

2013

## 2013-2014 Course Catalog

Columbia College Chicago

Follow this and additional works at: [https://digitalcommons.colum.edu/cadc\\_coursecatalogs](https://digitalcommons.colum.edu/cadc_coursecatalogs)



Part of the [Education Commons](#)



This work is licensed under a [Creative Commons Attribution-Noncommercial 4.0 License](#)

---

# 2013-2014 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
- Mission
- History
- Accreditation
- Contact Information
- Equal Opportunity

## 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 12,000 students and more than 120 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:

The 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](mailto: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

Each academic year at Columbia consists of two 15-week semesters (fall and spring), plus a summer semester. 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. For a schedule of courses offered by semester, go to Class Schedules.

### FALL SEMESTER 2013

Labor Day holiday	Monday, September 2
Semester begins	Tuesday, September 3
Thanksgiving	Thursday, November 28 - Sunday, December 1
Semester Ends	Saturday, December 14

### JANUARY SESSION 2014

Session begins	Monday, January 6
Martin Luther King, Jr. Day holiday	Monday, January 20
Session ends	Saturday, January 25

## **SPRING SEMESTER 2014**

Semester begins	Monday, January 27
Spring break	Monday, March 24 - Saturday, March 29
Semester ends	Saturday, May 17
Commencement	Saturday, May 17 and Sunday, May 18

## **SUMMER SESSION 2014**

Memorial Day holiday	Monday, May 26
Session begins	Tuesday, May 27
5-week term ends	Saturday, June 28
Independence Day holiday	Friday, July 4
8-week term ends	Saturday, July 19
10-week term ends	Saturday, August 2
12-week term and session ends	Saturday, August 16

# **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**

Return to: [Academic Policies](#)

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/>

Return to: Academic Policies

## **Campus Security Act**

Return to: Academic Policies

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 may be obtained from the

Office of Safety and Security

. 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;
- 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
- Information indicating where law enforcement agency information can be found concerning registered sex offenders.

Information regarding the list of registered sex offenders may be obtained through the Web site of the

Chicago Police Department

[Return to: Academic Policies](#)

## **Family Educational Rights and Privacy Act Annual Notice to Students**

[Return to: Academic Policies](#)

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 Records Office, Room 611, 600 South 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 of student affairs, 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.

[Return to: Academic Policies](#)

## Graduate Academic Policies

- [Degree\\_Requirements](#)
- [Grading\\_Policies](#)
- [Course\\_Credit,\\_Course Transfer,\\_and\\_Academic\\_Records](#)
- [Student\\_Standing](#)
- [Appeals\\_Procedures](#)
- [Graduation\\_Procedures](#)
- [Academic\\_Year](#)

[Return to: Academic Policies](#)

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
- MAMat 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 AEMM, 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 Follett Graduate Merit Award must enroll for a minimum of nine graduate credits 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 enrolled 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 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: Architectural Studies, Dance Movement Therapy and Counseling, Music, 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. For purposes of the awards such as Follett, GOA, and assistantships, only fall and spring semesters are included. 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

[Return to: Academic Policies](#)

## 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 entering in the Fall 2001 or after are required to complete:

- 120 credits with a minimum 2.0 cumulative grade point average;

- 42 credits in LAS Core courses for students entering fall 2005 or later; 48 credits in LAS Core courses for students entering before fall 2005;
- 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 for students entering fall 2005 or later; 48 credits of LAS Core requirements for students entering before fall 2005;
- 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 for students entering fall 2005 or later; 48 credits of LAS Core requirements for students entering before fall 2005;
- 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;
- 41 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 41 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
<b>Foundations of Communication: Knowledge and Practices</b>			
First-Year Seminar (FY)	3	3	3
Writing and Rhetoric I and II (EN)	6	6	6
Oral Communication (SP)	3	0	0
<b>Culture, Values, and Ethics</b>			
Humanities (HU)	6	6	6/3*
Literature (HL)	3	3	3
Social Sciences (SS)	6	6	6/3*
<b>Historical Narratives and Civic Consciousness</b>			

History (HI)	6	6	6
<b>The Physical and Material World</b>			
Mathematics (MA)	3	4	3
Science (SC)	3	3	3
Science with lab component (SL)	3	4	3
<b>Total LAS Core Credits</b>	<b>42</b>	<b>41</b>	<b>36</b>

*\*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		3.0
B-		2.7
C+	Average	2.3
C		2.0
C-		1.7
D	Below Average	1.0
F	Failure	0.0
P	Pass	0.0
I	Incomplete	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. Grades of I automatically convert to F's if the agreed upon work is not completed by the end of the semester after the semester in which the I grade was assigned, but as early as the instructor wishes to stipulate. For this purpose, the summer semester is considered a regular semester. 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](http://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:

<b>Standing</b>	<b>BA, BMus, or BFA</b>
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

### **Internship Program**

The internship program integrates classroom theory with practical work experience by placing students in training positions related to their academic studies. The academic departments 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 College Advising 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](http://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, a section record indicating the course number, the chosen title, and the faculty advisor will be created in the department's course schedule. The proposal will go to the Dean's Office for approval, where the credits will be assigned and the registration will be completed. 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.

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 and the department chair 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, a section record indicating the course number, the chosen title, and the faculty advisor will be created in the department's course schedule. The proposal will go to the Dean's Office for approval, where the credits will be assigned and the registration will be completed. 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.

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

## Course Numbering

Columbia College Chicago's course numbers are made up of six digits (2 number prefix and 4 number code), and each of the digits represents important information about the course. The following numbering systems are used throughout the course listing for course identification.

### **52-3646**

The first two digits of the course number identify the department or, in some cases, the major; department 52 is English.

### **52-3646**

The third digit, the digit following the hyphen, indicates the level of the course. Course levels are defined as follows:

- 1000    Introductory courses that usually do not require prerequisites.
- 2000    Intermediate courses that may require prerequisites.
- 3000    Advanced courses that normally require prerequisites.
- 4000    Senior level undergraduate courses that might be part of a combined graduate/undergraduate course. Combined graduate/undergraduate courses are defined as graduate courses in which qualified undergraduates may be permitted to enroll.

Courses appearing in the catalog of Columbia's Graduate Administration have these levels:

- 5000    Graduate portion of a combined graduate/undergraduate course.
- 6000    A course open to graduate students only.

### **52-3646**

The fourth digit indicates the subject-matter area within the department or major. Each department and major assigns

subject areas and concentrations to this digit for all courses in that discipline. In this example of a course in English, the numeral 6 in the place of the fourth digit indicates a course in the subject area of Literature. Within the course listings for this catalog and in the online Course Schedule for every semester, departments order their courses first by subject matter (that is, by the number appearing in digit four) and then by level and sequence.

52-3646

Digits five and six indicate the order of the course within a sequence. Additionally, course numbers ending in 88 and 89 are internships; course numbers ending in 98 and 99 are independent projects.

## Courses

Course Numbering

### **22-1040 Ceramics for Non-Majors**

This course includes studio work, slide presentations, and discussions of traditional and contemporary use of clay that introduce students to various methods of forming and finishing work. Hand building, glazing, and firing are covered.

**3 Credits**

### **22-1042 Jewelry and Objects for Non-Majors**

This course introduces students to concepts and design practices to enable realization of objects using metals. Basic technical skills including fabrication, soldering, stone-setting, coloring, finishing, and cold joining will be introduced. Through a series of class projects, students will explore jewelry, objects, and sculpture.

**3 Credits**

### **22-1101 History of Art 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, Egypt, the Ancient Near East, Greece, 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 will gain an appreciation of the aesthetic values of these cultures and an understanding of the historical, socio-political, religious, and other contexts for the creation of art.

This course is supported by Supplemental Instruction Peer Study Groups. Please check the website [www.colum.edu/si](http://www.colum.edu/si) for days and times.

**3 Credits**

**HU**

## **22-1102 History of Art 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 will gain an appreciation of the aesthetic values of these cultures and an understanding of the historical, socio-political, religious, and other contexts for the creation of art works. This is a continuation of History of Art 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. This will be facilitated through field trips to major museums, galleries, and artist studios, and 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**

**Requisites** PREREQUISITES: 22-1102 History of Art II: Renaissance to Modern

**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.

**3 Credits**

**Requisites** PREREQUISITES: 22-1131 History of Architecture I

**22-1140 Architecture in Chicago Now****3 Credits****22-1210 Drawing I**

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 Fundamentals of 2-D Design**

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

**3 Credits****22-1230 Fundamentals of 3-D Design**

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. This course is required for all Art and Design majors.

**3 Credits**

## **22-1250 Scale Model Fabrication: Making Models of Interior and Exterior Spaces**

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**

**Requisites** PREREQUISITES: 22-1230 Fundamentals of 3-D Design

## **22-1255 Display Structures for Your Work**

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**

**Requisites** PREREQUISITES: 22-1230 Fundamentals of 3-D Design

## **22-1270 Jewelry Workshop**

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

**1 Credits**

**Repeatable**

## **22-1271 Fine Art Workshop: Frame & Stretcher**

Workshop course teaches students how to build canvas stretchers and picture frames using the equipment in the Art and Design Department's Wood Shop. 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**

**Requisites** PREREQUISITES: 22-1230 Fundamentals of 3-D Design

## **22-1275 Digital Video Editing Workshop for Artists**

Three-day workshop course teaches Art and Design students 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 Workshop in 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**

**Requisites** PREREQUISITES: 22-1220 Fundamentals of 2-D Design and 22-1210 Drawing I

## **22-1281 Workshop in Spatial, Object, and 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**

**Requisites** COREQUISITES: 22-1230 Fundamentals of 3-D Design

## **22-1285 Anatomical Modeling**

This course focuses on developing a greater understanding of the human form, as well as building on principles of 3-D design and creating forms in space. Students work from live models and learn anatomy, clay modeling, mold making, and casting, as well as connecting drawing and conceptual, perceptive skills to sculpture.

**3 Credits**

**Requisites** PREREQUISITES: 22-1230 Fundamentals of 3-D Design

## **22-1310 Beginning 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**

**Requisites** PREREQUISITES: 22-1210 Drawing I and 22-1220 Fundamentals of 2-D Design CONCURRENT: 22-1320 Design Lab

## **22-1320 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**

**Requisites** PREREQUISITES: 22-1210 Drawing I and 22-1220 Fundamentals of 2-D Design CONCURRENT: 22-1310 Beginning Typography

## **22-1330 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**

## **22-1390 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**

## **22-1490 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 Credits**  
**Repeatable**

## **22-1590 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 in Chicago's top advertising agencies.

**1 Credits**  
**Repeatable**

## **22-1700 Product Design I: Materials and Techniques**

This course is intended for all Product Design majors. Instruction focuses on general theories of design, including problem definition, articulation, and resolution. Students study methodologies and historical case studies that look at the development of successful products from the standpoint of markets, manufacturing, and cultural concerns. Through class projects, students explore issues of function, cognition, and aesthetics in context with the various product types. MAY BE TAKEN CONCURRENTLY: 22-1220 FUNDAMENTALS OF 2D DESIGN, 22-1210 DRAWING I

**3 Credits**  
**Requisites** CONCURRENT: 22-1701 Product Design: Drawing I **COREQUISITES:** 22-1701 Product Design: Drawing I

## **22-1701 Product Design: Drawing I**

This course focuses on systematic drawing systems as key communicators of design intent across a variety of contexts: designers, marketers, engineers, and independent clients. With each context comes a different type of drawing requirement. The course emphasized the following drawing systems: orthographic projection, paraline projection, and perspective with a focus on the connection between drawing, thinking, and innovating. Students will gain an understanding of the fundamental importance of sketching as a presentation and an ideation tool. Class content includes overviews of all drawing systems as well as techniques for rapid ideation, product documentation, rendering, and

presentation.

**3 Credits**

**Requisites** CONCURRENT: 22-1700 Product Design I: Materials and Techniques

## **22-1705 Product Design II: Design Paradigms**

This course focuses on the idea of design paradigms (or models of existing solution types) within design and builds the students' awareness of this critical methodology for solving problems by breaking the issues down to the most elemental nature. Through a series of lectures and small projects, students are exposed to the nature of paradigms and their flexible capabilities for multiple applications to various design problems.

**3 Credits**

**Requisites** PREREQUISITES: 22-1700 Product Design I: Materials and Techniques COREQUISITES: 22-1230 Fundamentals of 3-D Design

## **22-1710 Introduction to CAD for Product Design**

This course focuses of fundamentals on 3-D parametric solid modeling. Students learn this industry-standard software through carefully paced tutorial exercises and hands-on development of different product types and geometry. Instruction provides an overview of sketching and manual drafting and historical development of computer-aided design.

**3 Credits**

## **22-1800 Interior Architecture/ Design Theory I**

This course introduces theoretical principles and nomenclature of architecture and interior architecture. Course examines historical, practical, and psychological influences through readings and special emphasis on basic elements of design (space, form, and order); aesthetics; and typology of space.

**3 Credits**

**Requisites** PREREQUISITES: 22-1810 Interior Architecture:Drawing I and 22-1811 Architectural Draft and Detailing I

## **22-1810 Interior Architecture:Drawing I**

This course will stress the fundamentals of drawing and composition pertaining to Interior Design. Problems of how objects and spaces are depicted by line, volume, texture, shade, and shadow and utilize a variety of drawing methods, including perspective, freehand sketches, and surface modeling. These exercises, using a variety of media and

materials, are augmented by critiques, lectures, and discussions.

**3 Credits**

**Requisites** CONCURRENT: 22-1811 Architectural Draft and Detailing I

## **22-1811 Architectural Draft and Detailing I**

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

**3 Credits**

**Requisites** CONCURRENT: 22-1810 Interior Architecture:Drawing I COREQUISITES: 22-1220 Fundamentals of 2-D Design

## **22-1813 AutoCad Fundamentals**

This course provides framework for students to develop computer drafting expertise. Students gain the knowledge and experience needed to operate the program and perform 2-D drafting on a basic level. Course covers the most basic commands, and students learn elements needed to produce a partial set of schematic plans, elevations, and drawings of existing conditions.

**3 Credits**

**Requisites** PREREQUISITES: 22-1811 Architectural Draft and Detailing I

## **22-1819 Sources and Materials**

This course includes lectures, discussion, and field trips to showrooms, manufacturers, and suppliers, and exposes students to discovery of new and classical interior design furnishings and architectural appointments.

**3 Credits**

**Requisites** PREREQUISITES: 22-1220 Fundamentals of 2-D Design and 22-1820 Color for Interiors  
CONCURRENT: 22-2801 Design Studio II

## **22-1820 Color for Interiors**

This course explores the nature, practical use, and psychological effects of color as it relates to interior design practice. Projects apply theoretical principles of color to the interior environment. Course is taught in a studio setting accompanied by appropriate lectures.

**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**

**Requisites** PREREQUISITES: 22-1910 Making 1 COREQUISITES: 22-2901 Interdisciplinary Strategies in Art & Design

## **22-1930 Medium**

This introductory course focuses student learning around a specific generative or observational technology. Students will produce projects through the implementation of the specified technology and its basics will be covered through a series of classroom demos and slide lectures. Student work will be refined through critiques, discussions, and one-to-one training.

**1 Credits**

**Repeatable**

## **22-1940 Methods**

This introductory course teaches students to organize, structure, and develop specific solutions to produce creative works. Students examine and apply this systematic approach to their output. Emphasis is placed on situating the correct steps to achieve a desired result.



**1 Credits**  
**Repeatable**

## **22-1950 Materials**

This introductory course focuses on the use and manipulation of a specific material in developing solutions to creative problems. Students use this substance and learn to adapt their working procedures to its specific concerns. Projects are designed to heighten students' understanding of the physical properties and solutions dictated by material choices.

**1 Credits**  
**Repeatable**

## **22-2043 Advanced Jewelry and Objects for Non-Majors**

This course encourages personal expression through the creation of wearable art, jewelry, objects, and sculpture. Building on the foundations taught in Jewelry and Objects for Non-Majors, students learn a variety of techniques including etching, enameling, and forming. Non-traditional materials are also explored. Critiques and class discussions are an important component. Conceptual ideas are discussed and encouraged with each project while emphasizing skilled craftsmanship and aesthetics.

**3 Credits**  
**Requisites** PREREQUISITES: 22-2042 or 22-2242 or 22-1042 Jewelry and Objects for Non-Majors

## **22-2100 History of European Art: Topics**

**3 Credits**

## **22-2110 History of Twentieth Century Art**

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

**3 Credits**  
**HU**

**Requisites** PREREQUISITES: 22-1102 History of Art II: Renaissance to Modern COREQUISITES: 52-1152 Writing and Rhetoric II or 52-1152HN Writing and Rhetoric II: Honors or 52-1162 Writing and Rhetoric II- Service Learning or 52-1122 Writing and Rhetoric II for Non-Native Speakers of English

## **22-2120 Art from 1945 to 1980**

This course examines the development of the visual arts in America and Europe after WWII up through the beginnings of Postmodernism. Important 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**

**Requisites** PREREQUISITES: 22-1102 History of Art II: Renaissance to Modern and 52-1152 Writing and Rhetoric II or 22-1102 History of Art II: Renaissance to Modern and 52-1112 Writing and Rhetoric - Enhanced II or 22-1102 History of Art II: Renaissance to Modern and 52-1122 Writing and Rhetoric II for Non-Native Speakers of English or 22-1102 History of Art II: Renaissance to Modern and 52-1162 Writing and Rhetoric II- Service Learning or 22-1102 History of Art II: Renaissance to Modern and 52-1152HN Writing and Rhetoric II: Honors

## **22-2130 American Art, 1840-1940**

This course covers major trends in American art and how they are interpreted in painting, sculpture, architecture, and the decorative arts. Topics include Luminism, Heroism, Mysticism, Symbolism, the Columbian World Exposition, Impressionism, the Armory Show, Cubism, the Ashcan School, Regionalism, Surrealism, and the New Realism.

### **3 Credits**

#### **WI**

**Requisites** PREREQUISITES: 22-1101 History of Art I: Stone Age to Gothic and 22-1102 History of Art II: Renaissance to Modern and 52-1112 Writing and Rhetoric - Enhanced II or 22-1101 History of Art I: Stone Age to Gothic and 22-1102 History of Art II: Renaissance to Modern and 52-1122 Writing and Rhetoric II for Non-Native Speakers of English or 22-1101 History of Art I: Stone Age to Gothic and 22-1102 History of Art II: Renaissance to Modern and 52-1162 Writing and Rhetoric II- Service Learning or 22-1101 History of Art I: Stone Age to Gothic and 22-1102 History of Art II: Renaissance to Modern

## **22-2135 Black 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**

## **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 field trips.

**3 Credits**  
**GA HU**

## **22-2142 Art of India**

This course covers four thousand years of art on the Indian subcontinent. Course begins with the Indus Valley Civilization and then follows the development of painting, sculpture, and architecture created for the region's varied religions and rulers. 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: Past and Present**

In this course, students will gain an understanding of 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**

**Requisites** PREREQUISITES: 52-1111 Writing and Rhetoric I - Enhanced or 52-1112 Writing and Rhetoric - Enhanced II or 52-1121 Writing and Rhetoric I for Non-Native Speakers of English or 52-1151 Writing and Rhetoric I

## **22-2145 Arts 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**

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

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. Course concludes with a study of 20th century Mexican artists including those working today. Along with slide lectures and discussions, course includes field trips to local museums.

**3 Credits**

**GA HU**

**Requisites** PREREQUISITES: 52-1112 Writing and Rhetoric - Enhanced II or 52-1122 Writing and Rhetoric II for Non-Native Speakers of English or 52-1162 Writing and Rhetoric II- Service Learning or 52-1152 Writing and Rhetoric II

## **22-2170 History of Communication Design**

This course introduces graphic design, advertising, and illustration students to the history of visual communication, including text and image. Lectures, slides, and discussions focus on the work of important practitioners in the field and on the historical and cultural significance of design, technology, and innovation.

**3 Credits**

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

## **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**

**Requisites** PREREQUISITES: 22-1102 History of Art II: Renaissance to Modern and 52-1152 Writing and Rhetoric II or 22-1102 History of Art II: Renaissance to Modern and 52-1112 Writing and Rhetoric - Enhanced II or 22-1102 History of Art II: Renaissance to Modern and 52-1122 Writing and Rhetoric II for Non-Native Speakers of English or 22-1102 History of Art II: Renaissance to Modern and 52-1162 Writing and Rhetoric II- Service Learning or 22-1102 History of Art II: Renaissance to Modern and 52-1152HN Writing and Rhetoric II: Honors

## **22-2172 Design Culture Now**

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

**3 Credits**

## **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**

**Requisites** PREREQUISITES: 52-1111 Writing and Rhetoric I - Enhanced or 52-1112 Writing and Rhetoric - Enhanced II or 52-1121 Writing and Rhetoric I for Non-Native Speakers of English or 52-1151 Writing and Rhetoric I

## **22-2190 Special Topics Workshop in Art History**

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

**1 Credits**

**Repeatable**

**Requisites** PREREQUISITES: 22-1102 History of Art II: Renaissance to Modern

## **22-2193 Special Topics in Art History/ Florence:**

**3 Credits**

**Requisites** PREREQUISITES: 22-1101 History of Art I: Stone Age to Gothic

**22-2211 Contemporary Issues in Drawing**

This beginning course introduces current themes in drawing and its historical antecedents. Technical issues will be discussed and practiced through a variety of materials, methods, and imagery. Students will produce a series of drawings in a wide variety of styles and media. Through studio activity, exhibition attendance, and readings, this course will introduce students to the discipline of drawing and prepare them for more rigorous exploration. Students learn basic techniques of building form, representing visual concepts, texture and color.

**3 Credits**

**Requisites** PREREQUISITES: 22-1102 History of Art II: Renaissance to Modern and 22-1210 Drawing I and 22-1220 Fundamentals of 2-D Design and 22-1230 Fundamentals of 3-D Design

**22-2219 Contemporary Issues in Digital Practices**

This beginning course investigates issues of art and technology and introduces digital devices and the processes necessary to their art practice as creative tools. Course will introduce history and current theory related to digital art making, and students will become familiar with a wide variety of digital tools and approaches.

**3 Credits**

**Requisites** PREREQUISITES: 22-1102 History of Art II: Renaissance to Modern and 22-1210 Drawing I and 22-1230 Fundamentals of 3-D Design and 22-1220 Fundamentals of 2-D Design

**22-2220 Contemporary Issues in Painting**

This beginning course will introduce current themes in painting and its historical antecedents. Technical issues will be discussed and practiced through a variety of materials, methods, and imagery. Students will produce a series of paintings in a wide variety of styles and media. Students will produce a series of paintings in a wide variety of styles and media. Through studio activity, exhibition attendance and readings, course will introduce students to the discipline of painting and prepare them for more rigorous exploration. Students learn basic techniques of underpainting, mixing, blending, building form, composition, and concept with effective use of texture and color.

**3 Credits**

**Requisites** PREREQUISITES: 22-1102 History of Art II: Renaissance to Modern and 22-1210 Drawing I and 22-1220 Fundamentals of 2-D Design and 22-1230 Fundamentals of 3-D Design

**22-2224 Contemporary Issues in Printmaking**

This beginning course teaches 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**

**Requisites** PREREQUISITES: 22-1210 Drawing I and 22-1230 Fundamentals of 3-D Design and 22-1102 History of Art II: Renaissance to Modern and 22-1220 Fundamentals of 2-D Design

## **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**

**Requisites** PREREQUISITES: 22-1220 Fundamentals of 2-D Design

## **22-2251 Contemporary Issues in Sculpture**

This beginning 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**

**Requisites** PREREQUISITES: 22-1220 Fundamentals of 2-D Design and 22-1210 Drawing I and 22-1230 Fundamentals of 3-D Design and 22-1102 History of Art II: Renaissance to Modern

## **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**

**Requisites** PREREQUISITES: 22-1210 Drawing I and 22-1220 Fundamentals of 2-D Design

## **22-2258 Contemporary Issues in New Media**

This beginning course provides students with opportunities to explore new 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 (including access to a computer-based digital editing suite), sound, performance, site-specific installation, photography, non-material approaches, and other contemporary means of communication are possible media.

### **3 Credits**

**Requisites** PREREQUISITES: 22-1102 History of Art II: Renaissance to Modern and 22-1210 Drawing I and 22-1220 Fundamentals of 2-D Design and 22-1230 Fundamentals of 3-D Design

## **22-2259 BFA Review in Fine Art**

One-credit workshop course prepares 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**

**Requisites** COREQUISITES: 22-2224 Contemporary Issues in Printmaking and 22-2258 Contemporary Issues in New Media and 22-2251 Contemporary Issues in Sculpture and 22-2220 Contemporary Issues in Painting and 22-2211 Contemporary Issues in Drawing and 22-2219 Contemporary Issues in Digital Practices and 22-2110 History of Twentieth Century Art

## **22-2330 Introduction to Graphic Design**

This course introduces students to graphic design as a form of visual communication through the use of type, image, form, and color. Projects explore design processes in two and three dimensions, visual identity and communication, thematic structure and hierarchy, creative problem solving, and basic design practice of critiques and discussion.

### **3 Credits**

**Requisites** PREREQUISITES: 22-1320 Design Lab and 22-1310 Beginning Typography COREQUISITES: 22-2170 History of Communication Design

## **22-2331 Introduction to 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**

**Requisites** PREREQUISITES: 22-1220 Fundamentals of 2-D Design

## **22-2400 Illustration Introduction: Lecture**

This course covers and analyzes the origins of contemporary illustration. 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 objective is to gain a better appreciation of illustration and its origin. Students learn to analyze how illustration has reflected and influenced our society and culture today.

**3 Credits**

**Requisites** PREREQUISITES: 22-2420 Applied Drawing CONCURRENT: 22-2415 Illustration Introduction: Studio

## **22-2414 Figure Drawing**

This course teaches students 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**

**Requisites** PREREQUISITES: 22-1210 Drawing I

## **22-2415 Illustration Introduction: 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 objective of the course is to develop, from a historical perspective, the fundamental understanding of illustration as a form of visual expression. Students learn to comprehend the basic principles of illustration as a form of communication.

**3 Credits**

**Requisites** PREREQUISITES: 22-2420 Applied Drawing CONCURRENT: 22-2400 Illustration Introduction: Lecture

## **22-2420 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**

**Requisites** PREREQUISITES: 22-1210 Drawing I and 22-1230 Fundamentals of 3-D Design

**22-2450 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**

**Requisites** PREREQUISITES: 52-1152 Writing and Rhetoric II

**22-2510 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**

**Requisites** PREREQUISITES: 22-1320 Design Lab and 22-1310 Beginning Typography

**22-2520 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**

**Requisites** PREREQUISITES: 22-2170 History of Communication Design and 22-2510 Advertising Art Direction: Introduction and 22-2330 Introduction to Graphic Design or 22-2170 History of Communication Design and 22-2510 Advertising Art Direction: Introduction and 22-2612 Intro to Visual Design Studies

**22-2611 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**

**Requisites** CO-REQUISITES: 22-2612 Intro to Visual Design Studies

## **22-2612 Intro to Visual Design Studies**

In this course, second-year Art + 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**

**Requisites** PREREQUISITES: 22-1230 Fundamentals of 3-D Design CONCURRENT: 22-1310 Beginning Typography and 22-1320 Design Lab COREQUISITES: 22-1310 Beginning Typography and 22-1320 Design Lab

## **22-2705 Intermediate CAD for Product Design**

This course examines the design of intermediate level mechanical parts and assemblies within 3-D solid parametric software. Students learn to create complex geometry through the use of lofts and sweeps. Students study in greater detail what goes into the construction of manufactured parts and approach the process of computer-aided design from a systematic point of view. Explorations of design databases and complex rendering techniques are also a key component of the course.

**3 Credits**

**Requisites** PREREQUISITES: 22-1710 Introduction to CAD for Product Design

## **22-2710 Product Design III: Product Semantics**

This course expands the students' process of innovative design development through a series of smaller focused projects. Students learn traditional and contemporary design methodologies that can be applied to the process of developing new products. Instruction also focuses on integration of traditional handwork (sketching, rendering, and model making) and digital tools into the development and refinement of the final products.

**3 Credits**

**Requisites** PREREQUISITES: 22-1230 Fundamentals of 3-D Design and 22-1102 History of Art II: Renaissance to Modern and 22-1705 Product Design II: Design Paradigms and 22-2705 Intermediate CAD for Product Design

## **22-2715 Advanced CAD for Product Design**

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

**3 Credits**

**Requisites** PREREQUISITES: 22-2705 Intermediate CAD for Product Design

## **22-2720 Form Analysis for Product Design**

This course focuses in depth on issues of form-appropriateness for user-centered design and manufacturing. Relying on case studies of a broad array of products, instruction exposes students to issues of ergonomics, kinesthetics, material selection, design for disassembly (DFD), and other issues that determine the interrelation of form, function, and production. Course is structured as a seminar with a smaller studio component where the principles discussed may be applied in shorter practical design projects.

**3 Credits**

**Requisites** PREREQUISITES: 22-1705 Product Design II: Design Paradigms

## **22-2725 Interaction Design**

This course introduces students to the complex issues involved in interaction design. Through a series of projects and readings, students explore a variety of design issues involving the navigation of complex data as well as the physical interaction of devices intended to assist in that navigation. Students create prototypes of their own hand-held digital devices to explore the ergonomic as well as the physical mapping of issues involved. Students learn a variety of quick prototyping processes for physical models in addition to using software such as Macromedia Director and Flash to virtually prototype the interface. Course is intended to look at the interconnection between the physicality and the virtuality of digital devices.

**3 Credits**

**Repeatable**

**Requisites** PREREQUISITES: 22-1210 Drawing I or 22-1701 Product Design: Drawing I and 22-1220 Fundamentals of 2-D Design and 22-1230 Fundamentals of 3-D Design

## **22-2740 Toy Design**

This course introduces students to the fundamental issues of designing products for the toy industry. Students are introduced to brainstorming around existing product niches, emerging technologies, or mechanical movements. Students are also introduced to the ideation process through sketching, modelmaking, and prototyping and presentations. Course assignments cover a broad range of toy markets from educational to plush toys to action toys and novelty products. This is an extraordinary course intended to give students the opportunity to design particularly for the toy industry while focusing on many of the traditional skills a product designer needs.

**3 Credits**

**Requisites** PREREQUISITES: 22-1210 Drawing I or 22-1701 Product Design: Drawing I and 22-1220 Fundamentals of 2-D Design and 22-1230 Fundamentals of 3-D Design

**22-2745 Introduction to Exhibition Design**

This studio course deals specifically with issues relating to designing exhibitions: museum, trade-show, and gallery. The focus of the course is on the multiple issues pertaining to the realization of functional exhibition spaces from the standpoint of environmental graphics, space planning, and fixture design. This course is designed to be interdisciplinary and to involve a graphic and spatial component in the process. The studio will involve a combination of theoretical and practical issues.

**3 Credits**

**Requisites** PREREQUISITES: 22-1210 Drawing I or 22-1701 Product Design: Drawing I and 22-1220 Fundamentals of 2-D Design and 22-1230 Fundamentals of 3-D Design

**22-2750 3-D Freeform Surface Modeling**

Advanced computer-aided design course is devoted to free-form surface modelling. Students learn to create sophisticated nurb surfaces using the industry-standard software Rhino with an emphasis on creating forms that are hard to accomplish with solid modeling software packages.

**3 Credits**

**Requisites** PREREQUISITES: 22-1210 Drawing I or 22-1701 Product Design: Drawing I and 22-1220 Fundamentals of 2-D Design and 22-1230 Fundamentals of 3-D Design

**22-2801 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****22-2802 History of Furniture Seminar**

Survey course covers the history of furniture from antiquity through the 20th century. Seminar is designed to precede the two History of Architecture courses and provide a foundation for further historical exploration.

**1 Credits**

**Requisites** PREREQUISITES: 22-1102 History of Art II: Renaissance to Modern

**22-2812 Architectural Draft and Detailing II**

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

**3 Credits****22-2814 Topics in Portfolio Graphics: Photoshop Illustration**

This course is a tutored lab in which students work on thesis projects, design class projects, or use other interior design computer-related material. Class utilizes an unstructured approach in which subject matter is determined by needs of students. Reviews and customized tutorials are offered. Students must use class time working on some aspect of computer-aided drafting.

**1 Credits****Repeatable**

**Requisites** PREREQUISITES: 22-1813 AutoCad Fundamentals

**22-2901 Interdisciplinary Strategies in Art & Design**

This course offers rotating topics within art and design that explore the interdisciplinary crossovers between various subject areas, themes, methods, processes, etc. Each semester, course covers different material that might not be included in the permanent course offerings that concentrate on new or experimental approaches and issues relative to art and design and broader fields of study.

**3 Credits****Repeatable**

**Requisites** PREREQUISITES: 22-1102 History of Art II: Renaissance to Modern and 22-1210 Drawing I and 22-1220 Fundamentals of 2-D Design and 22-1230 Fundamentals of 3-D Design

**22-2901LDM Interdisciplinary Strategies in Art & Design**

This course offers rotating topics within art and design that explore the interdisciplinary crossovers between various subject areas, themes, methods, processes, etc. Each semester, course covers different material that might not be included in the permanent course offerings that concentrate 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

## **22-2935 Introduction to Digital Visual Strategies**

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**

**Requisites** PREREQUISITES: 22-1701 Product Design: Drawing I or 22-1210 Drawing I and 22-1220 Fundamentals of 2-D Design and 22-1230 Fundamentals of 3-D Design

## **22-2936 Strategies for Objects and Multiples**

This course provides students with information regarding the use of synthetic material for sculpture and 3-D design. Traditional procedures such as mold making, casting, fabrication, and assemblage are reapplied through the use of plastic, rubber, and other engineered materials. Students are encouraged to experiment with the introduced material so as to explore their unique properties as well as their capabilities for multiple production.

**3 Credits**

**Repeatable**

**Requisites** PREREQUISITES: 22-2259 BFA Review in Fine Art or 22-1705 Product Design II: Design Paradigms or 22-3803 Design Studio III: Code Compliance or 22-2330 Introduction to Graphic Design

## **22-2939 Introduction to Artists' Books**

Studio 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 artists' books.

**3 Credits**

## **22-2941 Ceramic Concepts and Practices**

This course explores the conceptual possibilities and technical complexities of ceramic material as a vehicle for Contemporary Art and Design. A large cross-section of activity in clay will be considered and discussed, from brickmaking to porcelain design, and from handbuilding and moldmaking to hybrid materials. Historical and contemporary models will be referenced throughout the class, while considering what terms such as craft and utility can mean in a contemporary context.

**3 Credits**

**Requisites** PREREQUISITES: 22-2259 BFA Review in Fine Art or 22-1705 Product Design II: Design Paradigms or 22-3803 Design Studio III: Code Compliance or 22-2330 Introduction to Graphic Design

## **22-2944 Furniture Design**

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

**3 Credits**

**Requisites** PREREQUISITES: 22-1210 Drawing I or 22-1701 Product Design: Drawing I and 22-1220 Fundamentals of 2-D Design and 22-1230 Fundamentals of 3-D Design

## **22-2946 Furniture Construction**

This course focuses on the craft of woodworking pertaining to furniture design and construction. Students learn the mechanics of design and techniques to execute them. Instruction emphasizes hands-on experience in designing as well as operating hand and power equipment. Information covered can be applied to all art disciplines.

**3 Credits**

**Requisites** PREREQUISITES: 22-1210 Drawing I or 22-1701 Product Design: Drawing I and 22-1220 Fundamentals of 2-D Design and 22-1230 Fundamentals of 3-D Design

## **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 Iten's *The Elements of Color* and Joseph Alber's *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**

**Requisites** PREREQUISITES: 22-1220 Fundamentals of 2-D Design

## **22-2961 Metals: Spatial, Conceptual and Material Practices**



This studio course explores conceptual and technical aspects of metalwork in contemporary art and design. Through a mixed-media approach students will create objects that utilize and build upon traditional processes while challenging traditional classifications. Metalworking skills will be applied to the creation of mixed media objects and prototypes with emphasis on innovation and experimentation.

**3 Credits**

**Requisites** PREREQUISITES: 22-2259 BFA Review in Fine Art or 22-1705 Product Design II: Design Paradigms or 22-3803 Design Studio III: Code Compliance or 22-2330 Introduction to Graphic Design

## **22-3042 Jewelry and Object Strategies for Non-Majors**

This course teaches advanced processes in the design and making of body ornaments, sculpture, and objects. Techniques including forming, fabrication, patination, and mechanisms will be learned. Development of individual creative projects in addition to the application of design principles will be emphasized. Contemporary issues and history in the field of metals and jewelry design will be addressed.

**3 Credits**

**Requisites** PREREQUISITES: 22-2043 Advanced Jewelry and Objects for Non-Majors

## **22-3100 Special Topics in Art History:**

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**

**Requisites** PREREQUISITES: 22-1102 History of Art II: Renaissance to Modern

## **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. 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**

**Requisites** PREREQUISITES: 52-1152 Writing and Rhetoric II or 52-1112 Writing and Rhetoric - Enhanced II or 52-1122 Writing and Rhetoric II for Non-Native Speakers of English or 52-1162 Writing and Rhetoric II- Service Learning or 52-1152HN Writing and Rhetoric II: Honors

## **22-3110 Twentieth Century Art Theory**

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

### **3 Credits**

#### **WI**

**Requisites** PREREQUISITES: 22-1102 History of Art II: Renaissance to Modern and 52-1152 Writing and Rhetoric II or 22-1102 History of Art II: Renaissance to Modern and 52-1112 Writing and Rhetoric - Enhanced II or 22-1102 History of Art II: Renaissance to Modern and 52-1122 Writing and Rhetoric II for Non-Native Speakers of English or 22-1102 History of Art II: Renaissance to Modern and 52-1162 Writing and Rhetoric II- Service Learning or 22-1102 History of Art 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**

**Requisites** PREREQUISITES: 22-2110 History of Twentieth Century Art or 22-2120 Art from 1945 to 1980

## **22-3120 Thesis Practicum in Art History**

This is the final course for Art History majors and builds upon the methodological and professional foundations laid in the Advanced 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. The class will organize and formally present their research at the Art History Manifest Symposium, a public event, which will be held at the end of the year.

### **3 Credits**

**Requisites** PREREQUISITES: 22-3190 Senior Seminar in Art History

## **22-3130 Art of The 60's: A Reevaluation**

This survey will cover the major movements in the visual arts -- painting, sculpture, photography, conceptual art, environmental works, figurative art -- of the 1960's. The course will be international in scope as well as multicultural. This course is a reevaluation from a more postmodern perspective with a strong emphasis placed on the inclusion of

women and minority artists. The 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. 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 further 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**

**Requisites** PREREQUISITES: 22-3110 Twentieth Century Art Theory

## **22-3211 Drawing Strategies**

Course allows students to deal with contemporary concepts of art, applying their knowledge of representation and compositions to develop thinking and creative expression with varied media.

**3 Credits**

**Requisites** PREREQUISITES: 22-2259 BFA Review in Fine Art

## **22-3221 Painting Strategies**

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 3**

**Requisites** PREREQUISITES: 22-2259 BFA Review in Fine Art

## **22-3223 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 Fine Art BFA show, 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**

**Requisites** PREREQUISITES: 22-3253 Senior Fine Art Studio I CONCURRENT: 22-3269 Fine Art Thesis Exhibition Workshop II

## **22-3224 Printmaking Strategies**

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**

**Requisites** PREREQUISITES: 22-2259 BFA Review in Fine Art

## **22-3225 Multiplicity: Theory and Practice in Contemporary Art**

Course examines the theoretical and philosophical implications of the multiple through readings, discussions, writing assignments, and studio art projects. Studio techniques demonstrated may include printmaking, casting, or other processes useful in the production of multiples. Course culminates in an individual presentation in which students examine their own work in the theoretical context established by the course. Art history students may present a similar analysis of the work of a contemporary artist.

**3 Credits**

**Requisites** PREREQUISITES: 22-1101 History of Art I: Stone Age to Gothic and 22-1102 History of Art II: Renaissance to Modern

**Requirements** Permission of Instructor

## **22-3226 Multimedia Printmaking Studio**

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**

**Requisites** PREREQUISITES: 22-2224 Contemporary Issues in Printmaking

**Requirements** Faculty Advisor Approval

## **22-3228 Multimedia Painting Studio**

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**

**Requisites** PREREQUISITES: 22-3221 Painting Strategies

## **22-3234 Installation Strategies**

**3 Credits**

**Requisites** PREREQUISITES: 22-2259 BFA Review in Fine Art

## **22-3236 Performance Art Strategies**

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**

## **22-3250 Visiting Artist Workshop**

**1 Credits**

**Repeatable**

**Requisites** PREREQUISITES: 22-1210 Drawing I and 22-1230 Fundamentals of 3-D Design

## **22-3253 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**

**Requisites** PREREQUISITES: 22-2259 BFA Review in Fine Art and 22-3264 Junior Fine Art Seminar: Practice and Theory CONCURRENT: 22-3268 Fine Art Thesis Exhibition Workshop I

**Requirements** Permission of Instructor

**22-3254 Topics in Studio Art:**

Course will focus on specific topics, themes, and ideas in studio and post studio art. Each semester, 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**

**Requisites** PREREQUISITES: 22-1220 Fundamentals of 2-D Design and 22-1210 Drawing I and 22-1230 Fundamentals of 3-D Design

**22-3254J Special Topics in Studio Art:**

Special Topics in Studio Art will focus on specific topics, themes, and ideas in studio and post-studio art. Each semester, 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**

**GA Repeatable**

**22-3255 Body, Space, Image Strategies**

This course presents an intensive survey of contemporary performance, site, and installation art from an anthropological point of view. Specifically, course focuses on artists' work 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**

**Requisites** PREREQUISITES: 22-2259 BFA Review in Fine Art or 23-3202 Digital Imaging II COREQUISITES: 22-1275 Digital Video Editing Workshop for Artists

**22-3262 Advanced Fine Arts Studio**

Capstone course, intended for senior-level Fine Arts majors, features intensive presentations and critiques. Students work on developing their final body of work to prepare for entry into graduate school or pursuit of a career in fine arts.

**3 Credits**

**Requirements** Senior Status required

## **22-3263 Professional Practices in Fine Art**

Course addresses professional issues such as portfolio preparation, approaching galleries, dealing with establishing alternative spaces, internships, residencies, and granting opportunities. Preparation for graduate school, exhibition, and installation strategies will be central to the class. Reading and field trips to commercial and alternative galleries and museums will support an interdisciplinary approach to professional practice. Course is required for all Fine Art majors.

