.
- Maintain a large personal performance repertoire and a portfolio of professional-quality recordings that will form the foundation of a professional performance career.
- Compose and arrange music for a variety of instrumental ensembles utilizing a range of compositional techniques.

- Employ a professional-level understanding of the analytical tools of music in the creation of expressive and coherent performances.
- Demonstrate professional and forward-thinking pedagogical approaches to musical performance suitable to a variety of educational settings.
- Enact a thorough and flexible business plan that fully supports a professional career.
- Discuss through spoken and written language the social and historical contexts in which repertoire for the instrument has been created and critically evaluate the dominant narratives of the music's aesthetic and cultural development.

Degree Requirements | 4 Year Planning Tool | Transfer Planning Tool

Jazz Studies

Upon completion of the B.Mus. in Performance with a Concentration in Jazz Studies, students should be able to:

- Perform and record original compositions and arrangements as the leader of a professional-quality ensemble, producing a body of work that will form the foundation of a professional performance career.
- Participate in the ongoing evolution of traditional and modern jazz repertoire through composition, arranging, and performance.
- Demonstrate professional and forward-thinking pedagogical approaches to jazz education suitable to a variety of educational settings.
- Enact a thorough and flexible business plan that fully supports the student's professional goals.
- Discuss through spoken and written language the social and historical contexts in which jazz has been created and critically evaluate the dominant narratives of the music's aesthetic and cultural development.

Degree Requirements | 4 Year Planning Tool | Transfer Planning Tool

Vocal Performance

Upon successful completion of the B.Mus. in Performance with a Concentration in Vocal Performance, students should be able to:

- Demonstrate mastery of technical skills, including rhythm, pitch accuracy, phrasing, dynamics, expressive nuances, and contemporary improvisational techniques as applied to repertoire in a variety of genres and practices for contemporary vocal styles.
- Lead and conduct rehearsals and performances with an accompanist or band, and generate professional-quality arrangements and scores for musicians.
- Demonstrate professional and forward-thinking pedagogical approaches to vocal instruction suitable to a variety of educational settings.
- Discuss through spoken and written language the social and historical contexts in which a variety of musical styles have been created and performed, and critically evaluate the dominant narratives of the music's aesthetic and cultural development.

- Enact a thorough and flexible business plan that fully supports the student's professional goals.

Degree Requirements | 4 Year Planning Tool | Transfer Planning Tool

Bachelor of Science

Acoustics, BS

The Bachelor of Science degree program in Acoustics offered by the Audio Arts & Acoustics (AA&A) Department provides students with extensive undergraduate level preparation in the fields of Architectural Acoustics (e.g. sound isolation; design of concert halls, studios, etc.), Environmental Acoustics (e.g. noise measurement and control; noise pollution; regulatory standards; etc.), Sound Perception and Cognition (e.g. physical, physiological, and cognitive bases of communication through sound), and audio and vibration studies in markets as diverse as loudspeaker manufacturing, automotive research & development, and musical instrument construction. A number of graduates of the program are represented at major consulting firms in the country and at world-renowned manufacturers. The program also aims to prepare students for graduate studies in Hearing Sciences and Architectural Acoustics.

The main educational goal of the program is to offer students a holistic understanding of acoustics as a discipline, by presenting all of its components, i.e. theory, practicum, and aesthetics, through a combination of survey and in-depth courses. Theoretical and applied theory elements of acoustics are introduced in courses such as Architectural Acoustics, Environmental Acoustics, Fundamentals of Vibration Analysis, Studies in Hearing, and Psychoacoustics, while courses like Acoustical Testing I, Acoustical Testing II, and Acoustical Modeling give students the opportunity to analyze and solve "real-world" problems, while developing a professional portfolio. Practical "real-world" exposure to the discipline is further emphasized in advanced courses such as Acoustics of Performance Spaces, and Engineered Acoustics, while the aesthetic element of the discipline, yet presented in every class, is furthered in courses such as Perception & Cognition of Sound, and Studies in Applied Acoustics.

In all, we have developed a curriculum that provides both the fundamental elements that any practitioner in acoustics should be intimately familiar with, as well as a series of courses that the student can choose from in order to match her/his specific educational and career goals. Students are also encouraged to become better practitioners in the field of acoustics by considering elective courses that truly reflect the foundation of an enlightened liberal arts education.

Students advance through the program in a cohort fashion, with a typical class of 12-15 students graduating in the spring semester. The cohort is expected to develop study groups, bring forth to the attention of the faculty common issues of interest to the students, and plan for and schedule research activities suitable for presentation in refereed conferences.

Although the Acoustics program aims at fostering a climate that develops team work, it also emphasizes individual attention to the students during all phases of their academic careers. Registration for most courses requires instructor permission, leading to regular one-on-one advising sessions between student

and faculty members. In addition, office hours are held after every class and a wide range of individual tutoring options are available.

As part of the AA&A Department, students benefit from both, a liberal arts education and a curriculum that emphasizes the science and mathematics behind the sounds we love (and sometimes hate). This 128-credit degree program aims to prepare its students to successfully compete in the workplace and for graduate admission into relevant advanced academic programs.

This program of study has significant support from those already in the industry. Here are some sample comments* from a few of our educational partners:

"When hiring, I look for individuals that have a strong educational background in mathematics and science to perform complex acoustical analysis.... [This curriculum] will increase the marketability of the graduates to potential employers and it [will] further assist in supporting their post-graduation academic goals." (Michelle A. Jones, President, Entech Consulting Group)

"There are only a handful of Acoustics Degrees available and this [makes] yours even more desirable and competitive.... In the eyes of employers like Kinetics Noise Control, college graduates who can analyze and understand acoustic events using math and physics skills are a step ahead." (Matt Swysgood, Vice President for Architectural and Interiors Markets, Kinetics Noise Control)

*Please note that these statements are not made by Columbia College Chicago and do not offer a guarantee of promise of employment.

[Degree Requirements](#) | [4 Year Planning Tool](#) | [Transfer Planning Tool](#)

Game Programming, BS

The Game Programming BS seeks to prepare dedicated students for careers as game software engineers in commercial or independent game development. Course offerings include study in a variety of game-development applicable programming languages, such as C# and C++, as well as opportunities for advanced topics such as graphics application development, game engine programming, or artificial intelligence. These higher-level classes, along with more rigorous mathematic requirements (multiple classes are required in the Math and Science Department), seek to prepare students for continued exploration in game programming either in industry, or in pursuit of a graduate degree in Computer Science. Students pursuing this degree have several opportunities to learn production methodologies and tools, and in their senior year participate in a year-long course to collaboratively develop work for their portfolio.

[Degree Requirements](#) | [4 Year Planning Tool](#) | [Transfer Planning Tool](#)

Music Technology, BS

Music Technology, which is inherently interdisciplinary, impacts the arts so magnificently that much of what we do and know would not exist without recent innovations in electronic and information technology. As a student, you will explore the impact of technology on music's creation, presentation, representation, and distribution since the beginning of the 20th century while preparing for professional musical life, in all its aspects, in the 21st century.

Ranging from courses in Audio, Digital Signal Processing, Programming, Mathematics and Music Theory to topic areas such as Digital Music Composition, Authoring Interactive Media, Physics of Musical Instruments, Environmental Acoustics, Acoustical Modeling, Data Design, and in-depth courses such as the Sonic Experience, you will have a broad choice in targeted courses relevant to your area of concentration and interest.

The Sonic Experience

Once you are admitted to the program you will advance through four semester of The Sonic Experience. This course functions as the nexus of your work across Music, Sound Arts, and Computer Applications. Along with a cohort of like-minded peers you will explore and research guiding aesthetic philosophies and practical applications that guide electroacoustic music production, generating a portfolio of creative projects and accompanying technical essays.

Audio Arts & Acoustics

Degree Requirements | 4 Year Planning Tool

Interactive Arts and Media

Degree Requirements | 4 Year Planning Tool

Music

Degree Requirements | 4 Year Planning Tool

Graduate Certificate

Alternate Route, Graduate Certificate

Alternate Route Certification is available to students with an MA in Counseling Psychology or related field. Upon graduation, Alternate Route students are eligible to earn their Registered Dance Movement Therapist (R-DMT) credentials from the American Dance Therapy Association (ADTA). Alternate Route Certificate students attend DMT classes along with MA in DMTC students.

Program Requirements

Graduate Laban Certificate in Movement Analysis

This certificate program helps students learn to apply movement analysis in a therapeutic and artistic setting. This is a program that provides a comprehensive study of movement meaning and its application to body/mind therapies, dance and theatre education, and the performing arts. The curriculum is designed to take theory into practice, making applicable the links between Laban's theory of movement and the specific context and processes of expressive and somatic arts.

Program Requirements

Master of Arts

Dance/Movement Therapy and Counseling, MA

This Master of Arts program provides a profound interweaving of the two disciplines. The program aims to prepare students to work as counselors who use dance/movement as a modality for change and healing in a variety of clinical settings, including: schools, hospitals, out-patient programs, nursing homes, community centers, rehabilitation and correctional facilities.