**3 Credits**

**Requisites** PREREQUISITES: 22-2259 BFA Review in Fine Art COREQUISITES: 22-3110 Twentieth Century Art Theory

## **22-3264 Junior Fine Art Seminar: Practice and Theory**

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**

**Requisites** PREREQUISITES: 22-2259 BFA Review in Fine Art COREQUISITES: 22-3110 Twentieth Century Art Theory

## **22-3268 Fine Art Thesis Exhibition Workshop I**

Workshop course will prepare both Fine Arts majors and Art History majors for participation in the BFA Fine Art exhibition. Focus will be on specifics of selecting and installing work and writing and editing the catalogue. Emphasis will be placed on the importance of cooperation and collaboration between artists (Fine Arts majors) and curators (Art History majors).

**1 Credits**

**Requisites** PREREQUISITES: 22-2259 BFA Review in Fine Art and 22-3264 Junior Fine Art Seminar: Practice and Theory

## **22-3269 Fine Art Thesis Exhibition Workshop II**

Workshop course will prepare both Fine Arts majors and Art History majors for participation in the BFA Fine Art exhibition. Focus will be on specifics of selecting and installing work and writing and editing the catalogue. Emphasis will be placed on the importance of cooperation between artists (Fine Arts majors) and curators (Art History majors). Continuation of 22-3268.

### **1 Credits**

**Requisites** PREREQUISITES: 22-3268 Fine Art Thesis Exhibition Workshop I COREQUISITES: 22-3263 Professional Practices in Fine Art

## **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**

**Requisites** PREREQUISITES: 22-1101 History of Art I: Stone Age to Gothic and 22-1102 History of Art II: Renaissance to Modern and 52-1152 Writing and Rhetoric II or 22-1101 History of Art I: Stone Age to Gothic and 22-1102 History of Art II: Renaissance to Modern and 52-1122 Writing and Rhetoric II for Non-Native Speakers of English or 22-1101 History of Art I: Stone Age to Gothic and 22-1102 History of Art II: Renaissance to Modern and 52-1112 Writing and Rhetoric - Enhanced II or 22-1101 History of Art I: Stone Age to Gothic and 22-1102 History of Art II: Renaissance to Modern

## **22-3340 Intermediate Typography**

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**

**Requisites** PREREQUISITES: 22-2330 Introduction to Graphic Design or 22-2612 Intro to Visual Design Studies

## **22-3345 Publication Design**

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



**3 Credits**

**Requisites** PREREQUISITES: 36-2601 Authoring Interactive Media or 22-3375 Website Design I and 22-3530 Photo Communication

**22-3347 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**

**Requisites** PREREQUISITES: 22-1320 Design Lab

**22-3350 Sign, Symbol, Image**

Course examines visual forms as signifiers of meaning and their use in graphic design-related visual communication. Cultural, psychological, social, and historical interpretations of forms are analyzed through design projects, readings, discussion, and research.

**3 Credits**

**Requisites** PREREQUISITES: 22-1230 Fundamentals of 3-D Design and 22-2330 Introduction to Graphic Design OR 22-1230 Fundamentals of 3-D Design and 22-2612 Intro to Visual Design Studies

**22-3355 Branding Identity**

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**

**Requisites** PREREQUISITES: 22-3340 Intermediate Typography and 22-3350 Sign, Symbol, Image

**22-3360 Packaging Design**

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

**3 Credits**

**Requisites** PREREQUISITES: 22-3340 Intermediate Typography and 22-2420 Applied Drawing

## **22-3361 Packaging Design II**

Packaging course deals with the 3-D development of packaging using flat planer material to establish the form through folding, creasing, and die-cutting. The course focuses on the development of interesting solutions, including graphic identity and layout, to a variety of package needs--retail, consumer product, point-of-purchase, and promotional. Students will develop all aspects including a fully functioning prototype for a variety of different client contexts. Course will look into the mass production issues as well as specialty types of packaging.

### **3 Credits**

**Requisites** PREREQUISITES: 22-3360 Packaging Design

## **22-3370 Advanced Typography**

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**

**Requisites** PREREQUISITES: 22-3340 Intermediate Typography

## **22-3371 Promotional Graphics**

Course explores graphics and advertising promotional material, signage systems, and exhibition graphics. Projects focus on contemporary digital methods and mediums, which include site and informational signage, exhibit display and graphics, vehicle and fleet wraps, architectural wraps, banners, point of purchase displays, and countertop systems. Additional topics include demographically focused mobile advertising, brand visibility solutions, sweepstakes and context graphics, and site-specific graphic informational systems.

### **3 Credits**

**Requisites** PREREQUISITES: 22-2330 Introduction to Graphic Design OR 22-2612 Intro to Visual Design Studies

## **22-3375 Website Design I**

Course, intended for Art and Design as well as Photography majors, covers Web site design topics. Studies include hypertext, graphic style information, graphic file formats, digital imaging, and basic computer-user interface issues. Course assignments include design and execution of HTML documents and graphics and completion of a written thesis.

### **3 Credits**

**Requisites** PREREQUISITES: 22-2330 Introduction to Graphic Design or 22-2612 Intro to Visual Design Studies

## **22-3376 Website Design II**

Course covers advanced topics in Web site design and is intended for Art and Design and Photography majors. Studies cover 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 in addition to completion of a written thesis.

### **3 Credits**

**Requisites** PREREQUISITES: 22-3375 Website Design I

## **22-3377 Info Architecture**

No description available.

### **3 Credits**

## **22-3378 Design Lab II**

Course covers advanced desktop publishing techniques, illustrative techniques, and imaging possibilities on the Macintosh computer. Software covered includes Adobe PhotoShop, Illustrator, InDesign, and Macromedia Dreamweaver. Course is designed for advanced-level art students with a direction in graphic design and advertising art.

### **3 Credits**

**Requisites** PREREQUISITES: 22-2170 History of Communication Design and 22-2330 Introduction to Graphic Design OR 22-2170 History of Communication Design and 22-2612 Intro to Visual Design Studies

## **22-3381 Intro to Web Content Management**

This course covers advanced topics in website design and is intended for Art and Design majors. 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**

**Requisites** PREREQUISITES: 22-3376 Website Design II

## **22-3382 Dynamic Data Visualization: Web**

This course is an introduction to the visualization of dynamic data. Unlike static information graphics, visualizations of dynamic data are designed to change as the data changes in real-time. This will include understanding how to gather and parse data through systems analysis to its visual representation and interactivity. We will create dynamic visualizations on the web using contemporary scripting libraries.

**3 Credits**

## **22-3385 Professional Portfolio Development**

This course assists senior students, majoring in Graphic Design, Advertising Art Direction or Illustration, 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** 98 earned credit hours and Major 221, 223 or 224 and BFA Degree

## **22-3420 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**

**Requisites** PREREQUISITES: 22-1210 Drawing I COREQUISITES: 22-2420 Applied Drawing

## **22-3424 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**

**Requisites** PREREQUISITES: 22-2414 Figure Drawing

## **22-3430 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**

**Requisites** PREREQUISITES: 22-2400 Illustration Introduction: Lecture and 22-2415 Illustration Introduction: Studio and 22-2414 Figure Drawing

## **22-3432 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**

**Requisites** PREREQUISITES: 22-2420 Applied Drawing

## **22-3435 Cartooning**

This course introduces different aspects and basic techniques of cartoon drawing. Five genres of cartooning are explored. The course includes an in-depth study of one-liner, multi-panel, advertisement, illustrative, and political editorial cartoons. Instruction includes the historical study of specific types of cartoons dating back to 1745. Styles of cartoons, thematic types, and construction of cartoon character for the technique of animation are explored.

**3 Credits**

**Requisites** PREREQUISITES: 22-2414 Figure Drawing

## **22-3447 Broadcast Design: Introduction**

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**

**Requisites** PREREQUISITES: 22-1310 Beginning Typography and 22-1320 Design Lab and 22-2400 Illustration Introduction: Lecture and 22-2415 Illustration Introduction: Studio or 22-2330 Introduction to Graphic Design or 22-2510 Advertising Art Direction: Introduction or 22-2612 Intro to Visual Design Studies

## **22-3448 Type as Image**

This course is rooted in the basic fundamentals of typography and letterforms. Students are directed to explore the process of creating and editing typographic forms into visual images to communicate a message or express an idea. The objective of the course is to be able to utilize typography as a form of illustration. The learning goal of the course is to develop an appreciation of typography as a form of illustration

**3 Credits**

**Requisites** PREREQUISITES: 22-3460 Digital Illustration

## **22-3460 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**

**Requisites** PREREQUISITES: 22-1310 Beginning Typography and 22-1320 Design Lab and 22-2400 Illustration Introduction: Lecture and 22-2415 Illustration Introduction: Studio

## **22-3465 Sequential Imaging**

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 using the latest computer-based imaging sequencing software.

**3 Credits**

**Requisites** PREREQUISITES: 22-3460 Digital Illustration and 22-3430 Figure Illustration

## **22-3482 Editorial Illustration**

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**

**Requisites** PREREQUISITES: 22-3460 Digital Illustration and 22-3430 Figure Illustration

## **22-3485 Illustration for Film and Animation**

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**

**Requisites** PREREQUISITES: 22-3465 Sequential Imaging and 22-3447 Broadcast Design: Introduction

**Requirements** 3.0 GPA required

## **22-3500 Art Director/Commercial Photographer**

Course is designed to simulate the real-world assignment pairing 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. Class is team taught by Art & Design and Photography professors.

**3 Credits**

**Requisites** PREREQUISITES: 22-3540 Creative Strategies in Advertising Design I

## **22-3525 Art Director/Copywriter Team**

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. Class is team taught by Art & Design and Marketing professors.

**3 Credits**

**Requisites** PREREQUISITES: 22-3540 Creative Strategies in Advertising Design I

## **22-3530 Photo Communication**

Course provides students with a better 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. Students learn to visualize not only the look of the design, but also the structure and form of the photographs they shoot. Basic format is 35mm or digital location photography, table-top, and lighting work. Alternative ways to generate photographic images are reviewed.

**3 Credits**

**Requisites** PREREQUISITES: 23-1100 Photography I and 23-1101 Photography I Workshop or 23-1111 Foundations of Photography I or 23-1250 Digital Photography for Non- Photo Majors and 22-2510 Advertising Art Direction: Introduction and 22-3340 Intermediate Typography

## **22-3535 Storyboard Development**

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

**3 Credits**

**Requisites** PREREQUISITES: 22-2170 History of Communication Design and 22-2330 Introduction to Graphic Design or 22-2612 Intro to Visual Design Studies and 22-2510 Advertising Art Direction: Introduction

## **22-3540 Creative Strategies in Advertising Design I**

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

**3 Credits**

**Requisites** PREREQUISITES: 22-2520 Advertising Design

## **22-3542 Creative Strategies in Advertising Design II**

Course continues study begun in Creative Strategies in Advertising Design I.

**3 Credits**

**Requisites** PREREQUISITES: 22-3540 Creative Strategies in Advertising Design I

## **22-3550 Advertising Communication**

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

**3 Credits**

**Requisites** PREREQUISITES: 22-3540 Creative Strategies in Advertising Design I and 22-3535 Storyboard Development

## **22-3584 Management for Designers**

Course teaches students to function effectively in real world design management situations. Students receive practical insights into the business of design management situations and the business of design - for example, how to start a business, how to bill, how to prepare contracts/proposals, network and solicit clients, deal with printers/photographers, and gain insight into copyright law. Course is a must for future advertising art directors, graphic designers, and illustrators.



### **3 Credits**

## **22-3700 Product Design IV**

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

### **3 Credits**

**Requisites** PREREQUISITES: 22-2710 Product Design III: Product Semantics and 22-2715 Advanced CAD for Product Design

## **22-3705 Special Issues for Product Design I**

Two-day workshop course focuses on a variety of short topics. Course presents a special topic in a short but intense workshop environment. Areas that may be included are as follows: special manufacturing processes, material and color selection, marketing strategies, special rendering techniques, research methods, visiting designers, or long distance field trips. Students write a paper on the topic covered.

### **1 Credits**

#### **Repeatable**

**Requisites** PREREQUISITES: 22-1705 Product Design II: Design Paradigms and 22-2705 Intermediate CAD for Product Design and 22-1101 History of Art I: Stone Age to Gothic and 22-1102 History of Art II: Renaissance to Modern and 22-1710 Introduction to CAD for Product Design and 35-1100 Foundations of Computer Applications and 22-2710 Product Design III: Product Semantics or 22-2710 Product Design III: Product Semantics and 22-1710 Introduction to CAD for Product Design and 22-1705 Product Design II: Design Paradigms

## **22-3710 Product Design V**

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

### **3 Credits**

**Requisites** PREREQUISITES: 22-3700 Product Design IV

## **22-3715 Digital Presentation Techniques**

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

### **3 Credits**

**Requisites** PREREQUISITES: 22-1210 Drawing I or 22-1701 Product Design: Drawing I and 22-1220 Fundamentals of 2-D Design and 22-1230 Fundamentals of 3-D Design

## **22-3720 Manufacturing for Product Design**

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

### **3 Credits**

**Requisites** PREREQUISITES: 22-2710 Product Design III: Product Semantics

## **22-3740 Product Design Thesis I**

Course allows a student to choose a semester-long project under the advisement of a faculty member. Students select an area of interest and conduct all necessary research, development, prototyping, and refinement required for the development of a successful product. Requirements include market research, cost analysis, prototyping, and field-testing and refinement. Students produce a complete booklet documenting the full process and completed product in its entirety.

### **3 Credits**

#### **WI**

**Requisites** PREREQUISITES: 22-3700 Product Design IV and 22-3715 Digital Presentation Techniques and 22-3720 Manufacturing for Product Design

## **22-3741 Product Design Thesis II**

Course consists of a semester-long project chosen by the student under advisement of a faculty member. If approved by a faculty member, this can be a continuation of 22-3740 Product Design Thesis I. Students select an area of interest in order to broaden material and process awareness. Completion of project requires a complex user interface and

extensive research into the development of a working virtual prototype. Students spend the first third of the semester doing research and are responsible for the development, prototyping, and refinement required to create a successful product. Requirements also include market research, cost analysis, prototyping, field-testing, and refinement. Student produces a complete booklet documenting the full process and the completed product in its entirety.

**3 Credits**

**Requisites** PREREQUISITES: 22-3740 Product Design Thesis I

## **22-3750 Product Design Professional Business Practices**

Course examines professional business practices within a design consulting firm or design office of a manufacturer. Students focus on a variety of specialized activities that commonly occur inside a design office. Through a series of design problems, students are exposed to working in design teams, designing over a network, researching methods, and researching alternative ways to manufacture a single product. Course is taught as a seminar with short projects geared toward an understanding of the professional office environment.

**3 Credits**

**Requisites** PREREQUISITES: 22-3740 Product Design Thesis I

## **22-3803 Design Studio III: Code Compliance**

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**

**Requisites** PREREQUISITES: 22-1230 Fundamentals of 3-D Design and 22-2801 Design Studio II CONCURRENT: 22-3821 Rendering and Presentation

## **22-3804 Design Studio IV: Adaptive Reuse**

Course exposes students to the methodology of the design process through problem definition, acknowledgment of problematic constraints, presentation of verbal and graphic solutions, and final critique. Design studio focuses on historical context, adaptive reuse, or preservation/restoration projects. Field trips and visiting lecturers may be featured.

**3 Credits**

**Requisites** PREREQUISITES: 22-3803 Design Studio III: Code Compliance CONCURRENT: 22-3822 Fundamentals of Lighting I

## **22-3805 Design Studio V: Global Issues**

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

**3 Credits**

**Requisites** PREREQUISITES: 22-3804 Design Studio IV: Adaptive Reuse

## **22-3806 Senior Project A: Research and Programming**

Five-week course develops student's ability to gather information and compile research material to develop a design program for their designated thesis topic. Research is conducted using textbooks, periodicals, photographs, sketches, the internet, and on-site analysis, if appropriate. Material and design program are formally presented during week five.

**1 Credits**

**Requisites** PREREQUISITES: 22-3805 Design Studio V: Global Issues CONCURRENT: 22-3807 Senior Project B: Schematic Design

## **22-3807 Senior Project B: Schematic Design**

Ten-week course focuses on conceptual development, preliminary study models, and schematic drawings through use of sketch techniques. All material for this 10-week period is presented in sketch and model format. During week 10 students present their accumulated material in a final format for critique.

**2 Credits**

**Requisites** PREREQUISITES: 22-3805 Design Studio V: Global Issues CONCURRENT: 22-3806 Senior Project A: Research and Programming

## **22-3808 Senior Project C: Design Development**

Five-week course refines the preliminary and schematic work of 22-3806 Senior Project A: Research and Programming and 22-3807 Senior Project B: Schematic Design. Course focuses on design development and the completion of the final graphic presentation of the student's thesis project.

**1 Credits**

**Requisites** PREREQUISITES: 22-3807 Senior Project B: Schematic Design CONCURRENT: 22-3809 Senior Project D: Working Drawings and 22-3810 Senior Project E: Presentation and Critique

## **22-3809 Senior Project D: Working Drawings**

Five-week course gives the student the opportunity to develop selected details specific to his or her thesis project, such as interior architecture elements, millwork, and custom furniture.

**1 Credits**

**Requisites** PREREQUISITES: 22-3807 Senior Project B: Schematic Design CONCURRENT: 22-3808 Senior Project C: Design Development and 22-3810 Senior Project E: Presentation and Critique

## **22-3810 Senior Project E: Presentation and Critique**

Five-week course ends the thesis series. Students formally present their work representing the past thesis courses at a final critique session. Critique panel is composed of design professionals, faculty, and peers.

**1 Credits**

**Requisites** PREREQUISITES: 22-3807 Senior Project B: Schematic Design CONCURRENT: 22-3808 Senior Project C: Design Development and 22-3809 Senior Project D: Working Drawings and 22-3823 Business Practice for Designers and 22-3824 Portfolio Development Workshop

## **22-3815 AutoCAD Detailing III**

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

**3 Credits**

**Requisites** PREREQUISITES: 22-1813 AutoCad Fundamentals

## **22-3816 AutoCAD Detailing IV**

Final course of the Drafting and Detailing sequence utilizing the AutoCAD program for drafting, in which a class model simulates a professional architectural/interior design firm environment, exploring the approaches used in the professional community. Students explore advanced AutoCAD commands, program configurations, and interfacing with other programs. Students may complete working drawings through a team or individual approach.

**3 Credits**

**Requisites** PREREQUISITES: 22-3815 AutoCAD Detailing III

## **22-3817 Building Information Modeling - BIM**

Course teaches students to design and construct utilizing the new Building Information Modeling (BIM) methodology. The concept - Parametric Modeling - assigns information to 3 dimensional objects, automatically updated as the model changes and evolves. Utilizing BIM the student will generate orthographic drawings and, additionally, specifications, scheduling, managing cost, etc. BIM provides continuous and immediate feedback for the student. Through utilizing this model the student will be cognizant of this new efficient way for multi-disciplines to work collaboratively.

**3 Credits**

**Requisites** PREREQUISITES: 22-3816 AutoCAD Detailing IV

## **22-3818 VIZ/3-D**

Course utilizes 3-D Studio VIZ, a program used to quickly create professional-quality 3-D models, photo-realistic still images, and film-quality animation on your PC. Program is rooted in 3-D art, not in 2-D drafting. Program was developed for architectural and interior design practice, civil engineering, and industrial design.

**3 Credits**

**Requisites** PREREQUISITES: 22-3816 AutoCAD Detailing IV

## **22-3821 Rendering and Presentation**

Course focuses on creation of two- and three-dimensional color renderings of projects in a variety of materials and approaches. Study emphasizes delineation of orthographic, paralines and perspectives, fundamentals of rendering form, defining light and shadow, textures, materials, characteristics, and drawing techniques. Instructor also introduces students to presentation techniques and helps them develop their skills in this area.

**3 Credits**

**Requisites** CONCURRENT: 22-3803 Design Studio III: Code Compliance

## **22-3822 Fundamentals of Lighting I**

Lecture/studio course introduces students to interior and architectural lighting through discussion of the nature of lighting and its use in graphic expression. Students examine levels of lighting, light sources, and luminaries as well as psychology of light, color rendering characteristics of different bulb and lamp types, calculations and the use of drawing conventions, and symbols in the development of a lighting plan.

**3 Credits**

**Requisites** CONCURRENT: 22-3804 Design Studio IV: Adaptive Reuse

## **22-3823 Business Practice for Designers**

Course explores business procedures currently practiced today. 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. Course illustrates the process of selling yourself, your ideas, and your firm.

**3 Credits**

**Requisites** CONCURRENT: 22-3809 Senior Project D: Working Drawings

## **22-3824 Portfolio Development Workshop**

Course consists of two full-day workshops that expose students to the mechanics of portfolio presentation and development. Students take this portfolio workshop and the thesis course series concurrently (Thesis C-E).

**1 Credits**

## **22-3889 Internship: Interior Architecture**

**3 Credits**

**Repeatable**

**Requirements** Senior Status required

## **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**

**Requisites** PREREQUISITES: 23-1111 Foundations of Photography I and 22-1220 Fundamentals of 2-D Design or 23-1100 Photography I and 23-1101 Photography I Workshop and 22-1220 Fundamentals of 2-D Design

## **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**

**Requisites** PREREQUISITES: 22-3931 Experimental Photography/ Graphic Techniques I

## **22-3955 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**

**Requisites** PREREQUISITES: 22-3263 Professional Practices in Fine Art or 22-3264 Junior Fine Art Seminar: Practice and Theory or 22-3345 Publication Design or 22-3465 Sequential Imaging or 22-3550 Advertising Communication or 27-3650 Senior Thesis I: Fashion Design and 27-3645 CAD: Adobe Illustrator and Photoshop for Fashion Design or 22-3710 Product Design V and 22-3715 Digital Presentation Techniques and 22-3741 Product Design Thesis II or 22-3805 Design Studio V: Global Issues

## **22-3988 Internship: Art and Design**

No description available.

### **1-6 Credits**

#### **Repeatable**

**Requirements** Internship Coord. Perm.

## **22-3990 Directed Study: Art and 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**

## **22-3998 Independent Project: Art and 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**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](http://www.colum.edu/photo) for updated information about acceptable cameras.

**3 Credits**

**Requisites** 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 build on the camera skills introduced in 23-1111 Foundations of Photography I 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 the analogue 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**

**Requisites** PREREQUISITES: 23-1111 Foundations of Photography I

## **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**

## **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**

**Requisites** PREREQUISITES: 23-1120 Photography II and 23-1121 Photography II Workshop and 22-1220 Fundamentals of 2-D Design or 23-1112 Foundations of Photography II and 22-1220 Fundamentals of 2-D Design or 23-1116 Color Photography and 22-1220 Fundamentals of 2-D Design

## **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**

## **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**

**Requisites** PREREQUISITES: 23-2201 Digital Imaging I and 23-1120 Photography II and 23-1121 Photography II Workshop or 23-1115 Black and White 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**

**Requisites** 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**

**Requisites** PREREQUISITES: 23-1120 Photography II and 23-1121 Photography II Workshop OR 23-1112 Foundations of Photography II COREQUISITES: 22-1220 Fundamentals of 2-D Design

## **23-2202 Foundations of Digital Imaging**

Course, building upon skills learned in previous classes, introduces students to technical vocabulary and 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. This course addresses aesthetic issues in digital photography and examines critical contexts for looking at and making photographs.

**6 Credits**

**Requisites** PREREQUISITES: 23-1120 Photography II and 23-1121 Photography II Workshop COREQUISITES: 22-1220 Fundamentals of 2-D Design 23-1121 Photography II Workshop

## **23-2220 Digital Printing Workshop**

Two-day workshop course is designed for photography students who have completed Digital Imaging I or Foundations of Digital Imaging, and want to improve their digital printing skills. High-end scanning, color management, types of paper, monitor profiling, 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**

**Requisites** PREREQUISITES: 23-2201 Digital Imaging I or 23-2202 Foundations of Digital Imaging

## **23-2300 Introduction to Lighting**

Building upon skills learned in previous classes, this foundation course introduces artificial light in the studio and on location. Assignments include studio and location lighting. Hand held light meters are introduced. Fine art, commercial and photojournalism applications are equally emphasized.

**3 Credits**

**Requisites** PREREQUISITES: 23-1120 Photography II and 23-1121 Photography II Workshop or 23-1112 Foundations of Photography II COREQUISITES: 22-1220 Fundamentals of 2-D Design and 23-2201 Digital Imaging I

## **23-2310 Advanced Lighting**

Building upon the skills learned in previous courses, this course expands the student's knowledge of controlled artificial light. Strobe lighting, mixed lighting, digital capture, and professional studio practices are introduced. Fine art, commercial and photojournalism applications are equally emphasized.

### **3 Credits**

**Requisites** PREREQUISITES: 23-2300 Introduction to Lighting and 23-2201 Digital Imaging I or 23-2300 Introduction to Lighting and 23-2202 Foundations of Digital Imaging

## **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**

**Requisites** PREREQUISITES: 23-1112 Foundations of Photography II OR 23-1120 Photography II AND 23-1121 Photography II Workshop

## **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 1839-1920. 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**

**Requisites** PREREQUISITES: 22-1102 History of Art II: Renaissance to Modern or 22-1105 Introduction to Visual Culture and 52-1162 Writing and Rhetoric II- Service Learning or 22-1102 History of Art II: Renaissance to Modern or 22-1105 Introduction to Visual Culture and 52-1112 Writing and Rhetoric - Enhanced II or 22-1102 History of Art II: Renaissance to Modern or 22-1105 Introduction to Visual Culture and 52-1122 Writing and Rhetoric II for Non-Native Speakers of English or 22-1102 History of Art 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 1920 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**

**Requisites** 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**

**Requisites** 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 Writing and Rhetoric II for Non-Native Speakers of English 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**

**GA**

**Requisites** PREREQUISITES: 23-1111 Foundations of Photography I

**Requirements** Department Permission

### **23-2718 Photography Studies Abroad: Southeast Asia**

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**

**Requisites** PREREQUISITES: 23-1111 Foundations of Photography I

**Requirements** Department Permission

## **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**

**Requisites** PREREQUISITES: 23-1120 Photography II and 23-1121 Photography II Workshop OR 23-1115 Black and White Photography

## **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**

**Requisites** PREREQUISITES: 23-2201 Digital Imaging I or 23-2202 Foundations of Digital Imaging 23-2110 Advanced Black and White Photography

## **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**

**Requisites** 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**

**Requisites** PREREQUISITES: 23-2310 Advanced Lighting AND 23-3202 Digital Imaging II

## **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**

**Requisites** COREQUISITES: 23-2201 Digital Imaging I or 23-2202 Foundations of Digital Imaging

## **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**

**Requisites** 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**

**Requisites** 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**

**Requisites** 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**

**Requisites** 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**

**Requisites** 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**

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

## **23-3418 Special Topics in Commercial Photography:**

This advanced level 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**

**Requisites** PREREQUISITES: 23-2310 Advanced Lighting AND 23-3202 Digital Imaging II

## **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**

**Requisites** PREREQUISITES: 23-2310 Advanced Lighting and 23-2201 Digital Imaging I or 23-2310 Advanced Lighting and 23-2202 Foundations of Digital Imaging

## **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**

**Requisites** 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**

**Requisites** PREREQUISITES: 23-2201 Digital Imaging I and 23-2300 Introduction to Lighting or 23-2202 Foundations of Digital Imaging 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 Coord/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**

**Requisites** 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**

**Requisites** 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**

**Requisites** PREREQUISITES: 23-2201 Digital Imaging I and 23-2300 Introduction to Lighting or 23-2202 Foundations of Digital Imaging and 23-2300 Introduction to Lighting

### **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**

**Requisites** PREREQUISITES: 23-2201 Digital Imaging I and 23-2300 Introduction to Lighting or 23-2202 Foundations of Digital Imaging and 23-2300 Introduction to Lighting

### **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**

**Requisites** PREREQUISITES: 23-3500 Introduction to Photojournalism and 23-3505 Multimedia Photo Essay

### **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**

**Requisites** PREREQUISITES: 23-1120 Photography II AND 23-1121 Photography II Workshop 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**

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

## **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**

**Requisites** PREREQUISITES: 23-3700 Experimental Photography/ Graphic Techniques I

## **23-3718 Special Topics in Fine Art Photography:**

This advanced level 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**

**Requisites** PREREQUISITES: 23-2310 Advanced Lighting AND 23-3202 Digital Imaging 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**

**Requisites** PREREQUISITES: 23-2201 Digital Imaging I or 23-2202 Foundations of Digital Imaging

## **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.

**3 Credits**

**Requisites** 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**

**Requisites** PREREQUISITES: 23-3700 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**

**Requisites** PREREQUISITES: 23-2310 Advanced Lighting AND 23-3202 Digital Imaging II

## **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**

**Requisites** PREREQUISITES: 23-2201 Digital Imaging I and 23-2300 Introduction to Lighting or 23-2202 Foundations of Digital Imaging 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**

**Requisites** PREREQUISITES: 23-2201 Digital Imaging I and 23-2300 Introduction to Lighting or 23-2202 Foundations of Digital Imaging and 23-2300 Introduction to Lighting

## **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**

**Requisites** 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 self-directed, long-term photography project designed to encourage students to work in a more independent manner and increase their expertise in seeing, editing and problem solving. 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 course is open to all students meeting the pre-reqs, but for BFA students it is part of a two semester capstone experience, along with 23-3900 Senior Thesis.

**3 Credits**

**WI**

**Requisites** 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**

**Requisites** PREREQUISITES: 22-1102 History of Art II: Renaissance to Modern and 23-2201 Digital Imaging I or 23-2202 Foundations of Digital Imaging and 22-1102 History of Art II: Renaissance to Modern

## **23-4450 Architectural Photography**

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 also emphasizes view camera skill, discussion of work, and development of individual projects.

**3 Credits**

**Requisites** PREREQUISITES: 23-2201 Digital Imaging I and 23-2300 Introduction to Lighting or 23-2202 Foundations of Digital Imaging 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**

**Requisites** PREREQUISITES: 23-3520 Documentary Methods COREQUISITES: 23-3202 Digital Imaging II

**23-4705 History of Photography Seminar:**

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.

**3 Credits****Repeatable**

**Requisites** 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****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**

**Requisites** PREREQUISITES: 23-2201 Digital Imaging I and 23-2300 Introduction to Lighting or 23-2202 Foundations of Digital Imaging and 23-2300 Introduction to Lighting

**23-4765 Special Subjects: Digital Capture**

Two-day workshop course introduces students to high-end, state-of-the-art digital cameras in a studio setting. Under the guidance of a professional commercial photographer, students shoot, examine, and compare analog/film to digital capture. Emphasis is placed on output and achieving professional quality prints. Work produced will be critiqued at the

end of the second day of the workshop.

**1 Credits**

**Repeatable**

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

## **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**

**GA Repeatable**

**Requirements** Permission of Instructor

## **23-4780 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**

## **23-4785 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**

## **23-4790 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**

### **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**

No description available.

**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:**

Each semester the History of Photography Seminar will focus on a special topic related to recent trends in photographic and/or critical histories and theories of photography. Over the course of the semester we 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.

**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**

### **23-5730 Directed Visions Studio**

This advanced, studio based course explores directed, manipulated, and constructed photographs. Students perform the roles of the director, fabricator, and photographer to execute their own photographic visions. Utilizing artificial lighting along with fabricated set-ups, cinematic staging, and/or multiple imaging, students will create conceptually based, content oriented photographs for the camera.

**3 Credits**

### **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**

### **23-5765 Special Subjects: Digital Capture**

This two-day workshop introduces students to high-end, state-of-the-art digital cameras in a studio setting. Under the guidance of a professional commercial photographer, students shoot, examine, and compare analog/film to digital capture. Emphasis is placed on output and achieving professional quality prints. Work produced will be critiqued at the end of the second day of the workshop.

**1 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 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**

### **23-5785 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 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**

### **23-6140 Large Format**

No description available.

**3 Credits**

### **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**

### **23-6203 Digital Imaging:Intermd**

No description available.

**3 Credits**

### **23-6210 Digital Imaging Studio+**

No description available.

**3 Credits**

### **23-6280 Photo Computer Imaging Semn**

No description available.

**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 Contemp Painting & Sculpture**

A seminar/practicum style course that will survey the major concepts and methods of 20th Century art theory and criticism from the early formalism of Roger Fry and Clive Bell to the mid-century late Modernist theories of Clement Greenberg as well as other art-historical points of view such as stylistic analysis, iconography, structuralism and semiotics, and the social history of art. The more contemporary critical positions of postmodernism will also be discussed. These will include poststructuralist attitudes and responses to late 20th Century art: deconstructionalist, feminist, neo-marxist, and psychoanalytic critical methodologies. The course will cover a broad area of visual production that includes traditional fine art (painting/sculpture), as well as photography, performance/installation, video, and even areas of pop culture, i.e. advertisements, rock videos, commercial television and film, etc.

**3 Credits**

### **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**

### **23-6670 Hist of Photo Sem**

No description available.

**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 First Semester Grad Seminar**

No description available.

**7 Credits**

### **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 Studies Abroad: Southeast Asia**

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.

**Min 1cr / Max 6cr Credits**

**Requirements** Department Permission

### **23-6792 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.

**Min 1cr / Max 6cr 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 propoosal that outlines their self-defined project.

### **1-6 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 cinemas 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**

## **24-1030 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 film & video. Students apply principles and concepts of film language as well as notions of story premise and theme to their creative production projects.

### **4 Credits**

**Requisites** COREQUISITES: 52-1151 Writing and Rhetoric I or 52-1111 Writing and Rhetoric I - Enhanced or 52-1121 Writing and Rhetoric I for Non-Native Speakers of English 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  $\geq 30$

## **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**

**Requisites** CONCURRENT: 24-1030 Moving Image Art COREQUISITES: 52-1151 Writing and Rhetoric I or 52-1111 Writing and Rhetoric I - Enhanced or 52-1121 Writing and Rhetoric I for Non-Native Speakers of English or 52-1151HN Writing and Rhetoric I: Honors

### **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 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**

### **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**

**Requisites** PREREQUISITES: 24-1030 Moving Image Art and 24-1031 Moving Image Production I or 24-1010

## **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 Techniques for Filmmakers**

Participation and performing emphasis course is designed to introduce fundamentals of the actor's craft to directing students. Students delve into various acting techniques and introductory directing methods through improvisation, exercises, analysis, and scenework. Explored principles are applied to cinematic form while rehearsing and performing in front of the camera. The intended outcome is an enhanced understanding of the actor's process and the collaborative relationship between actors and directors, as well as the initial development of a directoral language, process, and style.

### **4 Credits**

**Requisites** PREREQUISITES: 24-1030 Moving Image Art and 24-1031 Moving Image Production I or 24-1010

## **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: Critical 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 film who manages the preparations and implementation of computer-generated imagery into a live action film.

**3 Credits**

**Repeatable**

**Requisites** PREREQUISITES: 24-1020 Production II or 24-2031 Moving Image Production II and 24-2030 Project Development, PreProduction, and Preparation

## **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

## **24-1701 Idea Development for Film & Video**

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 short film projects.

**1 Credits**

**Repeatable**

**Requisites** PREREQUISITES: 52-1151 Writing and Rhetoric I or 52-1111 Writing and Rhetoric I - Enhanced or 52-1121 Writing and Rhetoric I for Non-Native Speakers of English

## **24-1710 Screenwriting I: Writing the Short Film**

Course is a workshop that explores basic methods of film writing and further develops the students' skills in presenting their film ideas in written form. Students will develop craft skills basic to film and video 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**

**Requisites** 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 the Department of Film & Video - but through the prism of non-fiction filmmaking.

**3 Credits**

**Requisites** PREREQUISITES: 52-1151 Writing and Rhetoric I or 52-1111 Writing and Rhetoric I - Enhanced or 52-1121 Writing and Rhetoric I for Non-Native Speakers of English or SAT (Scholastic Aptitude Test) score  $\geq 710$  or ACT (American College Test) score  $\geq 30$

## **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**

## **24-1880 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 Film and Video**

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 to film students but also to actors, photographers, set and fashion designers, and those interested in art history and art criticism.

**3 Credits**

**GA**

## **24-2010 Production Design II**

Building on the concepts introduced in Production Design I (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**

**Requisites** 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 film. 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**

**Requisites** PREREQUISITES: 24-2030 Project Development, PreProduction, and Preparation and 24-2031 Moving Image Production II and 24-1015 Production Design I or 24-1020 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**

**Requisites** PREREQUISITES: 24-2030 Project Development, PreProduction, and Preparation and 24-2031 Moving Image Production II and 24-1015 Production Design I or 24-1020 Production II and 24-1015 Production Design I

## **24-2013 Cinema Set Design and Construction Coordination**

Building on the concepts introduced in Production Design 1, course requires that the student act as both set designer and construction coordinator for an advanced student film. They will design, estimate costs, and construct sets with an emphasis on the safety and planning skills necessary to successfully fulfill the director's and production designers's vision.

### **4 Credits**

#### **Repeatable**

**Requisites** PREREQUISITES: 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 a film 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**

**Requisites** 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 film and video. 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**

**Requisites** PREREQUISITES: 24-1015 Production Design I and 24-2013 Cinema Set Design and Construction Coordination 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**

**Requisites** 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 film production. Each team member serves as executive producer for one of four team projects which may include fiction, documentary or alternative forms. Produced projects are developed in the companion, co-requisite course Project Development. 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**

**Requisites** 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**

**Requisites** PREREQUISITES: 24-1030 Moving Image Art and 24-1031 Moving Image Production I or 24-1010

## **24-2102 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**

**Requisites** PREREQUISITES: 43-2420 Audio for Visual Media I or 24-2101 Post-Production Audio I

## **24-2103 Location Sound Recording**

Course introduces students to synchronous audio technologies and applications for film and video. Areas covered include analog and digital recorders, mixers and microphone applications, signal flow, time-code, metadata, production protocols and pre-production strategies for film and video production. Students will become proficient in professional production sound protocols including recording, mixing and microphone applications.

**4 Credits**

**Requisites** COREQUISITES: 24-1020 Production II or 24-1120 or 24-2030 Project Development, PreProduction, and Preparation and 24-2031 Moving Image Production II

## **24-2104 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**

**Requisites** PREREQUISITES: 24-2031 Moving Image Production II and 24-2030 Project Development, PreProduction, and Preparation or 24-1020 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 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**

**Requisites** 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 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**

**Requisites** 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**

**Requisites** PREREQUISITES: 24-1030 Moving Image Art and 24-1031 Moving Image Production I or 24-1010

## **24-2202 Cinematography: Camera Seminar**

Course gives students working knowledge of 16mm and Super 16 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**

**Requisites** PREREQUISITES: 24-2030 Project Development, PreProduction, and Preparation and 24-2031 Moving Image Production II or 24-1020 Production II

## **24-2203 Optical Printing I**

Course serves as a general introduction to the optical printer and its capabilities, emphasizing the basic operation of a J-K printer. Exercises involve control of focal techniques, exposure, time manipulation, superimposition, fades and dissolves, high contrast processing, mattes and counter-mattes for wipes and insets, blow-up and reduction, color adjustment, combination, and isolation.

**3 Credits**

**Requisites** PREREQUISITES: 24-1030 Moving Image Art and 24-1031 Moving Image Production I or 24-1010

## **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**

**Requisites** PREREQUISITES: 24-2030 Project Development, PreProduction, and Preparation and 24-2031 Moving Image Production II and 24-1200 Lighting I or 24-1200 Lighting I and 24-1020 Production II

## **24-2205 Cinematography for Visual Effect**

Lectures and examples of best current practices will inform and guide the students to a better understanding of the work required of the Visual Effects Cinematographer. Students will plan and execute simple, specific visual effects sequences that will give them an exposure to the basic principles of integrated Visual Effects production, with the emphasis on the creation of the cinematographic elements. This will be done in concert with elements from synthetic (computer generated) and physical effects sources, such as models, miniatures, bluescreen, greenscreen, motion controlled, computer controlled cameras, and artificial characters motivated by motion capture techniques. The design and creation of the cinematographic elements of the successful visual effects sequence is integrally relative to the design and execution of the aforementioned contributing elements and sources. Working collaboratively with these other disciplines in the context of simple, defined exercises and projects will give the student cinematographer a solid perspective on the best practices methodology and production of cinematographic elements of the successful visual effects sequence.

**4 Credits**

**Requisites** PREREQUISITES: 24-2202 Cinematography: Camera Seminar and 24-2204 CVFX: Cinematography I or 24-2203 Optical Printing 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**

**Requisites** 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 Film & Video 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**

**Requisites** 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**

**Requisites** 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**

**Requisites** PREREQUISITES: 24-2401 Editing I or 24-3600 Producing I: Production Team or 24-2203 Optical Printing I or 26-2040 Animation Storyboard & Concept Development

## **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 the Film & Video 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**

**Requisites** PREREQUISITES: 24-2030 Project Development, PreProduction, and Preparation and 24-2031 Moving Image Production II or 24-1020 Production II

## **24-2301 Directing I**

Course begins the study of the basic relationship between actor, text, and director, then 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.

### **6 Credits**

**Requisites** PREREQUISITES: 24-1020 Production II and 24-1300 Acting Techniques for Filmmakers or 24-2031 Moving Image Production II and 24-2030 Project Development, PreProduction, and Preparation and 24-1300 Acting Techniques for Filmmakers

## **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**

**Requisites** PREREQUISITES: 24-2301 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.

### **4 Credits**

**Requirements** 24 Earned Credit 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.

### **4 Credits**

**Requisites** PREREQUISITES: 24-2401 Editing I or 24-2401A Editing I

## **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**

**Requisites** PREREQUISITES: 24-2401 Editing I or 24-2401A 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**

In Advanced Post-Production 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**

**Requisites** PREREQUISITES: 24-2401 Editing I or 24-2401A Editing I

## **24-2423 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**

## **24-2500 Cinema Studies I**

Course is an intermediate level writing- and-research-intensive study of film aesthetics and theory. Students are taught how to write about film using four classical approaches in cinema studies: aesthetic and semiotic analysis, authorship, reception theory, and genre and ideological analysis. In order to focus more on writing and course content, screenings will be limited to a few films that have been selected because of their potential to be viewed from different perspectives. 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**

## **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**

## **24-2510 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**

## **24-2511 Science Fiction Visions of a Post-Human Future**

Course examines science fiction visions of a post-biological, post-human future. Through films (Blade Runner, 2001: A Space Odyssey, and The Matrix), novels, (Snow Crash and Blood Music), the internet, and other media, students explore fundamental questions of human and gender identity. Students examine contemporary anxieties fueled by the creation of artificial life, genetic engineering, the replacement of body parts, the threat of biological and electronic viruses, and predictions that intelligent, self-replicating machines represent the next stage of human evolution.

**3 Credits****HU****Requisites** PREREQUISITES: 24-2030 Project Development, PreProduction, and Preparation and 24-2031 Moving Image Production II or 24-1510 and 24-1500**Requirements** 24 Enrolled Credit Hour**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, Beginnings to Neorealism**

This course is designed as a survey of the beginnings of world cinema. It explores development of world cinema from its beginnings in the late nineteenth century to the neo-realist movement in the 1940s. Emphasis is placed on major directors, films and movements that contributed to the development of narrative cinema. The course will investigate several major film movements and individual films, paying close attention to 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**

**Requirements** 24 Enrolled Credit Hour

## **24-2551 World Cinema II, 1940's to the Present**

This course is designed as a survey of the beginnings of world cinema. It explores development of world cinema from the 1940s to the present. Emphasis is placed on major directors, films and movements of the modern era. The course will investigate several major film movements and individual films, paying close attention to 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**

**Requisites** COREQUISITES: 52-1151 Writing and Rhetoric I or Computer Application Proficiency EXC score  $\geq 60$

**Requirements** 24 Enrolled Credit Hour

## **24-2560 Short Forms in Film & Video**

Course views and studies narrative and experimental short films and videotapes to define the range of structural and stylistic techniques available to student filmmakers and to provide models for kinds of filmmaking encouraged by the College's production program. Examples are drawn from a variety of sources and are grouped into structural and stylistic categories for analysis and comparison.

**3 Credits**

**Requisites** PREREQUISITES: 24-2030 and 24-2031 or 24-1510 and 24-1500

## **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**

**Requisites** PREREQUISITES: 24-2030 Project Development, PreProduction, and Preparation and 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

## **24-2700 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 the Film and Video Department.

**3 Credits**

**Requisites** COREQUISITES: 52-1151 Writing and Rhetoric I or 52-1111 Writing and Rhetoric I - Enhanced or 52-1121 Writing and Rhetoric I for Non-Native Speakers of English

## **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**

**Requisites** PREREQUISITES: 24-1020 Production II and 24-1500 and 24-1510 and 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**

**Requisites** 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**

**Requisites** 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**

**Requisites** 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**

**Requisites** 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**

**Requisites** 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**

**Requisites** 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**

**Requisites** PREREQUISITES: 24-2710 Screenwriting II: The Feature Film

## **24-2755 Developing Comedy on Location: Florence**

**3 Credits**

**Repeatable**

## **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**



**Requisites** 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**

**Requisites** 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**

**Requisites** 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**

**Requisites** PREREQUISITES: 40-2722 Screenwriting II: The Feature Film or 24-2710 Screenwriting II: The Feature Film

**Requirements** Application Required and Permission of Coordinatr

## **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**

**Requisites** PREREQUISITES: 40-2722 Screenwriting II: The Feature Film or 24-2710 Screenwriting II: The Feature Film

**Requirements** Application Required and Permission of Coordinator

## **24-2803 Culture, Race and Media**

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--television, film, and print, which has a pervasive influence upon how we view the world. Through open discussions of difference, research, and stimulating readings, students 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.

**3 Credits**

**PL SS**

**Requirements** 30 Completed credit hour

## **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**

## **24-2806 Documentary Research and Writing**

Course serves as a comprehensive overview of documentary research methods and approaches to pragmatic documentary writing. Students 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. Students will synthesize research findings to draft various forms of documentary writing. Additionally, students will examine, understand, and apply legal and ethical elements to documentary preproduction and preparation.

**3 Credits**

**Requisites** PREREQUISITES: 24-2030 Project Development, PreProduction, and Preparation and 24-2031 Moving Image Production II or 24-1020 Production II

## **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**

**Requisites** PREREQUISITES: 24-2030 Project Development, PreProduction, and Preparation and 24-2031 Moving Image Production II or 24-1020 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**

**Requisites** PREREQUISITES: 24-2030 Project Development, PreProduction, and Preparation and 24-2031 Moving Image Production II or 24-1020 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**

**Requisites** 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**

**Requisites** PREREQUISITES: 24-2030 Project Development, PreProduction, and Preparation and 24-2031 Moving Image Production II or 24-1020 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**

**Requisites** PREREQUISITES: 24-2030 Project Development, PreProduction, and Preparation and 24-2031 Moving Image Production II or 24-1020 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**

**Requisites** PREREQUISITES: 24-1200 Lighting I or 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

**24-3001 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**

**Requisites** 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**

**Requisites** 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**

**Requisites** PREREQUISITES: 24-2013 Cinema Set Design and Construction Coordination 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**

**Requisites** 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: Maya 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 24-3604 VFX Supervisor Workshop or 26-3082 Environmental Design & Modeling I or 26-3086 Character Design and Modeling I

**Requirements** Permission of Instructor

## **24-3089 Internship: Film & Video**

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:Film & Video 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 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**

**Requisites** PREREQUISITES: 24-2103 Location Sound Recording

## **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**

**Requisites** PREREQUISITES: 24-3101 Advanced Location Sound Recording

## **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 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**

**Requisites** 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**

**Requisites** 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**

**Requisites** PREREQUISITES: 24-2103 Location Sound Recording

**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**

**Requisites** 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**

**Requisites** PREREQUISITES: 24-1200 Lighting I and 24-2202 Cinematography:Camera Seminar COREQUISITES: 24-3206 Photo Theory/Lab Practice

## **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**

**Requisites** 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**

**Requisites** 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**

**Requisites** 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**

**Requisites** 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**

**Requisites** PREREQUISITES: 24-1200 Lighting I and 24-2201 Image Design for Cinema and 24-2030 Project Development, PreProduction, and Preparation and 24-2031 Moving Image Production II

## **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**

**Requisites** PREREQUISITES: 24-2203 Optical Printing I 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 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**

**Requisites** PREREQUISITES: 24-3203 Special Studies: Cinematography II

**Requirements** Permission of Coordinatr

## **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**

**Requisites** 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**

**Requisites** 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**

**Requisites** 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**

**Requisites** PREREQUISITES: 24-3202 Special Studies: Cinematography I

**Requirements** Application Required and Department Permission

## **24-3302 Directing II**

Students direct three scenes shot on HD Video in this workshop class. Students prepare productions from script development, through storyboard, rehearsal, production, and editing. Students complete the first two in-class shoots of an assigned script that they rewrite and reinterpret. Scripts for the last shoot are developed through a series of written assignments. -

**6 Credits**

**Requisites** PREREQUISITES: 24-2301 Directing I

## **24-3303 Directing III**

Course covers the process of directing one's own dramatic material, from preparation of a script breakdown to final cut. Using digital video, instruction emphasizes collaborative skills needed to work with a cinematographer, sound recorder, and editor. Projects for this class may be based on the student's own screenwriting. Students apply for admittance by submitting a very short, dramatically effective screenplay that is ready for pre-production.

**6 Credits**

**Requisites** PREREQUISITES: 24-3302 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**

**Requisites** PREREQUISITES: 24-3302 Directing II

**Requirements** Permission of Coordinator

## **24-3398 Independent Project: Directing**

Independent project course is designed by the student, with the approval of a supervising faculty member, to pursue directing projects beyond the scope of the directing course of study. Students must complete a rigorous application process prior to enrollment.

**1-6 Credits**

**Repeatable**

**Requisites** PREREQUISITES: 24-2301 Directing I

**Requirements** Application Required and Department Permission

## **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**

**Requisites** 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**

**Requisites** PREREQUISITES: 24-3400 Editing Practicum

**Requirements** Permission of Coordinatr

## **24-3401 Online Editing Practicum**

Course explores strategies for the conforming and mastering of film projects. Students learn color correction, compositing, image stabilization and scratch and dirt removal with the Avid Symphony digital editing system. The editor/client relationship will be emphasized, as students will perform an on-line of a practicum film in consultation with off-line editors, producers, directors, and cinematographers.

**3 Credits**

**Requisites** PREREQUISITES: 24-2402 Editing II and 24-4428 Online Editing

**Requirements** Permission of Instructor

## **24-3410 Career Planning: Post-Production**

This workshop is opened to all F&V 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**

**Requisites** PREREQUISITES: 24-4406 Advanced Editing Seminar or 24-3400 Editing Practicum

## **24-3500 Cinema Studies II**

Using mostly primary texts, course examines and interrogates some of the basic concepts of contemporary film and video studies. The course focuses on four areas: journalistic criticism, historiography and applied historical writing, film theory and current trends in all the foregoing areas. Students will read original texts and write papers that demonstrate their understanding of them. The assignments will include short responses to the readings, as well as extended papers that analyze and critiques the readings. Student will be encouraged as the course progresses to choose an area of special interest to explore in a term paper or extended application of the material.

### **3 Credits**

**Requisites** PREREQUISITES: 24-2500 Cinema Studies I

## **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**

**Requisites** PREREQUISITES: 24-2030 Project Development, PreProduction, and Preparation and 24-2031 Moving Image Production II and 24-25 or 24-1500 and 24-1510

## **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**

**Requisites** PREREQUISITES: 24-2030 Project Development, PreProduction, and Preparation and 24-2031 Moving Image Production II and 24-25 or 24-1500 and 24-1510

## **24-3503 Advanced Seminar in Cinema Studies I**

**3 Credits**

**Requisites** PREREQUISITES: 24-2030 Project Development, PreProduction, and Preparation and 24-2031 Moving Image Production II and 24-25 or 24-1500 and 24-1510

## **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**

**Requisites** PREREQUISITES: 24-3503 Advanced Seminar in Cinema Studies I

## **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 Kluge with The Magnificent Ambersons. Course may be repeated as featured films change.

**3 Credits**

**Repeatable**

**Requisites** PREREQUISITES: 24-2030 Project Development, PreProduction, and Preparation and 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**

**Requisites** PREREQUISITES: 24-2030 Project Development, PreProduction, and Preparation and 24-2031 Moving Image Production II or 24-1020 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**

**Requisites** COREQUISITES: 24-3600 Producing I: Production Team or 24-1300 Acting Techniques for Filmmakers

## **24-3601J The Art and Business of Casting: Casting Director Workshop for Film and Video**

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**

**Requisites** PREREQUISITES: 24-1020 Production II and 24-1500 and 24-1510 and 24-1710 Screenwriting I: Writing the Short Film or 24-1300 Acting Techniques for Filmmakers or 24-2030 Project Development, PreProduction, and Preparation and 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**

**Requisites** PREREQUISITES: 24-1020 Production II and 24-1500 and 24-1510 and 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**

**Requisites** 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**

**Requisites** 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**

**Requisites** 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**

**Requisites** PREREQUISITES: 24-2030 Project Development, PreProduction, and Preparation and 24-2031 Moving Image Production II or 24-1020 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**

**Requisites** PREREQUISITES: 24-2030 Project Development, PreProduction, and Preparation and 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**

**Requisites** PREREQUISITES: 24-2030 Project Development, PreProduction, and Preparation and 24-2031 Moving Image Production II or 24-1020 Production II

## **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**

**Requisites** 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**

**Requisites** PREREQUISITES: 24-2030 Project Development, PreProduction, and Preparation and 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**

**Requisites** PREREQUISITES: 24-3600 Producing I: Production Team or 24-2301 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**

**Requisites** 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**

**Requisites** 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**

**Requisites** 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**

**Requisites** 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**

**Requisites** 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**

**Requisites** PREREQUISITES: 40-2201 The Television Producer and 40-2202

**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**

**Requisites** 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**

**Requisites** 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**

**Requisites** PREREQUISITES: 40-2201 The Television Producer and 40-2202

**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**

**Requisites** 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**

**Requisites** 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**

**Requisites** PREREQUISITES: 24-2030 Project Development, PreProduction, and Preparation and 24-2031 Moving Image Production II or 24-1020 Production II

## **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**

**Requisites** PREREQUISITES: 24-2030 Project Development, PreProduction, and Preparation and 24-2031 Moving Image Production II or 24-1020 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**

**Requisites** PREREQUISITES: 24-2801 Documentary I

**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

## **24-4063 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**

**Requisites** PREREQUISITES: 24-2301 Directing I or 24-6021 Production II and 24-6022 Theory & History of Cinema and 24-6423 Editing for Film & Video

## **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**

**Requisites** PREREQUISITES: 24-2301 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**

**Requisites** 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**

**Requisites** 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**

**Requisites** 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**

**Requisites** 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**

**Requisites** 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**

**Requisites** PREREQUISITES: 24-2031 Moving Image Production II and 24-2030 Project Development, PreProduction, and Preparation or 26-3040 Animation Storyboard & Concept Development or 24-1020 Production II or 24-2401A Editing I COREQUISITES: 24-2401 Editing I

## **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**

**Requisites** 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**

**Requisites** 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**

**Requisites** 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**

**Requisites** 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**

**Requisites** PREREQUISITES: 24-2401 Editing I or 24-2401A 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**

**Requisites** 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 Online Editing**

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 the organizational skills necessary to edit projects on the Avid Media/Film Composer and to 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****Repeatable**

**Requisites** 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**

**Requisites** PREREQUISITES: 24-2910 Production III or 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**

**Requisites** 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**

**Requisites** 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**

**Requisites** 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**

**Requisites** PREREQUISITES: 24-2401 Editing I or 24-2910 Production III

**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**

**Requisites** PREREQUISITES: 24-2401 Editing I or 24-2910 Production III

**Requirements** Application Required and Department Permission

### **24-4494 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**

**Repeatable**

**Requisites** PREREQUISITES: 24-2401 Editing I or 24 2910 - Production III

**Requirements** Application Required and Department Permission

### **24-4495 Independent Project: Editing Experimental Short**

Course provides the independent editor or independent filmmaker with an opportunity to edit a short experimental film.

**0 Credits**

**Repeatable**

**Requisites** PREREQUISITES: 24-2401 Editing I or 24 2910 - Production III

**Requirements** Application Required and Department Permission

### **24-4496 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**

**Repeatable**

**Requisites** PREREQUISITES: 24-2401 Editing I or 24 2910 - Production III

**Requirements** Application Required and Department Permission

## **24-4497 Independent Project: Editing Music Video**

Course provides the independent editor or independent filmmaker with an opportunity to edit a music video.

**1-6 Credits**

**Repeatable**

**Requisites** PREREQUISITES: 24-2401 Editing I or 24 2910 - Production III

**Requirements** Application Required and Department Permission

## **24-4498 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**

**Repeatable**

**Requisites** PREREQUISITES: 24-2401 Editing I or 24 2910 - Production III

**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**

**Requisites** PREREQUISITES: 24-2031 Moving Image Production II and 24-2030 Project Development, PreProduction, and Preparation or 24-1020 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



supervisee 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**

**Requisites** 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**

**Requisites** PREREQUISITES: 24-3600 Producing I: Production Team COREQUISITES: 24-4605 Producing II: Legal and Financial Options or 24-4606

## **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 shortfilm by assembling all of the preparation elements needed for filming and then for the day-to-day operation of the shooting set/principal photography. Thecourse 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**

**Requisites** 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**

**Requisites** PREREQUISITES: 24-1020 Production II and 24-1710 Screenwriting I: Writing the Short Film or 24-2031 Moving Image Production II and 24-2030 Project Development, PreProduction, and Preparation

**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**

**Requisites** PREREQUISITES: 24-2030 Project Development, PreProduction, and Preparation and 24-2031 Moving Image Production II or 24-1020 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**

**Requisites** 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**

**Requisites** 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**

**Requisites** 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**

**Requisites** 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**

**Requisites** 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**

**Requisites** 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

## **24-4632 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

## **24-4632L 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**

**Requisites** 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**

**Requisites** 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**

**Requisites** PREREQUISITES: 24-2809 Documentary Production I: Basic Field Production or 24-2801 Documentary I

## **24-4852 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**

**Requisites** 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**

**Requisites** PREREQUISITES: 24-4605 Producing II: Legal and Financial Options or 24-3204 Digital Cinematography or 24-3302 Directing II or 24-2402 Editing II or 24-2010 Production Design II

**Requirements** Permission of Coordinator

## **24-4901 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**

**Requisites** PREREQUISITES: 24-2030 Project Development, PreProduction, and Preparation and 24-2031 Moving Image Production II or 24-1020 Production II

## **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**

**Requisites** PREREQUISITES: 24-4901 Experimental Production I or 24-4902

## **24-5063 Teacher Training in Film & Video**

**2 Credits**



## **24-5301 Directing in the Studio System**

**4 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****Requisites** PREREQUISITES: 24-2301 Directing I , 24-2910 Production III**24-5403 Editing the Documentary****4 Credits****Requisites** PREREQUISITES: 24-6423 Editing for Film & Video**24-5404 Editing the Short Form****3 Credits****Requisites** PREREQUISITES: 24-6423 Editing for Film & Video**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****Requisites** 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****Requisites** PREREQUISITES: 24-6423 Editing for Film & Video

## **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**

**Requisites** 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**

**Requisites** 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**

**Requisites** 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**

**Requisites** PREREQUISITES: 24-6423 Editing for Film & Video

## **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**

**Requisites** PREREQUISITES: 24-6423 Editing for Film & Video

## **24-5426J Photoshop Workshop for Editors**

### **1 Credits**

**Requisites** PREREQUISITES: 24-6423 Editing for Film & Video

## **24-5427 Post Production Supervisor**

### **3 Credits**

**Requisites** PREREQUISITES: 24-6423 Editing for Film & Video

## **24-5428 Online Editing**

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**

**Requisites** PREREQUISITES: 24-6423 Editing for Film & Video

**24-5429 Experimental Editing****3 Credits**

**Requisites** PREREQUISITES: 24-6423 Editing for Film & Video

**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**

**Requisites** PREREQUISITES: 24-6423 Editing for Film & Video

**24-5430J The Machine Room+****1 Credits**

**Requisites** PREREQUISITES: 24-6423 Editing for Film & Video

**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**

**Requisites** PREREQUISITES: 24-5420 Motion Graphics I

**24-5492 Independent Project: Postproduction**

**1-6 Credits**

### **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**

**Requisites** PREREQUISITES: 24-1500 , 24-1510

## **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**

**Requisites** PREREQUISITES: 24-6031 Production III

**Requirements** Phase I

## **24-5607 Producing IV+**

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**

**Requisites** PREREQUISITES: 24-6031 Production III

## **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**

**Requisites** 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**

**Requisites** PREREQUISITES: 24-4614 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**

**Requisites** 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**

**Requisites** 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**

**Requisites** 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**

**Requisites** PREREQUISITES: 24-6832 Documentary I

## **24-5811 Representation & Activism+**

**3 Credits**

## **24-5852 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**

## **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 characters environment, social belief's 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**

**Requisites** PREREQUISITES: 24-6360 Introduction to Cinema Directing

## **24-5900 Music Video Production**

**4 Credits**

**Requisites** PREREQUISITES: 24-6031 Production III

## **24-5901 Experimental Production I**

This project-centered course engages students in non-narrative, alternative aspects of video and digital production. Students develop an aesthetic that explores, challenges, extends, or subverts mainstream narrative or documentary structures. Topics include camera experimentation and image manipulation; development of personal, political, or social themes; and distribution and marketing of experimental work.

**3 Credits**

**Requisites** PREREQUISITES: 24-6031 Production III

## **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**

**Requisites** 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**

**Requisites** 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**

**Requisites** 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**

**Requisites** PREREQUISITES: 24-6351 Directing III

### **24-6071 Graduate Thesis:Film/Video**

Students work with 2 thesis advisors on the required thesis film or video project.

**1-6 Credits**

**Requisites** PREREQUISITES: 24-6060 Thesis Seminar

### **24-6071J Graduate Thesis: Film/Video**

Students work with 2 thesis advisors on the required thesis film or video project.

**1 Credits**

**Requisites** PREREQUISITES: 24-6060 Thesis Seminar

### **24-6089 Internship: Film/Video**

**0 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**

**Requisites** PREREQUISITES: 24-6021 Production II



## **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**

**Requisites** PREREQUISITES: 24-6011 Production I

## **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**

**Requisites** 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**

**Requisites** 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**

**Requisites** PREREQUISITES: 24-6361 Directing for Character

## **24-6362 Directing the 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**

**Requisites** PREREQUISITES: 24-6361 Directing for Character COREQUISITES: 24-6605B Cinema Studies II and 24-6700 Ideation and Theme

## **24-6363 Directing 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**

**Requisites** PREREQUISITES: 24-6362 Directing the 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**

**Requisites** 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**

**Requisites** 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**

**Requisites** PREREQUISITES: 99-2410

### **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**

**Requisites** PREREQUISITES: 24-1700 , 24-1500 , 24-1510 , 51-1271 Gay and Lesbian Studies II: 1980 to Present, 52-2655 Queer Literature, or 52-1152 Writing and Rhetoric II

### **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**

**Requisites** 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 preproduction. 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**

**Requisites** 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**

**Requisites** PREREQUISITES: 24-6601 Introduction To Creative Producing

## **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**

**Requisites** PREREQUISITES: 24-6604 Line Producing 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 24-6615 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**

**Requisites** PREREQUISITES: 24-6611 and 24-6616 and 24-6613 Marketing, Distribution and Exhibition

## **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**

**Requisites** 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**

**Requisites** PREREQUISITES: 24-6604 Line Producing I and 24-6605A Cinema Studies I and 24-6612 Acquisition, Development & Presentation and 24-6610 Business and Legal

## **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**

**Requisites** PREREQUISITES: 24-6604 Line Producing I and 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**

**Requisites** PREREQUISITES: 24-6604 Line Producing I and 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**

**Requisites** PREREQUISITES: 24-6605B Cinema Studies II and 24-6607 Story Development and 24-6615 Line Producing II

## **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**

**Requirements** Acceptance in the prgm

## **24-6611L Business Affairs**



Business Affair 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**

**Requisites** PREREQUISITES: 24-6616 and 24-6605B Cinema Studies II

## **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**

**Requisites** PREREQUISITES: 24-6604 Line Producing I and 24-6605A Cinema Studies I and 24-6610 Business and Legal

## **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**

## **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**

**Requisites** 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**

**Requisites** PREREQUISITES: 24-6612 Acquisition, Development & Presentation and 24-6610 Business and Legal and 24-6604 Line Producing I and 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 COREQUISITES: 24-6613 Marketing, Distribution and Exhibition and 24-6605C Cinema Studies III

## **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**

**Requisites** 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 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**

**Requisites** PREREQUISITES: 24-6604 Line Producing I and 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**

**Requisites** 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: 24-6611 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**

**Requisites** PREREQUISITES: 24-6601 Introduction To Creative Producing and 24-6605A Cinema Studies I and 24-6612 Acquisition, Development & Presentation and 24-6610 Business and Legal and 24-6605B Cinema Studies II and 24-6607 Story Development and 24-6609 Critical Analysis of Contemporary Film & Media and 24-6604 Line Producing I and 24-6071 Graduate Thesis:Film/Video CONCURRENT: 24-6071 Graduate Thesis:Film/Video  
COREQUISITES: 24-6071 Graduate Thesis:Film/Video

## **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**

**Requisites** PREREQUISITES: 24-6832 Documentary I and 24-6031 Production III and 24-6033 Short Forms

## **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**

**Requisites** 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**

**Requisites** PREREQUISITES: 24-6832 Documentary I and 24-6031 Production III and 24-6033 Short Forms

## **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**

## **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**

## **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**

**Requisites** 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**

**Requisites** PREREQUISITES: 24-6021 Production II and 24-6423 Editing for Film & Video and 24-6022 Theory & History of Cinema

## **26-1000 Animation I**

As an introduction to basic film animation techniques for persons with little or no animation production experience, course will explore 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. You 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**

**Requisites** 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 & Sound**

Course focuses on establishing a thorough understanding of the traditional animation production process, from storyboard creation to final shooting. In class exercises will explore both analog and digital equipment and terminology used in the process, as well as the procedure for exposure sheeting camera and compound moves culminating on the completion of a 20-second lip-sync animated film shot on a LunchBox Sync DV. The recording and editing of dialogue and sound effects will be an integral part of the process.

**3 Credits**

**Requisites** PREREQUISITES: 26-2025 Drawing for Animation I and 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**

**Requisites** 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**

**Requisites** 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**

**Requisites** PREREQUISITES: 26-1000 Animation 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**

**Requisites** PREREQUISITES: 26-1000 Animation 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**

**Requisites** 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**

**Requisites** PREREQUISITES: 26-2070 History of Animation COREQUISITES: 24-1710 Screenwriting I: Writing the Short Film and 26-2075 Digital Animation Techniques: Ink, Paint & Composite or 24-1710 Screenwriting I: Writing the Short Film and 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**

**Requisites** PREREQUISITES: 52-1111 Writing and Rhetoric I - Enhanced or 52-1121 Writing and Rhetoric I for Non-



Native Speakers of English 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  $\geq 30$

## **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**

**Requisites** PREREQUISITES: 26-2025 Drawing for Animation I COREQUISITES: 26-2010 Animation Layout & Sound

## **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**

**Requisites** PREREQUISITES: 26-2075 Digital Animation Techniques: Ink, Paint & Composite

## **26-3000J Animation Studios in L.A.**

This course offers students the opportunity to explore career opportunities at major animation studios in Hollywood. Throughout the week in L.A. students are given tours of several studios, learn requirements for employment opportunities (internships and full-time positions), and have their portfolios reviewed by recruiters and industry professionals. Students will submit a paper detailing the overall experience and will also write a self-assessment based on professional feedback given to them over the course of the week.

### **1 Credits**

**Requirements** Accept in Sem in LA Prog

## **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**

**Requisites** 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**

**Requisites** 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**

**Requisites** 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**

**Requisites** 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**

**Requisites** PREREQUISITES: 24-1700 and 26-1000 Animation I

## **26-3045A Computer Animation: Maya**

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**

**Requisites** PREREQUISITES: 26-2015 Introduction to Computer Animation COREQUISITES: 26-2025 Drawing for Animation I or 26-2030 Stop-Motion Animation or 36-2360 2D Motion for Games

## **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**

**Requisites** 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**

**Requisites** 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: Maya**

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**

**Requisites** 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**

**Requisites** 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**

**Requisites** 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**

**Requisites** 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**

**Requisites** PREREQUISITES: 26-2025 Drawing for Animation I or 26-3045A Computer Animation: Maya

## **26-3060 Traditional Animation Studio**

After successfully completing Animation Preproduction & Story Development Traditional Animation, students enroll in this course to begin and subsequently complete production of their solo thesis films required for the BFA degree in Traditional Animation. Traditional Animation Studio is a repeatable course offering students sufficient time to complete production of their animated films.

**4 Credits**

**Repeatable**

**Requisites** PREREQUISITES: 26-2050 Animation Preproduction & Story Development

## **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**

**Requisites** PREREQUISITES: 26-2050 Animation Preproduction & Story Development

## **26-3065 Animation Work-in-Progress**

Course is designed to provide feedback to students if they choose to work on an independent project outside of any particular Animation class. Students will be expected to be self-motivated, and they must come to the first class with a concept or project to work on during the 15-week period. The class will meet five times during the semester, with the schedule finalized at the first meeting. At that time, students will be expected to make a presentation outlining their goals and expectations for the project they've chosen to undertake. At the final class meeting, students will be expected to present the work they've completed during the class to their classmates and to invited faculty and students in the 402 screening room.

### **2 Credits**

#### **Repeatable**

**Requisites** PREREQUISITES: 26-3060 Traditional Animation Studio or 26-3063 Computer Animation Studio

**Requirements** Permission of Instructor

## **26-3067 CG 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**

**Requisites** 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**

## **26-3080 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**

**Requisites** PREREQUISITES: 26-2015 Introduction to Computer Animation

## **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**

**Requisites** 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**

**Requisites** 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**

**Requisites** PREREQUISITES: 26-3082 Environmental Design & Modeling I

## **26-3085 Animation Production Studio I**

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**

**Requisites** PREREQUISITES: 26-2070 History of Animation and 26-2075 Digital Animation Techniques: Ink, Paint & Composite or 26-3045A Computer Animation: Maya

**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**

**Requisites** 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**

**Requisites** 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**

**Requisites** PREREQUISITES: 26-3086 Character Design and Modeling I or 26-3082 Environmental Design & Modeling I

**26-3090 Animation Production Studio II**

Course allows students to continue working on the project begun in their 26-3085 Animation Production Studio 1 class. Storyboards, characters, and story were established in the first semester, and each of the production crews will be



heavily into production at this point. This class is primarily devoted to production and post-production, with the students analyzing dialogue tracks, beginning traditional and/or computer animation production, generating any visual effects, and creating music and sound elements. The goal this semester is to finish production and be fully into post-production by mid-term, with a finished animated film or video by semester's end.

**6 Credits**

**Repeatable**

**Requisites** 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**

**Requisites** PREREQUISITES: 24-3600 Producing I: Production Team or 24-3600 Producing I: Production Team

## **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 Intro to Sewing Techniques**

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 skills. Fabric definition, construction, and function are studied. Students learn hand sewing and finishing, machine operation, and primary machine maintenance. Students are required to create and complete garments.

This course is supported by Supplemental Instruction Peer Study Groups. Please check the website at [www.colum.edu/si](http://www.colum.edu/si) for days and times.

**3 Credits**

**Requirements** Major 271 Only

## **27-1610 Fashion Design Studio**

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**

**Requisites** PREREQUISITES: 22-1210 Drawing I COREQUISITES: 22-1220 Fundamentals of 2-D Design

## **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**

## **27-1900 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**

## **27-1910 Intro to Fashion Business**

This course covers workings and interrelationships of various industries and services that compose the fashion business. Instruction offers a comprehensive overview of enterprises involved in design, production, and distribution of men's, women's, and children's apparel and accessories. Students learn about varied career opportunities in the fashion field and how to make business decisions, recognize and solve problems, and maximize opportunities. Skills learned in this course prepare students for advanced courses in the curriculum.

**3 Credits**

## **27-1920 Visual Merchandising**

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

**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**

## **27-1935 Ethnic Dress**

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

**3 Credits**

## **27-1936J Fashion in the Global Economy:**

This course offers students the opportunity to study and experience global fashion through international tours during the J-term semester.

**3 Credits**

**GA Repeatable**

**Requirements** Sophomore status required

## **27-1937 Century of Design**

This course examines designers' marketing and merchandising strategies and considers how they have shaped the fashion retail industry. Course provides an in-depth study of fashion designers of the late 19th and 20th centuries and their impact on modern business practices. Instruction covers the evolution of fashion designers from Charles Worth to Alexander McQueen and their influence on the industry.

**3 Credits**

## **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**

**Requisites** 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**

## **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 Principles**

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**

**Requisites** 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**

**Requisites** PREREQUISITES: 52-1111 Writing and Rhetoric I - Enhanced or 52-1121 Writing and Rhetoric I for Non-Native Speakers of English or 52-1152 Writing and Rhetoric II or 52-1112 Writing and Rhetoric - Enhanced II or 52-1122 Writing and Rhetoric II for Non-Native Speakers of English or 52-1162 Writing and Rhetoric II- Service Learning or 52-1152HN Writing and Rhetoric II: Honors

## **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**

**Requisites** 52-1112 Writing and Rhetoric - Enhanced II or 52-1122 Writing and Rhetoric II for Non-Native Speakers of English or 52-1152 Writing and Rhetoric II or 52-1152HN Writing and Rhetoric II: Honors or 52-1162 Writing and Rhetoric II- Service Learning

## **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**

**Requisites** 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**

**Requisites** PREREQUISITES: 27-1600 Garment Construction I and 27-1610 Fashion Design Studio

## **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**

**Requisites** PREREQUISITES: 27-1600 Garment Construction I and 27-1610 Fashion Design Studio  
COREQUISITES: 27-2601 Patternmaking: Flat Pattern

## **27-2603 Fashion Illustration I**

This course establishes a thorough foundation in fashion illustration, which covers fashion figure and garment interpretation. Students study and develop the basic structure unique to fashion figure and its characteristics, history, stylization, influence, and use in fashion illustration. Students learn to interpret draping quality and surface texture of fabric. Individual interpretation and creative drawing skills are emphasized.

**3 Credits**

**Requisites** PREREQUISITES: 22-1210 Drawing I

## **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**

**Requisites** PREREQUISITES: 22-1220 Fundamentals of 2-D Design and 27-1610 Fashion Design Studio and 27-2603 Fashion Illustration 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**

**Requisites** PREREQUISITES: 27-1620 Fundamentals of Textiles

## **27-2621 Millinery: Hats and Beyond**

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. Students also learn glove construction.

**3 Credits**

## **27-2630 Italian Fashion: Multiplicity in Design**

**3 Credits**

**Requisites** PREREQUISITES: 27-1610 Fashion Design Studio

**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**

**GA Repeatable**

**Requirements** Sophomore status required

**27-2915 Fashion Product 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: Merchandise Management (27-3910) and Decision Making: Fashion/Retail Management (27-3970).

**3 Credits**

**Requisites** PREREQUISITES: 27-1910 Intro to Fashion Business or 27-1100 Introduction to Fashion Studies

**Requirements** Sophomore status required

**27-2940 Retail Management**

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**

**Requisites** 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

**27-3600 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**

**Requisites** 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**

**Requisites** 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**

**Requisites** 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**

**Requisites** PREREQUISITES: 27-2603 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**

**Requisites** COREQUISITES: 27-3651 Senior Thesis II: Fashion Design

## **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**

**Requisites** 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**

**Requisites** PREREQUISITES: 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" and graded nest of patterns for one of their own designs.

**3 Credits**

**Requisites** PREREQUISITES: 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**

**Requisites** PREREQUISITES: 27-1610 Fashion Design Studio and 27-2600 Garment Construction II

## **27-3640 CAD: Patternmaking for Fashion Design**

This course covers the application of computer-aided design (CAD) to pattern drafting for clothing production. Students learn to apply manual patternmaking skills acquired in the Flat Pattern and Adv. Flat Pattern courses to develop digital patterns. Topics of study include the drafting, altering, grading, and digitizing of apparel patterns.

**3 Credits**

**Requisites** PREREQUISITES: 27-2600 Garment Construction II and 27-2601 Patternmaking: Flat Pattern

COREQUISITES: 27-3601 Advanced Patternmaking: Flat Pattern

## **27-3641 CAD: 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**

**Requisites** PREREQUISITES: 22-1220 Fundamentals of 2-D Design and 27-1610 Fashion Design Studio 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**

**Requisites** PREREQUISITES: 27-3650 Senior Thesis I: Fashion Design CONCURRENT: 27-3651 Senior Thesis II: Fashion Design

## **27-3645 CAD: 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**

**Requisites** PREREQUISITES: 22-1220 Fundamentals of 2-D Design and 27-2601 Patternmaking: Flat Pattern and 27-2603 Fashion Illustration I or 27-2601 Patternmaking: Flat Pattern and 27-2610 Fashion Design: Concepts

## **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**

**Requisites** 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

## **27-3651 Senior Thesis II: Fashion Design**

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, based on recommendations received on designs and sample prototypes from the previous semester (Senior Thesis-I). Students will also develop strategies for marketing their collection along with a professional portfolio that best represents their individual design identity.

**3 Credits**

**Requisites** PREREQUISITES: 27-3650 Senior Thesis I: Fashion Design

## **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**

**Requisites** PREREQUISITES: 27-2915 Fashion Product 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**

**Requisites** PREREQUISITES: 27-1920 Visual Merchandising

**Requirements** Department Permission

## **27-3925 Fashion Show Practicum**

This course places student in the role of fashion show producer for a major retailer. Students will learn the steps involved in managing and producing fashion presentations featuring designer collections and seasonal trends. Students will complete a monthly presentation within the semester.

### **3 Credits**

#### **Repeatable**

**Requisites** PREREQUISITES: 27-1925 Fashion Show Production

## **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**

**Requisites** 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**

**Requisites** 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**

**Requisites** PREREQUISITES: 27-2160 Fashion Styling Principles

**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**

**Requisites** PREREQUISITES: 27-1610 Fashion Design Studio

## **27-3962L Costume 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**

**Requisites** 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**

**Requisites** PREREQUISITES: 27-1610 Fashion Design Studio

**Requirements** Permission of Instructor

## **27-3970 Decision Making for Fashion Business:**

This required course that must be taken by graduating students during their final semester. Course applies previously learned fundamentals of critical business decision making that are necessary in developing a competitive edge in today's fashion/retail business market. Students work with a mentor in the professional field and develop a merchandising package or business strategy that will be presented to industry professionals.

**3 Credits**

**Requisites** 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**

**1-6 Credits**

**Repeatable**

### **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.

**3 Credits**

### **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**

**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

### **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**

**Requisites** COREQUISITES: 52-1151 Writing and Rhetoric I or 52-1111 Writing and Rhetoric I - Enhanced or 52-1121 Writing and Rhetoric I for Non-Native Speakers of English or 52-1152 Writing and Rhetoric II or 52-1112 Writing and Rhetoric - Enhanced II or 52-1122 Writing and Rhetoric II for Non-Native Speakers of English or 52-1162 Writing and Rhetoric II- Service Learning or 52-1152HN Writing and Rhetoric II: Honors

## **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 obtained in this course is fundamental to effective managerial operations of a variety of arts, entertainment and media businesses and organizations.

### **3 Credits**

**Requisites** COREQUISITES: 52-1151 Writing and Rhetoric I or 52-1111 Writing and Rhetoric I - Enhanced or 52-1121 Writing and Rhetoric I for Non-Native Speakers of English or 52-1152 Writing and Rhetoric II or 52-1112 Writing and Rhetoric - Enhanced II or 52-1122 Writing and Rhetoric II for Non-Native Speakers of English or 52-1162 Writing and Rhetoric II- Service Learning or 52-1152HN Writing and Rhetoric II: Honors

## **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**

**Requisites** COREQUISITES: 52-1151 Writing and Rhetoric I or 52-1111 Writing and Rhetoric I - Enhanced or 52-

1121 Writing and Rhetoric I for Non-Native Speakers of English or 52-1152 Writing and Rhetoric II or 52-1112 Writing and Rhetoric - Enhanced II or 52-1122 Writing and Rhetoric II for Non-Native Speakers of English or 52-1162 Writing and Rhetoric II- Service Learning or 52-1152HN Writing and Rhetoric II: Honors

## **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 concentration, and is also open to non-AEMM majors.

**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 concentration, and is also open to non-AEMM majors.

**3 Credits**

## **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 concentration, and is also open to non-AEMM majors.

**3 Credits**

## **28-1635 Business of the Film Industry**

This course studies in an informative and entertaining way 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**

## **28-1710 Business of Professional 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 concentration, and is also open to non-AEMM 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 concentration, and is also open to non-AEMM 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](http://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 professional 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. This course fulfills Columbia College's writing intensive requirement (WI).

**3 Credits**

**WI**

**Requisites** 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**

**Requisites** 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**

**Requisites** 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**

**Requisites** 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**

**Requisites** 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: AEMM**

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

## **28-2210 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**

## **28-2250 Investments**

Course teaches students to learn how to diagnose economic conditions to determine investment strategy, analyze financial situations, and apply solutions based on sound financial planning and investment principles.

**3 Credits**

**Requisites** 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**

**Requisites** 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 helps students 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**

**Requisites** COREQUISITES: 28-1410 Business of Music

**Requirements** 24 Enrolled Credit Hour

## **28-2430 Talent Management**

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**

**Requisites** PREREQUISITES: 28-1115 Entertainment Marketing

**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 students with a solid 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**

## **28-2610 Internet Business**

This course provides students with 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**

## **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**

**Requisites** PREREQUISITES: 52-1151 Writing and Rhetoric I or 52-1111 Writing and Rhetoric I - Enhanced or 52-1121 Writing and Rhetoric I for Non-Native Speakers of English or 52-1152 Writing and Rhetoric II or 52-1112



Writing and Rhetoric - Enhanced II or 52-1122 Writing and Rhetoric II for Non-Native Speakers of English or 52-1162 Writing and Rhetoric II- Service Learning or 52-1152HN Writing and Rhetoric II: Honors  
**Requirements** 24 Enrolled Credit Hour

## **28-2712 Self Management and Freelancing**

This course provides artists of all disciplines with the fundamentals for 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.

**3 Credits**

**Requirements** 24 Enrolled Credit Hour

## **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 equips students with essential financial management tools necessary to become effective decision-makers within their organizations.

**3 Credits**

**Requisites** 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**

**Requisites** PREREQUISITES: 28-2110 Accounting

## **28-3123 Marketing II: Research and Analysis**

This course provides students with an in-depth understanding of marketing research and analysis and its applications in arts, entertainment, and media fields.

**3 Credits****Requisites** 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**28-3130 Entrepreneurship**

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 profit or non-profit world. Through launching their own microbusinesses, students learn to recognize and evaluate opportunities; problem-solve and manage risks; plan and manage time effectively; leverage resources; craft business models; and develop audiences to support their work.

**3 Credits****Requirements** 48 Enrolled Credit Hour**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****Requisites** COREQUISITES: 28-3110 Finance**Requirements** 48 Enrolled Hours**28-3150 Project Management for Arts Managers**

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**

**Requisites** 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.

**1 Credits**

**Requirements** 24 Enrolled Credit Hour

## **28-3160 International Arts Management**

This course provides students with an understanding of the increasingly global nature of arts management. Students will 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**

**Requisites** PREREQUISITES: 28-1115 Entertainment Marketing

**Requirements** 60 Enrolled Hours

## **28-3179 Special Topics: Hip Hop Beat Making**

**3 Credits**

**Repeatable**

## **28-3199 Independent Project: Management**

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** 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**

**Requisites** PREREQUISITES: 52-1152 Writing and Rhetoric II I or 52-1112 Writing and Rhetoric - Enhanced II or 52-1122 Writing and Rhetoric II for Non-Native Speakers of English or 52-1162 Writing and Rhetoric II- Service Learning or 52-1152HN Writing and Rhetoric II: Honors

## **28-3315 Fund Raising**

This course is designed for students who are interested in fundraising and expect to have careers with non-profit arts or cultural organizations. Students will study fund raising concepts and methods used to design an annual fund plan campaign and a benefit fund raiser event. As a result of this course students will have developed an annual fund plan for a non-profit organization of their choice.