Degree Requirements

Interdisciplinary Arts, MA

The MA program guides and supports artists and educators who wish to expand their creative practices and deepen their understanding of interdisciplinary art theory, history, and technique. Students are immersed in an innovative curriculum focused on building connections among visual art, movement, sound, writing, and drama. Graduates of the MA program should emerge with a broader and more coherent understanding of contemporary art practice, new and expanded technical skills, and a professional portfolio that will accelerate their creative careers. Designed to be completed in one calendar year, this energizing and transformative program is organized as an accessible and viable option for working professionals.

Degree Requirements

Journalism, MA

This Master of Arts program emphasizes public affairs reporting and the crucial role played by a free and active press in communities large and small, national and international. The curriculum focuses on issues central to civic life - education, housing, welfare, criminal justice, labor, politics and the electoral process, science, economies, and arts. In addition to extensive instruction and practice in various forms of journalistic writing, students can learn multimedia reporting and related news-gathering and production technology. As soon as students' work is ready, they are encouraged to publish it, building individual portfolios while earning a graduate degree.

Degree Requirements

Master of Arts Management

Master of Arts Management

The Master of Arts Management (M.A.M.) degree offers comprehensive preparation for managerial and entrepreneurial careers in the fields of art, entertainment and media. Along with the essential study of the marketing, legal, financial, organizational, leadership and strategic concepts that accompany these fields, the curriculum allows students to choose elective management courses in live and performing arts, media, music business, visual arts and arts entrepreneurship. Students will have the opportunity to acquire the skills needed to manage a for-profit or non-profit arts organization, or launch their own.

Degree Requirements

Master of Fine Arts

Cinema Art + Science-Cinema Directing, MFA

The MFA Program in Cinema Directing is dedicated to developing cinema storytellers by cultivating the leadership role of the director and fostering the individual director's personal style and voice. The best directors need equal mastery of leadership, storytelling, and production skills, and Columbia's MFA program in Cinema Directing focuses on working with producers to create cinematic character-driven narratives that are collaborative, diverse, authentic, invoke the human experience and connect with an audience. This 52-credit program immerses the student in rigorous coursework in writing, directing, and production as preparation for their thesis film, which they may complete during or after their coursework. Thesis components include both written and production materials.

Degree Requirements

Cinema Art + Science-Creative Producing, MFA

The MFA in Creative Producing at Columbia College Chicago is an immersive, 50-credit degree designed to develop enterprising creative leaders with the skills to deliver successful media projects from conception to distribution. The program will teach the creative aspects of seeking new material, anticipating and adapting to the industry, enhancing stylistic approaches, and driving content development with the technology of day-to-day production. Students spend their last semester in Los Angeles on a studio lot in direct contact with executives and craftspeople at every level of the Hollywood Industry. Coursework includes classes on acquisitions and development, line producing, business and legal, history and aesthetics, marketing and distribution as preparation for their long form narrative package and thesis film, which they may complete during or after their coursework. Thesis components include both written and production materials.

Degree Requirements

Fiction, MFA

The Columbia College Creative Writing Department is home to the Story Workshop[®] approach, the Story Week Festival of Writers, and one of the largest, most successful creative writing programs in the country. Graduate degree offerings include MFA in Creative Writing-Fiction, MA in the Teaching of Writing, and the MFA/MA degree. These programs guide committed fiction writers to advanced achievement in the theory and practice of writing and the teaching of writing.

Candidates for the MFA degree complete a book-length work of publishable fiction (novel, short stories, novellas, creative nonfiction, script, or a combination of forms). The degree requirements for the MA conclude with a two-part graduate thesis: one part creative, one part pedagogical. The quality and kind of teacher training developed in the Teaching of Writing program, featuring the Story Workshop approach, is valued by other institutions, colleges, and graduate programs. The MFA/MA degree incorporates all aspects of the Master of Fine Arts in Creative Writing and the Master of Arts in the Teaching of Writing. Students interested in pursuing the MFA/MA degree must accomplish the following: be fully admitted into the MFA program; conclude one year of successful graduate study; submit a letter of application to the Chair and Director of Graduate Programs to add the MA degree strand. The required thesis is a book-length creative work and a pedagogical essay, both of publishable quality.

Degree Requirements

Interdisciplinary Arts & Media, MFA

The MFA in Interdisciplinary Arts & Media fosters innovative dialog between the fine, performing, and media arts. Students incorporate emerging technologies with traditional materials and art processes in a diverse array of creative outcomes that include embodied experiences, participatory artifacts, interactive environments, movement / performance-based instruments, experimental multichannel audio works, augmented reality, networked practices, public media art interventions, and hybrid installations. Students are empowered to interrogate the value systems embedded in our media tools, deploy design thinking as a tactical disruption of studio practice, and develop command of creative languages: computational, material, gestural, natural & visual.

Degree Requirements

Interdisciplinary Book & Paper, MFA

The Interdisciplinary MFA in Book & Paper enables students to participate in the contemporary art world by encouraging them to consider book and paper as a site for interdisciplinary practice. We promote the understanding of hand papermaking and the book arts as artistic media with applications in cultural discourse, community building, and collaborative practice. We seek students who want to pursue a course of study that integrates experimentation with both technical and conceptual considerations in these media. With access to some of the finest bindery, papermaking, and printing equipment and facilities in the country, students pursue their course work in collaboration with new media, performance, and installation.

Degree Requirements

Music Composition for the Screen, MFA

This Master of Fine Arts program is an intense interdisciplinary course of study that draws upon the resources of various academic departments at Columbia College Chicago. The curriculum incorporates all related aspects of music production from composing and orchestration to in-studio recording and mixing and all applications of the craft from film and television to video game and live performance scoring. Students are equipped with all the tools they need to create distinctive music in response to a variety of dramatic problems and to present their work across multiple platforms.

Degree Requirements

Nonfiction, MFA

This Master of Fine Arts program is a studio/academic program in which emphasis on students' own writing and craft (in workshops and craft seminars) is balanced with study of literature and the form and theory of nonfiction. In an environment supportive of aesthetic and pedagogical diversity, students gain a broad sense of the genre over time and a vivid awareness of nonfiction in the present cultural landscape. Students complete the program with a book-length manuscript, the MFA thesis.

Degree Requirements

Photography, MFA

This Master of Fine Arts program emphasizes aesthetic and conceptual development alongside advanced photographic technique. The 2-year program, grounded in art history and theory, is invested in the critical dialogue on contemporary photography. The program aims to help students develop a sophisticated body of work reinforced by an understanding of the theoretical perspectives, and the necessary tools of professional practice to accelerate their careers as working artists.

Degree Requirements

Poetry, MFA

This Master of Fine Arts program is a studio/academic program in which emphasis on students' own writing and craft (in workshops and craft seminars) is balanced with study of literature and poetics. In an environment supportive of aesthetic and pedagogical diversity, students gain a broad sense of poetic practice over time and a vivid awareness of poetry in the present cultural landscape. Students complete the program with a book-length manuscript, the MFA thesis.

Degree Requirements

Minor

Acting Minor

The goal of the minor in Acting is to provide students with a concentrated introduction to the skills and theories required of the craft and practice of acting. Students will develop skills in the craft of vocal production, physical adaptability and expressiveness, textual analysis of dramatic literature, and an understanding of the basics of theatrical production. In conjunction with training in craft skills, students will develop their talents as performers through the spontaneity of live performance.

This minor will be of interest to students who are training for careers with close tie-ins to the performing arts or in which public performance will be required in the fulfillment of their duties.

Degree Requirements

Animation Minor

Animation, as an art form, appeals to a larger number of students beyond Cinema Art + Science (CA+S), studying in the areas of Game Art, Art & Design, Television, and Radio. The Animation Minor offers a 20-credit minor degree to non-CA+S students. This minor requires students to enroll in the three core animation courses; Animation 1, History of Animation, and Animation Storyboard & Concept Development (totaling 11 credits). The remaining nine credits are dedicated to Animation electives. The minor replaces the student's college-wide electives. This degree option attracts students college-wide, and recognizes those that earn the minor, in addition to their major, in an official capacity.

Degree Requirements

Art History Minor

The minor in Art History allows students to expand their knowledge of the history and context of the visual arts while majoring in another area. Students take 18 credit hours of art history, including the core art history surveys and courses on modern and contemporary art, non-western art, and art theory and criticism. A knowledge of art history combined with other fields should provide students with excellent preparation for graduate studies or for rewarding careers in museums, galleries, art criticism, and cultural agencies. The Art History minor allows many possibilities for interdisciplinary collaboration at Columbia College Chicago, in particular with concentrations in Fine Arts; Cultural Studies; Journalism; and Business and Entrepreneurship.

Degree Requirements

Arts in Healthcare Minor

This minor is offered to students currently enrolled in a Major program in Art & Art History, Design, Photography, Theatre, Music, Dance, or Creative Writing and provides education to those students interested in a unique niche for creating, exhibiting, and/or performing their art in a healthcare environment. Students will be able to develop and implement arts based programming to positively impact the consumers, providers, and visitors of healthcare facilities and their surrounding environments.

Degree Requirements

Arts Management Minor

A minor in Arts Management aims to provide students with the competitive advantage needed to support careers in the creative sectors. The practical knowledge and skills gained are applicable to students of all artistic disciplines and are essential for self-managers, entrepreneurs, and arts and media professionals.