### **3 Credits**

**Requisites** PREREQUISITES: 52-1152 Writing and Rhetoric II I or 52-1112 Writing and Rhetoric - Enhanced II or 52-1122 Writing and Rhetoric II for Non-Native Speakers of English 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**

**Requisites** 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**

**Requisites** PREREQUISITES: 52-1152 Writing and Rhetoric II or 52-1112 Writing and Rhetoric - Enhanced II or 52-1122 Writing and Rhetoric II for Non-Native Speakers of English 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**

**Requisites** PREREQUISITES: 52-1152 Writing and Rhetoric II or 52-1112 Writing and Rhetoric - Enhanced II or 52-1122 Writing and Rhetoric II for Non-Native Speakers of English 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**

**Requisites** PREREQUISITES: 52-1122 Writing and Rhetoric II for Non-Native Speakers of English 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**

**Requisites** 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 Arts Entertainment and Media Management (AEMM). Students and faculty from Pop Akademie University Baden-Wuerttemberg, Germany will also participate in this collaborative experience.

#### **3 Credits**

**Requisites** 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 Arts Entertainment and Media Management (AEMM). Students and faculty from Pop Akademie University Baden-Wuerttemberg, Germany will also participate in this collaborative experience.

**3 Credits**

**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**

**Requisites** PREREQUISITES: 28-3426 Music Supervisor: Entertainment Industry

## **28-3426 Music Supervisor: Entertainment Industry**

Course examines the responsibilities of a music supervisor/manager as related to television, motion pictures, and other media. Specific emphasis is placed on understanding the decisions necessary to: enhance the story with appropriate selections of music and instrumentation, supervise recording sessions, obtain all proper licenses, negotiate usage fees, hire and work with the music composers, and oversee all music related budgets.

**4 Credits**

**Requisites** PREREQUISITES: 28-2435 Music Publishing and 28-2422 Introduction to Pro Tools for Producers

## **28-3427 Concepts of Recorded Music in the Entertainment Industry (LA)**

**4 Credits**

**Requirements** Permission of Instructor

## **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****Requisites** 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****Requisites** PREREQUISITES: 28-2435 Music Publishing**28-3472 Decision Making: Music Business Management**

This capstone course in Music Business for seniors and selected juniors 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 concentration. 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****Requisites** PREREQUISITES: 28-1410 Business of Music**Requirements** 36 Enrolled Hours**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 will 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 Critical Analysis of Small Business**

Course is limited to junior and senior undergraduates and acts as a companion course to Arts Entrepreneurship I. Course allows students to use various management techniques, skills, and functions. Course provides insight into the inter-relation of those factors and their possible effects of the business by covering many of the problems, situations, and opportunities that face all small business managers and entrepreneurs. Course materials are equally applicable to the arts, retailing, general business, and non-profit organizations. Course uses the case history methodology. All of the cases involve real-life situations in small business management. Each session deals with two case histories and their application to business principles. Class structure includes oral presentations, written assignments, class discussions, team projects, and informal lectures. Graduate students enrolled in this course will be required to engage this course with more rigor and clarity and will perform at the graduate level.

**3 Credits**

**Requirements** 24 Enrolled Credit Hour

## **28-3615 Digital Business Development**

Developing an online business entity is essential to supporting creative endeavor. Students will learn 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****Requirements** 60 Enrolled Hours**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****Requisites** 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**

**Requisites** PREREQUISITES: 28-1110 Introduction to Management

## **28-3815 Box Office Management**

Course presents all revenue maximization techniques, including box office management/ticketing, yield management, bartering, licensing, concessions, sponsorship, and media contracts, as well as their applications and their functions in the not-for-profit and profit sectors of the live entertainment industry, including theater, concerts, and sport events. The difficulty in improving productivity for live events (Baumol Law) will force future managers to investigate new and creative ways to maximize box office revenues and to look beyond for new sources of profit.

### **3 Credits**

**Requirements** 48 Enrolled Hours

## **28-3830 Presenting & Booking Live Performances**

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**

**Requisites** PREREQUISITES: 28-1115 Entertainment Marketing

**Requirements** 60 Enrolled Hours

## **28-3832 Producing & Touring Live Performances**

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

## **28-3870 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**

**Requisites** PREREQUISITES: 28-3830 Presenting & Booking Live Performances

**Requirements** 60 Enrolled Hours

## **28-3939 Fashion Journalism**

Intermediate course introduces students to the world of fashion journalism. Students learn how to apply their interview and research skills to develop a critical eye for this subject. They are required to sift through the hype and replay the fashion story to readers. This is achieved by developing a strong fashion vocabulary and heightening the level of area expertise.

### **3 Credits**

**Requisites** PREREQUISITES: 28-1910 Introduction to Fashion Business and 28-1937 Century of Design and 53-1015 Reporting and Writing I and 53-2020 Reporting for Print & Broadcast

## **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 Arts, Entertainment & Media Management Department (AEMM) and Student Affairs / Department of Exhibitions and Performance Spaces(DEPS).

### **3 Credits**

**Repeatable****Requirements** 60 Enrolled Hours**28-4030 Entrepreneurship: Practicum**

AEMM's Entrepreneurship: Practicum 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****Requisites** 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 the artist and repertoire (A&R) function (finding potential artists and repertoire), contract negotiation, production, marketing and distribution.

**3 Credits****Repeatable****Requisites** PREREQUISITES: 28-1410 Business of Music**Requirements** 60 Enrolled Hours**28-4060 AEMMP Digital Distribution: 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.

**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.

**3 Credits**

**Repeatable**

**Requisites** 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.

**3 Credits**

**Repeatable**

**Requisites** 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**

**Requisites** PREREQUISITES: 28-3830 Presenting & Booking Live Performances

**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**  
**Requisites** PREREQUISITES: 28-2115 Computer Uses for Managers

### **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**  
**Requirements** Permission of Coordinatr

### **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. Site visits 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**

### **28-4242 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 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

### **28-4350J 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**

**Requisites** 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 Management for Film & Television 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**

**Requisites** PREREQUISITES: 28-1610 Business of Media or 28-1635 Business of the Film Industry

## **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**

**Requisites** PREREQUISITES: 28-2115 Computer Uses for Managers

## **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 Arts, Entertainment & Media Management Department (AEMM) and Student Affairs / Department of Exhibitions and Performance Spaces (DEPS).

**3 Credits**

## **28-5030 Entrepreneurship: Practicum**

AEMM's Entrepreneurship: Practicum 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 the artist and repertoire (A&R) function (finding potential artists and repertoire), contract negotiation, production, marketing and distribution.

**3 Credits**

### **28-5060 AEMMP Digital Distribution: 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.

**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.

**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.

**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. Site visits 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**

## **28-5350J European Experiments in Arts Policy and Management**

**3 Credits**

## **28-5429 Urban Inspirational Music Production**

**3 Credits**

**Requisites** PREREQUISITES: 28-6410 Music Industry Seminar

## **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 Management for Film & Television 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**

## **28-5660 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**

**Requisites** PREREQUISITES: 28-6119 Information Systems

## **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**

**Requisites** PREREQUISITES: 28-6110 Accounting for Decision Making 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**

**Requisites** 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**

**Requisites** 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: AEMM**

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**

**Requisites** PREREQUISITES: 28-6118 Marketing Strategy

## **28-6127 Leadership in Arts & Media Management**

Leadership in Arts & 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 prepare to take on 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.

**1 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. there will be ample time to practice negotiations. [Elective] [Core course AYCD]

**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 AEMM major, bringing together theoretical concepts with real world situations. In cooperation with leading organizations in the Chicago area, qualified students have the opportunity to acquire hands-on field experience, confidence, and contacts, which help students gain an edge in the competitive job market. 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.

### **1-3 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 at present available in the curriculum. Prior to registration, the student must submit a written proposal that outlines the project to the Chair of the AEMM Department or AEMM Faculty Supervisor. Student can also take course 28-6199.

### **1-3 Credits**

**Requirements** Permission of Instructor

## **28-6210 Exhibition Management**

**3 Credits**

## **28-6218 Music Publishing: The Law & Licensing**

**3 Credits**

**Requisites** 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 Comparative Cultural Policy**

This course investigates governmental support and services to the arts at municipal, state, and federal levels. Areas of study include rationales for governmental arts support, support other than dollars, governmental censorship, history and structure of current programs, and policy issues that effect individual artist and arts organizations. [Elective]

**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**

**Requisites** 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**

**Requisites** 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**

**Requisites** PREREQUISITES: 28-6351 Symposium on Youth and Community Arts

## **28-6353 Symposium Practicum IV**

**1 Credits**

**Requisites** 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**

**Requisites** 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**

**Requisites** PREREQUISITES: 28-6426 Music Supervisor: Entertainment Industry

## **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 AEMM Record Company Marketing**

**3 Credits**

**Requirements** Permission of Instructor

## **28-6472 AEMMP Records: Practicum**



**1 Credits**

**Requisites** 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 course is the first of the sequence of the courses that students will be required to take as part of the arts entrepreneurship focus area in the graduate program. This course is designed to stimulate entrepreneurial thinking and help students realize that there are opportunities in the arts that can be converted into businesses if entrepreneurial principles are applied. Offered in the fall term only

**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-AEMM 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 is for graduate students in the Media Concentration of the Arts, Entertainment & Media Management (AEMM) department. It 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 analysis 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 AEMM 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 Revenue Generation Strategies for Live Entertainment**

The difficulty to improve productivity for live events (Baumol Law) will force future managers to investigate new and creative ways to maximize box office revenues and to look beyond for new sources of profit. This course presents all revenue maximization techniques, including box office management/ticketing, yield management, bartering, licensing, concessions, sponsorship, and media contracts, their applications and their functions in the not-for-profit and for profit sectors of the live entertainment industry, including theater, concerts and sport events. [Elective]

**3 Credits**

**Requisites** PREREQUISITES: 28-6100 Marketing Principles

## **31-1200 Acting I: Basic Skills**

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. Scenes are not presented during performance weeks. Voice Training for the Actor I is recommended as a concurrent course. Required course for all Theatre majors.

**3 Credits**

## **31-1205 Acting I: Scene Study**

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. Scenes may be presented formally during performance weeks.

**3 Credits**

**Requisites** PREREQUISITES: 31-1200 Acting I: Basic Skills OR 31-1225 Theatre Foundation:

Performance COREQUISITES: 31-1300 Voice Training for the Actor I OR 31-1325 Theatre Foundation:

Performance Technique

## **31-1210 Improvisational Techniques I**

Course teaches fundamental improv skills needed for all acting and character work and the basic techniques for becoming an improv actor. Course is taught by faculty who work at Chicago's famed Second City.

**3 Credits**

**Requisites** PREREQUISITES: 31-1205 Acting I: Scene Study COREQUISITES: 31-1325 Theatre Foundation: Performance Technique or 31-1305 Body Movement for Actors I

### **31-1225 Theatre Foundation: Performance**

In 'Performance' students will explore presence, the audience/performance relationship and how to shape time, space and energy in work with scripted and devised material. This course is part of the Theatre Freshman Foundation and provides a strong foundation for the theatre artist through an integrated study of movement, voice, design, ensemble and performance. Students will develop technique, strategy and skills, deepen their theatrical vocabulary and create design and performance under the organizing principles of space, composition, time, character and story.

#### **3 Credits**

**Requisites** CONCURRENT: 31-1325 Theatre Foundation: Performance Technique AND 31-1625 Theatre Foundation: Design and Composition

### **31-1300 Voice Training for the Actor I**

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**

### **31-1305 Body Movement for Actors I**

Course focuses on development of proper physicality, stretch, and strength and on activation and direction of energy. Students develop an individual movement voice and understand how to modify it to respond to emotional and physical needs of a character. Acting I: Scene Study is recommended as a concurrent course.

#### **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**

## **31-1325 Theatre Foundation: Performance Technique**

In 'Performance Techniques' students will learn techniques designed to build a dynamic, flexible voice and physicality to support live and on-camera performance. This course is part of the Theatre Freshman Foundation and provides a strong foundation for the theatre artist through an integrated study of movement, voice, design, ensemble and performance. Students will develop technique, strategy and skills, deepen their theatrical vocabulary and create design and performance under the organizing principles of space, composition, time, character and story.

### **3 Credits**

**Requisites** CONCURRENT: 31-1225 Theatre Foundation: Performance AND 31-1625 Theatre Foundation: Design and Composition

## **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**

**Requisites** PREREQUISITES: 31-1625 Theatre Foundation: Design and Composition and 31-1225 Theatre Foundation: Performance and 31-1325 Theatre Foundation: Performance Technique COREQUISITES: 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

## **31-1405 Musical Theatre History II**

This course is a required class for Musical Theatre Performance majors in the second semester of their first year.

Course is the second half of a two-semester course continuing study of the history of the musical begun in Musical Theatre I: From the Beginnings to 1945. Instruction covers development of musicals of Rodgers and Hammerstein to the pop-operas and spectacles of the present. Content gives some attention to movie musicals and the introduction of shows and songs from each period through readings, recordings, and videos.

**2 Credits**

**Requisites** PREREQUISITES: 31-1400 Musical Theatre History

### **31-1410 Voice Training I: Musical Theatre**

This course introduces various techniques to aid beginning actors in development and use of their natural voices for the stage. Students practice fundamentals of breathing, resonance, and articulation; learn vocal warm-up in preparation for performance; and study and perform contemporary material.

**3 Credits**

### **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**

**Requisites** PREREQUISITES: 31-1430 Musical Theatre Dance I COREQUISITES: 31-1225 Theatre Foundation: Performance or 31-1200 Acting I: Basic Skills

### **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**

**Requisites** 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 and is a prerequisite for all theatre design courses.

**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. This is a prerequisite for all costume, lighting, and set design courses.

**3 Credits**

**Requisites** 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**

**Requisites** PREREQUISITES: 31-1505 Prod Tech: Stagecraft

**31-1525 Costume Construction I**

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**

**Requisites** PREREQUISITES: 31-1505 Prod Tech: Stagecraft

**31-1530 Scenic Construction I**

This course introduces set construction in the Classic and New Studio Theatres utilizing the component pieces of the available studio kits. Students work with reading and interpreting ground plans, designing and assembling simple sets, and analyzing the construction of sets both on campus and in the professional world. Basics of studio lighting and sound systems are covered.

**3 Credits**

**Requisites** PREREQUISITES: 31-1505 Prod Tech: Stagecraft

**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**

**Requisites** PREREQUISITES: 31-1505 Prod Tech: Stagecraft



### **31-1599 Directed Study: Crew**

This course provides an opportunity for students to earn credit and satisfy their departmental crew requirement by serving as running crew on faculty and student directed workshops. Not only are crew positions essential to mounting theatre performances, they can serve as important opportunities to learn how different elements are integrated into a theatrical whole and how a production can change from performance to performance. Students earn one hour of crew credit for serving as running crew on any workshop production.

**1-6 Credits**

**Repeatable**

### **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 prerequisite for all theatre design courses and 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**

**Requisites** PREREQUISITES: 31-1625 Theatre Foundation: Design and Composition 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**

**Requisites** PREREQUISITES: 31-1625 Theatre Foundation: Design and Composition 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**

**Requisites** PREREQUISITES: 31-1625 Theatre Foundation: Design and Composition OR 31-1600 Intro to Design for the Stage

### **31-1625 Theatre Foundation: Design and Composition**

In 'Design and Composition' students will learn the elements of design and use them to shape choices in response to scripted and devised material. This course is part of the Theatre Freshman Foundation and provides a strong foundation for the theatre artist through an integrated study of movement, voice, design, ensemble and performance. Students will develop technique, strategy and skills, deepen their theatrical vocabulary and create design and performance under the organizing principles of space, composition, time, character and story.

**3 Credits**

**Requisites** CONCURRENT: 31-1225 Theatre Foundation: Performance AND 31-1325 Theatre Foundation: Performance Technique

### **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**

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**

### **31-1700 Director's Tool Kit**

Course asks Directing majors to begin to consider the tools needed to become successful directors, by exploring acting exercises, talking and listening to advanced and professional directors, seeing and analyzing productions, and reflecting on their own experiences.

**2 Credits**

**Requisites** PREREQUISITES: 31-1205 Acting I: Scene Study and 31-1600 Intro to Design for the Stage

COREQUISITES: 31-2120 Text Analysis

### **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**

**Requisites** PREREQUISITES: 31-1225 Theatre Foundation: Performance and 52-1111 Writing and Rhetoric I - Enhanced or 52-1121 Writing and Rhetoric I for Non-Native Speakers of English and 31-1225 Theatre Foundation: Performance or 52-1151 Writing and Rhetoric I and 31-1225 Theatre Foundation: Performance or 52-1152 Writing and Rhetoric II and 31-1225 Theatre Foundation: Performance or 52-1112 Writing and Rhetoric - Enhanced II and 31-1225 Theatre Foundation: Performance or 52-1122 Writing and Rhetoric II for Non-Native Speakers of English

## **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**

**Requisites** PREREQUISITES: 31-1225 Theatre Foundation: Performance and 31-1325 Theatre Foundation: Performance Technique and 31-1625 Theatre Foundation: Design and Composition CONCURRENT: 31-2101 Comedy: Writing and Performance COREQUISITES: 31-1210 Improvisational Techniques I

## **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**

**Requisites** PREREQUISITES: 31-1225 Theatre Foundation: Performance and 31-1325 Theatre Foundation: Performance Technique and 31-1625 Theatre Foundation: Design and Composition CONCURRENT: 31-2101 Comedy: Theory COREQUISITES: 31-1210 Improvisational Techniques I

## **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**

**Requisites** PREREQUISITES: 52-1112 Writing and Rhetoric - Enhanced II and 31-1225 Theatre Foundation:

Performance or 52-1122 Writing and Rhetoric II for Non-Native Speakers of English and 31-1225 Theatre Foundation: Performance or 52-1152HN Writing and Rhetoric II: Honors and 31-1225 Theatre Foundation: Performance or 52-1162 Writing and Rhetoric II- Service Learning and 31-1225 Theatre Foundation: Performance or 52-1152 Writing and Rhetoric II and 31-1225 Theatre Foundation: Performance

### **31-2190 Context for Comedy**

Course requires that students follow and discuss current events and other topics that provide fodder for political and social satire. Course provides impetus for students of comedy to delve deeply into political and social issues and to explore their personal response as a preparation for the creation of satirical work.

#### **2 Credits**

**Requisites** CONCURRENT:

31-2390 Physical and Vocal Training for Comedy and 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

**Requirements** Department Permission

### **31-2200 Acting II: Adv Sc Study**

Course further develops students' knowledge of basic dramatic scene structure, exploring more difficult two-person scenes and focusing on specific, individual acting problems. Scenes are presented formally during performance weeks. Concurrent enrollment in Voice Training for the Actor II is recommended.

#### **3 Credits**

**Requisites** PREREQUISITES: 31-1205 Acting I: Scene Study and 31-1300 Voice Training for the Actor I

COREQUISITES: 31-1305 Body Movement for Actors I

### **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**

**Requisites** PREREQUISITES: 32-1540 Fundamentals of Musical Theatre Singing AND 31-1205 Acting I: Scene Study AND 31-1430 Musical Theatre Dance I AND 32-1110 Aural Skills I AND 32-1120 Theory I OR 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 COREQUISITES: 31-1400 Musical Theatre History

## **31-2205 Acting II: Char & Ens**

Course helps students develop several different characters through work on scenes requiring an ensemble style among actors on stage. Instruction focuses on stage concentration in the give-and-take situation of three or more actors on stage at the same time. Large cast scenes are presented during performance weeks. Concurrent enrollment in Body Movement II or Stage Combat I is recommended.

### **4 Credits**

**Requisites** 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**

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**

**Requisites** PREREQUISITES: 31-1210 Improvisational Techniques I

## **31-2211 Improv Tech III**

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**

**Requisites** 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**

**Requisites** PREREQUISITES: 31-1200 Acting I: Basic Skills and 31-1600 Intro to Design for the Stage

## **31-2300 Voice Training for the Actor II**

Course is a continuation of Voice Training for the Actor I. A more proficient use of the 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**

**Requisites** PREREQUISITES: 31-1200 Acting I: Basic Skills and 31-1300 Voice Training for the Actor I

## **31-2301 Rehearsal and Performance I**

Performance or Creative participation (including Choreography, Assistant to Choreographer, Music Direction, Assistant Music Direction or Assistant Director) in a Main Stage, Faculty Workshop or Student Directed Musical production. Class required for BFA in Musical Theatre Performance.

### **0 Credits**

**Requirements** Department Permission

## **31-2305 Body Movement for Actors II**

This course continues study of Body Movement for Actors I. Students use their more conscious, able body to develop characterization. Acting II: Character and Ensemble is recommended as a concurrent course with Body Movement for the Actor II.

### **3 Credits**

**Requisites** PREREQUISITES: 31-1205 Acting I: Scene Study and 31-1305 Body Movement for Actors 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**

**Requisites** PREREQUISITES: 31-1205 Acting I: Scene Study and 31-1305 Body Movement for Actors I

## **31-2316 Stage Combat II**

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**

**Requisites** PREREQUISITES: 31-2315 Stage Combat I

### **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**

**Requisites** PREREQUISITES: 31-1300 Voice Training for the Actor I

### **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**

**Requisites** PREREQUISITES: 31-2305 Body Movement for Actors 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**

**Requisites** PREREQUISITES: 31-1200 Acting I: Basic Skills and 31-1305 Body Movement for Actors I

### **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**

**Requisites** PREREQUISITES: 31-2200 Acting II: Adv Sc Study or 31-2700 Directing I

## **31-2373J Meisner Technique Workshop**

Technique workshop course focuses on an approach to acting through the work of Sanford Meisner. Three-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**

**Requisites** 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**

**Requisites** CONCURRENT: 31-3290 Acting III: Sketch and Theatrical Comedy and 31-2190 Context for Comedy and 31-3190 History and Analysis of Modern Comedy and 31-3890 Writing Comic Scenes and 31-3295 Creating Scenes through Improvisation

**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**

**Requisites** 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**

**Requisites** 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**

**Requisites** 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**

**Requisites** 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**

**Requisites** 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 and is a prerequisite for set design classes.

**2 Credits**

**Repeatable**

**Requisites** PREREQUISITES: 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**

**Requisites** PREREQUISITES: 31-1510 Drafting for Theatre and 31-1515 Rendering for Theatre I and 31-1600 Intro to Design for the Stage

### **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**

**Requisites** PREREQUISITES: 31-1625 Theatre Foundation: Design and Composition and 31-1510 Drafting for Theatre or 31-1600 Intro to Design for the Stage

### **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**

**Requisites** PREREQUISITES: 31-1510 Drafting for Theatre and 31-1625 Theatre Foundation: Design and Composition or 31-1600 Intro to Design for the Stage

### **31-2523 Design/Tech Practicum**

This course enables students to design productions within the department and under faculty supervision. Students repeat the course three times in the following sequence: assistant designer to a main stage production; designer of a Directing III project; designer of a main stage production. This sequence allows students to gain skills at each level in order to support the next level's activities.

**1 Credits**

**Repeatable**

**Requisites** PREREQUISITES: 31-1505 Prod Tech: Stagecraft

### **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**

### **31-2526 Costume Construction II**

Guided independent study course focuses on advanced patterning and construction techniques. Prospective projects include development of costume from rendering through finished product for main stage show; pattern development from a historical piece; draped patterning and construction from historical source; and corset construction and tailoring. Students are required to complete at least three independent projects.

**3 Credits**

**Requisites** 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**

**Requisites** 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**

**Requisites** 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**

**Requisites** 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 CONCURRENT: 31-2677 Design Studio COREQUISITES: 31-2511 Scenic Model Making for Theatre

## **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**

**Requisites** 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**

**Requisites** PREREQUISITES: 31-1625 Theatre Foundation: Design and Composition 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**

**Requisites** 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**

**Requisites** PREREQUISITES: 31-1520 Lighting Technologies I and 31-1620 Lighting Design I and 31-2522 VectorWorks for the Performing Arts

## **31-2670 Experience in Sound for the Theatre**

This course is an introduction to theatre sound design for those with little or no prior experience in sound/music work. Students will explore the nature of acoustic phenomena and perception, discovering the dramatic potential and relationships of sound to image, text, and movement in their practical applications. While the use of live sound will be touched upon, the main emphasis will be on electronically reproduced sound.

**1 Credits**

### **31-2677 Design Studio**

Elective course is for anyone interested in developing rendering skills used in design for stage. Studio course is structured for faculty members of design to participate as advisors. Assignments respond to students' varying skill levels. Students furnish art supplies. Concurrent enrollment in this class required for all students enrolled in costume design, set design, and advanced lighting design.

**1 Credits**

**Repeatable**

**Requisites** CONCURRENT: 31-2610 Scene Design II or 31-2615 Costume Design II

### **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**

**Requisites** PREREQUISITES: 31-1680 Foundations of Makeup

### **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 six plays and direct scenes from three of them. One play is presented during performance week. Students write an analysis of the play from which the final scene is taken.

**3 Credits**

**Requisites** PREREQUISITES: 31-2120 Text Analysis

### **31-2707J 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

## **31-2750 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.

**3 Credits**

**Requisites** PREREQUISITES: 31-1505 Prod Tech: Stagecraft and 31-2530 Stage Management II and 31-2700 Directing I and 31-1600 Intro to Design for the Stage CONCURRENT: 31-2775 Practicum for Directing II

**Requirements** Permission of Instructor

## **31-2775 Practicum for Directing II**

Each student enrolled in the Directing II class will choose a one-act play no longer than 25 minutes in length to produce. Students will begin to learn and practice skills necessary to produce a play. In an ongoing classroom dialogue, the students and the instructor discuss all areas of production including collaboration with stage manager, technical rehearsal planning, introductory design concepts with occasional input from designers, actors, and guest directors. Major time is spent in the theater space.

**1 Credits**

**Requisites** PREREQUISITES: 31-2540 Stage Management Practicum CONCURRENT: 31-2750 Directing II

## **31-2800 Playwriting Workshop I**

Course introduces basic techniques of structure and dialogue in playwriting. Written exercises are submitted and discussed to identify dramatic events. Students initiate development of a one-act play or the first act of a three-act play.

**4 Credits**

**Requisites** PREREQUISITES: 31-1200 Acting I: Basic Skills and 52-1151 Writing and Rhetoric I or 31-1200 Acting I: Basic Skills and 52-1111 Writing and Rhetoric I - Enhanced or 31-1200 Acting I: Basic Skills and 52-1121 Writing and Rhetoric I for Non-Native Speakers of English or 31-1200 Acting I: Basic Skills and COMPASS Placement Test score  $\geq 97$  or SAT (Scholastic Aptitude Test) score  $\geq 710$  or ACT (American College Test) score  $\geq 30$

## **31-2805 Playwriting Process: Outreach and Inreach Through Revision**



Course provides playwriting practice for writers interested in the intersection of individual expression and community arts. Students will develop original work by combining community arts techniques with their personal writing process. Community arts approaches will be learned through the revision of scripts developed through service learning projects. Students will read, discuss and revise to explore the processes through which the scripts were originally created and the audiences for whom performances are intended. Writing will be both individual and collaborative.

**3 Credits**

**Requisites** PREREQUISITES: 31-2800 Playwriting Workshop I or 31-2700 Directing I

## **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**

**Requisites** PREREQUISITES: 31-2201 Musical Theatre Scene Study COREQUISITES: 31-2120 Text Analysis

**Requirements** Or Instructor Permission

## **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**

**Requisites** PREREQUISITES: 31-1205 Acting I: Scene Study and 31-1300 Voice Training for the Actor I and 31-1305 Body Movement for Actors I 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**

**Requisites** PREREQUISITES: 31-1210 Improvisational Techniques I

## **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**

**Requisites** PREREQUISITES: 31-1225 Theatre Foundation: Performance or 31-1200 Acting I: Basic Skills

**Requirements** Permission of Instructor

## **31-2950 Teaching Practicum**

This course will engage students in the theory and practice of teaching theatre to youth. The class meets twice a week. Students will spend one class studying teaching fundamentals: classroom management, curriculum development, lesson planning, and assessment as they relate to teaching performance skills. The other class will be spent in practice in a youth theatre program in the Chicago area. Students will teach and observe each other's teaching in an established, ongoing youth arts program.

### **3 Credits**

**Requisites** PREREQUISITES: 31-1305 Body Movement for Actors I and 31-2200 Acting II: Adv Sc Study and 31-1210 Improvisational Techniques I

## **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

## **31-2965J Drama Facilitation**

This course will provide the student with the core principles and practices of facilitating groups learning drama and the opportunity for practical application of workshop facilitation theory and skills in preparation for doing work in Theatre in Education. T.I.E. uses theatre and drama techniques to provide a unique and creative educational experience for public school students, hospital patients, groups with disabilities, and other specialized groups, which can be adapted to many learning environments. Along with workshops using games and improvisation skills, students will learn how to

identify themes or important issues among groups and develop auxiliary materials for further use of the group or classroom.

**2 Credits**

**Repeatable**

### **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**

**Requisites** COREQUISITES: 52-1111 Writing and Rhetoric I - Enhanced or 52-1112 Writing and Rhetoric - Enhanced 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

### **31-2972 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**

**Requisites** PREREQUISITES: 31-2209 and 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**

**Requisites** PREREQUISITES: 31-2300 Voice Training for the Actor II and 31-2209

### **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**

**Requisites** PREREQUISITES: 31-1205 Acting I: Scene Study and 31-1300 Voice Training for the Actor I and 31-1305 Body Movement for Actors I

### **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 Credits**

**Repeatable**

**Requisites** PREREQUISITES: 31-1200 Acting I: Basic Skills and 31-1600 Intro to Design for the Stage

### **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 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**

**3 Credits**

**Requisites** PREREQUISITES: 31-2205 Acting II: Char & Ens 31-2100 Theatre History & Inquiry 31-2120 Text Analysis

### **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**

**Requisites** 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**

**Requisites** 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**

**Requisites** PREREQUISITES: 31-3160 Period Styles for Theatrical Design I and 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**

**Requisites** 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 31-2190 Context for Comedy and 31-3890

Writing Comic Scenes

**Requirements** Department Permission

### **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.

#### **4 Credits**

**Requisites** 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**

**Requisites** 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**

**Requisites** 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**

**Requisites** 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**

**Requisites** 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**

**Requisites** 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**

**Requisites** 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**

**Requisites** 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**

**Requisites** 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**

**Requisites** 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**

**Requisites** PREREQUISITES: 31-2120 Text Analysis and 31-2205 Acting II: Char & Ens and 31-2300 Voice Training for the Actor II

### **31-3221 Acting III: Camera Techniques I**

This course provides the acting student foundational skills and techniques for working On Camera. Vocal, physical and emotive skills in theatre training are adapted for working on camera; vocabulary germane to the medium is studied. The students use real scripts in a wide range of genres including: Sitcoms, TV Dramas, Commercials, Films and Reality TV. The students are videotaped in each class; other skills offered include: preparing material for casting agents, call-backs, character improvisation and on-set protocol.



**3 Credits****Repeatable**

**Requisites** PREREQUISITES: 31-2205 Acting II: Char & Ens AND 31-2300 Voice Training for the Actor II AND 31-2120 Text Analysis

**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**

**Requisites** 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**

**Requisites** PREREQUISITES: 31-2120 Text Analysis and 31-2205 Acting II: Char & Ens and 31-2300 Voice Training for the Actor II

**31-3225 Acting III: Afr-Amer II**

Scene studies 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**

**Requisites** 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**

**Requisites** 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**

**Requisites** 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**

**Requisites** PREREQUISITES: 31-2120 Text Analysis and 31-2205 Acting II: Char & Ens and 31-2300 Voice Training for the Actor II

**31-3232 Acting III:Comedy Workshop I**

Course requires that students write and perform their own Second City-style comedy revue with occasional lunch hour performances throughout semester. Other Acting III: Styles classes may be taken concurrently.

**3 Credits**

**Requisites** PREREQUISITES: 31-2120 Text Analysis and 31-2205 Acting II: Char & Ens and 31-2300 Voice Training for the Actor II

**31-3233 Acting III:Comedy Workshop II**

Course requires that students write and perform their own Second City-style comedy revue with occasional lunch hour performances throughout semester. Other Acting III: Styles classes may be taken concurrently.

**3 Credits**

**Requisites** PREREQUISITES: 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 II**

This course requires that Theatre majors act in front of a camera that is directed by Television majors. Acting students develop understanding of differences between acting on stage and acting on camera. Students do interviews, monologues, and scenes, all captured on videotape. Other Acting III: Styles classes may be taken concurrently.

#### **3 Credits**

**Requisites** PREREQUISITES: 31-3221 Acting III: Camera Techniques I

### **31-3240 Acting IV**

Advanced scene study course concentrates on expanding character and style ranges of students according to their individual needs. Monologues, two-person scenes, and ensemble scenes are presented during performance weeks.

#### **4 Credits**

**Requisites** PREREQUISITES: 31-3200 Acting III: Acting & Performing and 31-2300 Voice Training for the Actor II and 31-2120 Text Analysis and 31-2205 Acting II: Char & Ens and 31-2305 Body Movement for Actors II or 31-2205 Acting II: Char & Ens and 31-2305 Body Movement for Actors II and 31-2120 Text Analysis and 31-3202 Acting III: The Greeks and 31-2300 Voice Training for the Actor II or 31-2205 Acting II: Char & Ens COREQUISITES: 31-3300 Voice Training for the Actor III and 31-3305 Singing for the Actor I

**Requirements** Permission of Instructor

### **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**

**Requisites** 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 31-2190 Context for Comedy

**Requirements** Department Permission

### **31-3295 Creating Scenes through Improvisation**

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**

**Requisites** CONCURRENT: 31-2390 Physical and Vocal Training for Comedy and 31-3290 Acting III: Sketch and Theatrical Comedy and 31-2190 Context for Comedy 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**

**Requisites** 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**

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. Course is required for all students with an Acting concentration.

**3 Credits**

**Requisites** PREREQUISITES: 31-2200 Acting II: Adv Sc Study and 31-2300 Voice Training for the Actor II

## **31-3310 Singing for the Actor II**

Course, a continuation of 31-3305 Singing for the Actor I, further develops vocal techniques and interpretive study of songs. Students give a final performance at semester end.

**3 Credits**

**Repeatable**

**Requisites** PREREQUISITES: 31-3305 Singing for the Actor I

### **31-3315 Stage Combat III**

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**

**Requisites** 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**

**Requisites** 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**

**Requisites** PREREQUISITES: 31-2200 Acting II: Adv Sc Study and 31-2315 Stage Combat I

### **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.

**3 Credits**

**Requisites** PREREQUISITES: 31-2430 Musical Theatre Dance II and 31-2400 Musical Theatre II: Scenes and Songs and 32-2131 Keyboard I COREQUISITES: 31-2205 Acting II: Char & Ens and 31-2325 Accents and Dialects and 31-2301 Rehearsal and Performance I

**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.

**3 Credits**

**Requisites** PREREQUISITES: 31-3400 Musical Theatre III: Workshop I and 31-2301 Rehearsal and Performance I and 31-2325 Accents and Dialects COREQUISITES: 31-3926 Advanced Audition Techniques for Musical Theatre

**31-3410 Musical Theatre III: Senior Practicum**

This is the capstone course of the BA in Musical Theatre Performance (MTP) and employs a comprehensive approach to the discipline of musical theatre as a whole. Selections from the musical theatre canon (including scenes, songs, and ensemble numbers) will be performed by students, who will also take the responsibilities of stage manager, dramaturg, director, choreographer, casting agent, and theatre critic. Invited guests from the profession will lecture and (on occasion) offer master classes.

**3 Credits**

**Requisites** PREREQUISITES: 31-1200 Acting I: Basic Skills and 31-1205 Acting I: Scene Study and 31-1301 and 31-1400 Musical Theatre History and 31-1405 Musical Theatre History II and 31-1430 Musical Theatre Dance I and 31-2120 Text Analysis and 31-2201 Musical Theatre Scene Study and 31-2400 Musical Theatre II: Scenes and Songs and 32-1110 Aural Skills I and 32-1120 Theory I

**31-3415 The 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**

**Requisites** PREREQUISITES: 31-2400 Musical Theatre II: Scenes and Songs  
**Requirements** Permission of Instructor

### **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**

**Requisites** 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**

**Requisites** 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**

### **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**

**Requisites** PREREQUISITES: 31-3430 Musical Theatre Dance III AND 31-1400 Musical Theatre History

### **31-3521 Advanced CAD for the Performing Arts**

Course provides an in-depth study of a specific computer design program and applies skills gained in the beginning class to more advanced projects for the performing arts designer and technician. Access to a computer outside class is strongly recommended.

**2 Credits**

**Repeatable**

**Requisites** PREREQUISITES: 31-1600 Intro to Design for the Stage and 31-2521 AutoCAD for the Performing Arts

### **31-3521J Advanced CAD for the Performing Arts**

Course will allow students to explore the more advanced capabilities of AutoCAD and how these applications can be used by the theatrical designer. Students will put into use skills acquired in basic AutoCAD and have the opportunity to complete several complex projects. Students will learn the practical application of advanced computer drawing and 3-D modelling skills.

**2 Credits**

**Repeatable**

**Requisites** PREREQUISITES: 31-1510 Drafting for Theatre and 31-2521 AutoCAD for the Performing Arts

### **31-3530 Advanced Stage Management**

The Advanced Stage Management course requires that students stage manage Main Stage productions or other advanced projects while discussing challenges and problems one-on-one with the instructor. Students will work with less supervision and hold increased responsibility for an orderly production process.

**3 Credits**

**Requisites** 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**

**Requisites** PREREQUISITES: 31-1540 Stage Management I or 31-3700 Directing II

**31-3605 Stage Make-Up II**

Course teaches beginning film and television techniques including face casting, bald caps, slip casting, mold making, and foam prosthetic production and application. Students design and apply at least two makeups using these techniques.

**3 Credits**

**Requisites** PREREQUISITES: 31-1605 Makeup for the Performer

**31-3606 Stage Make-Up III**

Course expands and builds on basic techniques learned in 31-3605 Stage Makeup II: face casting and sculpting for mask making. Instruction also covers hair ventilating, simple wig making, and tooth making for stage and film. Two makeups using these techniques are required in addition to more advanced designs using sculpting, painting, and face casting.

**3 Credits**

**Requisites** PREREQUISITES: 31-3605 Stage 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**

**Requisites** PREREQUISITES: 31-2511 Scenic Model Making for Theatre and 31-2610 Scene Design II

**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**

**Requisites** PREREQUISITES: 31-1625 Theatre Foundation: Design and Composition 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**

**Requisites** 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**

**Requisites** PREREQUISITES: 31-2620 Lighting Design II

### **31-3621 Lighting Design Lab**

Hands-on seminar course allows students to apply advanced mechanical and design systems learned in Lighting Design. Class time is used to explore the use of light as a theatrical tool through experimentation in the process taught in Lighting Design. Students must take this class concurrently with Lighting design 31-2620.

**1 Credits**

**Requisites** CONCURRENT: 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**

**Requisites** PREREQUISITES: 31-1620 Lighting Design I or 31-3700 Directing II or 31-1610 Set Design I or 31-1615 Costume Design 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**

**Requisites** 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**

Course asks students, with instructor approval, to select a full-length play to direct. Students cast play from the Theatre Department student body, direct the play (\$100 budget), and mount four performances. Rehearsals are held outside class hours and determined by director and cast. Students may be asked occasionally to be assistant directors for main season shows. All areas of directing are discussed in class and with occasional guests.

### **3 Credits**

**Requisites** PREREQUISITES: 31-3125 Dramaturgy and 31-3700 Directing II

## **31-3702 Practicum for Directing III**

Each student enrolled in the Directing III class will choose an extended one-act play no longer than 75 minutes in length to produce. Students will expand their skills necessary to produce a play. In an ongoing classroom dialogue, the students and the instructor discuss all areas of production including collaboration, technical rehearsal planning, design with occasional input from designers, actors, and guest directors. Major time is spent in the theater space.

### **2 Credits**

**Requisites** PREREQUISITES: 31-3700 Directing II CONCURRENT: 31-3701 Directing III

### **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**

**Requisites** 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**

**Requisites** PREREQUISITES: 31-3700 Directing II

### **31-3706 Devising for Directors**

Student directors will, with actors, learn, explore, devise and present three short exercises in three varying styles: -- DIRECT ADAPTATION from prose short story or segment of a longer work; incorporating skills of adapting and dramatizing text; also incorporating the style created in Paul Sills' Story Theatre.--MOVEMENT/IMPROV BASED; incorporating such physical techniques as Viewpoints and LeCoq; and more familiar improvisational techniques such as Spolin and Johnstone; based on a short story, poem, or folk or fairy tale. --RESEARCHED PIECE ON AN EVENT/OR PERSON; incorporating film and video research, preferably combined with live interviews to present, explore, and consider the themes of a factual event or person, a la Laramie Project. They will then choose one style and present a longer piece in that style.

#### **3 Credits**

**Requisites** PREREQUISITES: 31-2700 Directing I

### **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 3 nights, 4 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****31-3775 Practicum for Directing IV**

Each student enrolled in the Directing IV class will choose a full-length play to direct/produce. Students will expand the skills necessary to produce a play in a black box theatre. In an ongoing classroom dialogue, the students and the instructor discuss all areas of production - including advanced collaboration, technical rehearsal planning, and design - with occasional input from designers, actors, and guest directors. Major time is spent in the theatre space.

**1 Credits****Requisites** PREREQUISITES: 31-3701 Directing III CONCURRENT: 31-3750 Directing IV**31-3800 Playwriting Workshop II**

Course covers continued development of plays initiated in Playwriting I or transformation of other written forms (poems, fiction, or film) into dramatic events for stage. Students must complete one act of a play.

**4 Credits****Requisites** PREREQUISITES: 31-2800 Playwriting Workshop I

### **31-3801 Playwriting: Advanced**

Course requires that students develop a full-length script through a series of writing explorations that aim to develop the material from different points of view. Students will experience various written and collaborative exercises to deepen their understanding of story and situation. Play readings from a variety of styles and genres increase student understanding of the range of approaches to playwriting. Concurrent enrollment in New Plays Workshop provides a performance workshop for students to develop their writing in collaboration with actors and directors.