Degree Requirements

ASL Studies Minor

Students majoring in other fields will find that the development of American Sign Language skills and the ability to communicate with deaf people can significantly increase their marketability and career options upon graduation.

The minor in ASL Studies 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 them related to the deaf community, such as interpreter referral services and video relay services, and will be able to utilize them in their own professions. Students will have a clear sense of how American Sign Language and knowledge of the deaf community apply to their major.

Degree Requirements

Biology Minor

The minor in Biology is intended for students interested in living organisms, how organisms interact with the environment, and their relationship to our changing planet. The minor seeks to enable students to discover and pursue careers that lie at the intersection of science and the arts, preparing them for areas that benefit from biological knowledge, such as filmmaking, computer animation, marketing careers in the pharmaceutical industry, journalism, illustration, and science writing and editing.

The goal of the Biology minor is to introduce students to a variety of biological topics emphasizing the breadth and unity of fields within biology. All students will complete core courses in biology and chemistry. Then, based their particular interests, the student will select additional coursework from the following categories: Cellular and Molecular Biology, Foundations, Organismal, and Integrative Biology.

Degree Requirements

Black World Studies Minor

The minor in Black World Studies offers students contextual depth in the social, cultural, historical, and political aspects of the varied peoples of the black world. Students will be able to challenge the concept and definition of "blackness" and will also be able to examine patterns of activism that characterize the creative expression, social fabric, political movements, and the scholarship of the black world.

Degree Requirements

Creative Advertising Minor

The Creative Advertising minor provides students the opportunity to expand their career options, building on skills learned in their majors. Students pursuing an Advertising Minor learn about the advertising industry, its many connected parts (consumer insights, strategic planning, account management, media, creative, production, etc.) and where they could fit. Advertising Minor students also develop work suitable for inclusion in a professional advertising portfolio, demonstrating their knowledge and hands-on skills acquired through case study and real client experiences. The ad industry draws from most creative occupations, including art direction, design, illustration, photography, interactive, cultural studies, management, film, acting, audio, fiction, poetry, television, radio, music and more. This minor requires 18 credits for completion.

Degree Requirements

Creative Nonfiction Minor

The Creative Writing, English, and Communications and Media Innovations departments' Interdisciplinary Minor in Creative Nonfiction offers students an exciting avenue to improving oral, written, and creative problem-solving skills as well as a means to enhance the development of the work in the arts and media majors at Columbia. The combination of analytical, research, poetic, fictional, and journalistic techniques used to produce creative nonfiction offers a powerful means of communicating more effectively in a wide range of arts and media-related writing. Students who possess strong creative nonfiction skills, along with a major interest in another field, have the opportunity to increase their chances of competing successfully in the work world after graduation.

Degree Requirements

Cultural Studies Minor

The minor in Cultural Studies (18 credit hours) is designed to give students the tools they need to add depth to the work they do in their majors. As a program that emphasizes research and critical thinking, Cultural Studies offers a new dimension to the education of the art and media students at Columbia College Chicago because what they learn in the minor will nudge them toward more substantive understandings of their work. The program seeks to help students understand aesthetic, political, social, and economic relationships between cultural production and reception. They should learn to critically read and analyze the diverse information that is produced in everyday life, enriching their understanding of the complexity of culture. This minor is particularly useful for the numerous students across the college who are drawn to the depth and diversity that Cultural Studies offers. Even as they hone their technical skills in their primary fields of study, students who minor in Cultural Studies will be inspired to think about context in new and dynamic ways.

Degree Requirements

Dance Minor

The minor in Dance is intended for students who desire a formal course of study in dance as an adjunct to a major in another field. With 24 credits of required course work, the minor in Dance provides students with practical and intellectual exposure to dance and a degree of physical experience in several dance idioms. The minor is composed of basic requirements in the physical techniques of dance, as well as courses in dancemaking, anatomy and dance cultures and history.

Degree Requirements

Design Management Minor

A minor in Design Management allows students to have a distinctive and focused area of study in the field that will complement major programs of artists across disciplines including: visual artists, graphic designers, illustrators, photographers, advertisers, marketers, interior designers and product designers. Students will explore these fields in the context of the broader-based Business and Entrepreneurship core of classes while also completing existing coursework in their major. This Minor requires 18 credits for completion.

Degree Requirements

Education Minor

This minor is available to all Columbia undergraduates and supports them in developing their understanding of children and adolescents so that they might work with these age groups as teaching artists or media consultants in a range of settings or more thoughtfully consider career options and graduate programs in education and related fields such as counseling/art therapy or social work. A focus is placed on arts integration, a hallmark of the Early Childhood Education program, and a practicum experience is available for qualified students.

Degree Requirements

Entrepreneurship Minor

A minor in Entrepreneurship is intended to help students be prepared to launch and manage new businesses in the entertainment industry. Today's companies seek creatives with sound business acumen and entrepreneurial thinking. This program aims to fulfill this need while also teaching students how to create their own opportunities for employment and realization of their personal goals. This Minor requires 18 credits for completion.

Degree Requirements

Environmental Studies Minor

Environmental science is an interdisciplinary science that uses concepts and information from the natural sciences - ecology, biology, chemistry, and geology - and also from the social sciences - economics, politics, and ethics - to help us understand how the earth works; how we are impacting the earth's life-support systems (environment) that affect us and other forms of life; and how to deal with the environmental problems we face.

Thus, the goal of the minor is to have all students complete a core course in Environmental Science, which incorporates each of these disciplines. Then, the student will be able to choose the discipline within the Environmental Studies program he or she wishes to pursue in greater detail, with core courses in biology, chemistry, and geology, and more specialized courses later on. Finally, each student will complete an independent study project depending upon his or her special interests, which can be arranged through numerous professional contacts of the faculty.

Degree Requirements

Fashion Business Minor

The Minor in Fashion Business comprises an 18 credit hour course of study, leaving ample room for students to pursue interdisciplinary course options across the college. The curriculum foundation encompasses a basic understanding of fashion as an industry. The remaining coursework allows a student to engage in fashion for a specific path or to experiment with a variety of courses.

Students who successfully complete the Fashion Business Minor should be able to:

- Demonstrate an understanding of the professional vocabulary used in the fashion industry.
- Analyze product quality, pricing, promotion, target markets, trends, opportunities, challenges, and evaluate their impact in the field.

- Understand the cultural significance of fashion.
- Recognize the steps needed to develop fashion ideas into artistic and entrepreneurial endeavors.

A grade of "C" or better is required in all major/minor courses.

Degree Requirements

Fiction Minor

The minor in Fiction Writing is designed to allow students to combine their major fields of study with a sequence of Story Workshop® and elective writing courses that will improve reading, writing, listening, speaking, and creative problem-solving skills. The minor in Fiction Writing is of interest to students who realize the great importance of writing in all arts and media disciplines, as well as most careers. Fiction Writing II carries writing-intensive designation that fulfills this Columbia graduation requirement.

Degree Requirements

Game Art Minor

Students in the Game Art Minor have the opportunity to gain in-depth experience using a variety of software tools and workflows to create sophisticated visual concepts and game-engine-ready production assets. Our students learn to integrate art assets, including characters, environments, props, animations, and visual effects into a variety of game engines, with a focus on quality, efficiency and expediency. We place special emphasis on fostering professional and productive collaborations between artists within an interdisciplinary game development team. Cross-disciplinary communication skills are required for a team of artists, designers, programmers, and sound designers to come together to create a fun and engaging game.

The Game Art minor emphasizes the importance of utilizing research strategies and acquiring knowledge of visual art, design, and media disciplines in order to conceptualize and generate creative visual solutions for games and simulations.

Degree Requirements

Game Design Minor

Students in the Game Development minor have the opportunity to learn to design games in terms of game-play, fun and user experience, system design, and level design. Classes in the minor focus on critical thinking, advanced theory, integrated scripting/programming, deep analytic skills and disciplinary knowledge to construct original game and simulation designs, as well as deconstruct, analyze, and evaluate existing works. Students learn to apply innovative game design patterns and use state-of-the-art techniques and tools to create game experiences that are engaging and immersive. The program focuses on the importance of using effective game production techniques from a variety of methodologies in order to create well-planned and documented projects of various sizes, ranging from large commercial-style teams, to smaller independent-scale projects.

Special emphasis is placed on fostering professional and productive collaborations between designers within an interdisciplinary game development team. Cross-disciplinary communication skills are required for a team of artists, designers, programmers, and sound designers to come together to create a fun and engaging game.

Degree Requirements

Intellectual Property Management Minor

A Minor in Intellectual Property Management seeks to help students prepare for their careers as artists, entrepreneurs, decision-makers and executives in a variety of entertainment industry ventures. Specifically, students should learn to analyze, protect, exploit, negotiate and leverage their intellectual property assets (copyrights; trademarks) in areas of revenue generation, brand building, exposure, and artistic and business collaborations. business, legal and market analysis will further inform student strategies and decision-making processes. This Minor requires 18 credits for completion.

Degree Requirements

Interactive Media Development and Entrepreneurship Minor

The Interactive Media Development and Entrepreneurship Minor enhances the College's mission to provide comprehensive educational opportunity in the arts and communication by addressing two urgent needs of many Columbia students:

1. The adoption and contribution to the global technology evolution in arts and media.
2. Empowering the arts and media community to manage and monetize creative work.

Degree Requirements

Journalism Minor

The minor allows students in other majors to explore their interest in Journalism, geared towards more career options and freelance opportunities. The program includes crucial core courses in journalism fundamentals, law and ethics, and allows students to then specialize in multimedia, magazine or an individualized program of advanced electives. Students learn the rights and responsibilities of journalists in a democratic society and practice using technology and social media in the service of good journalism. Students will have the opportunity to become better news and information gatherers, writers, photographers, editors and producers and hone their critical thinking skills as they become more sophisticated citizens and news consumers.

Degree Requirements

Latino and Latin American Studies Minor

The minor in Hispanic/Latino Studies offers courses in the history and culture of Hispanic/Latin American people through the interdisciplinary study of language, literature, visual media and performing arts, and social institutions, noting the significance of their contributions to American society. By studying the ethnic experience of the Hispanic population in America, students will understand the transcultural complexity and richness of the Hispanic/Latino and Latin American worlds.

Degree Requirements

Literature Minor

The minor in Literature requires 18 hours of literature courses in the English Department beyond the three hours taken for the Humanities/Literature requirement in the LAS Core Curriculum. The 18 hours are composed of any combination of six literature courses that meet the following two guidelines: a maximum of two courses (six to seven hours) from 1000- level literature offerings and a minimum of one course (three hours) from 3000- or 4000-level literature offerings. Within these guidelines, the minor in Literature offers a flexible course of study that students can tailor to meet their specific needs and interests. Students from Cinema Art + Science, for example, might choose courses such as Literature on Film, Movies and Myth: The

Goddess, and Topics in Literature: Spike Lee and August Wilson. Creative Writing students might select courses such as the English Authors, American Authors, or World Literature sequences complemented by courses on various periods in the American or British novel. Theatre students might be interested in a minor in Literature based on classes such as Introduction to Drama, Introduction to Shakespeare, Shakespeare: Tragedies, and Modern American Drama. Students who wish to minor in Literature must have a declared major in an arts and communications area.

Degree Requirements

Live and Performing Arts Management Minor

The Live and Performing Arts Management minor offers an opportunity for students to expand their business knowledge and skills as they apply to the performing arts discipline. Students focus on four specified courses in Live and Performing Arts and further explore the field by selecting two additional courses from the Business and Entrepreneurship core of classes and selected music business oriented electives. This Minor requires 18 credits for completion.

Degree Requirements

Marketing Minor

No matter where you take your creative career, you'll need to know how to market your unique strengths. Columbia's 18-credit hour, digitally focused Marketing minor offers a foundation in strategic and innovative marketing that can help you promote your projects and widen your career options after graduation. The Marketing Minor requires 18 credits for completion.

Degree Requirements

Mathematics Minor

Mathematics involves both purely abstract concepts as well as practical topics with applications to a variety of fields, including the natural sciences, the social sciences, computer science, and technology. Mathematics helps us to understand the world by providing a coherent and efficient language in which real phenomena can be described and modeled, and it provides powerful tools that we can use to help implement our ideas.

The goal of the mathematics minor is to introduce students to some of the many topics used in mathematics, with an emphasis on applications. All students will complete a three-semester sequence in calculus. Then, based on his or her particular interests, the student will select additional courses from the more advanced topics.

Degree Requirements

Motion Graphics Minor

Motion Graphics is a growing practice that combines video, photo, graphic, typography and 3D elements for cinema, television and the web in the form of title sequences, television commercials, television network identifications, music video effects, and web-based graphic animations. The Motion Graphics minor is a sequence of classes in which students design and implement projects using 2D and 3D animation tools, DSLR cinematography, green screen video capture and sound design. Students are introduced to the design process, and design thinking, through a combination of self-directed and group client projects.

Degree Requirements

Music Business Minor

A minor in Music Business allows students to have a distinctive and focused area of study in the field that will complement major programs across disciplines including students studying music performance, music composition, audio arts, music production, and marketing. Students focus on four specified courses in music business and further explore the field by selecting two additional courses from the Business and Entrepreneurship core of classes and selected music business oriented electives. This Minor requires 18 credits for completion.

Degree Requirements

Photography Minor

The Minor in Photography is designed to provide a solid foundation of skills for students who may utilize photography within their major area of study. Students will engage in the core courses of the Photography Department and choose an elective in a specialized area.

Degree Requirements

Poetry Minor

A minor in Poetry may be taken by a student who is majoring in another area at the College. Students pursuing the minor will have all the benefits available to Poetry majors. This includes instruction from our resident and visiting instructors, the annual poetry reading series, *Columbia Poetry Review*, the Eileen Lannan Contest, and other special programs.

Degree Requirements

Professional Writing Minor

The Professional Writing minor is designed for students across the disciplines who would choose to engage in focused study and practice in applied writing for creative professionals. Courses in the minor explore the rhetorical, ethical, and cultural dimensions of all communicative acts and provide opportunities to learn, research, create, and distribute content for print and digital networked writing environments. The curriculum is designed to accommodate changes in approaches to professional and digital writing and changes in technology in the coming years. Professional Writing students will have the opportunity to gain practical skills in writing for the workplace, experience in writing effectively for and about the arts and media, and advanced abilities in research, editing, writing, and content design while exploring the deep relationship between communicative and creative arts writing practices. This minor is intended to help students prepare for the steadily increasing numbers of specialized professional writing positions in creative industries, government agencies, and nonprofit organizations.

Degree Requirements

Programming Minor

Programming is a highly sought after skill in multiple industries; journalism, marketing, and other communication fields are beginning to require more fluency with coding and application development skills. A minor in programming is designed to allow students at Columbia College Chicago to graduate with an edge in this highly competitive economy.

Degree Requirements

Public Relations Minor

The minor in Public Relations is intended for any student in majors throughout Columbia. Its concepts enrich journalism, radio, and broadcast; professionals in cultural and arts management; entrepreneurs in emerging fields of technology; in interactive arts and media; and in the interdisciplinary arts. Students with accomplishments in creative and fiction writing, and in film and video, benefit from the relevant attributes and skills - namely, outreach and promotion - sharpened and ready for use. This minor requires 18 hours for completion.

Degree Requirements

Radio Minor

The radio minor is designed to create a curricular opportunity for students to more fully investigate radio as a discipline adjacent to or beyond their major coursework. A radio minor and the body of work created therein augments any student's portfolio as it prepares them for a global multi-media environment.

Degree Requirements

Sports Management Minor

A Minor in Sports Management will allow students to have a distinctive and comprehensive area of study, combined with business skills related to the sports industry. The sports management minor will complement major programs of students, some who are focusing on careers in radio, television, journalism, and marketing. Students will receive a wealth of knowledge in our experiential-based curriculum from our industry professional faculty. Students will experience the existing world of the sports industry while also obtaining instruction in elective Business and Entrepreneurship core of classes. The advantage of the Sports Management minor should help students to create a niche market for themselves and enhance their major. This should better serve students across campus, giving them the opportunity to seek internships and jobs in a broader capacity. This Minor requires 18 credits for completion.

Degree Requirements

Stage Combat Minor

The Stage Combat minor is extensive practice in the art form of theatrical violence. As a result of successfully completing the stage combat minor, students should:

- Earn Skills Proficiency Certifications from the British Academy of Stage and Screen Combat in three weapon skills; and the Society of American Fight Directors in eight weapon skills, preparing them to be recognized as Advanced Actor Combatants in the United States.
- Be able to "Fake-fight" in a safe, realistic, theatrical fashion with (or without) any type of sword, knife, stick or "found object".
- Be prepared to act as Fight Captain for any theatrical production.
- Understand the differences between fighting for stage and fighting for film, and perform at an advanced level in any medium.
- Enter into any "fight/movement" audition with confidence.

Degree Requirements

Talent Management Minor

A Minor in Talent Management aims to allow students to have a distinctive and focused area of study in the field that will complement major programs of artists across disciplines including: actors, visual artists, authors, musicians, entertainers, and comedians. Students will explore these fields in the context of the broader based Business and Entrepreneurship core of classes while also completing existing coursework in Arts Management. This Minor requires 18 credits for completion.

Degree Requirements

Teaching Artist Minor

The Teaching Artist (TA) Field is a growing field of practice in arts education across the country. For years, artists have practiced their art while contributing to the field of arts education in a multitude of ways. The Teaching Artist minor would provide scaffolding for students who are interested in using their majors to further develop their craft, while teaching and working with children and adolescents. The TA minor will provide students the opportunity to build the necessary skills to partner effectively with organizations that employ teaching artists. Students who earn a Teaching Artist minor should be prepared to work in various school art programs that do not require a teaching certificate, after school programs, community-based arts

programs, museum settings, or a range of positions that require knowledge of working with children. TA minors should also have a stronger transcript when applying to graduate programs in Education, Counseling/Art Therapy, or Social Work. All students in the minor would complete a TA practicum in their major area of study or a 1-2 credit internship through the early childhood program.

Degree Requirements

Theatre Directing Minor

The goal of the minor in Directing is to provide students with a concentrated introduction to the theories, skills, and practice of directing for the theater. Students will study directing as a multifaceted discipline involving an understanding of the process of acting, the introduction of technical and design elements, organization through project management, as well as a thorough comprehension of dramatic structure. In the minor's capstone course, students will coordinate all of these elements through the production of a one-act play.