**4 Credits**

**Repeatable**

**Requisites** PREREQUISITES: 31-3800 Playwriting Workshop 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**

**Requirements** UNDG

### **31-3803 CRW: Experimental Theatre**

This course explores dramatic work outside the traditional linear narrative of the Western canon, including avant-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**

**Requirements** UNDG

### **31-3804 Topics in Playwriting:**

Students write and develop new plays in response to the specific playwriting topic of the semester. Students will study topics such as modern adaptations of Greek or classic plays, or the body of work of one playwright and/or school of playwrights within their cultural and historical context. The course will explore processes; styles, techniques and theatrical choices by reading published and unpublished plays, and when relevant, prose, journals, letters, reviews, and interviews. Students will attend productions of relevant plays.

**4 Credits****Requirements** UNDG**31-3805 New Plays Workshop**

Course requires that Playwriting students work collaboratively with actors, designers, and directors to bring their 10-minute and short one-act plays to the stage. Drafts of short plays, written and developed in Playwriting I and II, will be read, workshopped, and developed, in a process modeled on professional play development, with professional directors from the Chicago community, advanced student directors, and advanced student actors. Students will experience how collaboration directly informs the writing and rewriting process. The semester will culminate in staged readings of the rewritten short plays presented in one of the studio theatres during Performance Week.

**3 Credits****Requisites** PREREQUISITES: 31-3800 Playwriting Workshop II**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****Requirements** UNDG**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****Requisites** PREREQUISITES: 31-2200 Acting II: Adv Sc Study or 31-2201 Musical Theatre Scene Study**31-3811 Solo Performance II**

Course requires that students concentrate less on generating original material and more on honing it. Emphasis is placed on the visual aspects of performance, as well as on the dynamics of language, rhythm, and voice. Coursework includes journal writing and specific writing assignments culminating in a five-minute performance piece or monologue to be presented during Performance Week.

**3 Credits**

**Requisites** PREREQUISITES: 31-2205 Acting II: Char & Ens and 31-3810 Solo Performance I

### **31-3812 Critical Reading and Writing: 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**

**Requisites** COREQUISITES: 31-2800 Playwriting Workshop I

### **31-3813 Critical Reading and Writing: American Stage to Screen**

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**

**Requisites** COREQUISITES: 31-2800 Playwriting Workshop I

### **31-3890 Writing Comic Scenes**

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**

**Requisites** 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 31-2190 Context for Comedy

**Requirements** Department Permission



### **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**

**Requisites** PREREQUISITES: 31-2205 Acting II: Char & Ens

### **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**

**Requisites** PREREQUISITES: 31-2610 Scene Design II and 31-2615 Costume Design II and 31-2620 Lighting Design II

### **31-3910J Bridging the Chasm from Theatre to Life**

Course is about learning to be authentic. It's about utilizing improvisation as a method for deep and important self-exploration. It's about developing the courage to start from the beginning each time we walk on stage, and it's about functioning to support the work of the group. It's about making the conscious connection between theatre and our own emotional lives. It's about reconnecting with the important work of the play.

#### **2 Credits**

**Requisites** PREREQUISITES: 31-2200 Acting II: Adv Sc Study and 31-2209

### **31-3925 Audition Workshop**

Course is an intensive workshop and feedback session to support the BA 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, 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**

**Requisites** 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**

**Requisites** PREREQUISITES: 31-2400 Musical Theatre II: Scenes and Songs AND 32-2131 Keyboard I

### **31-3950 Management Techniques for Theatre**

Course aims at introducing future artistic directors, producing directors, stage managers, and actors to the fundamentals of theatre management and giving them an overview of the skills needed in order to successfully run a theatre. Many young theatre artists first get their work seen by the public by producing their own shows, which often grows into starting their own theatres.

#### **3 Credits**

**Requisites** PREREQUISITES: 31-2700 Directing I

### **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**

**Requisites** PREREQUISITES: 31-1210 Improvisational Techniques I , 31-2120 Text Analysis , 31-2205 Acting II: Char & Ens , AND 31-2300 Voice Training for the Actor II

### **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, and 32-2131 Keyboard I.

**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**

**Requisites** PREREQUISITES: 32-1100 Music Prep or Score of 39+ on Music theory Assessment

### **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**

**Requisites** PREREQUISITES: 32-1100 Music Prep OR Score of 39+ on Music Theory Assessment

### **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**

**Requisites** PREREQUISITE: 32-1100 Music Prep OR Score of 39+ on Music Theory Assessment Placement

### **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**

**Requisites** 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**

**Requisites** 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**

**Requisites** 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**

This 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 The Jazz Tradition**

Course utilizes lectures and demonstrations to explore jazz in all its forms, including its musical and social antecedents. Covered are ragtime, New Orleans jazz, swing, bebop, cool jazz, and avant-garde jazz, with special emphasis on Bird, Gillespie, Coltrane, Ellington, and Jelly Roll Morton.

**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**

**Requisites** COREQUISITES: 32-1110 Aural Skills I or 32-1170 Music Theory for Musical Theatre or 32-1540 Fundamentals of Musical Theatre Singing

### **32-1771 Beginning Primary Lessons**

This course offers beginning private instruction in student's primary instrument or voice type for music students or others enrolled in at least one other music course concurrently. Instructors are available for 14 hour-long sessions per semester or the equivalent.

**2 Credits**

**Repeatable**

**Requisites** PREREQUISITES: 32-1771 Beginning Primary Lessons CONCURRENT: 32-1000 Recital Attendance

### **32-1772 Beginning Secondary Lessons**

This course offers beginning 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**

**Requisites** 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**

**Requisites** 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**

**Requisites** PREREQUISITES: 32-1792 Beginning Secondary Composition Lessons CONCURRENT: 32-1000 Recital Attendance

### **32-1800 Columbia College Chorus**

Course requires that students rehearse, discuss, and perform choral repertoire of various genres including classical masterworks, indigenous world music, and popular styles. They must perform a cappella as well as with piano, percussion, and assorted instrumental accompaniment. Students receive instruction in healthy vocal technique and desirable ensemble attributes: intonation, blend, balance, appropriate tone quality, and critical listening.

**1 Credits**

**Repeatable**

### **32-1801 Gospel Choir**

Course requires that entry-level music students learn and perform solo and ensemble gospel literature, including traditional spirituals and anthems. Students will initially learn by ear and then learn to read and notate as well as analyze and describe gospel music. Additional emphasis is placed on understanding the relationship among gospel music, the other arts, and the cultural context in which contemporary gospel music functions.

**1 Credits**

**Repeatable**

### **32-1802 Jazz Pop Choir**

Course advances the understanding and mastery of jazz and pop through rehearsal and performance of group repertoire in a variety of styles. Traditional choral skills of blend, balance, unison, and harmonic intonation, and articulation in swing, pop, and latin genres will be studied through rehearsal and performance using microphones and sound reinforcement. Students will learn to sing with a rhythm section, a capella, as soloists, and in men's, women's, and

mixed small groups. An end-of-semester performance has been scheduled, and additional performances will be added on and/or off campus, subject to member availability. Occasional master classes and workshops may be substituted for rehearsals. Independent practice and memorization is required, as are weekly sectional rehearsals.

**1 Credits**

**Repeatable**

### **32-1880 Groove Band**

Performance course centers on popular music, particularly the various grooves of rock and roll, and culminates in a concert performance. Enrollment in this ensemble requires concurrent registration in private lessons.

**1 Credits**

**Repeatable**

**Requirements** Audition Required and Permission Ensemble Dir

### **32-1881 Blues Ensemble: Styles**

This course teaches entry-level music students to play the blues as an ensemble in a professional setting. Course will examine sociological and historical aspects of the blues and its current and future role in society. Chicago's unique position as a world blues capital will be featured through visits to local blues clubs and jam sessions. Enrollment in this ensemble requires concurrent registration in private lessons.

**1 Credits**

**Repeatable**

**Requirements** Audition Required and Permission Ensemble Dir

### **32-1884 Pop/Rock Ensemble: Styles**

Ensemble course is a second-tier introductory level course for the smaller pop/rock combo. The song-based repertoire for the course is drawn from straightforward arrangements of traditional popular music material, including rock, pop and R&B. Course addresses the application of musicianship skills as they apply to ensemble awareness and effective rehearsal and performance techniques.

**1 Credits**

**Repeatable**

**Requirements** Audition Required and Permission Ensemble Dir

### **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 softwares 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**

**Requisites** 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**

**Requisites** PREREQUISITES: 32-1110 Aural Skills I COREQUISITES: 32-2131 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**

**Requisites** PREREQUISITES: 32-2111 Aural Skills II COREQUISITES: 32-2132 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**

**Requisites** 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**

**Requisites** PREREQUISITES: 32-1120 Theory I or Music Theory Exam score  $\geq$  39 COREQUISITES: 32-2131 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**

**Requisites** PREREQUISITES: 32-2121 Theory II or Music Theory Exam score  $\geq$  39 COREQUISITES: 32-2132 Keyboard II

## **32-2131 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**

**Requisites** PREREQUISITES: Music Theory Exam score  $\geq$  39 COREQUISITES: 32-1110 Aural Skills I and 32-1120 Theory I or 32-1170 Music Theory for Musical Theatre

## **32-2132 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**

**Requisites** PREREQUISITES: 32-2131 Keyboard I

## **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**

**Requisites** PREREQUISITES: 32-2132 Keyboard II

## **32-2211 Composition I: Basic Principles of Twentieth Century Composition**

Course teaches first-year students to write motives, phrases, sentences, and periods to build simple forms. The final assignment is composition of a piece for a wind instrument and a string instrument that is performed at semester's end.

**3 Credits**

**Requisites** PREREQUISITES: 32-1110 Aural Skills I and 32-1120 Theory I

## **32-2212 Composition II**

Course, a continuation of Composition I, emphasizes the study of larger forms, chromatic harmony, and instrumentation. Students compose a piece for violin or violoncello and piano as their final assignment and a series of short pieces for piano as additional class work. Final assignment receives public performance at semester's end.

**3 Credits**

**Requisites** PREREQUISITES: 32-2211 Composition I: Basic Principles of Twentieth Century Composition

## **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**

**Requisites** 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**

**Requisites** 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**

**Requisites** 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**

**Requisites** PREREQUISITES: 32-2381 Techniques for Improvisation I and 32-2121 Theory II

## **32-2261 Digital Music Composition I**

This course addresses the creative use of technology in music composition. Students will learn the basics of

electroacoustic music, object-oriented computer programming, psychoacoustics, and live and automated manipulation of digital audio as they relate to sound production and music composition. This will require excursions into the disciplines of biology, physics, psychology, and acoustics. Through reading, listening, lectures, demonstrations and projects, composition students will gain computer experience essential to today's composer.

**3 Credits**

**Requisites** PREREQUISITES: 32-2212 Composition 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**

**Requisites** 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**

**Requisites** PREREQUISITES: 32-1110 Aural Skills I and 32-1120 Theory I COREQUISITES: 32-2132 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**

**Requisites** 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**

**Requisites** 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.

**3 Credits**

**Requisites** PREREQUISITES: 32-1511 Techniques in Singing I COREQUISITES: 32-2111 Aural Skills II and 32-2121 Theory II

## **32-2520 Solo Singing**

This course is intended for students who wish to learn the fundamentals of solo style and presentation techniques. Students learn through textual and musical analyses how to prepare a song for performance, reduce stage fright, and use a microphone.

**3 Credits**

**Requisites** PREREQUISITES: 32-1511 Techniques in Singing I

## **32-2522 Styles & Methods for Contemporary Singers**

This course for the intermediate contemporary singer will focus on how to communicate and conduct rehearsals in a variety of musical styles. Topics will include lyric analysis and interpretation, stage presence, microphone technique, basic arranging, 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. Intended to increase the singer's aptitude for participation in CCC instrumental ensemble offerings.

**3 Credits**

**Requisites** PREREQUISITES: 32-2512 Techniques in Singing II

## **32-2611 Music History and Analysis I**

This course addresses the development of Western art music in its social and cultural contexts. Through reading, writing, and focused listening, students explore music's many functions within Western society and the range of philosophies undergirding Western musical practices. Students will examine the technical and formal features of music



from ancient Greece through the nineteenth century, with special attention paid to the music of the Common Practice Era.

**3 Credits**

**Requisites** PREREQUISITES: 32-2111 Aural Skills II and 32-2121 Theory II

## **32-2612 Music History and Analysis 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**

**WI**

**Requisites** PREREQUISITES: 32-2111 Aural Skills II and 32-2121 Theory II

## **32-2771 Intermediate Primary Lessons**

This course offers intermediate private instruction in student's primary instrument or voice type for music students or others enrolled in at least one other music course concurrently. Instructors are available for 14 hour-long sessions per semester or the equivalent.

**2 Credits**

**Repeatable**

**Requisites** 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**

**Requisites** PREREQUISITES: 32-2772 Intermediate Secondary Lessons CONCURRENT: 32-1000 Recital Attendance

## **32-2791 Intermediate Primary Composition Lessons**

This course offers intermediate private instruction in composition for music students. Instructors are available for 14 hour-long sessions per semester or the equivalent.

**2 Credits**

**Repeatable**

**Requisites** PREREQUISITES: 32-2791 Intermediate Primary Composition Lessons CONCURRENT: 32-1000 Recital Attendance

**Requirements** Department Permission OR

## **32-2792 Intermediate 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**

**Requisites** PREREQUISITES: 32-2792 Intermediate Secondary Composition Lessons CONCURRENT: 32-1000 Recital Attendance

**Requirements** Department Permission OR

## **32-2800 3CVJE, Columbia College Chicago Vocal Jazz Ensemble**

This course offers participation in performance-oriented vocal jazz ensemble. Much memorization is required along with study of improvisation through use of jazz scales, blues scales, and modes. Final concert performance. Enrollment in this ensemble requires concurrent registration in private lessons.

**1 Credits**

**Repeatable**

**Requirements** Audition Required and Permission Ensemble Dir

## **32-2803 Vocal Lab**

This course teaches ensemble technique from the inside out. Advanced vocal students explore concepts of blend, intonation, tone quality, critical listening, arranging, and rehearsing. Repertoire draws upon various genres and may incorporate movement and body percussion. Students augment their vocal technique through daily pedagogy. Enrollment in this ensemble requires concurrent registration in private lessons.

**1 Credits**

**Repeatable**

**Requisites** PREREQUISITES: 32-1110 Aural Skills I and 32-1120 Theory I and 32-1511 Techniques in Singing I

### **32-2804 Spectra**

This course allows advanced students to further their study of healthy vocal technique and ensemble singing, in tandem with regular sight reading and performing. Performances incorporate a cappella and amplified singing, vocal and body percussion, movement, and projected images. Spectra is accompanied by keyboard, bass, and percussion. Enrollment in this ensemble requires concurrent registration in private lessons.

**1 Credits**

**Repeatable**

**Requirements** Audition Required

### **32-2805 Gospel Repertory Ensemble**

Ensemble course concentrating in study, rehearsal, and performance of traditional, contemporary, and urban gospel choral and small group singing.

**1 Credits**

**Repeatable**

**Requirements** Audition Required and Permission Ensemble Dir

### **32-2806 Women's Ensemble**

The focus of this ensemble is performing traditional and contemporary repertoire recorded by female groups. Course emphasizes harmonies and stage elements of pop girl groups throughout the decades. Students will suggest popular music to be presented in the semester performances. Enrollment of female instrumentalists is strongly encouraged.

**1 Credits**

**Repeatable**

**Requirements** Audition Required and Permission Ensemble Dir

### **32-2807 Men's Chorus**

This course will provide an opportunity for intermediate and advanced male singers to improve vocal skills in a wide variety of musical settings. Traditional choral skills of blend, balance, intonation, and phrasing will be learned through rehearsal and performance of choral music for male voices. Either acappella or accompanied by piano, organ, or small instrumental groups, the ensemble may also perform solos, trios, quartets, etc., as repertoire suggests. Regular performances will be scheduled on campus and, subject to member availability, occasionally off campus. Periodic master classes, workshops, additional rehearsals or performances may be substituted for scheduled in-class rehearsals. Independent practice and memorization is required, as are weekly sectional rehearsals. Enrollment in this ensemble requires concurrent registration in private lessons.

**1 Credits**

**Repeatable**

**Requirements** Audition Required and Permission Ensemble Dir

### **32-2810 Keyboard Assembly**

Advanced course that, in combination with private lessons, aims to improve keyboard skills including sight reading, ensemble playing, and solo performance. In addition, students study ensemble literature and historical and contemporary approaches to the keyboard repertoire and technique. Course is a performance/learning opportunity for all students taking private piano lessons.

**1 Credits****Repeatable**

**Requisites** PREREQUISITES: 32-2132 Keyboard II or 32-2311 Jazz Keyboard CONCURRENT: 32-2711 Private Lessons: Piano or 32-2712 Secondary Private Lessons: Piano or 32-2715 Private Lessons: Jazz Piano or 32-2716 Secondary Private Lessons: Jazz Piano

### **32-2813 Jazz Keyboard Ensemble**

Course, in combination with private jazz piano lessons, aims to improve keyboard skills, including sight reading, ensemble playing, and solo performance. Students study jazz literature and historical and contemporary approaches to keyboard repertoire and technique in a group setting. Enrollment in this ensemble requires concurrent registration in private lessons.

**1 Credits****Repeatable**

**Requisites** PREREQUISITES: 32-2132 Keyboard II or 32-2311 Jazz Keyboard CONCURRENT: 32-2711 Private Lessons: Piano or 32-2712 Secondary Private Lessons: Piano or 32-2715 Private Lessons: Jazz Piano or 32-2716 Secondary Private Lessons: Jazz Piano

### **32-2823 Classical Guitar Ensemble**

This course provides performing group experience for classical guitar. Groups prepare classical compositions by Bach, Scarlatti, Albeniz, and others. Note reading and classical technique are applied. Enrollment in this ensemble requires concurrent registration in private lessons. Class may be taken 10 times for credit.

**1 Credits****Repeatable**

**Requisites** PREREQUISITES: 32-1321 Guitar Techniques I CONCURRENT: 32-2721 Private Lessons: Finger-style and Classical Guitar or 32-2722 Secondary Private Lessons: Finger-style and Classical Guitar

### **32-2825 Jazz Guitar Ensemble**

This course, for intermediate and advanced guitarists, emphasizes ensemble playing for the electric jazz guitar. Through rehearsal of appropriate multiple-part arrangements and through the practice of comping and improvisation, the group prepares a series of performances. Students increase repertoire and develop musicianship skills. Enrollment in this ensemble requires concurrent registration in private lessons.

**1 Credits**

**Repeatable**

**Requisites** PREREQUISITES: 32-1321 Guitar Techniques I CONCURRENT: 32-2721 Private Lessons: Finger-style and Classical Guitar or 32-2723 Private Lessons: Fusion Rock Guitar or 32-2725 Private Lessons: Jazz Guitar or 32-2726 Secondary Private Lessons: Jazz Guitar

**Requirements** Permission of Instructor

### **32-2830 Percussion Ensemble**

This course involves a performance ensemble, which is made up entirely of percussion instruments of both definite and indefinite pitch. Course develops sight reading ability and ensemble skills and may be repeated three times for credit. Enrollment in this ensemble requires concurrent registration in private lessons.

**1 Credits**

**Repeatable**

**Requirements** Audition Required and Permission Program Dir

### **32-2855 Chamber Music**

This course provides an opportunity for students to rehearse, refine, and perform challenging music with their peers under the guidance of a faculty member. Chamber music study supplements a student's private lesson and large ensemble experience. Students are able to delve deeply into their selected music and develop their presentation collectively. Students form smaller ensembles within the large group and present their work in seminars and a group concert at the end of each semester. Individual chamber ensembles may also receive opportunities to perform in the community. Enrollment in this ensemble requires concurrent registration in private lessons.

**1 Credits**

**Repeatable**

**Requirements** Audition Required and Permission Program Dir

### **32-2863 New Music Ensemble**

Ensemble course rehearses and performs contemporary concert music, both traditional and non-traditional, written for distinctive instrumental combinations. Students develop musicianship and performance skills and expand their repertoire. Enrollment in this ensemble requires concurrent registration in private lessons.

**1 Credits**

**Repeatable****Requirements** Audition Required and Permission Program Dir**32-2880 Jazz Combo**

This course consists of a performing group experience for instrumentalists and singers in which high professional standards of small group performance are explained and achieved. Performances include music written especially for the group and music from the literature, including works by Louis Armstrong, John Kirby, Duke Ellington, Art Blakey, Benny Goodman, Dave Brubeck, Jimmy Giuffre, Chick Corea, and Gerry Mulligan.

**1 Credits****Repeatable****Requirements** Audition Required and Permission Program Dir**32-2881 Columbia College Jazz Ensemble**

This course consists of a performing group experience for instrumentalists and singers in which high professional standards of small group jazz performance are explained and achieved. Students prepare weekly repertoire assignments with guidance from two members of the jazz faculty. Each combo performs at the Jazz Gallery and Jazz Combo Fest. Students are placed into introductory, intermediate, or advanced jazz combos. Advanced jazz combos are considered for performances around campus.

**1 Credits****Repeatable****Requirements** Audition Required and Permission Program Dir**32-2884 Pop/Rock Ensemble: Performance**

Intermediate level course is an ensemble for the smaller to medium sized combo. The song-based repertoire for the course is drawn from the straight-forward to more challenging arrangements of traditional popular music material, including rock, pop, and R&B. Course addresses the application of musicianship skills as they apply to ensemble awareness and effective rehearsal and performance techniques. Enrollment in this ensemble requires concurrent registration in private lessons.

**1 Credits****Repeatable****Requirements** Audition Required and Permission Program Dir**32-2885 Blues Ensemble: Performance**

Intermediate level course is an ensemble for the smaller to medium sized blues band. The repertoire for the course is drawn from the straight-forward to more challenging arrangements of traditional and contemporary blues material. Course addresses the application of musicianship skills as they apply to ensemble awareness and effective rehearsal and performance techniques. Course engages the blues as both an historical and a living entity through the application of historical background of and interaction with artists engaged in the contemporary Chicago blues community. Enrollment in this ensemble requires concurrent registration in private lessons.

**1 Credits**

**Repeatable**

**Requirements** Audition Required and Permission Program Dir

### **32-2886 Latin Jazz Ensemble**

Upper level ensemble course prepares students for the performance of compositions based on the musical traditions of Cuba, Brazil, and other Latin American cultures. Course will consist of a series of master classes and ensemble rehearsals. Students gain hands-on experience of the rhythms and performance techniques of the various latin percussion instruments. Enrollment in this ensemble requires concurrent registration in private lessons.

**1 Credits**

**Repeatable**

**Requirements** Audition Required and Permission Program Dir

### **32-2888 Hip-Hop Ensemble**

This is an intermediate level ensemble, designed to address the application of musicianship skills, the creation and live performance of original material. The repertoire for the course is drawn from contemporary hip-hop with musically engaging and challenging elements. Students will analyze, arrange and perform a range of hip-hop styles.

**1 Credits**

**Repeatable**

**Requisites** CO-REQUISITES: 32-1626 Hip-Hop: A Sonic History

**Requirements** Audition Required

### **32-2910 Fundamentals of Notation**

This course teaches the fundamental rules and procedures of music notation and how to apply them. Course begins with hand calligraphy: proper procedures for printing various symbols of music notation. These skills will then be transferred to the computer via the two most popular scoring programs: Finale and Sibelius, stressing the commonalities of computer music notation. Students will learn to copy complex music for multiple instruments and voices by hand and in both notation programs.

**1 Credits**

**Repeatable**

**Requisites** PREREQUISITES: 32-1120 Theory I and 32-1110 Aural Skills 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**

**Requisites** 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 softwares, 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**

**Requisites** 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**

**Requisites** 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**

**Requisites** 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**

**Requisites** PREREQUISITES: 32-2212 Composition II and 32-3121 Theory IV

## **32-3133 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**

**Requisites** PREREQUISITES: 32-2133 Keyboard Harmony I

## **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**

**Requisites** PREREQUISITES: 32-2122 Theory III

## **32-3211 Composition III**

Course examines larger forms, extended tonality, orchestration, and atonal and serial techniques. Students compose a string quartet for performance at the end of the semester. Additional assignments include composing piano pieces that make use of compositional techniques studied in class.

**3 Credits**

**Requisites** PREREQUISITES: 32-2212 Composition II

## **32-3212 Composition IV**

Advanced course, the fourth level in the composition sequence, teaches students to use in their works, and understand in music literature, the compositional techniques of the 20th and 21st centuries. Students apply their knowledge in the composition of a larger work for chamber orchestra and in shorter pieces for piano. Final assignment is scored for a chamber orchestra with multiple string instruments per part.

**3 Credits**

**Requisites** PREREQUISITES: 32-3211 Composition III

## **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**

**Requisites** 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**

**Requisites** 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**

**Requisites** 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**

**Requisites** 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**

**Requisites** PREREQUISITES: 32-3212 Composition IV

**Requirements** Accept in Sem in LA Prog

## **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**

**Requisites** 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**

**Requisites** 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**

**Requisites** PREREQUISITES: 32-2255 Jazz Arranging I

## **32-3262 Digital Music Composition II**

This course explores creative use of technology in making music. Introduces students to the basics of electroacoustic music, object-oriented computer programming, psychoacoustics, and live and automated manipulation of digital audio as they relate to sound production and music composition. Addresses such disciplines of biology, physics, psychology, and acoustics. Through reading, listening, demonstrations and projects, students will gain computer experience essential to today's composer. A final project will combine sound design, computer programming, digital signal processing and music composition.

**3 Credits**

**Requisites** PREREQUISITES: 32-2261 Digital Music Composition I

## **32-3310 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**

**Requisites** PREREQUISITES: 32-2132 Keyboard II

### **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**

**Requisites** 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**

**Requisites** 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**

**Requisites** PREREQUISITES: 32-2512 Techniques in Singing II COREQUISITES: 32-2122 Theory III

### **32-3531 Vocal Improvisation I**

This course is designed to assist the intermediate pop and jazz voice student in applying improvisational techniques. The intermediate student will learn to recognize, imitate, and apply the vocal stylizations of established popular singers. Through the process of singing transcriptions of the improvisations from the masters of popular styles, the students will garner vocal agility and confidence for singing with the instrumental ensemble in which they are concurrently enrolled.

**3 Credits**

**Requisites** 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**

**Requisites** 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**

**Requisites** PREREQUISITES: 32-2612 Music History and Analysis II

**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**

**Requisites** 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**

**Requisites** PREREQUISITES: 32-2611 Music History and Analysis I and 32-2612 Music History and Analysis II and 32-3121 Theory IV or 32-2611 Music History and Analysis I and 32-2612 Music History and Analysis II and 32-3161 Pop/Jazz Theory and Musicianship

**32-3671 Music Pedagogy**

This course provides the knowledge and skills necessary to teach the primary instrument or voice to students from elementary through adult levels. Topics include teaching methodologies; history and philosophy of music education; child and adult learning psychology; studio management; use of technology; and individual and group teaching. This course includes a practicum experience teaching introductory-level music students. Specific sections are offered for vocal, instrumental, and jazz studies students, with sections for different instrument groups as numbers warrant.

**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.

**3 Credits**

**Requisites** 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 Advanced Primary Lessons**

This course offers advanced private instruction in student's primary instrument or voice type for music students or others enrolled in at least one other music course concurrently. Instructors are available for 14 hour-long sessions per semester or the equivalent.

**2 Credits****Repeatable**

**Requisites** PREREQUISITES: 32-3771 Advanced Primary Lessons CONCURRENT: 32-1000 Recital Attendance

**32-3791 Advanced Composition Lessons**

This course offers advanced private instruction in composition for music students. Instructors are available for 14 hour-long sessions per semester or the equivalent.

**2 Credits**

**Repeatable**

**Requisites** 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

### **32-3884 Pop/Rock Ensemble: Showcase**

This course applies the upper-level performer's ensemble skills, musicianship, and knowledge of stylistic and historical precedent in creating a near-professional level performing band. The repertoire is drawn from structurally and harmonically challenging arrangements of contemporary and traditional popular music material, as applied in the contexts of rehearsal, studio recording, and stage presentation in various types of live performances. Enrollment in this ensemble requires concurrent registration in private lessons.

**1 Credits**

**Repeatable**

**Requirements** Audition Required and Permission Program Dir

### **32-3885 Pop Orchestra**

Advanced-level ensemble course specializes in the repertoire of rock/contemporary bands orchestrated for brass and reed instruments, rhythm instruments, and multiple vocals. Students learn to rehearse and perform challenging, sophisticated music as part of an extended professional team. Enrollment in this ensemble requires concurrent registration in private lessons.

**1 Credits**

**Repeatable**

**Requirements** Audition Required and Permission Program Dir



### **32-3886 Pop/Jazz Fusion Ensemble**

Instrumental-only combo course applies the upper-level performer's ensemble skills, musicianship, and knowledge of stylistic and historical precedent to creating a near-professional level performing band. The repertoire is drawn from structurally and harmonically challenging instrumental arrangements of contemporary popular music material including instrumental pop, smooth jazz and jazz/rock fusion. Enrollment in this ensemble requires concurrent registration in private lessons.

**1 Credits**

**Repeatable**

**Requirements** Audition Required and Permission Program Dir

### **32-3888 R&B Ensemble: Showcase**

Upper level ensemble course prepares students to perform with confidence and professionalism in a contemporary rhythm and blues context. Students will learn how to front a band and interact productively with fellow musicians. Students research and present material to the rest of the group for inclusion in ensemble repertoire. Course includes the recording of a live demo in a professional studio environment. Enrollment in this ensemble requires concurrent registration in private lessons.

**1 Credits**

**Repeatable**

**Requirements** Audition Required and Permission Program Dir

### **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

### **32-3891 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**

**Requisites** 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**

**Requisites** 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 Arts Entertainment and Media Management.

### **3 Credits**

**Requirements** Audition and Approval of CUP Coordinator Required

## **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 Arts Entertainment and Media Management.

### **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**

**Requisites** 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**

**Requisites** CONCURRENT: 32-6901 Lab (Tutorial) and 32-6631 The Film Score: A Survey of the Craft

### **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**

**Requisites** 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**

**Requisites** 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**

**Requisites** PREREQUISITES: 32-6223 Scoring III: Genre and Style CONCURRENT: 32-6898 Independent Project: Music Composition for the Screen and 32-6901 Lab (Tutorial) and 32-6997 Colloquium

**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**

**Requisites** 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.

**2 Credits**

**Requisites** 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 cures with the techniques learned through analysis.

**2 Credits**

**Requisites** 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**

**Requisites** PREREQUISITES: 32-6221 Scoring I: Composing Dramatic Music and 32-6901 Lab (Tutorial)

CONCURRENT: 32-6222 Scoring II: Color and Complexity

## **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**

**Requisites** 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.

**2 Credits**

## **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**

**Requisites** 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**

**Requisites** CONCURRENT: 32-6631 The Film Score: A Survey of the Craft

## **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**

**Requisites** CONCURRENT: 32-6630 History of Cinema

## **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**

**Requisites** 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**

**Requisites** 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**

**Requisites** 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**

**Requisites** PREREQUISITES: 32-6224 Scoring IV: Directed Study in Composition and 32-6898 Independent Project: Music Composition for the Screen 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**

**Requisites** PREREQUISITES: 32-6898 Independent Project: Music Composition for the Screen and 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**

**Requisites** 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.

**4 Credits**

**Requisites** PREREQUISITES: 32-6224 Scoring IV: Directed Study in Composition and 32-6898 Independent Project: Music Composition for the Screen CONCURRENT: 32-6989L Internship/Apprenticeship and 32-6981L Career Development

### **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 2x**

**Requisites** PREREQUISITES: 33-1211 Introduction to Dance Technique I

**Requirements** Department Permission OR

### **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 2x**

**Requisites** PREREQUISITES: 33-1211 Intro to Dance Technique I

**Requirements** Department Permission

### **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 and Culture I**

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

**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**

**Requisites** PREREQUISITES: 33-1212 Intro to Dance Technique II COREQUISITES: 33-1212 Intro to Dance 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**

This 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**

**Requisites** PREREQUISITES: 33-1212 Intro to Dance Technique II COREQUISITES: 33-1311 Modern Technique I

**Requirements** Department Permission OR

### **33-1312 Techniques Intensive**

In this course students will study the fundamental principles, practices and vocabulary common to the dance technique specified 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**

**Requisites** 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**

**Requisites** 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.

**1-2 Credits**

**Repeatable**

**Requisites** PREREQUISITES: 33-1212 Intro to Dance Technique II COREQUISITES: 33-1321 Ballet I

**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**

**Requisites** 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**

**Requisites** COREQUISITES: 33-1311 Modern Technique I or 33-2312 Modern Technique II

### **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**

### **33-1351 Introduction to Dance Studies**

Course orients students to the field of dance as an academic discipline, profession, and art form. To this end, 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; the relationship of dance technique to the overall field; and strategies for effective learning, professional engagement, and longevity in the discipline. Class sessions will 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**

**Requisites** COREQUISITES: 33-1212 Intro to Dance Technique II or 33-1311 Modern Technique I

### **33-1381 Dancemaking I**

Course introduces students 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**

**Requisites** 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**

**Requisites** PREREQUISITES: 33-1212 Intro to Dance Technique II

### **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**

**Requisites** 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**

**Requisites** PREREQUISITES: 33-1241 African Dance and Culture I

### **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**

**Requisites** 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**

**Requisites** 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**

**Requisites** PREREQUISITES: 33-1271 Yoga: Beginning

## **33-2312 Modern Technique II**

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.

**1 Credits**

**Repeatable**

**Requisites** PREREQUISITES: 33-1311 Modern Technique I COREQUISITES: 33-2312 Modern Technique II

**Requirements** Department Permission OR

## **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**

**Requisites** CONCURRENT: 33-2312 Modern Technique II

## **33-2322 Ballet II**

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.

**1 Credits**

**Repeatable**

**Requisites** PREREQUISITES: 33-1321 Ballet I

**Requirements** Department Permission OR

## **33-2326 Ballet II (F)**

Course may only be taken concurrently with Ballet II (33-2322). See that course for description.

**1 Credits**

**Repeatable**

**Requisites** 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**

**WI**

**Requisites** 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**

**Requisites** 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**

**Requisites** 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**

**Requisites** PREREQUISITES: 33-1381 Dancemaking I COREQUISITES: 33-2312 Modern Technique II

### **33-2382 Dancemaking II**

Course is a practical exploration of a variety of processes and elements that may be used in making dances. Students will create their own dance studies in response to a variety of assigned choreographic exercises. Topics will include elements such as space, time, shape, and dynamics, and processes such as abstraction, thematic development, and

revision. Improvisation will be employed to initiate exploration of concepts but ultimately work will be set into fixed, repeatable form. 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**

**Requisites** PREREQUISITES: 33-1381 Dancemaking I

### **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**

**Requisites** 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**

**Requisites** 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****Requisites** COREQUISITES: 33-3383 Dancemaking III**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****Requisites** PREREQUISITES: 33-3233 Jazz Dance III**33-3313 Modern Technique III**

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.

**1 Credits**

**Repeatable**

**Requisites** PREREQUISITES: 33-2312 Modern Technique II COREQUISITES: 33-3313 Modern Technique III

**Requirements** Department Permission OR

### **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**

**Requisites** CONCURRENT: 33-3313 Modern Technique III

### **33-3323 Ballet III**

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.

**1 Credits**

**Repeatable**

**Requisites** PREREQUISITES: 33-2322 Ballet II COREQUISITES: 33-3323 Ballet III

**Requirements** Department Permission OR

### **33-3326 Ballet III (F)**

Course may only be taken concurrently with Ballet III (33-3323). See that course for description.

**1 Credits**

**Repeatable**

**Requisites** 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**

**Requisites** PREREQUISITES: 33-3445 Artists and Audiences and 33-3444 Topics in Dance Studies:

**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**

**Requisites** PREREQUISITES: 33-3313 Modern Technique III and 33-2322 Ballet II and 33-2382 Dancemaking II

### **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**

**Requisites** PREREQUISITES: 33-2382 Dancemaking II 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**

**Requisites** PREREQUISITES: 33-1371 Experiential Anatomy and 33-2350 Music and Rhythm in Dance and 33-2382 Dancemaking II 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**

**Requisites** 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**

**Requisites** PREREQUISITES: 33-2382 Dancemaking II 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**



**Requisites** PREREQUISITES: 33-3313 Modern Technique III

**Requirements** Department Permission

### **33-3444 Topics in Dance Studies:**

Topics in Dance Studies offers an opportunity for in-depth scholarship, developing each student's aesthetic awareness and analytical voice relative to the field. Each semester the course will focus on specific themes or issues in dance studies. Possible themes include queer choreographies, the black dancing body, readings in ballet history, dance and popular culture, dance ethnography, dance and technology, dance and political economies and others. Through extended research processes - which may include extensive viewing of video and live performances, participation in social dance forms and reading of pertinent literature - students will engage with the aesthetic, political, social and cultural forces that shape the body in motion.

#### **3 Credits**

##### **WI Repeatable**

**Requisites** 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 Writing and Rhetoric II for Non-Native Speakers of English 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

### **33-3445 Artists and Audiences**

Course will explore the opportunities, responsibilities, problems, and rewards of making, teaching, and producing dance and performance in a local-to-global setting. Course begins with an exploration of the recent philosophical shift in the field away from art for art's sake and towards community-based cultural work and artmaking. This will include an investigation of the theory that art and entertainment are competitive and/or mutually exclusive. Through in-class lectures and discussion as well as on-site experiences of cultural workers, arts educators, producers, and dance artists, students will learn how the system of the non-profit dance and performance world operates. Across the course they will be challenged, through reading, writing, discussion and other class assignments, to develop their own positions on the philosophical rationale and meaningful applications of working with audiences and communities.

#### **3 Credits**

**Requisites** 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 Writing and Rhetoric II for Non-Native Speakers of English 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**

**Requisites** 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**

**Requisites** PREREQUISITES: 33-3383 Dancemaking III

### **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**

**Requisites** PREREQUISITES: 33-2456 Concert Production and 33-3485 Topics in Dancemaking:

**Requirements** Department Permission

### **33-3674 Teaching Dance II**

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**

**Requisites** PREREQUISITES: 33-3373 Teaching Project and 33-3372 Teaching Dance I and 33-3473 Kinesiology  
COREQUISITES: 33-3313 Modern Technique III

### **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**

**Requisites** PREREQUISITES: 33-3674 Teaching Dance II

### **33-3840 Technology for Dancers**

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**

**Requisites** PREREQUISITES: 33-2382 Dancemaking II

**Requirements** Department Permission

### **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

### **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**  
**Requisites** 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 Writing and Rhetoric I for Non-Native Speakers of English or Computer Application Proficiency EXC score  $\geq 97$  or SAT (Scholastic Aptitude Test) score  $\geq 710$  or ACT (American College Test) score  $\geq 30$

### **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**

**Requisites** PREREQUISITES: 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**

**Requisites** PREREQUISITES: 52-1151 Writing and Rhetoric I

## **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**

**Requisites** PREREQUISITES: 52-1112 Writing and Rhetoric - Enhanced II or 52-1151 Writing and Rhetoric I or SAT (Scholastic Aptitude Test) score  $\geq 710$  or ACT (American College Test) score  $\geq 30$

## **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**

**Requisites** 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 and Code**

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**

### **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**

**Requisites** PREREQUISITES: 39-2300

### **36-1420 Scripting for Web and Mobile**

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**

**Requisites** PREREQUISITES: 56-172 or 56-27

### **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**

**Requisites** 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  $\geq 30$

## **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**

**Requisites** COREQUISITES: 56-172 or 56-27

## **36-1510 Introduction to iOS Programming and App Development**

**1 Credits**

## **36-1600 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**

**Requisites** PREREQUISITES: 36-1300 Digital Image Design and 36-1500 Introduction to Game Development

## **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**

**Requisites** PREREQUISITES: 52-1151 Writing and Rhetoric I or SAT (Scholastic Aptitude Test) score  $\geq$  710 or ACT (American College Test) score  $\geq$  30

## **36-1800 Interactive Arts and Media: Topics**

Course explores current trends and development in interactive media and interface/interaction design.

### **3 Credits**

#### **Repeatable**

**Requisites** 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 Media Theory and Design 2**

Course furthers practical understanding of media theory by applying it to media design and production. Building on the static composition analysis in Media Theory and Design I, this course focuses on time-based or dynamic media, incorporating text, moving image, and sound.