This minor will be of interest to students who wish to develop an understanding of the skills necessary to conceptualize, organize, and facilitate the preparation of scripted material for performance.

Degree Requirements

Video Production Minor

This minor focuses on the creation of compelling video productions, from planning to shooting to post production. Students will have the opportunity to create videos in a number of genres, including scripted and unscripted formats, in traditional and emerging forms. With the expanding arena of platforms available to video content creators, this minor offers students the chance to build and enhance their skills in the creation of high quality video programming. This minor is appropriate for students from a variety of departments who are interested in adding video creation experience to their work as artists or media makers.

Degree Requirements

Visual Arts Management Minor

The Visual Arts Management (VAM) minor aims to allow students to strengthen the managerial and entrepreneurial skills needed to support their own creative career while exploring career options in the visual arts. If you are interested in managing and curating exhibitions, running a gallery, or working in a museum, auction house, or non-profit arts organization, the VAM minor offers a variety of courses based on professional practice. This Minor requires 18 credits for completion.

Degree Requirements

Voiceover Minor

The goal of the minor in Voiceover is to provide students with the skills and knowledge required for the art and practice of voiceover copy interpretation and performance. This minor provides basic skills in the appropriate and effective communication of information. Students learn to interpret, mark and deliver text for commercials, animation, film narration, audiobooks, eLearning, internet, entertainment, training videos, mobisodes, webisodes, tour audio and more.

Degree Requirements

Web Development Minor

In today's digital landscape, it is paramount to have a fundamental understanding of web development, social media, and user-centered design. The Interactive Arts and Media Department's minor in Web Development is designed for students of any major who would like to supplement their work with skills in developing for and distributing work through the web. The minor is ideal for those majoring in graphic design, fiction writing, marketing, arts and media management, journalism, television and film/video.

The Web Development minor seeks to provide students with a firm grounding in the technical aspects of web-based creation, programming, and information management. Students are exposed to state-of-the-art programming languages in order to create interactive web sites with dynamic content. By combining high-end web content and design programming skills students can become more competitive in the creative industries marketplace.

Degree Requirements

Women's and Gender Studies Minor

The minor in Women's and Gender Studies is housed in the Humanities, History and Social Sciences Department. This minor is designed to give students an opportunity to explore issues of gender and sexuality in an interdisciplinary yet cohesive way. A rich complement to any of the majors of the College, this minor requires 21 hours for completion. Students will be exposed to feminist theory and will engage in a stimulating debate on the role of gender and sexuality in society from a variety of perspectives.

Degree Requirements

Writing for Performance Minor

The goal of the Minor in Writing for Performance is to provide students with a comprehensive opportunity to broaden their skills in writing for the stage and media performance modes. Students in this program will have the opportunity to develop the requisite skills for both long and short forms of dramatic writing. Students may further develop their performance writing or build skills in theatrical performance or collaboration. The range of writing and performance experiences should enhance the student's professional marketability in the related fields of stage and media advertising, public relations, and other fields where creative problem solving, script forms, and verbal presentation skills come into play.

Degree Requirements

Writing for Television Minor

This minor provides an introduction to writing for television in its various forms, from comedy, drama and branded entertainment to the growing fields of interactive and web based media. It offers a sequence of courses that begins with an introduction to visual storytelling, continues with specific genre based scriptwriting courses, and finishes with a course that plans and develops an entire TV series. This minor is designed to help writers from other disciplines enter an expanding market by adding television writing skills to their portfolios.

Degree Requirements

Requirements for Undergraduate Admission

Undergraduate Admissions

Columbia College Chicago offers exceptional educational programs in the visual, performing, media, and communications arts. Students with training in these creative areas, as well as students who have a strong interest but no formal training, are invited to apply. Columbia seeks to enroll a culturally, economically, and educationally diverse student body. Prospective students are expected to demonstrate preparedness through educational experiences and motivation that are sufficient to meet the high academic standards and expectations of the College.

An Admissions Review Committee evaluates all completed applications for admission to the College. Students whose application materials suggest they would be inordinately challenged by the College's curriculum and/or students who, in the College's sole determination, do not demonstrate the academic preparation, maturity, and/or commitment necessary to be successful in our rigorous programs, will be denied admission.

For more information, please visit colum.edu/admissions.

Requirements for Admission

Applying for Admission as a Freshman or Transfer Student

Submission of the following materials is **required**:

- Application for undergraduate admission, including the essay;
- Official transcripts of high school academic record [or official General Education Diploma (GED) transcript], or official transcripts from a state recognized home school;
- Official transcripts from current and all previously attended colleges (**Transfer Students***);
- At least one letter of recommendation;
- A non-refundable application fee.

Submission of the following materials is **optional**:

- ACT or SAT scores
- A portfolio of a student's best creative/artistic work

In some cases, a personal interview may be required of applicants.

*Transfer students are strongly advised to submit all transcripts of previous college work at the time of application in order to facilitate evaluation of transfer credit to Columbia College Chicago. For further information regarding Columbia's transfer policies, please see Advanced Credit and Transfer Credit.

Applying for Admission as an International Freshman or International Transfer Student

Submission of the following materials is **required**:

- Application for undergraduate admission, including the essay;
- Official or certified true copies of educational records from all high school/secondary schools and post-secondary schools. Official educational records not written in English, should include an English translation when possible.
- Official or certified true copies of the educational records of all colleges and universities previously attended. Official educational records not written in English, should include an English translation when possible. (Transfer Students*)
- Proof of English Language Proficiency (see types of "Proof" listed below the International Transfer Student section)
- One letter of recommendation;
- A non-refundable application fee.

Submission of the following materials is **optional**:

- A portfolio of a student's best creative/artistic work

*Transfer students are strongly advised to submit all transcripts of previous college work at the time of application in order to facilitate evaluation of transfer credit to Columbia College Chicago. For further information regarding Columbia's transfer policies, please see Advanced Credit and Transfer Credit.

A student's portfolio (in combination with their other required admission application materials) may identify them as eligible for college-granted scholarships. **Once admitted to the college, international students must submit additional documents to obtain a SEVIS I-20 or DS 2019 Form in order to apply for a F-1 or J-1 visa, respectively.** (Please see the "International Students: Additional Documentation for SEVIS I-20 or DS 2019 Form" below)

Proof of English Language Proficiency

Proof of English language proficiency is required for admission into the College if English is not the student's primary language in their home country. Please visit <https://colum.edu/elp> for comprehensive information regarding English language proficiency requirements at Columbia College Chicago.

Additional Required Documents for International Students for the SEVIS I-20 or DS 2019 Form

Students applying for an F-1 or J-1 visa will need to submit additional documents in order for the college to issue the SEVIS form I-20 or DS 2019. These documents are not due until after a student has received an admissions decision of "Admit" from the college.

Those documents include:

- A photocopy of the passport page(s) showing the applicant's full name, date of birth, and passport expiration date;
- Proof of Sufficient Funds for the relevant school year, as determined by Columbia College Student Financial Services;
- A Sponsorship Verification form if the funds are not from the applicant's personal bank account.

Additionally, applicants currently holding F-1 student visa status in the U.S. with an active I-20 must submit:

- A photocopy of the current I-20;

- A photocopy of the F-1 student visa stamp in the passport;
- An Immigration Pre-Transfer Verification Form, completed by the Designated School Official (DSO), this is usually the International Student Advisor at the applicant's current U.S. institution.

Immigration forms (SEVIS I-20/DS-2019)

A SEVIS Form I-20 Certificate of Eligibility or DS-2019 will be issued only after admission requirements have been fulfilled and the student has been granted written acceptance to Columbia College Chicago and all relevant immigration and financial documentation has been submitted and verified. If a student is transferring from another school in the U.S. (high school, community college, university, language institute, etc.) and currently holds a valid SEVIS I-20, the SEVIS ID can be transferred to Columbia and a new I-20 will be issued once all immigration and financial documents have been received and the current school has released the student's SEVIS record to Columbia College Chicago.

****SEVIS DS-2019 (J-1 Visa)** If a student is transferring from another school in the U.S. (high school, community college, university, language institute, etc.) and currently holds a valid SEVIS DS-2019, the student is asked to consult with their foreign student advisor to determine SEVIS transfer eligibility.**

To remain in compliance with U.S. Immigrations and Customs Enforcement and the Department of Homeland Security, students must be enrolled in a minimum of 12 credits (full-time) during each semester of an academic year, abide by the Student and Exchange Visitor Information System (SEVIS) requirements, and be in compliance with the College's Satisfactory Academic Progress policy each term. Columbia College Chicago is a SEVIS-approved institution and complies with any and all data collection and reporting requirements as mandated by U.S. Immigration and Customs Enforcement (ICE), a branch of the Department of Homeland Security. The College is obligated to report the following items on each international student who is admitted to and enrolled at Columbia College Chicago: enrollment status (full-time/part-time); change of address; change of major, program of study, and educational level; employment; finances; school transfers; withdrawal from classes; and completion of studies. International students must promptly report any changes in these items to the Office of International Student Affairs. Failure to do so will result in a violation of immigration status.