**3 Credits**

**Requisites** PREREQUISITES: 52-111 and 36-1000 Interactive Culture and 36-1300 Digital Image Design or 35-1300 and 52-111 and 36-1000 Interactive Culture  
**COREQUISITES:** 52-111

### **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**

**Requisites** 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**

**Requisites** 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 Interactive Conversation Interface**

Course introduces the theory and assumptions behind interactive conversation design pioneered by Chicago's own Jellyvision in games like You Don't Know Jack. As the aesthetic of interaction evolves, a promising new genre has emerged: Interactive Conversation Interface. 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**

**Requisites** 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**

**Requisites** 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**

**Requisites** 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**

**Requisites** PREREQUISITES: 36-1300 Digital Image Design

**36-2310 Media Production 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.

**3 Credits**

**Requisites** PREREQUISITES: 35-1300 or 22-1320 Design Lab or 36-1010 Computational Media Development

**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**

**Requisites** PREREQUISITES: 35-1300 or 22-1320 Design Lab

**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**

**Requisites** PREREQUISITES: 36-1300 Digital Image Design and 36-1600 Character Visualization for Games

**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**

**Requisites** PREREQUISITES: 36-1300 Digital Image Design and 36-1600 Character Visualization for Games  
**COREQUISITES:** 36-2350 2D Art for Games

**36-2375J Topics in New Media: Installation, Curation and Exhibition****1 Credits****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**

**Requisites** PREREQUISITES: 36-2610 Sound and Music for Interactive Visual Media **COREQUISITES:** 36-1410 Linear Audio Production for Games

## **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**

**Requisites** 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**

**Requisites** PREREQUISITES: 36-2601 Authoring Interactive Media or 35-2400

## **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**

**Requisites** PREREQUISITES: 35-2410 or 36-2410 Web Animation I: Flash Web Design

## **36-2421 Advanced Scripting for Web and Mobile**

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**

**Requisites** PREREQUISITES: 36-1420 Scripting for Web and Mobile

## **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**

**Requisites** 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**

**Requisites** 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**

**Requisites** 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**

**Requisites** PREREQUISITES: 36-1501 Introduction to Programming and 36-1500 Introduction to Game Development or 35-2500 COREQUISITES: 36-2600

### **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**

**Requisites** PREREQUISITES: 36-1500 Introduction to Game Development and 36-1501 Introduction to Programming and 36-2350 2D Art for Games and 36-3301 3D Composition for Interactive Media I or 36-1500 Introduction to Game Development and 36-1501 Introduction to Programming and 36-2510 Game Engine Scripting and 36-1400 Sound for Interaction or 36-1500 Introduction to Game Development and 36-1501 Introduction to Programming and 36-2510 Game Engine Scripting

### **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**

**Requisites** PREREQUISITES: 52-112 and 36-1100 Game Culture and 36-1500 Introduction to Game Development

### **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**

**Requisites** PREREQUISITES: 336-2500 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**

**Requisites** 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**

**Requisites** PREREQUISITES: 36-2550 C++ Programming I or 35-2550

## **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**

**Requisites** PREREQUISITES: 35-2500 or 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**

**Requisites** PREREQUISITES: 36-1300 Digital Image Design or 22-1320 Design Lab

## **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**

**Requisites** PREREQUISITES: 36-1000 Interactive Culture 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**

**Requisites** PREREQUISITES: 36-2000 Media Theory and Design 2

## **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**

**Requisites** PREREQUISITES: 36-1400 Sound for Interaction COREQUISITES: 36-2510 Game Engine Scripting

## **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**

**Requisites** PREREQUISITES: 52-1152 Writing and Rhetoric II or COMPASS Placement Test score  $\geq 97$

**Requirements** 30 Completed credit hour

## **36-2810J New Media Communication**

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**

### **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**

**Requisites** PREREQUISITES: 36-2800 Story Development for Interactive Media or 24-2710 Screenwriting II: The Feature Film or 40-3202 Writing for Television

### **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**

### **36-3045A Computer Animation: Maya**

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**

**Requisites** PREREQUISITES: 26-2015 Introduction to Computer Animation or 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**

**Requisites** 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**

**Requisites** PREREQUISITES: 36-3045A Computer Animation: Maya and 36-2025 Drawing for Animation I and 36-2360 2D Motion for Games

## **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**

**Requisites** 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**

**Requisites** 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**

**Requisites** PREREQUISITES: 36-3045A Computer Animation: Maya and 36-2025 Drawing for Animation I or 22-1230 Fundamentals of 3-D Design or 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**

**Requisites** PREREQUISITES: 26-3086 Character Design and Modeling I or 26-3082 Environmental Design & Modeling I or 36-3086 Character Design & Modeling 1 and 36-3082 Environmental Design & Modeling I

## **36-3100 Navigational Interfaces**

Course advances students' practical understanding of media theory, with an emphasis on interactive models of communication. Expanding upon the dynamic composition analysis in Media Theory and Design 2, this course focuses on navigational models of interaction design. Additionally, students continue to develop critical and analytical skills related to the component media typical of navigational interface design, including text, static image composition, sound and animation. Students produce substantial written critiques to demonstrate their growing understanding of the discipline.

**3 Credits**

**Requisites** PREREQUISITES: 35-1300 or 36-1300 Digital Image Design or 36-2000 Media Theory and Design 2 or 36-2601 Authoring Interactive Media

**36-3110 Advanced Interfaces**

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 and 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**

**Requisites** PREREQUISITES: 36-3100 Navigational Interfaces

**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**

**Requisites** 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**

**Requisites** 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**

**Requisites** 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**

**Requisites** PREREQUISITES: 36-2300 Digital Image Experiments

**36-3301 3D Composition for Interactive Media I**

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****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**

**Requisites** PREREQUISITES: 36-3301 3D Composition for Interactive Media I

**36-3310 Generative and Algorithmic Art**

Junior level course allows students to explore code as art in an advanced setting; students are expected to create complex work using various generative techniques and principles. Students will experiment with algorithmic

techniques throughout the semester, and complete the course with a larger work or series of works.

**3 Credits**

**Requisites** PREREQUISITES: 52-1151 Writing and Rhetoric I and 36-1300 Digital Image Design or 22-1320 Design Lab

### **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**

**Requisites** 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**

**Requisites** 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**

**Requisites** 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**

**Requisites** 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**

**Requisites** 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**

**Requisites** PREREQUISITES: 36-2000 Media Theory and Design 2

**36-3500 Advanced Game Programming**

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**

**Requisites** 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**

**Requisites** PREREQUISITES: 36-2510 Game Engine Scripting

## **36-3520 Programming Data Design**

In this course object-oriented and event-driven programming is used to build applications that utilize large data stores. Students will further their understanding of programming best practices, including creating more stable code, error handling, and minimizing the risk and effects of malicious user behavior.

### **3 Credits**

**Requisites** 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**

**Requisites** PREREQUISITES: 36-2500 Simulation and Serious Games and 36-2800 Story Development for Interactive Media and 36-2000 Media Theory and Design 2 COREQUISITES: 36-2530 Game Design II

## **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**

**Requisites** PREREQUISITES: 39-2609 or 36-2609 Sound and Motion Production and 39-2510 or 36-2600 Object Oriented Programming and 36-3100 Navigational Interfaces

## **36-3610 Digital Media Culture**

### **3 Credits**

**Requisites** 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 as students create a substantial application that leverages persistent data. Content created in Data Design and Object-oriented Programming will be utilized. Topics covered in Data Design such as programming best practices, data normalization, and database theory will be expanded upon.

### **3 Credits**

## **36-3620 Introduction to Robotics**

Course teaches students to read wiring diagrams and design and build basic electronic circuits for general applications. Students use commercially available tools to design, build, and program a simple functional robot that interfaces with a computer. Completed work and work in progress are shown in a group critique setting.

### **3 Credits**

#### **Repeatable**

**Requisites** PREREQUISITES: 36-1300 Digital Image Design and 36-1501 Introduction to Programming

## **36-3630 Computer Controlled Installation Environments**

### **3 Credits**

#### **Repeatable**

**Requisites** PREREQUISITES: 36-1300 Digital Image Design and 36-1501 Introduction to 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**

**Requisites** PREREQUISITES: 36-2530 Game Design II and 36-2360 2D Motion for Games or 36-2610 Sound and Music for Interactive Visual Media or 36-2550 C++ Programming I COREQUISITES: 36-2551 C++ Programming II or 36-2400 Sound Design for Games I or 36-3301 3D Composition for Interactive Media I

**36-3690 McCarthy Technologies Bootcamp**

**3 Credits**

**Repeatable**

**36-3690J McCarthy Technologies Bootcamp**

**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**

**Requisites** PREREQUISITES: 36-2600 Object Oriented Programming or 36-2550 C++ Programming I

**36-3798 Directed Study: Web Development**

**1-3 Credits**

**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**

### **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**

**Requisites** PREREQUISITES: 36-1010 Computational Media Development and 36-1100 Game Culture and 36-1300 Digital Image Design and 36-1500 Introduction to Game Development and 36-2601 Authoring Interactive Media or 36-1000 Interactive Culture and 36-1100 Game Culture and 36-1300 Digital Image Design and 36-1500 Introduction to Game Development and 36-2601 Authoring Interactive Media

**Requirements** Permission of Instructor

### **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**

**Requisites** PREREQUISITES: 36-1300 Digital Image Design and 36-1501 Introduction to Programming and 36-1000 Interactive Culture and 36-2000 Media Theory and Design 2 and 36-2601 Authoring Interactive Media

**Requirements** Permission of Instructor

### **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**

**Requisites** PREREQUISITES: 36-1300 Digital Image Design and 36-1501 Introduction to Programming and 36-1000 Interactive Culture and 36-2000 Media Theory and Design 2 and 36-2601 Authoring Interactive Media

**Requirements** Permission of Instructor

## **36-3998 Large Team Game Studio**

**6 Credits**

**Repeatable**

**Requisites** PREREQUISITES: 36-1501 Introduction to Programming and 36-1000 Interactive Culture and 36-2000 Media Theory and Design 2 and 36-2601 Authoring Interactive Media and 36-1300 Digital Image Design or 36-1501 Introduction to Programming and 36-1000 Interactive Culture and 36-2000 Media Theory and Design 2 and 36-2601 Authoring Interactive Media and 36-1300 Digital Image Design

**Requirements** Permission of Instructor

## **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

## **36-5801 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**

**Requisites** PREREQUISITES: 37-1151 American Sign Language I

## **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**

**Requisites** 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**

**Requisites** 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**

**Requisites** 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**

**Requisites** 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**

**Requisites** 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**

**Requisites** 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**

**PL Repeatable HU**

**Requisites** 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**

**HU**

**Requisites** PREREQUISITES: 37-1252 Deaf Culture

### **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**

**Requisites** 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**

**Requisites** PREREQUISITES: 37-2153 American Sign Language III and 37-1252 Deaf Culture 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**

**Requisites** 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**

**Requisites** 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

### **37-2601 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**

**Requisites** 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**

**Requisites** 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**

**Requisites** 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**

**Requisites** 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**

**Requisites** Concurrent Requisites: 37-2154 American Sign Language IV

### **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**

**Requisites** 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**

**Requisites** PREREQUISITES: 37-2154 American Sign Language IV and 37-1252 Deaf Culture and 37-2253 Linguistics of ASL CONCURRENT: 37-3901 Advanced ASL Lab

**37-3251 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**

**Requisites** PREREQUISITES: 37-2153 American Sign Language III and 37-1252 Deaf Culture

**37-3251J 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**

**Requisites** 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**

**Requisites** 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**

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**

**Requisites** PREREQUISITES: 37-3401 Consecutive Interpreting

### **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**

**Requisites** 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**

**Requisites** 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**

**Requisites** 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**

**Requisites** 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**

**Requisites** 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**

**Requisites** 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**

**Requisites** PREREQUISITES: 37-3501 Interpreting Practicum I  
**Requirements** Department Permission

### **37-3602 Interpreting for Deaf Blind Consumers**

This course will focus on strategies and techniques for interpreting for deaf-blind consumers. The students will understand linguistic modifications for tactile and restricted field communication, various modes of communication, as well as using environmental accommodations. Through hands-on interpreting activities, students will practice linguistic modifications for both tactile and restricted field communication. This course will focus on developing competency in a variety of settings in interpreting for deaf-blind consumers.

#### **2 Credits**

### **37-3602J Interpreting for Deaf Blind Consumers**

This course will focus on strategies and techniques for interpreting for Deaf-blind consumers. The students will understand linguistic modifications for tactile and restricted field communication, various modes of communication, as well as using environmental accommodations. Through hands-on interpreting activities, students will practice linguistic modifications for both tactile and restricted field communication. This course will focus on developing competency in a variety of settings in interpreting for Deaf-blind consumers.

#### **2 Credits**

**Requisites** PREREQUISITES: 37-2602 Working in the Deaf-Blind Community and 37-1252 Deaf Culture and 37-3401 Consecutive Interpreting

### **37-3603J Interpreting in Religious Settings**

Liturgy literally means the work of the people. Understanding the purpose behind elements of Christian religious practice, students will develop a broad understanding of the role of the interpreter within the Church leadership and



among the Deaf participants. Students will learn about both liturgical practices and ethical interpreting practices within Christian religious settings. They will observe and analyze religious situations for both interpretation of the texts and other forms of liturgical expression.

**3 Credits**

**Repeatable**

**Requisites** PREREQUISITES: 37-1252 Deaf Culture and 37-2302 Language and Translation and 37-2301 Interpreting Techniques

## **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.

**1-3 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**

**Requisites** 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**

**Requisites** 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 perspective 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 Children's Literature**

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**

**Requisites** 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**38-1531 Brain Basics in Practice HS**

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. Students are expected to assimilate and document understandings taken from course readings and assignments into their daily Head Start practice. They are supported in the field component of the course by regular site visits from program faculty.

**6 Credits****Requirements** Department Permission**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 Foundations II: Philosophy and Curricular Approaches in Early Childhood Education**

Students explore history of early childhood and elementary education to understand how it has been influenced by the social, political, and economic forces affecting the lives of children and families. The course profiles significant theories and people who have shaped early childhood education, focusing on recent centuries. Students consider what and who determines the goals of education, who defines and articulates the problems of education, and how that determines what solutions are created.

**2 Credits****Requisites** 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**

## **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**

**Requisites** COREQUISITES: 52-1152 Writing and Rhetoric II or 52-1162 Writing and Rhetoric II- Service Learning or 52-1122 Writing and Rhetoric II for Non-Native Speakers of English 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**

**Requisites** 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**

**Requisites** 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**

**Requisites** pre-requisites: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**

**Requisites** PREREQUISITES: 38-1125 Lifespan Development or 38-2125 Child Growth & Development  
COREQUISITES: 38-2125 Child Growth & Development

### **38-2160 Cross-Cultural Education**

This course examines the impact of culture on education in a pluralistic society; This course examines the impact of culture on education in a pluralistic society; the meaning of culture, acculturation, cultural conflict within both a sociopolitical context and classroom dynamics; and the historical and sociopolitical factors that have shaped the culture of educational practice itself. Students will explore the critical role of culture in the classroom and in addressing both the strengths and needs of children and families, with an emphasis on non-dominant cultural and linguistic groups. Students will investigate concepts of culture and the implications of culture for early childhood education and relationships between families and professionals. Additionally, students will analyze the relationship between beliefs and teaching practices from a cross-cultural perspective and develop understanding of culturally responsive, anti-bias curriculum and instructional practices.

#### **3 Credits**

**Requisites** pre-requisites: 38-1125 Lifespan 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 Credits**

**Repeatable**

### **38-2325 The Role of Child Development in Practice HS**

#### **6 Credits**

### **38-2330 Language Development & Emergent Literacy**

This seminar develops students' understanding of both typical and atypical language development in the first five years of life and principles that govern the process. The language learning process is studied as an integral part of the development of thinking and of the child's sense of self, and as it relates to emergent literacy. Students learn how various con-texts, 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 and literacy competence and performance. Students examine the role of adults, peers, and siblings in fostering language and literacy development, with an emphasis on how group experiences in childcare and early childhood programs can be arranged to maximize language and literacy development. Special attention is paid to the effects of speech and language delays and disorders on young children's

learning and development and how to support the learning and development of children with communication disorders, both in the classroom and at home. Students are expected to assimilate and document understandings taken from course readings and assignments into their daily Head Start practice. They are supported in the field component of the course by regular site visits from program faculty.

**6 Credits**

**Requirements** Permission Program Dir

## **38-2625J Child Growth and Development HS**

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 the 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**

**Requirements** Department Permission

## **38-2630 Language Development HS**

**3 Credits**

## **38-3100 Pre-Primary Science, Math Technology, & Social Studies: Content & Methods**

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**

**Requisites** CONCURRENT: 38-3110 Pre-Primary Language, Literacy & The Arts: Content & Methods

**Requirements** Permission Program Dir

## **38-3110 Pre-Primary Language, Literacy & The Arts: Content & Methods**



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**

**Requisites** PREREQUISITES: 52-1152 Writing and Rhetoric II or 52-1162 Writing and Rhetoric II- Service Learning or 52-1122 Writing and Rhetoric II for Non-Native Speakers of English or 52-1112 Writing and Rhetoric - Enhanced II

### **38-3130 Early Childhood Environments & Classroom Management with Pre-Primary Practicum**

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**

**Requisites** PREREQUISITES: 38-3110 Pre-Primary Language, Literacy & The Arts: Content & Methods

**Requirements** Permission Program Dir

### **38-3135 Child Assessment and Observation**

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**

**Requisites** PREREQUISITES: 38-1125 Lifespan Development and 38-2130 Language Development

**Requirements** Permission Program Dir

## **38-3145 Methods for Early Childhood Special Education I**

In this course, students will gain knowledge of curriculum and instructional methods appropriate for early childhood special education. Students will 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 developing 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.

**2 Credits**

**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.

**3 Credits**

**Requisites** PREREQUISITES: 38-3130 Early Childhood Environments & Classroom Management with Pre-Primary Practicum

**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**

**Requisites** PREREQUISITES: 38-3130 Early Childhood Environments & Classroom Management with Pre-Primary Practicum

**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 Student Teaching with Seminar**

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.

#### **10 Credits**

#### **WI**

**Requisites** 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**

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**

**Requisites** COREQUISITES: 38-3160 Primary Social Studies Methods with Primary Practicum

### **38-3190 Reflective Teaching**

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**

**Requisites** COREQUISITES: 38-3170 Primary Student Teaching with Seminar

## **38-3380 The Role of Child Development In Practice HS**

**6 Credits**

## **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**

**Requisites** CONCURRENT: 38-3130 Early Childhood Environments & Classroom Management with Pre-Primary Practicum

**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 direct experience in the Chicago Public Schools. Students spend time in every class 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 lead the class through strategies that they have found to be successful.

**3 Credits**

**HU**

**Requisites** 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 Writing and Rhetoric II for Non-Native Speakers of English

## **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**

**Requisites** PREREQUISITES: 38-3580 The Teaching Artist in the Schools CONCURRENT: 38-3180 The Role of Art in Development

### **38-3620J Assessment & Observation Seminar HS**

**3 Credits**

### **38-3635 Child Assessment and Observation**

In this seminar, students will develop and implement strategies for assessing young children's social, emotional, cognitive, adaptive, and motor development in the context of home, school, and community environments. Students will become familiar with procedures and formal and informal instruments used in the assessment of young children and develop methods for conducting formative and summative evaluations of both individual children and programs. Reflecting on and interpreting observations and assessment data to enhance learning outcomes and 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 as the impact of cultural, economic, and linguistic diversity. Students are expected to assimilate and document under-standings taken from course readings and assignments into their daily Head Start practice. They are sup-ported in the field component of the course by regular site visits from program faculty.

**6 Credits**

**Requirements** Permission Program Dir

### **38-3650 Language, Culture and Education**

In this course students will examine the connections between culture and education. Topics covered will address cultural aspects of language development, sociological aspects of culture, and how cultural differences influence education. We will study how early language development affects the way we integrate into a society and how that integration effects construction of knowledge. We will examine the sociology of culture and how ideas, norms, artifacts, and symbols of societies influence the way we learn. Finally, we will evaluate what makes a culture and how it affects formal education systems. Focus will be places on the connections between culture and education in the United States as compared to the culture and education in Italy with an emphasis on the education system of Reggio Emilia, Italy.

**3 Credits**

**GA**

**Requirements** Permission Program Dir

### **38-3950 Undergraduate Research Mentorship: The Chicago-Reggio Learning Project**

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

### **38-4176J Visual Thinking Strategies Practicum**

Visual Thinking Strategies (VTS) is a facilitation method using art images to teach critical thinking, visual literacy, language and communication skills. Intensive practical experience facilitating with coaching will be held in museums. Discussion will cover readings in research and theory behind the methodology and practical ways of incorporating and transferring the methodology across the curriculum.

**1 Credits**

### **38-5176J MAT - Visual Thinking Strategies Practicum**

This course will introduce the Visual Thinking Strategies (VTS) methodology. VTS is a facilitation method that uses discussions about artworks to teach critical thinking, visual literacy, language, and communication skills. Students will learn the VTS facilitation methodology through practice in museums with real objects. Students will examine its implications in terms of developmentally appropriate and student-centered education and explore ways it may transfer across the curriculum. To develop deeper understanding of the methodology, educational theory will be discussed, primarily in terms of how developmental, constructivist, social constructivist, and aesthetic theories can be used in one's teaching practice.

**1 Credits**

### **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**

### **38-6016 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**

### **38-6101 Independent Project: Ed Std**

**1-6 Credits**

### **38-6101J Independent Project**

**1-3 Credits**



## **38-6102 Independent Project: Education**

**1-6 Credits**

## **38-6111 Learning Environments/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.

**1-6 Credits**

## **38-6112 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**

## **38-6114 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**

## **38-6115 Student Teaching Internship**

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**

### **38-6116 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**

### **38-6116J Dimensions of Multicultural Education and Global Awareness**

**2 Credits**

### **38-6117 Thesis Seminar: Part I**

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 programs. In addition, a section is required that reflects knowledge of and ability to conduct systematic inquiry into the candidate's practice.

**1 Credits**

### **38-6118 Thesis Seminar: Part II**

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 Credits**

## **38-6122 Methods of Teaching Elementary 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 manipulates, 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 for 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**

### **38-6125 Assessment**

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**

### **38-6127 Methods of Teaching Middle School I & 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**

### **38-6131 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**

### **38-6133 Methods & Materials for Teaching Social Studies at the Elementary & 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**

### **38-6134 Methods of 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.

**1-3 Credits**

### **38-6134J Methods of Teaching Arts & Humanities**

**1-3 Credits**

### **38-6135 Methods of Teaching Math at the Elementary and Middle School Levels**

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**

### **38-6136 Methods & Materials for Teaching Science at the Elementary & Middle School**

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**

### **38-6137 Methods for Teaching at the Middle School Level**

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**

### **38-6138 Psychology of the Middle School Child**

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**

### **38-6151 Learning and Teaching in, about, and through 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**

### **38-6152 Learning and Teaching in, about, and through Music and Movement**

This course introduces prospective teachers to the disciplines of music and movement in an arts-integrated environment. Through an exploration of personal history, students will define dance and music as expressive media that reflect culture and history. Students will be asked to reflect upon historical precedents and cultural examples in both disciplines, with particular emphasis on how these forms are related to each other and to visual art. Working individually and in groups, students will choreograph and compose a variety of pieces that explore definitions of self and identity. Additionally, students will focus on interdisciplinary strategies that contribute to the education and socio-emotional development of children.

**3 Credits**

### **38-6154 Arts Integration**

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**

### **38-6158 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.

**1-4 Credits**

### **38-6159 Methods & Materials for Teaching Visual Arts at the Secondary School 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**

### **38-6161 Characteristics of Students with Disabilities**

This course provides an exploration of the definition, characteristics, and assessment tools used to determine eligibility for each disability category under the Individuals with Disabilities Improvement Act 2004 (IDEA 2004). 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. Models of service delivery and related service provision most appropriate to addressing the needs of the student are then examined.

**1-3 Credits**

**Requisites** PREREQUISITES: 38-6114 Education of Exceptional Children

### **38-6162 Methods and Materials for Teaching Students with Disabilities**

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 of this course. Textual materials as well as 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.

**1-3 Credits**

**Requisites** PREREQUISITES: 42-6114

### **38-6163 Assessment of Students with Disabilities**

This course covers general assessment information, norm referenced testing, and curriculum based assessment,



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. Service delivery options are also explored. Use of various techniques for evaluation of progress of individuals in special education programs and services at all levels will be considered. 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.

**1-3 Credits**

**Requisites** PREREQUISITES: 38-6114 Education of Exceptional Children

### **38-6191 Technology in the Classroom: Audio-Visual Equipment**

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**

### **38-6192 Technology in the 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 Credits**

### **38-6192J Technology in the Classroom: Multimedia**

**1-3 Credits**

### **38-6211 Learning Environments/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**

### **38-6214 Survey 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 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**

### **38-6217 Art Planning Instruction**

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**

### **38-6223 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 Method/Material for Teaching PEP**

This course introduces language-teaching methods as applied to students in bilingual programs, including principles of first and second language learning. Teacher candidates examine and evaluate their own beliefs and practices as bilingual educators in light of current research on bilingual education methodologies. Candidates become familiar with appropriate teaching and learning strategies and learn to identify, assess, and modify instructional materials for the bilingual classroom. Issues affecting the development and implementation of a successful bilingual program are explored in the context of U.S. minority cultures and their relationship to the bilingual classroom. Teacher candidates are required to observe in bilingual P-8 classroom settings to extend their understanding of effective bilingual teaching methods.

**3 Credits**

### **38-6225 Technology in the Art Classroom**

**2 Credits**

### **38-6231 Methods Teach Read/Lang Art**

This course introduces reading and language arts as central activities in the school curriculum. Teacher candidates explore and contrast approaches to the teaching of reading. The various components of reading and language arts are defined, including pre-reading skills, vocabulary development, the process of producing and understanding print,

reading for comprehension, development of oral language with its relationship to reading and writing, and connections between reading and study skills. Candidates develop proficiency in designing oral and written language learning activities, diagnosis and assessment processes, organization of a language arts program for students at different levels of development, development of materials for learning, applications across all content areas of the curriculum, the context of the bilingual-bicultural child, and adapting instruction for diverse learners. Teacher candidates are required to observe language arts lessons in P-8 classroom settings to extend their understanding of effective language arts teaching.

**3 Credits**

### **38-6234 Teaching Arts & Humanities**

This course explores the four major art forms in order for teacher candidates to more fully understand and be able to use them throughout the curriculum. The course offers skills and experiences needed in using the 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 them with other subject areas. Teacher candidates have opportunities to work together and find ways to think about and plan lessons to use the arts in the classroom. Teacher candidates are required to observe art lessons in P-8 classroom settings to extend their understanding about ways to incorporate the arts into their teaching. 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.

**2 Credits**

### **38-6236 Methods&Material Teach 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. Teacher candidates are required to observe science lessons in P-8 classroom settings to extend their understanding of effective science teaching.

**2 Credits**

### **38-6401 Thesis:Independent Project**

**1-6 Credits**

## **40-0404FS Advanced Television Production: On Location**

**2 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.

**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.

**3 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**

### **40-1401 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**

### **40-1600 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**

**Requisites** PREREQUISITES: 40-2201 The Television Producer or 40-3423 Motion Graphics III

### **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**

**Requisites** PREREQUISITES: 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**

**Requisites** 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**

**Requisites** 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**

**Requisites** 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**

**Requisites** 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**

**Requisites** PREREQUISITES: 40-1302 Television Arts: Production and 52-1112 Writing and Rhetoric - Enhanced II or 40-1302 Television Arts: Production and 52-1122 Writing and Rhetoric II for Non-Native Speakers of English 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**

**Requisites** 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.

**4 Credits**

**Requisites** 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 DVCam 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**

**Requisites** COREQUISITES: 40-1103 Aesthetics and Storytelling or 24-1510

## **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**

**Requisites** 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**

**Requisites** 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**

**Requisites** 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**

**Requisites** PREREQUISITES: 40-3411 Motion Graphics I or 22-3447 Broadcast Design: Introduction

## **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**

**Requisites** 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.

### **4 Credits**

**Requisites** PREREQUISITES: 40-2302 Production & Editing I or 24-1010

## **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**

**Requisites** 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**

**Requisites** PREREQUISITES: 40-1302 Television Arts: Production and 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**

**Requisites** 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**

**Requisites** PREREQUISITES: 40-2202

### **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**

**Requisites** PREREQUISITES: 40-2302 Production & Editing I

**40-2803 Culture, Race and Media**

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.

**3 Credits**

**PL SS**

**Requirements** 32 Completed Credit Hour

**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**

**Requisites** PREREQUISITES: 40-2100 and 40-2201

**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

**Requisites** PREREQUISITES: 52-1151 Writing and Rhetoric I and 52-1152 Writing and Rhetoric II or SAT (Scholastic Aptitude Test) score  $\geq$  710 or ACT (American College Test) score  $\geq$  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**

**Requisites** PREREQUISITES: 52-1151 Writing and Rhetoric I and 52-1152 Writing and Rhetoric II or SAT (Scholastic Aptitude Test) score  $\geq 710$  or ACT (American College Test) score  $\geq 30$

## **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**

**Requisites** 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**

### **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**

### **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**

**Requisites** 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**

**Requisites** 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**

**WI Repeatable**

**Requisites** PREREQUISITES: 52-1112 Writing and Rhetoric - Enhanced II or 52-1122 Writing and Rhetoric II for Non-Native Speakers of English 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**

**Requisites** 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 Programming & Station Operations**

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**

**Requisites** 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**

**Requisites** 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**

**WI Repeatable**

**Requisites** PREREQUISITES: 40-3202 Writing for Television and 52-1112 Writing and Rhetoric - Enhanced II or 40-3202 Writing for Television and 52-1122 Writing and Rhetoric II for Non-Native Speakers of English 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**

**Requisites** 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**

**Requisites** 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**

**Requisites** 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**

**Requisites** 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**

**Requisites** PREREQUISITES: 40-2202 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**

**Requisites** 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**

## **40-3234 Developing the Reality Show**

Course is designed to introduce the student to the creative and business aspects of designing an original reality show pilot. Students will be required to pitch and develop an original reality show from idea to finished treatment with budget, locations, and a sample episode 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. Students will leave the class with a fully developed reality show ready to pitch and submit to buyers.

### **3 Credits**

#### **Repeatable**

**Requisites** 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****Requirements** 30 Completed credit hour**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****Requisites** PREREQUISITES: 40-2100 Television Arts: Writing or 40-3202 Writing for Television or 40-2202 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****Requisites** 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****Requisites** 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**

**Requisites** 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**

**Requisites** 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**

**Requisites** PREREQUISITES: 40-2301

### **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**

**Requisites** 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**

**Requisites** 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**

**Requisites** 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****Requisites** 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****Requisites** 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****Requisites** 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****Requisites** 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**

**Requisites** PREREQUISITES: 40-2301 Television Arts: Directing and 40-2401 Production and Editing II

## **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**

**Requisites** 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**

**Requisites** 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**

**Requisites** 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**

**Requisites** 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**

**Requisites** 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**

**Requisites** 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**

**Requisites** PREREQUISITES: 40-2803 Culture, Race and Media or 40-2302 Production & Editing I or 40-2622 Production and Aesthetics for Television News or 24-2803 Culture, Race and Media or 54-2990 Culture, Race and Media 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**

**Requisites** 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**

**Requisites** PREREQUISITES: 40-2302 Production & Editing I or 24-1020 Production II or 36-1300 Digital Image Design or 22-1320 Design Lab

## **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**

**Requisites** 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**

**Requisites** 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**

**Requisites** 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**

**Requisites** 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**

**Requisites** PREREQUISITES: 40-3411 Motion Graphics I or 24-4420 Motion Graphics I or 22-3447 Broadcast Design: Introduction

## **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**

**Requisites** 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**

**Requisites** 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**

**Requisites** 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**

**Requisites** 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**

**Requisites** 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**

**Requisites** 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**

**Requisites** 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**

**Requisites** 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**

**Requisites** 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**

**Requisites** 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**

**Requisites** 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**

**Requisites** 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**

**Requisites** 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**

### **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**

**Requisites** 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**

**Requisites** 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**

**Requisites** 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**

**Requisites** 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**

**Requisites** 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**

**Requisites** 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**

**Requisites** 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**

**Requisites** 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**

### **41-1114 Studio Operations for Music Radio**

This entry-level course provides hands-on use and practice in operating a radio control board and related studio equipment. You will learn playback and recording, as well as the various features of broadcast consoles found in the typical control room. You will learn basic board operator responsibilities, station log requirements, FCC operator rules, use and care of studio equipment, microphone use, hand signals, radio formats, audio/radio terminology, and how to integrate programming while maintaining a professional-quality broadcast.

**4 Credits**

### **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**

**Requisites** 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: Richard Durham**

Course is an audio drama workshop taught over one week that is a performance class for audio drama. We will read and record several scripts but focus on one Durham script for production. We will analyze the script, rehearse, and record. The production will be post-produced by the Radio Department. We will be performing a Richard Durham script in honor of Black History Month.

**1 Credits**

## **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**

**Requisites** 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  $\geq 30$

## **41-1142 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**

**Requisites** PREREQUISITES: 52-1111 Writing and Rhetoric I - Enhanced or 52-1121 Writing and Rhetoric I for Non-Native Speakers of English 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  $\geq 30$

## **41-1142J Music Licensing**

Course provides an overview of music licensing from both a legal and practical perspective. Music licensing is a broad, complex area with lots of legal pitfalls. Students will learn the process of clearing a song for use in radio and television advertisements, film and video projects, podcasting, internet, streaming, and music recording sessions. They will explore the differences between and various uses of mechanical, synchronization, and master use licenses. Since music licenses are essentially copyright licenses, those portions of copyright law that apply to music properties will be reviewed, as well as the business contexts in which they are relevant.

## **1 Credits**

## **41-1145J Podcast Workshop**

Course helps students develop, create, write, perform, and technically produce a podcast. This new communications medium is changing the face of radio broadcasting, allowing for new opportunities and new creative outlets, plus giving new voice to voices never heard. Students will discuss podcasting's relationship to broadcasting and produce our own podcasts. Course is relevant to radio majors and non-majors alike.

## **1 Credits**

## **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**

## **41-1155J Writing and Acting for Audio**

Course explores twin techniques: dramatic writing specifically aimed at audio production and effective acting for the audio medium. Students will plot and write an original script, plus gain a facility for audio voice characterization by recording their performance of the script. In-class activities will include daily vocal and writing warm ups, reading audio scripts that exemplify fine writing, and listening to audio theatre productions that demonstrate fine acting. Students will explore the interdependency of audio writing and acting and objectively analyze their final production.

**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**

### **41-1162J Introduction to Voice Acting for Animation**

Introductory course is for students who have interest in what it means 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 a final examination of voicing our own Columbia College Chicago APS Studio finished animation character sheets and scripts.

**1 Credits**

### **41-1170J Introduction to Voice Acting for Interactive Gaming**

Voiceover for Interactive Gaming focuses on introducing the voice acting techniques necessary to provide unique and compelling performances for the expanding area of interactive games. Students practice using actual game scripts to develop the text analysis, acting skills, and unique vocal demands required for interactive games. Improvisation, acting technique and studio experience help students know and understand the performance, directing, recording process for this unique medium to become voice acting for interactive gaming entrepreneurs.

**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

## **41-1250 Radio Podcasting**

This course introduces the student to podcasting: web-based audio programs delivered on demand to computers or mobile-media devices. Students - through the writing, production and performance - produce podcast programs with emphasis on creative content and audience. Consideration is also given to the use of audio in mobile-media and how it has changed consumer time management, entertainment and information.

**3 Credits**

**Requisites** 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  $\geq 30$

## **41-1300 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**

## **41-1307 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 8 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**

**Requisites** PREREQUISITES: 52-1151 Writing and Rhetoric I or SAT (Scholastic Aptitude Test) score  $\geq$  710 or ACT (American College Test) score  $\geq$  30

### **41-1325J The Radio Narrative - Tell Your Story**

Course will focus on the craft of writing and producing effective radio narratives with emphasis on writing for the ear, sound usage, and basic sound and spoken word audio editing. The Radio Narrative has become a major force in radio creativity mainly through the work of writers, storytellers, and memoir artists producing work for National Public Radio, Public Radio International, and other independent radio/audio venues. Each student will produce a completed radio narrative, working from an already written piece (re-drafting it for broadcast writing) or writing an entirely new work. Course will progress as a workshop focusing on story development, writing, and basic radio/audio production.

**1 Credits**

### **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**

**Requisites** PREREQUISITES: 52-1151 Writing and Rhetoric I or SAT (Scholastic Aptitude Test) score  $\geq$  710 or ACT (American College Test) score  $\geq$  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**

### **41-1337J Zen in the Art of 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**

### **41-2100 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**

**Requisites** 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**

**Requisites** PREREQUISITES: 52-1152 Writing and Rhetoric II or COMPASS Placement Test score  $\geq 97$

### **41-2105J The Radio Narrative - Tell Your Story**

Course will focus on the craft of writing and producing effective radio narratives with emphasis on writing for the ear, sound usage, and basic sound and spoken word audio editing. The Radio Narrative has become a major force in radio creativity mainly through the work of writers, storytellers, and memoir artists producing work for National Public Radio, Public Radio International, and other independent radio/audio venues. Each student will produce a completed radio narrative, working from an already written piece (re-drafting it for broadcast writing) or writing an entirely new work. The course will progress as a workshop focusing on story development, writing, and basic radio/audio production.

#### **1 Credits**

### **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**

**Requisites** 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**

**Requisites** 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**

**Requisites** PREREQUISITES: 52-1151 Writing and Rhetoric I

## **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**

**Requisites** PREREQUISITES: 41-1100 Introduction to Radio and 52-1111 Writing and Rhetoric I - Enhanced or 41-1100 Introduction to Radio and 52-1121 Writing and Rhetoric I for Non-Native Speakers of English or 41-1100 Introduction to Radio and 52-1151 Writing and Rhetoric I or 41-1100 Introduction to Radio and COMPASS Placement Test score  $\geq 97$

## **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**

**Requisites** 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**

**Requisites** 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**

**Requisites** PREREQUISITES: 41-1107 Voice and Articulation I

## **41-2212J 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**

**Requisites** PREREQUISITES: 41-1128 Radio Production I: Intro and 41-2107 Writing for Radio or 41-2207 Radio Newscasting

**41-2300 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, slander, trademarks, copyrights, the First Amendment, obscenity, and indecency.

**3 Credits**

**Requisites** PREREQUISITES: 52-1112 Writing and Rhetoric - Enhanced II or 52-1122 Writing and Rhetoric II for Non-Native Speakers of English or 52-1162 Writing and Rhetoric II- Service Learning or 52-1152 Writing and Rhetoric II

**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**

**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

**3 Credits**

**Requisites** PREREQUISITES: 41-2308 Voiceover I or 41-3308 Voice Acting for Animation or 41-1107 Voice and Articulation I or 31-1300 Voice Training for the Actor I

**Requirements** Department Permission OR

**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.

**3 Credits**

**Requisites** PREREQUISITES: 41-1300 The Club DJ I

## **41-2321 Internet Radio**

Course introduces student to the basic theories and fundamentals of building and operation of an Internet radio station. Instruction covers basics of the streaming process, basic server and broadcasting usage, and overall process to operate a small station. Course is taught in a classroom laboratory where lectures and lab work will focus on the student building a working Internet radio station from the ground up.

**3 Credits**

**Requisites** PREREQUISITES: 35-1100 Foundations of Computer Applications

## **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**

**Requisites** 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**

**Requisites** PREREQUISITES: 52-1152 Writing and Rhetoric II and 41-2210 Voice and Articulation II and 41-2407 Radio Production II

### **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**

**Requisites** PREREQUISITES: 41-1100 Introduction to Radio or 53-1010 Journalism 101 and 41-1107 Voice and Articulation I

### **41-2404J Radio Production: The Sound of Science Fiction**

Course deals with the most dramatic and imaginative forum for the presentation of science fiction - audio drama. Taught by a former SCI-FI Channel producer, students will use programs recently produced by the SCI-FI Channel as examples for analysis then apply some of the techniques to their own production.

#### **1 Credits**

**Requisites** PREREQUISITES: 41-1128 Radio Production I: Intro

### **41-2407 Radio Production II**

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**

**Requisites** PREREQUISITES: 41-1128 Radio Production I: Intro COREQUISITES: 41-2107 Writing for Radio

### **41-2411J Music and Entertainment Radio Features**

Students will produce a short entertainment segment, which will have the opportunity to air on WCRX, Columbia's award-winning student radio station. An advanced class for radio majors and broadcast journalism majors, students will gain the skills to research, script and produce a radio segment which will center on a current music/entertainment story



utilizing interviews and natural sound. Successful segments will be both informative and entertaining.

**1 Credits**

**Requisites** PREREQUISITES: 41-2730 Radio Interviewing and 41-1128 Radio Production I: Intro and 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**

**Requisites** 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**

**Requisites** PREREQUISITES: 41-2314 The Club DJ II  
**Requirements** Department Permission OR

## **41-2730 Radio Interviewing**

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**

**Requisites** PREREQUISITES: 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  $\geq 30$

## **41-2753 Developing Comedy on Location: Florence**

**3 Credits**  
**Repeatable**

### **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**

**Requisites** 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**

**Requisites** PREREQUISITES: 40-1100 Sound for Cinema: Introduction 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  $\geq 30$

### **41-3107 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**

**Requisites** PREREQUISITES: 41-1100 Introduction to Radio and 52-1111 Writing and Rhetoric I - Enhanced or 41-1100 Introduction to Radio and 52-1121 Writing and Rhetoric I for Non-Native Speakers of English or 41-1100 Introduction to Radio and 52-1151 Writing and Rhetoric I or 41-1100 Introduction to Radio and COMPASS Placement Test score  $\geq 97$

### **41-3114 Radio Programming**

Course covers industry challenges and trends that today's radio programmers confront. Discussions focus on management techniques, audience research, social media trends in radio and the interrelationship between programming, sales and promotion. Students learn how to choose music, and create playlists to attract audience utilizing web-based charts, ratings and music software.

### **3 Credits**

**Requisites** 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 Writing and Rhetoric I for Non-Native Speakers of English 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

## **41-3115J Music Radio Programming**

Course is a complete look at utilizing the music scheduling software Selector, as well as Linker, to schedule the on-air elements of a radio station.

### **1 Credits**

**Requisites** PREREQUISITES: 41-3114 Radio Programming

## **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**

**Requisites** PREREQUISITES: 41-3114 Radio Programming and 52-1151 Writing and Rhetoric I or SAT (Scholastic Aptitude Test) score  $\geq 710$  or ACT (American College Test) score  $\geq 30$

### **41-3207 WCRX Practicum: On-Air News/Sports**

Intended for the advanced student, course requires a minimum of eight hours per week. Student news anchors are responsible for the gathering and dissemination of news/sports. Participants are responsible for four newscasts in morning and afternoon drive over the Columbia College radio station WCRX. Students participate in tape gathering process and perform radio interviews for actualities in a working newsroom environment.

**1-6 Credits**

**Repeatable**

**Requirements** Permission of WCRX Fac

### **41-3214 WCRX Practicum: Promotions**

Practicum course is an entry-level college radio staff position that requires a minimum of four hours per week. Students function behind the scenes assisting on-air staff in the production of news and sports programming for WCRX.

**1-6 Credits**

**Repeatable**

**Requirements** Permission of WCRX Fac

### **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**

**Requisites** 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 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 work on the air as a music host or as a sports or news anchor in audio production, promotion or content development. Practicum course work develops on-air and production skills using studio and advanced digital equipment to produce content for broadcast. Course requires a minimum of six hours per week of practical activity and two class hours per week.

**2-3 Credits**

**Repeatable****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.

Prerequisites: 41-1128 Radio Production I: Intro and 41-2210 Voice and Articulation II or Permission of the Instructor

**3 Credits****Repeatable****Requirements** Permission of Instructor**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.

**3 Credits**

**Requisites** PREREQUISITES: 41-2107 Writing for Radio or 31-2800 Playwriting Workshop I or 24-1710 Screenwriting I: Writing the Short Film or 40-2100 Television Arts: Writing or 55-1101 Fiction Writing I or Permission of the Instructor

**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**

**Requisites** 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

### **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.

**3 Credits**

**Requisites** PREREQUISITES: 41-2407 Radio Production II or permission of instructor. COREQUISITES: 41-2407 Radio Production II

### **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.

**3 Credits**

**Repeatable**

**Requisites** PREREQUISITES: 41-2107 Writing for Radio and 41-2730 Radio Interviewing and 41-3300 WCRX Practicum I and 41-1121 Music Radio Broadcasting I and 41-2407 Radio Production II

**Requirements** Permission of Instructor and Senior Status required

### **41-3323J Radio Drama: The First Hundred Years**

Course explores the early history of entertainment media as seen through the audio dramas produced from the turn of the century to the present. It uncovers the fact that radio drama is actually audio drama, existing decades before commercial radio broadcasting. By studying the productions of the past, their techniques and similarities, we see that audio drama functions effectively in our rapidly evolving world of radio.

**1 Credits**

### **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**

**Requisites** PREREQUISITES: 41-2210 Voice and Articulation II and 41-2307 and 41-2407 Radio Production II and 52-1152 Writing and Rhetoric II

### **41-3330 WCRX Practicum II**

A continuation of the WCRX Practicum, students advance their skills and knowledge of radio broadcast fundamentals. Students work on advanced level projects hosting and producing music and non-music programs for radio and web based broadcasts. Students also participate in the planning and producing of an original radio news magazine program for broadcast over college radio station, WCRX, 88.1 FM. Course requires students to develop and complete an audio/radio portfolio.

**2 Credits**

**Requisites** PREREQUISITES: 41-3300 WCRX Practicum I

**Requirements** Permission of Instructor

### **41-3400 WCRX Practicum: Production**

Course is intended for the advanced student and requires a minimum of eight hours per week. Using advanced production studio facilities, students write, voice, and technically produce station promos, public service announcements, and other projects for airing on WCRX.

**1-6 Credits**

**Repeatable**

**Requirements** Permission of WCRX Fac

### **41-3414 Radio Production III: Advanced**

Capstone course requires that students 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 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**

**Requisites** PREREQUISITES: 41-2407 Radio Production II

## **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**

**Requisites** PREREQUISITES: 41-2407 Radio Production II 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 Coord/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**

**Requisites** PREREQUISITES: 41-1128 Radio Production I: Intro or 43-1115 Audio Production I and 52-1152 Writing and Rhetoric II

## **41-3514 WCRX Practicum: Management**

Course is intended for the advanced student and requires a minimum of eight hours per week. WCRX Faculty Advisor appoints students to manage one of the station's following departments: programming, music, news, sports, community affairs, promotion, traffic, production, or sales. With assistance from the faculty advisor, student managers evaluate staff performance. Course stresses basic management skills and oral and written communication skills. Music and traffic managers use advanced computer software to generate station logs.

**1-6 Credits**

**Repeatable**

**Requirements** Permission of WCRX Fac

## **41-3520 Advanced Radio Sales Practicum**

Course allows students to explore advanced principles of radio sales methodology focusing on using advanced client research, prospecting for new business and using a radio station's existing and new media technologies for successful selling. Students experience cold calling and developing leads from the Internet and other station sources. Students also take field trips to stations for training sessions with sales managers. This class culminates in the creation of station (press/media) information kits and an underwriting proposal for WCRX.

**3 Credits**

**Requisites** PREREQUISITES: 41-3100 Radio Sales

## **41-3528 WCRX Practicum: Webcasting**

Course is an ambitious involvement in the development and maintenance of the WCRX Radio Web site. Students will be responsible for updating playlists, station events, Jock profiles, news, sports scores, and public service announcements. The practicum will also include experimental initiatives, community outreach, and interdepartmental projects.

**0 Credits**

**Repeatable**

**Requirements** Permission of WCRX Fac

### **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**

### **43-1100 Visual Audio**

Beginning sound for film course explores the theory of the audio impact on visual images. Students develop skills and gain understanding through demonstration and creation of their works. Class discusses the completion and delivery of entire soundtrack to the viewer.

**3 Credits**

### **43-1110 Introduction to Audio Theory**

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.

**3 Credits**

**Requisites** COREQUISITES: 56-1720 College Mathematics or 56-1723 Liberal Arts Mathematics or SAT (Scholastic Aptitude Test) score  $\geq 650$

### **43-1111 Introduction to Electro-Acoustics**

Course, through a series of lab experiences followed by lecture/discussions, introduces students to the physics, math, systems, and aesthetics of professional audio and acoustics. Topics covered will include the physics of sound in space and bounded spaces, understanding the characteristics of and measurement techniques for acoustic and electronic audio signals, the basics of audio signal processing, a survey of audio systems and their applications, and an introduction to aural aesthetics and auditory perception.

**3 Credits**

**Repeatable**

**Requisites** CONCURRENT: 43-1116 Introduction to Electro- Acoustics Lab

### **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**

**Requisites** COREQUISITES: 43-1110 Introduction to Audio Theory

### **43-1115A 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**

**Requisites** COREQUISITES: 43-1110 Introduction to Audio Theory

**Requirements** Or Instructor Permission

### **43-1115B 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**

### **43-1116 Introduction to Electro- Acoustics Lab**

Course, through a series of lab experiences followed by lecture/discussions, introduces students to the physics, math, systems, and aesthetics of professional audio and acoustics. Topics covered will include the physics of sound in space and bounded spaces, understanding the characteristics of and measurement techniques for acoustic and electronic audio signals, the basics of audio signal processing, a survey of audio systems and their applications, and an introduction to aural aesthetics and auditory perception.

**2 Credits**

**Repeatable**

**Requisites** CONCURRENT: 43-1111 Introduction to Electro-Acoustics

## **43-2110 Basic Audio Systems**

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.

**3 Credits**

**Requisites** PREREQUISITES: 43-1110 Introduction to Audio Theory COREQUISITES: 56-2820 The Science of Acoustics I and 56-1820 Science of Electronics

## **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**

**Requisites** 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**

**Requisites** 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**

**Requisites** 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**

**Requisites** 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 Introduction to Psychoacoustics and Sound Perception**

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.

**3 Credits**

**Requisites** 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**

**Requisites** PREREQUISITES: 43-2725 Studies in Hearing COREQUISITES: 43-2310 Introduction to Psychoacoustics and Sound Perception

### **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**

**Requisites** PREREQUISITES: 43-2110 Basic Audio Systems

### **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**

**Requisites** 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 Introduction to Psychoacoustics and Sound Perception

### **43-2415 Random Access Audio/Film**

Course provides students with a solid foundation in working with digital audio workstations, the role of which is expanding rapidly in the field of video and film postproduction. Through lectures, demonstrations, and production assignments, students gain valuable knowledge of theory and practices of digital audio recording, wave form editing, synchronization with visual media, digital multi-track postproduction, automated mixing, and other computer-based production techniques commonly used in multi-media, video, and film production. Students participate in classroom activities and complete assigned work in the ATC Digital Audio Production Laboratory.

**4 Credits**

### **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**

**Requisites** 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**

**Requisites** COREQUISITES: 56-2820 The Science of Acoustics I

### **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**

**Requisites** 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**

**Requisites** PREREQUISITES: 43-1110 Introduction to Audio Theory and 52-1151 Writing and Rhetoric I or SAT (Scholastic Aptitude Test) score  $\geq 710$  or ACT (American College Test) score  $\geq 30$

## **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**

**Requisites** 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**

**Requisites** 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**

**WI**

**Requisites** PREREQUISITES: 43-2110 Basic Audio Systems and 52-1112 Writing and Rhetoric - Enhanced II or 43-2110 Basic Audio Systems and 52-1122 Writing and Rhetoric II for Non-Native Speakers of English 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**

**Requisites** PREREQUISITES: 43-2110 Basic Audio Systems

## **43-2730 Sound Engineering**

Lecture course is an introduction to multi-track recording and deals with the equipment and psychology of recording sessions.

### **4 Credits**

**Requisites** PREREQUISITES: 43-2110 Basic Audio Systems

## **43-3098 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 development and design of the project, oversee its progress, evaluate the final results, and submit a grade.

### **1-6 Credits**

## **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**

**Requisites** 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**

**Requisites** PREREQUISITES: 43-2310 Introduction to Psychoacoustics and Sound Perception

**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**

**Requisites** PREREQUISITES: 43-2210 Recording I COREQUISITES: 43-2310 Introduction to Psychoacoustics and Sound Perception or 43-2310 Introduction to Psychoacoustics and Sound Perception

### **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**

**Requisites** 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**

**Requisites** 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**

**Requisites** PREREQUISITES: 43-3210 Recording II and 43-2220 Live Sound Recording

## **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**

**Requisites** PREREQUISITES: 43-3220 Master Class in Studio Recording or 43-3230 Master Class in Music Design

**Requirements** Permission of Coordinatr

## **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**

**Requisites** 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**

**Requisites** 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**

**Requisites** PREREQUISITES: 43-2310 Introduction to Psychoacoustics and Sound Perception and 43-2315 Architectural Acoustics and 43-2725 Studies in Hearing

## **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**

**Requisites** PREREQUISITES: 43-2725 Studies in Hearing COREQUISITES: 43-2310 Introduction to Psychoacoustics and Sound Perception

## **43-3316 Remote Television Production**

**1 Credits**

## **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**

**Requisites** PREREQUISITES: 43-3325 Acoustical Testing I CONCURRENT: 43-3326 Acoustical Testing II

## **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**

**Requisites** PREREQUISITES: 43-3310 Acoustics of Performance Spaces

## **43-3326 Acoustical Testing II**

Course focuses on practical applications of the theory introduced in Acoustical Testing I.

**3 Credits**

**Requisites** PREREQUISITES: 43-3325 Acoustical Testing I CONCURRENT: 43-3320 Acoustical Modeling

## **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**

**Requisites** PREREQUISITES: 43-3325 Acoustical Testing I

## **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 Arts Entertainment and Media Management (AEMM). 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**

## **43-3340 Introduction to Vibration**

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**

**Requisites** 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**

**Requisites** 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**

**Requisites** 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**

**Requisites** PREREQUISITES: 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**

**Requisites** 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**

**Requisites** PREREQUISITES: 43-2510 Aesthetics of Live Sound I and 43-2515 Live Sound Reinforcement

COREQUISITES: 43-2310 Introduction to Psychoacoustics and Sound Perception

### **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**

**Requisites** 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**

**Requisites** 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**

**Requisites** PREREQUISITES: 43-3525 Live Sound Engineering Practicum

### **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.

**4 Credits**

**Requisites** 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**

**Requisites** 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**

**Requisites** PREREQUISITES: 43-3610 Sound System Design

### **43-3619 CSI Practices for Graphical 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**

**Requisites** PREREQUISITES: 43-3610 Sound System Design

### **43-3620 Computer-Aided Drafting Audio**

Course introduces students to the process of using computer-aided drafting in the context of professional sound system design.

**4 Credits**

**Repeatable**

**Requisites** 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**

**Requisites** 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 Design and Optimization**

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**

**Requirements** Department Permission

### **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**

**Requisites** PREREQUISITES: 43-2215 Audio Production II and 43-2110 Basic Audio Systems

**Requirements** Permission of Instructor

### **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**

**Requisites** PREREQUISITES: 51-1210 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**

**Requisites** 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**

**Requisites** PREREQUISITES: 46-1100 Introduction to Cultural Studies or 51-1210 Introduction to Cultural Studies

## **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**

### **46-2410 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**

### **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**

### **46-2430 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**

**Requisites** 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**

**Requisites** PREREQUISITES: 51-1211 Introduction to Women and Gender Studies and 52-112

**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**

**Requisites** 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**

**Requisites** PREREQUISITES: 46-2100 Cultural Theories

**46-3110 Imaginary and Practical Bodies**

This course covers contemporary discussions of the body across a number of disciplines and examines key texts that explore theoretical ideas about the body as well as social and political practices affecting the body. The course analyzes questions that must be considered as individuals live as persons in the bodies given.

**3 Credits****Requisites** 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****Requisites** 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****Requisites** 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****Requisites** PREREQUISITES: 46-2100 Cultural Theories

## **46-3200 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**

**Requisites** PREREQUISITES: 46-1100 Introduction to Cultural Studies and 52-1152 Writing and Rhetoric II or 46-1100 Introduction to Cultural Studies and 52-1162 Writing and Rhetoric II- Service Learning or 46-1100 Introduction to Cultural Studies and 52-1122 Writing and Rhetoric II for Non-Native Speakers of English or 46-1100 Introduction to Cultural Studies and 52-1112 Writing and Rhetoric - Enhanced II

## **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**

**Requisites** 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**

**Requisites** 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**

**Requisites** PREREQUISITES: 46-2100 Cultural Theories

## **46-3220 Critical Sound Studies**

This course examines theoretical discussions of Sound and Recording . While taking a few historical diversions, we attempt to come to terms with popular and experimental music's techno-cultural materiality, employing a multi-disciplinary, theoretical approach to the complexity of recorded sound as a result of technological innovation, non-performative production techniques, and adjusted expectations of cultural value; of interest for those working in the cultural study of the technology, materiality, and production as social process.

**3 Credits**

**Requisites** PREREQUISITES: 46-2100 Cultural Theories

## **46-3230 Gender & Sexuality in the Middle East**

This course examines gender and sexuality in the Middle East, North Africa and Iran with a primary focus on 1798-present. Students will explore the shifting terrain of gender, sexuality and sexual practice in relation to colonialism, resistance and revolution, nationalism, and postcoloniality. We will engage with travel literature, fiction, poetry, film, political cartoons, revolutionary poster art, music, and newspapers in order to critically and contextually analyze the ways in which gender and sexuality inform the production of cultural norms, practices and power in the Middle East.

**3 Credits**

**GA**

**Requisites** 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**

**Requisites** 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**

**Requisites** PREREQUISITES: 46-2100 Cultural Theories

## **46-3430 Writing, Language, and Culture Seminar**

In this course, students will 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 will include public debates such as the English Only movement and the politics of immigration, Ebonics and language education, the effects of media representations in public health, or the influence of digital culture on writing and literacy. 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**

**Requisites** 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**

**Requisites** 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**

**Requisites** 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**

**Requisites** 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

**Requisites** 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

**Requisites** 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**

**Requisites** 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**

**Requisites** 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 I: 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**

**Requisites** 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**

**Requisites** 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**

**Requisites** 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**

**Requisites** 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**

**Requisites** 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**

**Requisites** 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**

**Requisites** 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**

**Requisites** PREREQUISITES: Language Placement Results  
**Requirements** Spanish Placement Test

## **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**

**Requisites** PREREQUISITES: 47-1301 Spanish I: Language and Culture or Language Placement Results

**Requirements** Spanish Placement Test

## **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**

**Requisites** PREREQUISITES: Language Placement Results

**Requirements** French Placement Test

## **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**

**Requisites** PREREQUISITES: 47-1310 French I: Language and Culture or Language Placement Results

**Requirements** French Placement Test

## **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**

**Requisites** PREREQUISITES: Language Placement Results

**Requirements** Italian Placement Test

### **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**

**Requisites** PREREQUISITES: 47-1320 Italian I: Language & Culture or Language Placement Results

**Requirements** Italian Placement Test

### **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**

**Requisites** PREREQUISITES: 47-1330 Japanese I: Language and Culture

### **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**

**Requisites** PREREQUISITES: 47-1340 Arabic I: Language and Culture

## **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**

**Requisites** PREREQUISITES: 47-1351 Chinese I: Language and Culture

## **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**

**Requisites** PREREQUISITES: 47-1360 Swahili I: Language and Culture

## **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**

**Requisites** PREREQUISITES: Language Placement Results

**Requirements** German Placement Test

## **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**

**Requisites** PREREQUISITES: 47-1370 German I: Language and Culture or Language Placement Results

**Requirements** German Placement Test

## **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**

**Requisites** PREREQUISITES: 47-1302 Spanish II: Language and Culture or Language Placement Results

**Requirements** Spanish Placement Test

## **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**

**Requisites** PREREQUISITES: 47-2303 Spanish III: Language and Culture or Language Placement Results

**Requirements** Spanish Placement Test

## **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**

**Requisites** PREREQUISITES: Language Placement Results

**Requirements** Spanish Placement Test

## **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**

**Requisites** PREREQUISITES: 47-1321 Italian II: Language & Culture or Language Placement Results

**Requirements** Italian Placement Test

## **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**

**Requisites** PREREQUISITES: 47-2320 Italian III: Language and Culture or Language Placement Results  
**Requirements** Italian Placement Test

### **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**

**Requisites** PREREQUISITES: 47-1311 French II: Language and Culture or Language Placement Results

**Requirements** French Placement Test

### **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**

**Requisites** PREREQUISITES: 47-1331 Japanese II: Language and Culture

### **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.

**4 Credits**

**GA Repeatable HU**

**Requisites** PREREQUISITES: 47-2330 French III: Language and Culture or Language Placement Results

**Requirements** French Placement Test

### **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**

**Requisites** PREREQUISITES: 47-1371 German II: Language and Culture or Language Placement Results

**Requirements** German Placement Test

## **47-2399 Topics in Foreign Language Study**

This class is designed for special foreign language study.

**4 Credits**

**GA HU**

**Requirements** Department Permission

## **48-1100 First Year Seminar**

The First Year Seminar is grounded in interdisciplinary studies in the humanities and social sciences, acclimating students to the four fundamental activities that members of the College community engage in: questioning, exploring, communicating, and evaluating. Topics and texts are selected and studied in ways that will help Columbia students become more competent and confident readers, writers, thinkers, creators, and collaborators. This First-Year Seminar helps prepare students not just for their subsequent years at Columbia, but for their future lives and careers as responsible citizens and authors of the culture of their time.

**3 Credits**

**FY**

**Requirements** New Millennium Study

## **48-1100HN First Year Seminar: Honors**

The First Year Seminar is grounded in interdisciplinary studies in the humanities and social sciences, acclimating students to the four fundamental activities that members of the College community engage in: questioning, exploring, communicating, and evaluating. Topics and texts are selected and studied in ways that will help Columbia students become more competent and confident readers, writers, thinkers, creators, and collaborators. This First-Year Seminar helps prepare students not just for their subsequent years at Columbia, but for their future lives and careers as responsible citizens and authors of the culture of their time. This is an Honors class.

**3 Credits**

**FY**

**Requirements** Honors Course

## **48-1101J The Living News: An Intensive Collaboration Fusing Theater and Journalism**

This hands-on, intensive seminar is sparked by The Federal Theater Project's Living Newspapers of the 1930s - dynamic theatrical productions created by teams of journalists and theater artists, and designed to challenge audiences to face complex social and political issues of the day. Adopting this innovative collaborative structure, students will construct an original Living Newspaper for our time -- selecting the topic, researching, news-gathering, conducting interviews, writing and building a draft script, and creating a public staged reading.

**3 Credits**

## **48-2100J 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**

**Requisites** PREREQUISITES: 48-1100 First Year Seminar

**Requirements** Department Permission

## **48-3950 Undergraduate Research Mentorship**

**3 Credits**

**Repeatable**

## **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**

**Requisites** PREREQUISITES: 52-1111 Writing and Rhetoric I - Enhanced or 52-1121 Writing and Rhetoric I for Non-Native Speakers of English 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  $\geq 710$

### **49-2191 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 and increasingly diverse, urban society introduced ideas and customs that change 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**

### **49-2302 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**

**Requisites** PREREQUISITES: 52-1152 Writing and Rhetoric II or 52-1162 Writing and Rhetoric II- Service Learning or 52-1122 Writing and Rhetoric II for Non-Native Speakers of English 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**

### **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**

**Requisites** PREREQUISITES: 52-1151 Writing and Rhetoric I

### **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**

**Requisites** 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 classicism, especially in seeking to understand ways they interrelate.



**3 Credits**  
**PL HI**

### **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 will introduce students to the concept and practice of public history. Through readings, lectures, field trips, films and guest lectures, students will look at how institutions, communities, and people conceive and convey history for public consumption. Students will also explore the relationship between public history and popular memory and culture and consider the meaning of history in public venues. Students are expected to take full advantage of Columbia's urban campus through visits to cultural institutions, architectural sites, historic monuments, public art, archives and special collections.

**3 Credits**  
**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**

## **49-2700 Topics in History**

Series of courses that deal with specific topics or themes in history. Course is repeatable as topic changes.

**3 Credits**

**GA Repeatable HI**

## **49-2773HN 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.

**3.0 Credits**

**HN, PL**

## **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**

## **49-2776 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**

**Requisites** PREREQUISITES: 52-1151 Writing and Rhetoric I

## **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 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

### **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**

**Requisites** PREREQUISITES: 52-1151 Writing and Rhetoric I

**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**

**Requisites** PREREQUISITES: 52-1112 Writing and Rhetoric - Enhanced II or 52-1122 Writing and Rhetoric II for Non-Native Speakers of English 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

## **49-3678 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**

**HI**

**Requisites** PREREQUISITES: 52-1151 Writing and Rhetoric I

## **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**

**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**

**Requisites** PREREQUISITES: 52-1112 Writing and Rhetoric - Enhanced II or 52-1122 Writing and Rhetoric II for Non-Native Speakers of English 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**

**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**

**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**

**Requisites** PREREQUISITES: 52-1112 Writing and Rhetoric - Enhanced II or 52-1122 Writing and Rhetoric II for Non-Native Speakers of English 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

### **50-2170 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  $\geq 15$  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**

**Requisites** 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**

**Requisites** PREREQUISITES: 52-1111 Writing and Rhetoric I - Enhanced or 52-1121 Writing and Rhetoric I for Non-Native Speakers of English 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**

**Requisites** PREREQUISITES: 52-1111 Writing and Rhetoric I - Enhanced or 52-1121 Writing and Rhetoric I for Non-Native Speakers of English 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  $\geq 710$

## **50-2312 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**

**Requisites** PREREQUISITES: 52-112 and 50-2311 Human Rights or 52-112 and 49-2310 Contemporary European Nationalism and Ethnic Conflict or 52-112 and 51-2220 The Holocaust (1939-45) or 52-112 and 50-1302 U.S. Foreign Policy or 52-112 and 51-2211 Urban Images in Media & Film or 52-112

**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**

**Requisites** 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**

**Requisites** 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**

**Requisites** 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**

**Requisites** 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**

**Requisites** PREREQUISITES: 52-1152 Writing and Rhetoric II or 52-1162 Writing and Rhetoric II- Service Learning or 52-1122 Writing and Rhetoric II for Non-Native Speakers of English or 52-1112 Writing and Rhetoric - Enhanced II

## **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**

**Requisites** PREREQUISITES: 52-1152 Writing and Rhetoric II or 52-1162 Writing and Rhetoric II- Service Learning or 52-1122 Writing and Rhetoric II for Non-Native Speakers of English 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

**Requisites** PREREQUISITES: 52-1151 Writing and Rhetoric I or 52-1111 Writing and Rhetoric I - Enhanced or 52-1121 Writing and Rhetoric I for Non-Native Speakers of English 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**

**Requisites** PREREQUISITES: 52-1111 Writing and Rhetoric I - Enhanced or 52-1121 Writing and Rhetoric I for Non-Native Speakers of English 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  $\geq 710$

### **50-3090 Independent Project: Social Sciences**

**1-6 Credits****Repeatable****50-3101 The Artist in Society**

Course examines purposes of art, societies' perceptions of artists, and the creation of society and culture by artists. Readings, films, discussions, and project presentations explore such questions as the social functions of art, the use of art for advocacy by social groups, and patronage of the arts in the U.S., Asia, and other countries. Students should be prepared to consider their own artwork in the context of course materials and issues.

**3 Credits****WI SS**

**Requisites** PREREQUISITES: 52-1152 Writing and Rhetoric II or 52-1112 Writing and Rhetoric - Enhanced II or 52-1122 Writing and Rhetoric II for Non-Native Speakers of English or 52-1162 Writing and Rhetoric II- Service Learning

**50-3101HN The Artist in Society: Honors**

Course examines purposes of art, societies' perceptions of artists, and the creation of society and culture by artists. Readings, films, discussions, and project presentations explore such questions as the social functions of art, the use of art for advocacy by social groups, and patronage of the arts in the U.S., Asia, and other countries. Students should be prepared to consider their own artwork in the context of course materials and issues. 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**

**Requisites** PREREQUISITES: 52-1152 Writing and Rhetoric II or 52-1112 Writing and Rhetoric - Enhanced II or 52-1122 Writing and Rhetoric II for Non-Native Speakers of English 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**

**Requisites** PREREQUISITES: 52-1152 Writing and Rhetoric II or 52-1112 Writing and Rhetoric - Enhanced II or 52-

1122 Writing and Rhetoric II for Non-Native Speakers of English 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**

**Requisites** PREREQUISITES: 52-1152 Writing and Rhetoric II or 52-1162 Writing and Rhetoric II- Service Learning or 52-1122 Writing and Rhetoric II for Non-Native Speakers of English 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**

**SS**

**Requisites** 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**

**Requisites** 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**

**Requisites** PREREQUISITES: 52-1152 Writing and Rhetoric II or 52-1162 Writing and Rhetoric II- Service Learning or 52-1122 Writing and Rhetoric II for Non-Native Speakers of English or 52-1112 Writing and Rhetoric - Enhanced II

## **50-3202 Economic Policies, Morality, and Ideology**

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**

**Requisites** PREREQUISITES: 52-1152 Writing and Rhetoric II or 52-1162 Writing and Rhetoric II- Service Learning or 52-1122 Writing and Rhetoric II for Non-Native Speakers of English or 52-1112 Writing and Rhetoric - Enhanced II

## **50-3202HN Economic Policies, Morality, and Ideology: 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**

**Requisites** PREREQUISITES: 52-1152 Writing and Rhetoric II or 52-1162 Writing and Rhetoric II- Service Learning or 52-1122 Writing and Rhetoric II for Non-Native Speakers of English 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**

**Requisites** 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**

**Requisites** 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**

**Requisites** 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**

**SS**

**Requisites** PREREQUISITES: 52-1152 Writing and Rhetoric II or 52-1162 Writing and Rhetoric II- Service Learning or 52-1122 Writing and Rhetoric II for Non-Native Speakers of English or 52-1112 Writing and Rhetoric - Enhanced II

### **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**

**Requisites** PREREQUISITES: 52-112 and 50- or 52-112 and 51-

### **50-3403HN Creativity and Eminent People: Towards An Anthology: Honors**

This special Honors course focuses on the social impact of certain eminent people of the 1960's and 1970's whose creative work transformed the work done in their particular area. The list of such vital individuals might include the everlasting iconic actress Marilyn Monroe or actor/musician Elvis Presley. Included might be the director Augusto Boal who transformed theater as a form of community theater and social change and musician/sound artist Pauline Oliveros contributed to creation and use of technology in music and sound exploration as well as deep listening practice as a form of self and social healing or others such as Martin Luther King, Jr. and Malcolm X, whose differential approaches to social change transformed cultural behavior in the United States. The list might also include Rachel Carson, who introduced the link between environmental toxins and cancer, Paul McCartney and John Lennon, whose songs transformed music, fashion, and social attitudes towards recreational drugs. John Cage's experimental use of natural and created sounds in music, poetry, art, performance, and philosophy, while Jane Goodall's work with chimpanzees revolutionized our understanding of the relationship between their social system and ours. 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 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**

**Requisites** PREREQUISITES: 52-112

### **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**

**Requisites** PREREQUISITES: 52-112 and 50- or 52-112 and 51-

### **50-3405 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**

**Requisites** 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**

**Requisites** 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**

### **51-1210 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**

## **51-1221 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**

## **51-1390 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, and will be held in Cuernavaca at the Kukulkan 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**

### **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**

**GA Repeatable 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**

Course surveys the portrayal of metropolitan life in film, television, the press, and other media. Students discuss documentary films, such as I Remember Harlem, and full-length feature films, such as Grand Canyon, Metropolis, and Little Murders. Local city news coverage (print, television, and radio) is examined for urban stereotypes.

**3 Credits**

**WI HU**

**Requisites** PREREQUISITES: 52-1152 Writing and Rhetoric II or 52-1162 Writing and Rhetoric II- Service Learning or 52-1122 Writing and Rhetoric II for Non-Native Speakers of English or 52-1112 Writing and Rhetoric - Enhanced II

### **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**

**Requisites** PREREQUISITES: 52-1152 Writing and Rhetoric II or 52-1162 Writing and Rhetoric II- Service Learning or 52-1122 Writing and Rhetoric II for Non-Native Speakers of English 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**

**Requisites** PREREQUISITES: 52-1151 Writing and Rhetoric I or 52-1111 Writing and Rhetoric I - Enhanced or 52-1121 Writing and Rhetoric I for Non-Native Speakers of English or COMPASS Placement Test score  $\geq 97$  or Writing SAT 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, Michelangelo (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**

**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**

**Requisites** PREREQUISITES: 52-1152 Writing and Rhetoric II or 52-1162 Writing and Rhetoric II- Service Learning or 52-1122 Writing and Rhetoric II for Non-Native Speakers of English 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**

**Requisites** PREREQUISITES: 52-1151 Writing and Rhetoric I or 52-1111 Writing and Rhetoric I - Enhanced or 52-1121 Writing and Rhetoric I for Non-Native Speakers of English or ACT (American College Test) score  $\geq 30$  or COMPASS Placement Test score  $\geq 97$  or Writing SAT score  $\geq 710$

### **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**

**Requisites** PREREQUISITES: 51-1211 Introduction to Women and Gender Studies and 52-112

## **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**

**Requisites** PREREQUISITES: 51-1102 Eastern Humanities or 51-1101 Western Humanities

## **51-2331 French IV: Conversation and Theatre through Acting**

This course continues the work done in French III and focuses on improving the student's pronunciation and fluency through conversations about French theatre and also by having students act excerpts from various plays. Besides theatre, the course also expands the student's knowledge of French culture, art, philosophy, and history.

**4 Credits**

**GA Repeatable HU**

**Requisites** PREREQUISITES: 51-2330 or Language Placement Results

### **51-2332 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**

**Requisites** PREREQUISITES: 51-1331

### **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**

**Requisites** PREREQUISITES: 52-1112 Writing and Rhetoric - Enhanced II or 52-1122 Writing and Rhetoric II for Non-Native Speakers of English 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**

**Requisites** PREREQUISITES: 52-1152 Writing and Rhetoric II or 52-1162 Writing and Rhetoric II- Service Learning or 52-1122 Writing and Rhetoric II for Non-Native Speakers of English 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**

**Requisites** PREREQUISITES: 52-1152 Writing and Rhetoric II or 52-1162 Writing and Rhetoric II- Service Learning or 52-1122 Writing and Rhetoric II for Non-Native Speakers of English 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**

**Requisites** PREREQUISITES: 52-1112 Writing and Rhetoric - Enhanced II or 52-1122 Writing and Rhetoric II for Non-Native Speakers of English 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**

**Requisites** 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**

**Requisites** PREREQUISITES: 52-1152 Writing and Rhetoric II or 52-1162 Writing and Rhetoric II- Service Learning or 52-1122 Writing and Rhetoric II for Non-Native Speakers of English or 52-1112 Writing and Rhetoric - Enhanced II

## **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**

**Requisites** PREREQUISITES: 52-1152 Writing and Rhetoric II or 52-1162 Writing and Rhetoric II- Service Learning or 52-1122 Writing and Rhetoric II for Non-Native Speakers of English 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**

**Requisites** 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 Women and Religion**

This course will take students on an introductory journey through the story of women's religious experience. Starting with pre-Indo-European cultures which venerated a Goddess-Mother Creator and ending with the rise of new feminist

**3 Credits**

**GA HU**

## **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**

**Requisites** 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**

**Requisites** 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**

**HU**

**Requisites** PREREQUISITES: 52-112

## **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**

**HU**

**Requisites** PREREQUISITES: 52-112

**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**

**Requisites** PREREQUISITES: 52-111 and 52-112

## **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**

**Requisites** PREREQUISITES: 52-111 and 52-112

**Requirements** 3.5 or Higher GPA

## **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**

**Requisites** 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**

**Requisites** 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**

### **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**

**Requisites** PREREQUISITES: 52-1152 Writing and Rhetoric II or 52-1162 Writing and Rhetoric II- Service Learning or 52-1122 Writing and Rhetoric II for Non-Native Speakers of English 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**

**Requisites** 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**

**Requirements** Permission of Instructor

## **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**

**Requisites** PREREQUISITES: 52-112 and 51-4

## **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**

**Requisites** CONCURRENT: 52-1108 ESL Tutoring in Writing Skills

## **52-1101 Introduction to College Writing**

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 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 in the Writing Center.

**3 Credits**

**Requisites** CONCURRENT: 52-1110 Tutoring in Writing Skills

## **52-1108 ESL Tutoring in Writing Skills**

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**

**Requisites** CONCURRENT: 52-1100 Introduction to College Writing for Non-Native Speakers of English or 52-1121 Writing and Rhetoric I for Non-Native Speakers of English or 52-1122 Writing and Rhetoric II for Non-Native Speakers of English

## **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. (Tutoring in Writing Skills is required for all Introduction to College Writing.)

**0 Credits**

**Repeatable**

**Requisites** CONCURRENT: 52-1101 Introduction to College Writing 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 Writing and Rhetoric II for Non-Native Speakers of English

## **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**

**Requisites** PREREQUISITES: COMPASS Placement Test score  $\geq 60$  or 52-1101 Introduction to College Writing or SAT (Scholastic Aptitude Test) score  $\geq 380$

## **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**

**Requisites** PREREQUISITES: 52-1111 Writing and Rhetoric I - Enhanced or COMPASS Placement Test score  $\geq 97$

## **52-1121 Writing and Rhetoric I for Non-Native Speakers of English**

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

**Requisites** CONCURRENT: 52-1108 ESL Tutoring in Writing Skills

## **52-1122 Writing and Rhetoric II for Non-Native Speakers of English**

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

**Requisites** PREREQUISITES: COMPASS Placement Test score  $\geq 97$  or 52-1121 Writing and Rhetoric I for Non-Native Speakers of English CONCURRENT: 52-1108 ESL Tutoring in Writing Skills

## **52-1151 Writing and Rhetoric I**

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.

### **3 Credits**

EN

**Requisites** PREREQUISITES: COMPASS Placement Test score  $\geq 73$  or 52-1101 Introduction to College Writing or 52-1100 Introduction to College Writing for Non-Native Speakers of English or SAT (Scholastic Aptitude Test) score  $\geq 430$

## **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

## **52-1152 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**

**Requisites** PREREQUISITES: 52-1151 Writing and Rhetoric I or 52-1121 Writing and Rhetoric I for Non-Native Speakers of English 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**

**Requisites** 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.

### **4 Credits**

EN

**Requisites** PREREQUISITES: 52-1111 Writing and Rhetoric I - Enhanced or 52-1121 Writing and Rhetoric I for Non-Native Speakers of English 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 College Reading for Non-Native Speakers of English**

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**

**Requisites** 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**

**Requisites** 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**

**Requisites** PREREQUISITES: COMPASS Placement Test score  $\geq 41$

## **52-1400 Oral Expression for Non-Native Speakers of English**

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**

**Requisites** COREQUISITES: 52-1151 Writing and Rhetoric I or 52-1111 Writing and Rhetoric I - Enhanced or 52-1121 Writing and Rhetoric I for Non-Native Speakers of English or COMPASS Placement Test score  $\geq 97$  or Writing SAT score  $\geq 710$

## **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**

**Requisites** PREREQUISITES: 52-1111 Writing and Rhetoric I - Enhanced or 52-1121 Writing and Rhetoric I for Non-Native Speakers of English or 52-1151 Writing and Rhetoric I or COMPASS Placement Test score  $\geq 97$  or Writing SAT score  $\geq 710$

## **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**

**Requisites** PREREQUISITES: 52-1151 Writing and Rhetoric I or 52-1111 Writing and Rhetoric I - Enhanced or 52-1121 Writing and Rhetoric I for Non-Native Speakers of English 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

**52-1602 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**

**Requisites** PREREQUISITES: 52-1111 Writing and Rhetoric I - Enhanced or 52-1121 Writing and Rhetoric I for Non-Native Speakers of English or 52-1151 Writing and Rhetoric I or COMPASS Placement Test score  $\geq 97$  or COMPASS Placement Test score  $\geq 97$  or Writing SAT score  $\geq 710$

**52-1602HN 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. 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**

**Requisites** PREREQUISITES: 52-1111 Writing and Rhetoric I - Enhanced or 52-1121 Writing and Rhetoric I for Non-Native Speakers of English 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**

**Requisites** PREREQUISITES: 52-1111 Writing and Rhetoric I - Enhanced or 52-1121 Writing and Rhetoric I for Non-Native Speakers of English or 52-1151 Writing and Rhetoric I or COMPASS Placement Test score  $\geq 97$  or Writing SAT score  $\geq 710$



## **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**

**Requisites** PREREQUISITES: 52-1111 Writing and Rhetoric I - Enhanced or 52-1121 Writing and Rhetoric I for Non-Native Speakers of English 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**

**Requisites** PREREQUISITES: 52-1111 Writing and Rhetoric I - Enhanced or 52-1121 Writing and Rhetoric I for Non-Native Speakers of English or 52-1151 Writing and Rhetoric I or COMPASS Placement Test score  $\geq 97$  or ACT (American College Test) score  $\geq 30$

## **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**

**Requisites** PREREQUISITES: 52-1111 Writing and Rhetoric I - Enhanced or 52-1121 Writing and Rhetoric I for Non-Native Speakers of English 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**

**Requisites** PREREQUISITES: 52-1111 Writing and Rhetoric I - Enhanced or 52-1121 Writing and Rhetoric I for Non-Native Speakers of English 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  $\geq 710$

## **52-1643 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**

**PL Repeatable HL**

**Requisites** PREREQUISITES: 52-1111 Writing and Rhetoric I - Enhanced or 52-1121 Writing and Rhetoric I for Non-Native Speakers of English 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  $\geq 710$

## **52-1670 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**

**Requisites** PREREQUISITES: 52-1111 Writing and Rhetoric I - Enhanced or 52-1121 Writing and Rhetoric I for Non-Native Speakers of English 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  $\geq 710$

## **52-1800 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**

## **52-1900 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.

**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**

**Requisites** 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**

**Requisites** PREREQUISITES: 52-1500 Poetry Workshop: Beginning

## **52-2600 Fiction Workshop**

Students will learn the fundamentals of writing and critiquing fiction in a variety of forms such as flash fiction and minimalist fiction with the short story at the core. Students will learn to work with elements of fiction such as narration, POV, and character, and to shape language to convey meaning. Students will present their work in a workshop format and discuss fiction by established authors. Beginning workshops in other genres are encouraged but not required.

**3 Credits**

**Requisites** PREREQUISITES: 52-1151 Writing and Rhetoric I or 52-1111 Writing and Rhetoric I - Enhanced or 52-1121 Writing and Rhetoric I for Non-Native Speakers of English or ACT (American College Test) score  $\geq 30$  or SAT (Scholastic Aptitude Test) score  $\geq 710$  or COMPASS Placement Test score  $\geq 97$

## **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**

**Requisites** PREREQUISITES: 52-1112 Writing and Rhetoric - Enhanced II or 52-1122 Writing and Rhetoric II for Non-Native Speakers of English 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**

**Requisites** PREREQUISITES: 52-1112 Writing and Rhetoric - Enhanced II or 52-1122 Writing and Rhetoric II for Non-Native Speakers of English 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**

**Requisites** 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**

**Requisites** PREREQUISITES: 52-1112 Writing and Rhetoric - Enhanced II or 52-1122 Writing and Rhetoric II for

Non-Native Speakers of English 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**

**Requisites** PREREQUISITES: 52-1112 Writing and Rhetoric - Enhanced II or 52-1122 Writing and Rhetoric II for Non-Native Speakers of English 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**

**Requisites** PREREQUISITES: 52-1112 Writing and Rhetoric - Enhanced II or 52-1122 Writing and Rhetoric II for Non-Native Speakers of English 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**

**Requisites** PREREQUISITES: 52-1112 Writing and Rhetoric - Enhanced II or 52-1122 Writing and Rhetoric II for Non-Native Speakers of English 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**

**GA Repeatable HL**

**Requisites** PREREQUISITES: 52-1111 Writing and Rhetoric I - Enhanced or 52-1121 Writing and Rhetoric I for Non-Native Speakers of English 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  $\geq 710$

## **52-2634HN 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**

**GA Repeatable HL**

**Requisites** PREREQUISITES: 52-1151 Writing and Rhetoric I or 52-1121 Writing and Rhetoric I for Non-Native Speakers of English 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**

**Requisites** PREREQUISITES: 52-1151 Writing and Rhetoric I or 52-1111 Writing and Rhetoric I - Enhanced or 52-1121 Writing and Rhetoric I for Non-Native Speakers of English or COMPASS Placement Test score  $\geq 97$  or COMPASS Placement Test score  $\geq 97$  or Writing SAT score  $\geq 710$

## **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**

**Requisites** PREREQUISITES: 52-1111 Writing and Rhetoric I - Enhanced or 52-1121 Writing and Rhetoric I for Non-Native Speakers of English 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**

**Requisites** PREREQUISITES: 52-1112 Writing and Rhetoric - Enhanced II or 52-1122 Writing and Rhetoric II for Non-Native Speakers of English 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**

**Requisites** PREREQUISITES: 52-1111 Writing and Rhetoric I - Enhanced or 52-1121 Writing and Rhetoric I for Non-Native Speakers of English or COMPASS Placement Test score  $\geq 97$  or 52-1151 Writing and Rhetoric I or ACT (American College Test) score  $\geq 30$  or Writing SAT score  $\geq 710$

## **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**

**PL Repeatable HL**

**Requisites** PREREQUISITES: 52-1152 Writing and Rhetoric II or 52-1122 Writing and Rhetoric II for Non-Native Speakers of English or 52-1112 Writing and Rhetoric - Enhanced II or 52-1162 Writing and Rhetoric II- Service Learning 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**

**PL Repeatable HL**

**Requisites** PREREQUISITES: 52-1162 Writing and Rhetoric II- Service Learning or 52-1152 Writing and Rhetoric II or 52-1122 Writing and Rhetoric II for Non-Native Speakers of English 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**

**Requisites** PREREQUISITES: 52-1111 Writing and Rhetoric I - Enhanced or 52-1121 Writing and Rhetoric I for Non-Native Speakers of English 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  $\geq 710$

## **52-2655 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**

**Requisites** PREREQUISITES: 52-1111 Writing and Rhetoric I - Enhanced or 52-1121 Writing and Rhetoric I for Non-Native Speakers of English 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**

**Requisites** PREREQUISITES: 52-1111 Writing and Rhetoric I - Enhanced or 52-1121 Writing and Rhetoric I for Non-Native Speakers of English 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**

**WI Repeatable HL**

**Requisites** PREREQUISITES: 52-1112 Writing and Rhetoric - Enhanced II or 52-1122 Writing and Rhetoric II for Non-Native Speakers of English 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**

**WI Repeatable HL**

**Requirements** 3.5 or Higher GPA

## **52-2670 Ancient Mythology**

Course surveys myths and epics produced by ancient cultures such as the Sumerians, 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 Sumerian Hymn to Inanna, The Egyptian Mysteries, The Epic of Gilgamesh, and the Kaballah.