The College has implemented a mandatory health insurance plan for international students that meet all immigration criteria. For further information regarding international undergraduate admissions and immigration-related issues, visit: <http://www.colum.edu/admissions/additional-information/international.html>

Admission Application Deadlines

Priority application deadlines for each semester (Fall, Spring, and Summer) are published on Columbia's Admissions website. Priority application deadlines are the dates by which the College has determined a student (if they have a completed application on file by that date) will have the greatest likelihood of success at preparing themselves to enter the College once admitted. Students, who apply or complete their applications after the priority deadlines and are admitted to the College, may experience challenges securing housing, registering for classes, and/or creating their plan to pay for college. As a result, the College reserves the right to delay the entry of any student who completes their application and is admitted after the priority deadline until the semester following the semester for which they applied (i.e. a student applying for and admitted to the Fall semester after the priority deadline may be required to delay enrolling in classes until the following Spring semester).

Columbia College Chicago has a rolling admissions policy; meaning, complete applications are reviewed as the College receives them. Typically, once a student has completed their application, they will be notified about their admissions decision within two to four weeks.

Scholarships

Columbia College Chicago offers a variety of scholarship opportunities-both merit and need-based. Criteria for scholarship awards vary and may be based on one or more of the following: financial need, academic or artistic merit, field (area) of study, and accomplishment.

To be considered for the college's Fall or Spring entry merit-based scholarship program, a student must be admitted to the college. To be considered for the college's Fall or Spring entry merit-and need-based scholarships, you must complete a Free Application for Federal Student Aid (FAFSA) in addition to being admitted to the college. Scholarships are awarded on a rolling basis; however, it is in the student's best interest to get everything in by November 15 for Spring entry and January 15 for Fall entry. Note: portfolios can be taken in consideration for a merit-based scholarship. Guidelines for portfolio submission are available at:

<http://www.colum.edu/requirements>

To learn more about all of Columbia College Chicago's scholarship opportunities, please see www.colum.edu/scholarships.

Acceptance

Typically, decision letters are mailed to students two to four weeks after all admission materials have been received. Admission decisions may also be communicated by telephone or by e-mail in advance of the decision letter.

Deferred Admission

Admission to Columbia College Chicago is offered for a specified term of entry. Students who are offered admission to Columbia but are unable to enroll in the specified term of entry, may request to defer their admission for up to one year by submitting the online student response form available at colum.edu/admit. Application materials for students who are granted deferred admission are retained for one year.

Summer School

Over the summer, a variety of courses is offered in all academic 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. Registration begins typically in April for current degree-seeking students, and registration is available at a later date for both students-at-large and new students wishing to attend. For information contact Undergraduate Admissions.

January Session (J-Session)

The J-Session is designed to offer concentrated learning experiences not usually available in the regular semester. Such courses are designed for both the matriculating and non-matriculating undergraduate student and may include but are not limited to immersion, intensive research, travel, certification, internships, master classes, community service, and workshops. A student may earn a maximum of four credits per J-Session. For information contact the College Advising Center.

High School Summer Institute

Columbia's High School Summer Institute introduces motivated high school rising sophomores, rising juniors and rising seniors to the college experience. Courses are reflective of the College's curriculum, but tailored to the unique needs of high school students. All courses offer college credit upon successful completion. Credit earned in the High School Summer Institute may be applied as elective credit at Columbia, but is not applied toward core or concentration requirements in the student's major. For more information visit colum.edu/hssi.

Second Bachelor's Degree

If a student has already earned a bachelor's degree from Columbia or another accredited institution, they may earn a second bachelor's degree at Columbia by completing required courses specified by one of the major-granting departments or programs of the College. All other academic requirements will be considered fulfilled within the curriculum of the previously granted bachelor's degree. Credits applied to the original degree and transfer credits cannot count toward this degree; however, specific courses may be waived based on work experiences or courses from the original degree. Not all departments offer second bachelor's degrees.

Retention of Application Materials

Only the application form and transcript(s) are retained in a student's permanent educational record at Columbia College Chicago. Letters of recommendation and/or any additional supporting materials are not retained, nor are they available for student perusal prior to or after admission to the College. Columbia College Chicago does not retain application materials for students who do not enroll unless deferred admission-for one year only-is requested and granted.

Returning Students

Columbia College Chicago students who interrupt their studies at Columbia for one full academic year or longer must complete a re-enrollment form in the Office of Undergraduate Admissions to return to the College. In this case, an academic year is considered consecutively not enrolling for Fall, Spring, and Summer semesters. Upon applying for re-enrollment, the student must meet the academic program and degree completion requirements that are in place at the time of re-enrollment. Further, a returning student must meet with a college advisor in the College Advising Center prior to registration to have their transcripts

and requirements assessed.

New Student Assessment, Orientation, and Registration

Assessment of New Students

First-time students entering Columbia College Chicago with no transfer credit, and those who graduated from high school within one year prior to their date of enrollment at Columbia, are required to take the new student assessment prior to enrolling in classes at the College. In many cases, official test scores submitted at the time of application for admission may be used in lieu of Columbia's assessment. Transfer students with no credit in college-level English composition or in college-level mathematics are required to take the new student assessment in writing only and/or in math only prior to enrolling in classes. Results of these assessment instruments are used to identify students' skill levels, to aid in advisement for course selection, and to assist in developing a successful academic program for each student. Students who place into Basic Mathematics and/or Introduction to College Writing are required to take these courses within the first year of their attendance at Columbia. Whenever possible, these students will take the required course(s) during their first semester of attendance. Students should contact the Learning Studio for the dates and times that the assessments are scheduled during the weeks prior to the start of each semester.

Liberal Arts and Sciences Course Selection Based on COMPASS, ACT, and SAT Results

Orientation and Registration for New Students

New freshmen and new transfer students register for classes as part of their orientation to the College. Participation in orientation activities is mandatory for all new students. Students are eligible for Orientation once they have been admitted and confirmed their intent to enroll in the college. Students are invited to RSVP for Orientation in advance of Orientation.

International Student Welcome Program (ISWP)

In addition to Orientation, new degree-seeking undergraduate international students are required to attend the International Student Welcome Program. ISWP is an immersive program specifically designed to guide new international students in their transition to college in Chicago and to provide the best preparation for success at Columbia. ISWP takes place prior to the start of the fall and spring semesters.

Students-at-Large

Students age 18 and older who are not seeking a college degree and wish to enroll in courses at Columbia College Chicago should complete the Student-at-Large application. Students-at-Large may register for courses at Columbia during open registration each semester after all degree-seeking candidates of the College have registered. Students-at-Large must meet all prerequisite requirements for the courses in which they enroll. Credit earned as a student-at-large may be counted toward a Columbia College Chicago degree if the student later applies for admission to the College and is admitted to the undergraduate program of study. Students-at-Large may apply for admission to the undergraduate degree program of the College at any time, but may not change their enrollment status mid-semester. Students-at-Large are not eligible for financial aid through federal, state, or institutional programs or for veterans' benefits. Applicants who have been denied admission to Columbia through the regular admission process are not eligible to enroll as students-at-large.

Advanced Credit and Transfer Credit

Transfer Credit

Columbia College Chicago accepts transfer credit from other regionally accredited colleges and universities and will consider transfer credit from select institutions with discipline-specific accreditation. Transfer courses must be completed with a C grade or better and must be similar or equivalent in content to those offered by Columbia. The acceptance of transfer credit is at the sole discretion of the College. To be accepted, official college transcripts, military records, or advanced placement test scores must be received, at the latest, by the Undergraduate Admissions Office before the end of the student's first semester of attendance at Columbia College Chicago. Grades and grade point averages do not transfer. All transfer students will receive an official transcript evaluation as part of the admissions process.

- No minimum number of transfer credits is required to transfer to Columbia College Chicago.
- The maximum number of credit hours accepted from four-year colleges and universities is 88 credit hours. Effective fall 2016, the maximum number of credit hours accepted from four-year colleges and universities is 75 credit hours.
- The maximum number of credit hours accepted from a two-year college is 75, effective for students entering fall 2015 or later. The maximum number of credits accepted from a combination of two-year college and CLEP, AP, military, and/or life experience is 75 credit hours, effective for students entering fall 2015 or later..
- If a student attended both a four-year and a two-year college, the maximum number of credit hours accepted in transfer is 88, with no more than 75 credit hours accepted from a two-year college. Effective fall 2016, the maximum number of credit hours accepted in transfer is 75, regardless of where the credit was earned.
- The final 12 credit hours needed for graduation must be taken at Columbia College Chicago.
- A maximum of four credit hours in physical education is accepted.
- A maximum of nine credit hours in foreign language is accepted.
- Topics, independent study, internships, ESL, adult education, continuing education, workshops, seminars, and developmental courses (those courses usually numbered below 100) are not transferable.

For additional information about the Transfer Student application or policies: www.colum.edu/transfers. Columbia College Chicago is part of Transferology (formerly U.Select) you'll find our course equivalencies at www.transfer.org.

Information for Illinois Transfer Students

Effective fall 2014, Columbia College Chicago participates in the Illinois Articulation Initiative (IAI) as a receiving institution. The IAI is a statewide agreement that allows transfer students coming from participating Illinois institutions who meet certain criteria to complete the General Education Core Curriculum (GECC) in lieu of the Columbia College Chicago Liberal Arts and Sciences Core. Transfer students who are accepted to Columbia College Chicago and who meet at least one of the following criteria will be eligible for the IAI:

1. Earned Associate's degree from a participating Illinois institution
2. Completion of the GECC package at a participating Illinois institution
3. Completion of 30 transferable credits from one or more participating Illinois institutions

Students who meet 1. or 3. above who have not yet completed the GECC package will be permitted to do so while enrolled at Columbia College Chicago. In the event that the Columbia College Chicago Liberal Arts and Sciences Core leads to faster degree completion, the student may choose it instead of the GECC.

Transfer students who complete the GECC package in lieu of Columbia College Chicago's Liberal Arts and Sciences Core must still complete the following college-wide degree requirements, which may or may not be fulfilled in transfer:

1. 6 credits of 2000-level or higher Liberal Arts and Sciences Core courses
2. 3 credits of Global Awareness
3. 3 credits of United States Pluralism

In addition, all Columbia College Chicago students are required to complete one course coded as Writing Intensive while in residence. This requirement is not transferable. Courses coded as Writing Intensive are denoted with a "WI" in the course catalog and schedule. WI courses may also satisfy major, minor, GECC, or Liberal Arts and Sciences Core requirements.

Transfer students entering Columbia College Chicago from participating Illinois institutions with 29 or fewer transferable credits are required to complete the Liberal Arts and Sciences Core.

For more information on the Illinois Articulation Initiative, please visit <https://www.itransfer.org/IAI/>

Articulation Agreements

Articulation agreements are designed to build strong relationships between two-year institutions and Columbia College Chicago so that transfer students understand exactly what courses will and will not transfer when they enroll at Columbia. Not to be confused with course equivalencies which identify whether or not individual courses will apply towards a degree at Columbia, articulation agreements identify how an entire group of courses from an awarded Associate degree will apply towards a degree at Columbia.

LAS Core Articulation Agreement with Maricopa Community Colleges

CLEP/AP Credit

Students desiring advanced standing (transfer credit) based on CLEP results must have official score, reports sent to the Office of Admissions.

Columbia follows the American Council on Education (ACE) recommendation for the award of CLEP credit. To see the list of subjects and accepted scores please review the information at "What Your CLEP Score Means" at <http://collegeboard.com/student/testing/clep/scores.html>.

Qualifying scores on Advanced Placement tests may also be accepted as transfer credit, and official records must be sent to the Office of Admissions 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. For more information about AP credit, please see <http://www.collegeboard.com/student/testing/ap/about.html>. Refer to the Transfer Credit section, on this page, for maximum acceptable hours.

Life Experience Credit

Under special circumstances, a student may be granted up to 16 credit hours in their major for life and work experience. Applications are available in the Records Office for evaluation of non-college learning experiences.

International Baccalaureate (IB)

Credit is accepted for test scores of 4 or higher.

Cambridge International Examinations (CIE)

Credit is accepted for A and AS Level exams with grades of A to E in subjects similar to those offered at Columbia College Chicago. For more information about CIE's, see www.cie.org.uk.

Military Credit

Veterans may be eligible for active duty and service school credit on the basis of information from official copies of military records. Contact the veterans' affairs coordinator in the Office of Admissions.

Tuition and Fees

Tuition charges are based upon the number of credit hours for which a student enrolls each semester. A full-time student is one who enrolls for a minimum of 12 credit hours. Full-time students who enroll for 12 to 16 credit hours are charged the semester tuition rate. For any additional credit hours of enrollment beyond 16 credit hours, the student is charged a per-credit-hour rate. A part-time student is one who enrolls for fewer

than 12 credit hours in a semester. For part-time students who enroll in 1 to 11 credit hours, tuition is based upon a per-credit-hour rate. Tuition rates, student fees, and refund schedule are established each year. In addition, the College charges students additional fees to provide various student services such as orientation, registration, student activities, health services, and student health insurance. Please consult the Student Financial Services Web site at www.colum.edu/sfs for up-to-date information.

Instructional Resources Fees

Instructional resources fees support a variety of educational expenses, assist in the maintenance of specialized facilities, and provide the instructional support required by Columbia's curriculum.

Please consult the Student Financial Services Web site at www.colum.edu/sfs for up-to-date information on instructional resource fees.

Paying for College

Creating a financial plan begins with evaluating and understanding all of the costs involved with attaining your Columbia education. The cost of a Columbia education differs from individual to individual depending on many personal choices. These may include anything from where you decide to live while you attend school to your personal transportation. With this in mind Columbia's Office of Student Financial Services has designed tools to assist you in evaluating and determining your individual costs. For more information on the many payment options, plans and services Columbia offers please visit colum.edu/sfs.

Outstanding Student Account Balances

Students who have not resolved their outstanding student account balance will not be able to register for future courses nor obtain copies of their official transcript and/or diploma. For assistance in resolving an outstanding student account balance contact the Office of Student Financial Services.

Refund Schedule

If a student withdraws from a course prior to its start date, they are eligible for a refund of the tuition and fees associated with that course. For many courses, students are also permitted to withdraw with a refund for a predetermined number of days after the course has started. If a student withdraws during the refund period for the course, it is referred to as a "drop". For the most recent policy on the refund period for dropped classes, please visit colum.edu/sfs. If a student fails to withdraw from a course during the refund period, they are responsible for all tuition and fees associated with the course, even if they never attended the course.

Withdrawing from Courses and Withdrawing from College

Students who are planning to withdraw from a course are encouraged to speak with both College Advising and the Office of Student Financial Services prior to withdrawing. Withdrawing from a course can impact the student's financial standing with the college, and can also impact the student's academic standing.

If a student completely withdraws from courses through the 60% point of the term (or session if not enrolled for the full term) and was awarded Title IV aid (federal financial aid) they will have their financial aid award prorated based on the last date of attendance. Award adjustments may result in an outstanding student account balance.

Please note, failing to attend class does not constitute an official withdrawal from the College. All accounts are considered active until the effective date of the official withdrawal. For more information about withdrawal from the College, please see Undergraduate Academic Policies.

Federal/State Financial Aid

All students wishing to be considered for any federal or state financial aid programs must first complete a Free Application for Student Financial Aid (FAFSA). Students may complete this form online at www.fafsa.gov. All students who receive federal/state financial aid must comply with all applicable regulations. For additional information on applying for financial aid, please visit colum.edu/sfs.

Requirements for Graduate Admission

- Requirements for Admission
- International Students
- New Students Orientation and Registration
- Tuition and Fees

Graduate Admissions

Columbia College Chicago offers a small number of exceptional masters degree and graduate certificate programs in the arts, media, education, the business of the arts, and the application of the arts to healing. Admission to these programs is highly selective and competitive. Prospective students who demonstrate a high level of preparedness in their medium and potential for continued excellence both at the College and in their field of study are invited to apply for admission.

A Graduate Admissions Review Committee for each program evaluates all completed admission files and determines admission decisions. Students whose application materials, in the College's sole determination, do not demonstrate both an approach to their discipline that is compatible with the distinct mission and purpose of our graduate programs, and experiences that prepare them for the intense nature of graduate study, are denied admission.

For more information about Columbia College Chicago Admissions, please see Graduate Admissions.

Requirements for Admission

Degree-Seeking Students

To apply for admission to one of our graduate programs, all applicants must submit the following:

- Online application for admission, including the self-assessment essay and resume upload;
- Official transcripts from every college or university attended;
- Two letters of recommendation;
- A non-refundable application fee;
- Specific additional materials and/or work samples as required by each program. See: www.colum.edu/graduate.

The college welcomes the submission of scores from standardized tests such as the GRE or GMAT, though neither is required for admission. Applicants who believe their scores will strengthen their applications are encouraged to submit them.

Applicants must be able to demonstrate that they have earned, or will have earned, a bachelor's degree before they enroll. In addition, an undergraduate GPA of 3.0 or higher is strongly recommended. However, the Graduate Admissions Review Committee considers all parts of all application packages as a whole, and will take into consideration both cumulative and major GPAs.

Students-at-Large

A small number of graduate level courses are available for non-degree-seeking students (i.e., students-at-large). Contact the Graduate Admissions & Services Office for more information about which courses are available.

Students-at-large may apply for admission as a degree-seeking graduate student in accordance with published admission deadlines. Students may not change their enrollment status mid-semester; that is, a student-at-large must complete his or her current semester of enrollment as a non-degree-seeking student and enroll as a degree candidate in the next fall semester following admission to the College. Credit earned as a student-at-large may be applied toward a Columbia College Chicago graduate degree only at the discretion of the academic department to which the student is granted admission. Students-at-large are not eligible for financial aid through federal, state, or institutional programs or for veterans' benefits.

Application and Scholarship Deadlines

Columbia College Chicago's graduate programs admit students for the fall semester only. Application deadlines vary from program to program, but typically fall between the end of December and mid-January for admission to the following fall semester (see colum.edu/deadlines for this year's specific dates). Students must submit the online admission application by their program's application deadline; all supplemental materials and documentation must be postmarked by that date. Only complete application files that meet these criteria will be considered for admission by the Graduate Admissions Review Committee. In addition, only complete applications will be considered for the College's merit-based scholarship program for

incoming graduate students.

Retention of Application Materials

Only the application form and transcript(s) are retained in a student's permanent educational record at Columbia College Chicago. Letters of recommendation and/or any additional supporting materials are not retained, nor are they available for student perusal prior to or after admission to the College.

Applying to Multiple Graduate Programs

Students may apply to only one master's degree program in an application cycle; they may re-apply in any subsequent year. They may also apply for a master's degree program and a certificate program concurrently.

International Students

Columbia College Chicago considers international students to be those applicants who are neither citizens nor permanent residents of the United States.

Proof of English Language Proficiency

Proof of English language proficiency is required for admission into the College's graduate if English is not the applicant's primary language. This can be demonstrated by submitting at least one of the following:

- An official TOEFL (Test of English as a Foreign Language) score of at least 250 CBT (computer-based test) or 100 composite IBT (internet-based test);
- Transcript demonstrating that a degree has been earned from a U.S. college or university
- Evidence that English is the primary language of instruction at the international college or university where a degree has been earned

Note: Waivers will not be granted to international applicants/non-native speakers on the basis of U.S. employment or U.S. residency alone, nor solely on completion of an English as a Second Language (ESL) program.

Credential Evaluation

Official educational records (transcripts) of college/university work completed at institutions outside the United States require a credential evaluation, which converts foreign educational documents to U.S. equivalents. Students must submit all official or true copies of their educational records. Official educational records not written in English should include an English translation.

Upon Acceptance

If accepted for admission, international students must also submit the following, as applicable, as soon as possible after receiving their decision letter:

- **\$450 CONFIRMATION DEPOSIT:** The confirmation deposit secures the student's spot in the incoming class and initiates a review of the student's file by our International Office of Student Affairs, so that they may issue a SEVIS I-20 Certificate of Eligibility (one of the items required in order to obtain a visa). Note that an I-20 cannot be issued until all the required documents (below) have been received. The confirmation deposit can be paid at: colum.edu/gradpayment
- **OFFICIAL FINANCIAL DOCUMENTS:** Students must submit an official bank letter/statement dated within six months of the start of classes.
 - Financial documentation should verify that the student has financial support available to them that is equivalent to Columbia College Chicago's published "Attendance Budget" for the year they intend to enroll. The current Attendance Budget is posted on Columbia's Student Financial Services website.
 - Financial documents should either be in the student's name or the name of the student's sponsor, if appropriate.
 - If the sponsor is providing the student with free room and board, then the student is exempt from having to provide documentation of the "Room and Board" portion of the Cost of Attendance.
- **CERTIFICATE OF SPONSORSHIP FORM:** The Certificate of Sponsorship form should be completed only if someone else is providing funding for the student's graduate education; the person completing the form must also have it notarized.
- **AFFIDAVIT OF SPONSOR PROVIDING FREE ROOM & BOARD:** The Affidavit of Sponsor Providing Free Room & Board form should be completed only if the student has a sponsor providing free housing for him or her while he or she is studying here. A photocopy of the lease or deed of the property should accompany the form.
- **IMMIGRATION PRE-TRANSFER VERIFICATION FORM:** The Immigration Pre-Transfer Verification Form should only be completed if the student is currently in the U.S. on a F-1 visa.

SEVIS and I-20 Issuance

A SEVIS Form I-20 Certificate of Eligibility will be issued only after admission requirements have been fulfilled and the student has been granted written acceptance to Columbia College Chicago. If a student holds valid F-1 status, a SEVIS I-20 will be issued once the current school has released the student's SEVIS record to Columbia College Chicago. To remain in compliance with U.S. Citizenship and Immigration Service regulations, students must be enrolled in a minimum of 9 credits (full-time) during each semester of an academic year, abide by the Student and Exchange Visitor Information System (SEVIS) requirements, and be in compliance with the College's Satisfactory Academic Progress policy each term.

Columbia College Chicago is a SEVIS-approved institution and complies with any and all data collection and reporting requirements as mandated by U.S. Immigration and Customs Enforcement (ICE), a branch of the Department of Homeland Security. The College is obligated to report the following items on each international student who is admitted to and enrolled at Columbia College Chicago: enrollment status (full-time/part-time); change of address; change of major, program of study, and educational level; employment; finances; school transfers; withdrawal from classes; and completion of studies. International students must promptly report any changes in these items to the Office of International Student Affairs. Failure to do so will result in a violation of immigration status.

The College has implemented a mandatory health insurance plan for international students that meets immigration criteria.

For further information regarding international graduate admissions and immigration-related issues, contact the Graduate Admissions & Services office.

Admission Decisions

Admission decisions are communicated via official letter from the Graduate Admissions & Services Office, and are typically mailed six to eight weeks after each program's application deadline.

Accepting an Offer of Admission

To accept an offer of admission, students must pay a non-refundable \$450 Graduate Confirmation Deposit. This deposit may be paid via credit/debit card or check via colum.edu/gradpayment, and will be credited towards the student's first semester's tuition.

Deferring Admission

Admitted students may request permission to defer their admission for one year. However, deferrals are granted at the discretion of the department and are not guaranteed. If a student is granted a deferral, he or she will be required to submit a \$300 Graduate Deferral Deposit in addition to a \$450 Graduate Confirmation Deposit. After receiving permission and submitting these two payments, the student's seat in the next year's entering class will be guaranteed. If a student is considering deferral, he or she should contact the Graduate Admissions & Services office.

Waitlist

Typically, students placed on the waitlist during the admission process are informed whether or not a seat will become available 8-10 weeks from the date on their decision letter. However, it sometimes occurs that a space becomes available later into the summer or close to the beginning of the fall semester. The Graduate Office communicates waitlist decisions promptly as they are made.

New Graduate Student Orientation and Registration

Orientation

The Graduate Admissions & Services Office hosts a remote Orientation that begins in mid-April, and is available to students throughout their first year at Columbia. This Orientation portal is designed to strategically introduce new graduate students to the information they need, and be available as a resource

to them after they are current students.

Registration: Degree-seeking Students

Registration opens for incoming graduate students in mid-April. Students are eligible to register once they have submitted their \$450 confirmation deposit, as well as final proof of their bachelor's degree. Students will receive information regarding registration from the Graduate Admissions & Services Office.

Registration: Students-at-Large

Graduate students-at-large may register for courses at Columbia during open registration each semester after all degree-seeking candidates of the College have registered. Students-at-large must meet all prerequisite requirements for the courses in which they enroll.

Tuition and Fees

Tuition charges are based upon the number of credits for which a student enrolls each semester, and are calculated using the per-credit-hour rate for that program. Tuition rates, student fees, and refund schedules are established each year. Please consult the Student Financial Services Web site at www.colum.edu/sfs for up-to-date information, or consult the Student Financial Services Graduate Student Handbook for the current academic year.

In addition, the College charges students additional fees to provide various student services such as graduation, registration, student activities, health services, and student health insurance. For current listings of tuition and fees, students should visit the Student Financial Services Web site at www.colum.edu/sfs for up-to-date information, or consult the Student Financial Services Graduate Student Handbook for the current academic year.

Paying for College

Creating a financial plan begins with evaluating and understanding all of the costs involved with attaining your Columbia education. The cost of a Columbia education differs from individual to individual depending on many personal choices. These may include anything from where you decided to live while you attend school to your personal transportation. With this in mind Columbia's Student Financial Services has designed tools to assist you in evaluating and determining your individual costs. For more information on the many payment options, plans and services Columbia offers please visit [Create a Plan](#).

Outstanding Student Account Balances

Students who have not resolved their outstanding student account balance will not be able to register for future courses nor obtain copies of their official transcript and/or diploma. For assistance in resolving an outstanding student account balance contact the office of Student Financial Services.

Refund Schedule

Fall and Spring Semesters

Effective Date of Withdrawal	Percent Tuition Reduction	Percent Course Fee Reduction
1st week of class	100%	100%
2nd week of class	100%	100%
3rd week of class	Full tuition charged	0%

Summer Semester

Effective Date of Withdrawal	Percent Tuition Reduction	Percent Course Fee Reduction
1st week of class	100%	100%
2nd week of class	Full tuition charged	0%

Students who completely withdraw through the ninth week and were awarded Title IV aid (federal financial aid) will have their aid award prorated based on their last date of attendance. Award adjustments may result in an outstanding student account balance. Please see the Student Financial Services website for more information on how withdrawing impacts financial aid.

Failing to attend class does not constitute an official withdrawal from the College. All accounts are considered active until the effective date of the official withdrawal. For more information about withdrawal from the College, please see Graduate Academic Policies.

Federal/State Financial Aid

All students wishing to be considered for any federal or state financial aid programs must first complete a Free Application for Student Financial Aid (FAFSA). Students may complete this form online at www.fafsa.ed.gov or if they need further assistance they should visit the Student Financial Services website. All students who receive federal/state financial aid must comply with all applicable regulations. Please visit the Student Financial Services website for a complete listing of funding sources available for application.

Graduate federal aid recipients are required meet certain financial aid satisfactory academic progress standards (SAP). SAP is evaluated once per year at the end of spring semester. Failure to maintain satisfactory progress may result in the loss of financial aid eligibility. Please see the Student Financial Services website to learn more about Maintaining Your Eligibility.