**3 Credits**

**HL**

**Requisites** PREREQUISITES: 52-1111 Writing and Rhetoric I - Enhanced or 52-1121 Writing and Rhetoric I for Non-Native Speakers of English 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  $\geq 710$

## **52-2672 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**

**Requisites** PREREQUISITES: 52-1112 Writing and Rhetoric - Enhanced II or 52-1122 Writing and Rhetoric II for Non-Native Speakers of English 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**

**Requisites** 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 Writing and Rhetoric II for Non-Native Speakers of English  
**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**

**Requisites** PREREQUISITES: 52-1111 Writing and Rhetoric I - Enhanced or 52-1121 Writing and Rhetoric I for Non-Native Speakers of English 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  $\geq 710$

**52-2680 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 HL**

**Requisites** PREREQUISITES: 52-1112 Writing and Rhetoric - Enhanced II or 52-1122 Writing and Rhetoric II for Non-Native Speakers of English or 52-1152 Writing and Rhetoric II or 52-1162 Writing and Rhetoric II- Service Learning

## **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**

**Requisites** PREREQUISITES: 52-1112 Writing and Rhetoric - Enhanced II or 52-1122 Writing and Rhetoric II for Non-Native Speakers of English or 52-1152 Writing and Rhetoric II or 52-1162 Writing and Rhetoric II- Service Learning

## **52-2691 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**

**Requisites** PREREQUISITES: 52-2900 Creative Nonfiction Workshop: Intermediate

## **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**

**Requisites** PREREQUISITES: 52-1111 Writing and Rhetoric I - Enhanced or 52-1121 Writing and Rhetoric I for Non-Native Speakers of English 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  $\geq 710$

## **52-2697 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**

**Requisites** PREREQUISITES: 52-1111 Writing and Rhetoric I - Enhanced or 52-1121 Writing and Rhetoric I for Non-Native Speakers of English 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**

**Requisites** PREREQUISITES: 52-1111 Writing and Rhetoric I - Enhanced or 52-1121 Writing and Rhetoric I for Non-Native Speakers of English 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**

**Requisites** PREREQUISITES: 52-1111 Writing and Rhetoric I - Enhanced or 52-1121 Writing and Rhetoric I for Non-Native Speakers of English or 52-1151 Writing and Rhetoric I or COMPASS Placement Test score  $\geq 97$  or COMPASS Placement Test score  $\geq 97$  or Writing SAT score  $\geq 710$

## **52-2701LDM Florence and the Victorian Imagination**

**3 Credits**

**WI GA HL**

**Requisites** 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**

**Requisites** PREREQUISITES: 52-1111 Writing and Rhetoric I - Enhanced or 52-1121 Writing and Rhetoric I for Non-Native Speakers of English 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  $\geq 710$

## **52-2708 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**

**Requisites** 52-1111 Writing and Rhetoric I - Enhanced or 52-1121 Writing and Rhetoric I for Non-Native Speakers of English or 52-1151 Writing and Rhetoric I or ACT (American College Test) score  $\geq 30$  or Writing SAT score  $\geq 710$

## **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**

**Requisites** 52-1111 Writing and Rhetoric I - Enhanced or 52-1121 Writing and Rhetoric I for Non-Native Speakers of English or 52-1151 Writing and Rhetoric I or ACT (American College Test) score  $\geq 30$  or Writing SAT score  $\geq 710$

## **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**

**Requisites** PREREQUISITES: 52-1111 Writing and Rhetoric I - Enhanced or 52-1121 Writing and Rhetoric I for Non-Native Speakers of English 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**

**Requisites** 52-1111 Writing and Rhetoric I - Enhanced or 52-1121 Writing and Rhetoric I for Non-Native Speakers of English or 52-1151 Writing and Rhetoric I or ACT (American College Test) score  $\geq 30$  or Writing SAT score  $\geq 710$

## **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**

**Requisites** PREREQUISITES: 52-1111 Writing and Rhetoric I - Enhanced or 52-1121 Writing and Rhetoric I for Non-Native Speakers of English 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**

**Requisites** 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 Writing and Rhetoric I for Non-Native Speakers of English 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 pre-requisites, students need a minimum G.P.A. of 3.50 or higher to enroll.

### **3 Credits**

#### **HL**

**Requisites** PREREQUISITES: 52-1111 Writing and Rhetoric I - Enhanced or 52-1121 Writing and Rhetoric I for Non-Native Speakers of English 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**

**Requisites** PREREQUISITES: 52-1151 Writing and Rhetoric I or 52-1111 Writing and Rhetoric I - Enhanced or 52-1121 Writing and Rhetoric I for Non-Native Speakers of English 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**

**Requisites** PREREQUISITES: 52-1151 Writing and Rhetoric I or 52-1111 Writing and Rhetoric I - Enhanced or 52-1121 Writing and Rhetoric I for Non-Native Speakers of English or ACT (American College Test) score  $\geq$  30 or Writing SAT 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**

**Requisites** PREREQUISITES: 52-1151 Writing and Rhetoric I or 52-1121 Writing and Rhetoric I for Non-Native Speakers of English or 52-1111 Writing and Rhetoric I - Enhanced or ACT (American College Test) score  $\geq$  30 or Writing SAT score  $\geq$  710

**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**

**Requisites** PREREQUISITES: 52-1111 Writing and Rhetoric I - Enhanced or 52-1121 Writing and Rhetoric I for Non-Native Speakers of English or 52-1151 Writing and Rhetoric I or ACT (American College Test) score  $\geq$  30 or Writing SAT 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**

**Requisites** PREREQUISITES: 52-1111 Writing and Rhetoric I - Enhanced or 52-1121 Writing and Rhetoric I for Non-Native Speakers of English 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**

**Requisites** PREREQUISITES: 52-1151 Writing and Rhetoric I or 52-1111 Writing and Rhetoric I - Enhanced or 52-1121 Writing and Rhetoric I for Non-Native Speakers of English or ACT (American College Test) score  $\geq 30$  or Writing SAT score  $\geq 710$

## **52-2801 Writing for the Workplace**

This course is a workshop and seminar in which students practice forms of writing that are common in professional contexts. Examples include business correspondence, job application materials, proposals, and reports. Other communication and collaboration practices that occur in the workplace may also be covered, such as group work and oral presentation. The course will teach students to consider audience, purpose, document design, and language use in all the texts they produce.

### **3 Credits**

#### **WI**

**Requisites** PREREQUISITES: 52-1112 Writing and Rhetoric - Enhanced II or 52-1122 Writing and Rhetoric II for Non-Native Speakers of English or 52-1152 Writing and Rhetoric II or 52-1162 Writing and Rhetoric II- Service Learning

## **52-2802 Writing for the World Wide Web**

This course offers students practical experience in creating, editing, and evaluating a variety of forms common to the World Wide Web. Readings from and about the web's many textual genres sponsor a series of writing assignments

focused on blogging, social media, and other forms of user-provided content. Students will learn composition, design, and delivery strategies that can make their work distinctive in the crowded public forum of the Web. Technical and/or programming skills are not required.

**3 Credits**

**WI**

**Requisites** PREREQUISITES: 52-1112 Writing and Rhetoric - Enhanced II or 52-1122 Writing and Rhetoric II for Non-Native Speakers of English 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**

**Requisites** PREREQUISITES: 52-112

**52-2803 Literary Magazine Production: South Loop Review**

**3 Credits**

**Repeatable**

**Requisites** PREREQUISITES: 52-1603 Introduction to Readings in Creative Nonfiction or 52-1900 Creative Nonfiction Workshop: Beginning

**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**

**Requisites** PREREQUISITES: 52-1112 Writing and Rhetoric - Enhanced II or 52-1122 Writing and Rhetoric II for Non-Native Speakers of English or 52-1162 Writing and Rhetoric II- Service Learning or 52-1152 Writing and Rhetoric 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**

**Requisites** PREREQUISITES: 52-1112 Writing and Rhetoric - Enhanced II or 52-1122 Writing and Rhetoric II for Non-Native Speakers of English 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**

**Requisites** PREREQUISITES: 52-1112 Writing and Rhetoric - Enhanced II or 52-1122 Writing and Rhetoric II for Non-Native Speakers of English or 52-1152 Writing and Rhetoric II or 52-1162 Writing and Rhetoric II- Service Learning

## **52-2816 Reviewing the Arts**

Students are introduced to fundamental critical skills necessary for a sensitive reading of works in different art forms such as drama, fiction, painting, photography, and cinema. Students write reviews of concerts, plays, films, and gallery exhibitions and try to produce writing of publishable quality.

**4 Credits**

**WI HU**

**Requisites** PREREQUISITES: 52-1112 Writing and Rhetoric - Enhanced II or 52-1122 Writing and Rhetoric II for Non-Native Speakers of English or 52-1152 Writing and Rhetoric II or 52-1162 Writing and Rhetoric II- Service Learning

## **52-2816HN Reviewing the Arts: Honors**

Students are introduced to fundamental critical skills necessary for a sensitive reading of works in different art forms such as drama, fiction, painting, photography, and cinema. Students write reviews of concerts, plays, films, and gallery exhibitions and try to produce writing of publishable quality. 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**

**Requisites** 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 Writing and Rhetoric II for Non-Native Speakers of English  
**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**

**Requisites** PREREQUISITES: 52-112 or 52-1900 Creative Nonfiction Workshop: Beginning

### **52-2832 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.

#### **3 Credits**

##### **WI**

**Requisites** PREREQUISITES: 52-1112 Writing and Rhetoric - Enhanced II or 52-1122 Writing and Rhetoric II for Non-Native Speakers of English or 52-1152 Writing and Rhetoric II or 52-1162 Writing and Rhetoric II- Service Learning

### **52-2833 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.

#### **3 Credits**

##### **WI**

**Requisites** PREREQUISITES: 52-1112 Writing and Rhetoric - Enhanced II or 52-1122 Writing and Rhetoric II for Non-Native Speakers of English or 52-1152 Writing and Rhetoric II or 52-1162 Writing and Rhetoric II- Service Learning

### **52-2834 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.

**3 Credits**

**WI**

**Requisites** PREREQUISITES: 52-1900 Creative Nonfiction Workshop: Beginning

### **52-2835 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.

**3 Credits**

**WI PL**

**Requisites** PREREQUISITES: 52-1152 Writing and Rhetoric II or 52-1162 Writing and Rhetoric II- Service Learning or 52-1122 Writing and Rhetoric II for Non-Native Speakers of English or 52-1112 Writing and Rhetoric - Enhanced II

### **52-2836 Creative Non-Fiction: Travel & Food Writing**

Students would read and critique travel and food writing, be required to write short essays and reviews in both subjects, and select one of the two areas for a final, more in-depth paper/project. Students would study the language, style, elements, and forms specific to writing in various genres (reviews, essays, guides, creative nonfiction, etc., that focus on the subject.

**3 Credits**

**Requisites** PREREQUISITES: 52-1152 Writing and Rhetoric II or 52-1162 Writing and Rhetoric II- Service Learning or 52-1122 Writing and Rhetoric II for Non-Native Speakers of English or 52-1112 Writing and Rhetoric - Enhanced II

### **52-2844 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.

**3 Credits**

**Requisites** PREREQUISITES: 52-2834 Creative Non-Fiction: Writing Memoir

## **52-2900 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.

**3 Credits**

**WI**

**Requisites** PREREQUISITES: 52-1900 Creative Nonfiction Workshop: Beginning

## **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**

**Requisites** 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**

**Requisites** PREREQUISITES: 52-1112 Writing and Rhetoric - Enhanced II and 52-2500 Poetry Workshop: Intermediate or 52-1122 Writing and Rhetoric II for Non-Native Speakers of English 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**

**Requisites** COREQUISITES: 52-3500 Poetry Workshop: Advanced

## **52-3520 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.

**3 Credits**

**Requisites** PREREQUISITES: 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**

**WI Repeatable**

**Requisites** 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 Writing and Rhetoric II for Non-Native Speakers of English 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**

**WI Repeatable HL**

**Requisites** PREREQUISITES: 52-1112 Writing and Rhetoric - Enhanced II or 52-1122 Writing and Rhetoric II for Non-Native Speakers of English 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**

**WI Repeatable HL**

**Requisites** 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 Writing and Rhetoric II for Non-Native Speakers of English

**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**

**WI PL Repeatable HL**

**Requisites** PREREQUISITES: 52-1112 Writing and Rhetoric - Enhanced II or 52-1122 Writing and Rhetoric II for Non-Native Speakers of English 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**

**GA Repeatable HL**

**Requisites** PREREQUISITES: 52-1152 Writing and Rhetoric II or 52-1162 Writing and Rhetoric II- Service Learning or 52-1122 Writing and Rhetoric II for Non-Native Speakers of English 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**

**Requisites** PREREQUISITES: 52-1112 Writing and Rhetoric - Enhanced II or 52-1122 Writing and Rhetoric II for Non-Native Speakers of English 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**

**Requisites** PREREQUISITES: 52-1152 Writing and Rhetoric II or 52-1162 Writing and Rhetoric II- Service Learning or 52-1122 Writing and Rhetoric II for Non-Native Speakers of English 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**

**Requisites** PREREQUISITES: 52-1112 Writing and Rhetoric - Enhanced II or 52-1122 Writing and Rhetoric II for Non-Native Speakers of English 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**

**PL Repeatable HL**

**Requisites** PREREQUISITES: 52-1111 Writing and Rhetoric I - Enhanced or 52-1121 Writing and Rhetoric I for Non-Native Speakers of English 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  $\geq 710$

## **52-3660 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**

**WI Repeatable HL**

**Requisites** PREREQUISITES: 52-1112 Writing and Rhetoric - Enhanced II or 52-1122 Writing and Rhetoric II for Non-Native Speakers of English 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**

**WI Repeatable HL**

**Requisites** PREREQUISITES: 52-1162 Writing and Rhetoric II- Service Learning or 52-1152 Writing and Rhetoric II or 52-1122 Writing and Rhetoric II for Non-Native Speakers of English 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**

**Requisites** PREREQUISITES: 52-1112 Writing and Rhetoric - Enhanced II or 52-1122 Writing and Rhetoric II for Non-Native Speakers of English 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**

**Requisites** PREREQUISITES: 52-1112 Writing and Rhetoric - Enhanced II and 52-1602 Introduction to Poetry or 52-1122 Writing and Rhetoric II for Non-Native Speakers of English 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**

**Requisites** PREREQUISITES: 52-1112 Writing and Rhetoric - Enhanced II or 52-1122 Writing and Rhetoric II for Non-Native Speakers of English 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**

**Requisites** PREREQUISITES: 52-1152 Writing and Rhetoric II or 52-1162 Writing and Rhetoric II- Service Learning or 52-1122 Writing and Rhetoric II for Non-Native Speakers of English 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**

**WI Repeatable HL**

**Requisites** PREREQUISITES: 52-1112 Writing and Rhetoric - Enhanced II or 52-1122 Writing and Rhetoric II for Non-Native Speakers of English or 52-1152 Writing and Rhetoric II or 52-1162 Writing and Rhetoric II- Service Learning

## **52-3691 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**

**Requisites** PREREQUISITES: 52-2900 Creative Nonfiction Workshop: Intermediate

## **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**

**WI Repeatable HL**

**Requisites** PREREQUISITES: 52-112 and 55-4102 Fiction Writing II or 52-112 and 55-4310 Playwriting Workshop II or 52-112 and 52-2500 Poetry Workshop: Intermediate or 52-112 and 52-2900 Creative Nonfiction Workshop: Intermediate

## **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**

**Requisites** PREREQUISITES: 52-1152 Writing and Rhetoric II or 52-1162 Writing and Rhetoric II- Service Learning or 52-1122 Writing and Rhetoric II for Non-Native Speakers of English 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 Writing for New Media**

Students produce and collaborate on new media projects with an emphasis on writing for online environments. Course addresses strategies and technologies used for new media composition as well as the cultural factors which shape new media communications. Issues covered may include the relationship between print and digital culture, content licensing, perspectives on authorship, and the various uses of digital text. No prior experience in new media technology is required.

**3 Credits**

**WI**

**Requisites** PREREQUISITES: 52-1112 Writing and Rhetoric - Enhanced II or 52-1122 Writing and Rhetoric II for Non-Native Speakers of English 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**

**Requisites** PREREQUISITES: 52-1112 Writing and Rhetoric - Enhanced II or 52-1122 Writing and Rhetoric II for Non-Native Speakers of English or 52-1152 Writing and Rhetoric II or 52-1162 Writing and Rhetoric II- Service Learning

## **52-3804 Writing, Language, and Culture Seminar**

In this course, students will 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 will include public debates such as the English Only movement and the politics of immigration, Ebonics and language education, the effects of media representations in public health, or the influence of digital culture on writing and literacy. 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 Repeatable**

**Requisites** PREREQUISITES: 52-1112 Writing and Rhetoric - Enhanced II or 52-1122 Writing and Rhetoric II for Non-Native Speakers of English or 52-1152 Writing and Rhetoric II or 52-1162 Writing and Rhetoric II- Service Learning

## **52-3816 Writing About Arts and Media**

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**

**Requisites** PREREQUISITES: 52-2816 Reviewing the Arts

## **52-3816HN Writing About Arts and Media: 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**

**Requisites** PREREQUISITES: 52-2816 Reviewing the Arts or 52-2816HN Reviewing the Arts: Honors

## **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**

### **52-3900 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.

**3 Credits**  
**WI Repeatable**  
**Requisites** PREREQUISITES: 52-2900 Creative Nonfiction Workshop: Intermediate

### **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**

**Requisites** PREREQUISITES: 52-2900 Creative Nonfiction Workshop: Intermediate

## **52-3920 Nonfiction Workshop: Thesis**

**3 Credits**

**Requisites** 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**

**Requisites** PREREQUISITES: 52-112 and 52-1500 Poetry Workshop: Beginning and 52-1602 Introduction to Poetry

**Requirements** Department Permission

## **52-4503 Literary Magazine Production: Columbia Poetry Review**

Course teaches students basic principles of magazine production. Students act as editors and assistants for the poetry annual Columbia Poetry Review, learning the fundamentals of editorial selection, copyediting, proofreading, design,

production, and distribution.

**3 Credits**

**Requisites** PREREQUISITES: 52-1500 Poetry Workshop: Beginning and 52-1602 Introduction to Poetry and 52-112

**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**

**Requisites** PREREQUISITES: 52-2500 Poetry Workshop: Intermediate and 52-1602 Introduction to Poetry

### **52-4671 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**

**Requisites** PREREQUISITES: 52-1602 Introduction to Poetry and 52-1152 Writing and Rhetoric II or 52-1162 Writing and Rhetoric II- Service Learning and 52-1602 Introduction to Poetry or 52-1122 Writing and Rhetoric II for Non-Native Speakers of English and 52-1602 Introduction to Poetry or 52-1112 Writing and Rhetoric - Enhanced II and 52-1602 Introduction to Poetry

### **52-4690 Seminar in Literature**

Students in this advanced seminar will study a selected author or group of authors in depth. Course is repeatable as topic changes.

**3 Credits**

**Repeatable**

**Requisites** PREREQUISITES: 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 or 52-1122 Writing and Rhetoric II for Non-Native Speakers of English and 52-1602 Introduction to Poetry or 52-1112 Writing and Rhetoric - Enhanced II and 52-1602 Introduction to Poetry

### **52-5502 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**

**Requirements** Department Permission

## **52-5503 Literary Magazine Production: Columbia Poetry Review**

Course teaches students basic principles of magazine production. Students act as editors and assistants for the poetry annual Columbia Poetry Review, learning the fundamentals of editorial selection, copyediting, proofreading, design, production and distribution.

**3 Credits**

**Requirements** Department Permission

## **52-5531 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**

## **52-5671 Modern British and American Poetry**

**3 Credits**

## **52-5690 Seminar in Literature**

Students in this advanced seminar will study a selected author or group of authors in depth. Course is repeatable as topic changes.

**3 Credits**

## **52-6110 Graduate Thesis Development**

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.

### **3 Credits**

**Requisites** PREREQUISITES: 52-6500 MFA Poetry Workshop or 52-6500 MFA Poetry Workshop

## **52-6120 Graduate Thesis Work**

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**

**Requisites** PREREQUISITES: 52-6110 Graduate Thesis Development and 52-6500 MFA Poetry Workshop and 52-6500 MFA Poetry Workshop

## **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

## **52-6500 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.

### **3 Credits**

## **52-6510 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.

**3 Credits**

**Requisites** PREREQUISITES: 52-6500 MFA Poetry Workshop

**52-6531 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.

**3 Credits**

**52-6674 The Metaphysical Poets**

The metaphysical and Cavalier poets of the early 17th century wrote intense lyric reflections on human experience that exerted influence well into the 20th century. Their rationalist perspectives on life and death, love and fear, faith and doubt, and other enduring human concerns were articulated in carefully-elaborated, at times dissonant, figures and images. We will study the techniques, aesthetics, and influence of poets such as Donne, Herbert, Lanyer, Vaughan, Crashaw, Wroth, Jonson, Herrick, Suckling, and Marvell.

**3 Credits**

**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**

**52-6898 Independent Project: English**

**1-6 Credits**

**52-6900 Graduate Workshop in Nonfiction**

This workshop will focus on the writing of essays and related forms. It will use the workshop model of producing and sharing student work intensively, and along with the generation of student work also involve reading contemporary and classic works of nonfiction.

**3 Credits**

## **52-6910 Form and Theory of Nonfiction**

**3 Credits**

## **52-6920 Thesis Development: Nonfiction**

This course will serve to encourage students to develop, focus and move on to completing work on their theses, depending upon what stage of their work they are in at the time they take the class. This will have the effect of cross-pollinating students'™ work, moving students on to the germination of ideas through the example of their peers, motivating others to complete projects where the work is well on the way. Issues such as form, structure, shape, and theme will be addressed as well as how to put together a larger body of work, various strategies of conceiving, revising, and shaping a book-length manuscript.

**3 Credits**

**Requisites** Concurrent Requisites: 52-6930 Thesis Hours: Nonfiction

## **52-6930 Thesis Hours: Nonfiction**

Thesis credits, under individual direction by faculty, toward completion of the thesis.

**3 Credits**

**Requisites** Co-requisites: 52-6920 Thesis Development: Nonfiction

## **52-6940 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.

**3 Credits**

## **52-6941 Topics in Nonfiction**

**3 Credits**

### **53-1010 Journalism 101**

Course is designed to inform and inspire students about the important public service role of journalism in a democratic society, including the rights and responsibilities protected under the First Amendment. As technology advances, journalists must be grounded in the history of the profession and its enduring standards and values. Students will become more sophisticated media consumers as they prepare to become professionals in this evolving field. Students will also be introduced to a broad array of journalism careers, through guest speakers, presentations, and occasional field trips.

**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**

**Requisites** COREQUISITES: 52-1151 Writing and Rhetoric I

### **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 [www.colum.edu/Academics/Journalism/Equipment Guide/](http://www.colum.edu/Academics/Journalism/Equipment%20Guide/) for details.

**3 Credits**

**WI**

**Requisites** PREREQUISITES: 52-1151 Writing and Rhetoric I and 53-1010 Journalism 101 and 53-1016 Grammar for Journalists or 52-1151 Writing and Rhetoric I and 53-1010 Journalism 101 and 53-1016E Grammar for Journalists: Enhanced or 52-1151 Writing and Rhetoric I and 53-1010 Journalism 101 and Grammar for Journ Placement Test score  $\geq 28$  or 52-1151 Writing and Rhetoric I and 53-2010 History of Journalism COREQUISITES: 52-1152 Writing and Rhetoric II

### **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**

**Requisites** PREREQUISITES: 52-1151 Writing and Rhetoric I and 53-1010 Journalism 101 and 53-1016 Grammar for Journalists or 52-1151 Writing and Rhetoric I and 53-1010 Journalism 101 and 53-1016E Grammar for Journalists: Enhanced or 52-1151 Writing and Rhetoric I and 53-1010 Journalism 101 and Grammar for Journ Placement Test score  $\geq$  28 or 52-1151 Writing and Rhetoric I and 53-2010 COREQUISITES: 52-1152 Writing and Rhetoric II  
**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**

**Requisites** PREREQUISITES: 53-1010 Journalism 101 CONCURRENT: 53-1015 Reporting and Writing I or 53-1015A College Newspaper Workshop



## **53-1020J Smartphone Photojournalism**

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**

## **53-1100J 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**

**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**

### **53-1510J 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

### **53-2010 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**  
**Requisites** PREREQUISITES: 53-2010 History of Journalism or 53-1010 Journalism 101

### **53-2020 Reporting for Print & Bcast**

Course concentrates on interviewing, newsgathering, and lead-writing techniques for print and broadcast. Reporting with accuracy and objectivity is stressed.

**3 Credits**  
**Requisites** PREREQUISITES: 53-1015 Reporting and Writing I and 53-2010 History of Journalism or 53-1010 Journalism 101 and 53-1015 Reporting and Writing I  
**Requirements** Department Permission

### **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**  
**Requisites** 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**

**Requisites** 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**

**Requisites** 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**

**Requisites** 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**

**Requisites** 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**

**Requisites** PREREQUISITES: 53-2030 and 53-2020 Reporting for Print & Bcast or 53-2020A Reporting and Writing II

### **53-2216 Data-driven Research and Analysis**

This course will introduce students to data analysis, mapping and visualization tools and refine online searching and interviewing techniques so that they can more effectively research and incorporate data into their stories. Some familiarity with statistics is desirable.

**2 Credits**

**Requisites** PREREQUISITES: 53-1015 Reporting and Writing I or 53-1015A College Newspaper Workshop

**53-2220 Visual Journalism**

Theoretical and hands-on course immerses students in all aspects of the visual side of journalism, including typography, photography, illustration, informational graphics, design, and layout. Pre-requisite: 53-1015 Reporting and Writing I, or permission of instructor.

**3 Credits**

**Requisites** PREREQUISITES: 53-1015 Reporting and Writing I or 53-1015A College Newspaper Workshop

**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**

**Requisites** 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**

**Requisites** 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**

**Requisites** PREREQUISITES: 52-1111 Writing and Rhetoric I - Enhanced or 52-1121 Writing and Rhetoric I for Non-Native Speakers of English or COMPASS Placement Test score  $\geq$  97 or 52-1151 Writing and Rhetoric I

## **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**

**Requisites** PREREQUISITES: 53-1015 Reporting and Writing I or 53-1015A College Newspaper Workshop

## **53-2510 Opinion Writing**

Course teaches students to write in their own voices for newspapers, magazines, and broadcast. Course includes exercises in editorial, column, and opinion writing for various media. Research required for most pieces.

### **3 Credits**

**Requisites** PREREQUISITES: 53-2030 and 53-2020 Reporting for Print & Bcast or 53-2020A Reporting and Writing II

## **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**

**Requisites** PREREQUISITES: 53-2030 and 53-2020 Reporting for Print & Bcast or 53-2020A Reporting and Writing II

## **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**

**Requisites** 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**

**GA Repeatable**

**Requisites** PREREQUISITES: 53-1015 Reporting and Writing I

### **53-2545 Travel Writing: Florence**

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**

**Requisites** PREREQUISITES: 53-2030 and 53-2020 Reporting for Print & Broadcast or 53-2020A Reporting and Writing II

**Requirements** Permission Program Dir

### **53-2565J The Museum Beat:**

Students will visit some of Chicago's leading cultural institutions to report on temporary exhibits such as the Art Institute's upcoming blockbuster Picasso and Chicago (opening February, 2013), the Museum of Science and Industry's Charlie Brown and the Great Exhibit, the Shedd Aquarium's Jellies, the Field Museum's dazzling Maharaja: The Splendor of India's Royal Courts and its sublime Fashion in the Field Museum Collection by Maria Pinto. Students will meet museum curators and the exhibit staff who designed and built exhibits meant to educate and entertain the savvy



audiences of the 21st Century.

**2 Credits**

**Requisites** PREREQUISITES: 53-2020A Reporting and Writing II

**Requirements** Permission of Instructor

## **53-2570J Issues in Sports Media**

Overview sports-industry course consolidating Columbia's college-wide, sports-related curriculum in tightly knit modules taught by instructors from multiple departments.

**2 Credits**

**Repeatable**

**Requisites** PREREQUISITES: 53-2020A Reporting and Writing II or 52-1152 Writing and Rhetoric II

## **53-2580J Reporting Domestic Violence**

The course will cover major issues in domestic violence by talking to victims, experts and professionals closely involved with the problem. The students will take field trips with the instructor to locations in Chicago. Students will learn how to report on and write about domestic violence as it affects women, children and perpetrators.

**2 Credits**

**Requisites** PREREQUISITES: 53-2020A Reporting and Writing II

## **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**

**Requisites** PREREQUISITES: 53-2030 and 53-2020 Reporting for Print & Beast or 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**

**Requisites** PREREQUISITES: 53-2020 Reporting for Print & Bcast and 53-2030 or 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**

**Requisites** PREREQUISITES: 53-2030 and 53-2020 Reporting for Print & Bcast or 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**

**Requisites** PREREQUISITES: 53-2020 Reporting for Print & Bcast and 53-2030 or 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**

**Requisites** PREREQUISITES: 53-2025 Copy Editing and 53-2215 Magazine Article Writing I

**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**

**Requisites** PREREQUISITES: 53-2030 and 53-2020 Reporting for Print & Beast or 53-2020A Reporting and Writing II

**53-3220 Magazine Article Writing II**

Course develops skills acquired in Magazine Article Writing I, 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**

**Requisites** 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**

**Requisites** 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****Requisites** PREREQUISITES: 53-2220 Visual Journalism or 53-1015 Reporting and Writing I**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****Requisites** PREREQUISITES: 53-2310 Broadcast News Writing**53-3505 Narrative Journalism**

Long-form magazine writing course asks students to examine and create long-form, narrative nonfiction stories targeted to specific publications. Students identify markets, conduct research and interviews, structure a story, write and rewrite that story, and participate in workshop sessions. They also study the work of contemporary narrative journalists.

**3 Credits****Requirements** Permission of Instructor**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****Requisites** 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**

**Requisites** 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**

**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**

**Requisites** PREREQUISITES: 53-3210 Magazine Editing and 53-3220 Magazine Article Writing II

**Requirements** 3.0 GPA required and Permission of Instructor

### **53-3536 Writing for Echo**

In this course, students write short and long-form features and print and online articles for Echo, the Journalism Department's professional-quality magazine. Student will collaborate with the magazine's editing and design staff, who

produce the magazine.

**3 Credits**

**Repeatable**

**Requisites** PREREQUISITES: 53-2215 Magazine Article Writing I

### **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**

**Requisites** 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

### **53-3601A 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**

**Requisites** 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**

**Requisites** 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**

**Requisites** 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**

**Requisites** PREREQUISITES: 53-2030 and 53-2020 Reporting for Print & Beast or 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**

**Requisites** PREREQUISITES: 53-2030 and 53-2020 Reporting for Print & Beast or 53-2020A Reporting and Writing II

## **53-4120 Covering Politics**

Students will report and write about local and national political races using multimedia techniques. Employing databases, interviewing techniques and a variety of other advanced reporting skills, students will create a body of work that will help them as political reporters, editors and producers.



**3 Credits**

**Repeatable**

**Requisites** 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**

**Requisites** PREREQUISITES: 53-2030 and 53-2020 Reporting for Print & Beast or 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**

**Requisites** PREREQUISITES: 53-2030 and 53-2020 Reporting for Print & Beast or 53-2020A Reporting and Writing II

### **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**

**Requisites** 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**

**Requisites** PREREQUISITES: 53-2030 and 53-2020 Reporting for Print & Bcast or 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.

**3 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.

**3 Credits**

**Requirements** Department Permission

**53-4555 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.

**3 Credits****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.

**3 Credits**

**Requisites** 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**

**Requisites** PREREQUISITES: 53-2020A Reporting and Writing II or 53-2020 Reporting for Print & Bcast and 53-2030

**Requirements** Permission of Instructor

## **53-4570J Covering the Iowa Caucuses**

### **3 Credits**

**Requisites** 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**

**Requisites** 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**

#### **PL Repeatable**

**Requirements** Permission of Instructor

## **53-4610 International Reporting**

Course is a practical guide to covering international stories from here and abroad. Students will analyze issues of importance in Asia, the Middle East, Africa, the Americas and Europe. In exploring reporting strategies for print and broadcast, students will learn to include historical perspective and provide social, economic, political, and cultural context; they will also learn to look for the human element and downplay crisis-oriented coverage.

**3 Credits**

**GA**

**Requisites** PREREQUISITES: 53-2030 and 53-2020 Reporting for Print & Bcast or 53-2020A Reporting and Writing II

### **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**

**GA Repeatable**

**Requirements** Permission of Instructor

### **53-4665J 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.

**2 Credits**

**PL Repeatable**

**Requisites** PREREQUISITES: 53-1015 Reporting and Writing I or 53-1015A College Newspaper Workshop

### **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**

**GA Repeatable**

**Requisites** PREREQUISITES: 53-2020A Reporting and Writing II or 53-2020 Reporting for Print & Bcast and 53-2030

### **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**

### **53-4755J Silent Spring: Journalism That Awoke the World**

Course examines poetic, political, and polemical elements of Rachel Carson's literary journalism as well as personal challenges the twentieth century writer faced. Her final work, *Silent Spring*, documented the ecological harm of DDT pesticide. Initially rejected by 15 magazines, her investigative reportage went on to become an international bestseller. Despite harsh and often sexist criticism, her findings were confirmed by the U.S. government. Her expose helped rewrite federal laws and create the U.S. Environmental Protection Agency.

**1 Credits**

### **53-4756 Covering the NATO Summit**

**3 Credits**

**GA**

### **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.

**4 Credits**

**Requisites** PREREQUISITES: 53-2230 Digital Storytelling or 53-6675 Digital Journalism

### **53-4850 Digital Storytelling II**

**4 Credits**

### **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**

Students will report and write about local and national political races using multimedia techniques. Employing databases, interviewing techniques and a variety of other advanced reporting skills, students will create a body of work that will help them as political reporters, editors and producers.

**3 Credits**

### **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**

**Requisites** PREREQUISITES: 53-6610 Reprtnng Public Affrs/Local

### **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**

### **53-5540 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)**

**3 Credits**

### **53-5551L Covering the Entertainment Industries**

**3 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.

**3 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**

**Requisites** PREREQUISITES: 53-2020 Reporting for Print & Bcast and 53-2030

**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**

**Requisites** PREREQUISITES: 53-6610 Reprtnng Public Affrs/Local and 53-6615 LocalGovt & Politics Semnr

**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

**53-5665J 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.

**2 Credits**

**Requisites** PREREQUISITES: 53-1015 Reporting and Writing I or 53-1015A College Newspaper Workshop

**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**

**Requisites** PREREQUISITES: 53-2020A Reporting and Writing II or 53-2020 Reporting for Print & Broadcast and 53-2030

### **53-5670L Diversity in the Media: Gender, Race and Age in Hollywood (LA)**

**3 Credits**

### **53-5715 Broadcast Journalism II**

**3 Credits**

**Requisites** PREREQUISITES: 53-6710 Reporting & Producing TV News

### **53-5756 Covering the NATO Summit**

**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**

**4 Credits**

### **53-5850 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.

**4 Credits**

### **53-6610 Reprtnng Public Affrs/Local**

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.

**4 Credits**

### **53-6615 LocalGovt & Politics Semnr**

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.

**2 Credits**

### **53-6620 InfoSearchStrategies**

Demonstrations and practical experience in advanced reporting techniques including interviewing, using public documents, and analyzing computer data.

**3 Credits**

### **53-6625 Courts and the Law**

Theory and practice are joined in this course introducing students to the basics of the law, structure of the courts, philosophy and administration of justice, and how to cover the courts, from the lowest municipal court to the Supreme Court of the United States. Media Law, including First Amendment, libel and freedom of information laws.

**3 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.

**2 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**

**Requisites** PREREQUISITES: 53-6630 Public Affairs/State

### **53-6645 Graduate Thesis**

As the final requirement for the master's degree in journalism, each candidate must satisfactorily complete a well-researched, edited and documented 5,000-word publishable or broadcast-worthy piece on a significant public affairs and/or journalism topic. This course, a combination of seminar and individual coaching, will help you achieve that goal within a semester. The seminar is designed to help guide you through the process by offering a structure for choosing a viable topic, developing a proposal and roadmap for research and setting benchmarks so you can finish the project, publish it and earn your master's degree. (Publishing is not required, but polishing the 20-page final version through several drafts is.)

**1-6 Credits**

### **53-6650 Foundations of Journalism**

**4 Credits**

### **53-6655 Reporting Public Affairs - State & National**

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**

**Requisites** PREREQUISITES: 53-6610 Reprtnng Public Affrs/Local

### **53-6660 Reporting Public Affairs - International**

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.

**3 Credits**

### **53-6665 Journalism Culture: Trends & Traditions**

**2 Credits**

**Requisites** 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**

### **53-6672 Online News Production & Analysis**

This capstone techniques course is designed to prepare students to be digital journalists demonstrating core interactive competencies.

**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**

**Requisites** PREREQUISITES: 53-6610 Reprtnng Public Affrs/Local

### **53-6715 Broadcast Journalism II**

Students get more experience in the use of field equipment for both daily stories as well as package projects. The course focuses on shooting, editing, and writing pieces for a television newscast or magazine format program.

**3 Credits**

**Requisites** PREREQUISITES: 53-6710 Reporting & Producing TV News

### **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**

**Requisites** 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**

## **54-1500 Introduction to Marketing**

Introductory survey course explores the fundamentals of marketing: product, promotion, pricing, and distribution, as well as the impact of market research, technology, and globalization. Students will also address the role ethics plays in the everyday operations of marketers.

**3 Credits**

## **54-1501 Promotional Marketing**

Students will examine promotional and retail marketing from three perspectives (POV): retailer, manufacturer and shopper. The students will also learn about the art and technology of shopper message delivery and quantitative results measurement. The course examines the range of techniques available to activate consumer, as well as professional buyer, brand demand. Students will explore the newest sales activation battleground, the retail store, with an in-depth engagement in the principles, opportunities and challenges of retail marketing from the time the shopper arrives at the store until the time they leave with brand in hand. The course explores a variety of retail channels including (but not limited to) grocery, mass, drug and electronics.

### **3 Credits**

**Requisites** PREREQUISITES: 54-1500 Introduction to Marketing

## **54-1503 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**

**Requisites** PREREQUISITES: 54-1500 Introduction to Marketing

## **54-1505J 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**

## **54-1523 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**



## **54-1523J 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**

**Requirements** Department Permission

## **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**

**Requisites** 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**

## **54-1602 The Anatomy of the Commercial**

Course studies the television commercial as advertising strategy, film production, editorial process, art form, and phenomenon of popular culture. Course materials consist of TV commercials, including hundreds of the most expensive, exciting, funny, effective, outrageous, sexy, and conceptually brilliant television spots ever made. Course is a must for career-focused advertising and film students.

**3 Credits**

**Repeatable**

### **54-1603 Advertising in America**

Survey course emphasizes the unique role of advertising in American society traced through the sociological development of advertising in America from the earliest days to the present.

**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**

**Requisites** 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**

**Requisites** PREREQUISITES: 54-1500 Introduction to Marketing and 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**

### **54-1607J Dressed up and Stripped Down Editing and Proofing for Copywriters**

In this course students will master proofreading fundamentals and basic editing principles as they pertain to advertising and marketing materials. The course will predominantly address the evaluation of copy elements, but will also cover conceptual editing in the form of layout and design appraisal. Curriculum is designed to accommodate Marketing Communication majors.

**1 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**

### **54-1700 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**

## **54-1702 Special Events and Promotions**

Course focus is on the public relations techniques of special events, including event planning, management, and production. Students learn to create, plan, budget, implement, and evaluate events, ranging from parades and marathons and road race events to product launches and theme parties. Students participate in at least three special events during the semester and complete a final exam where they plan, promote, create, and orchestrate a silent auction fundraiser for a nonprofit organization.

**3 Credits**

## **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**

## **54-1706J 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**

**Requisites** PREREQUISITES: 52-1151 Writing and Rhetoric I or SAT (Scholastic Aptitude Test) score  $\geq$  710 or ACT (American College Test) score  $\geq$  30

## **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

## **54-1800 Intro to Sports Marketing**

Course explores the breadth of the sports marketing industry and its consumer and communication realities. This intermediate marketing course introduces students to the Sports Marketing concentration or provides a marketing elective. Students learn how to decide market selection and how to plan, create, and assess sports marketing communication programs that include advertising, marketing, public relations, and new media.

**3 Credits**

## **54-2500 Intro to Marketing Research**

Course introduces measurement and research techniques employed in marketing. Curriculum places emphasis on design, execution, analysis, and interpretation of both qualitative and quantitative research. Students learn to initiate and execute a meaningful research study.

**3 Credits**

**Requisites** PREREQUISITES: 41-3107 Radio Marketing & Promotion or 54-1500 Introduction to Marketing

## **54-2502 Creativity in Marketing**

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**

**Requisites** PREREQUISITES: 54-1500 Introduction to Marketing

## **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**

**Requisites** 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**

**Requisites** 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**

**Requisites** PREREQUISITES: 54-1500 Introduction to Marketing

### **54-2510 Brands & Branding**

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**

**Repeatable**

**Requisites** PREREQUISITES: 54-1500 Introduction to Marketing

### **54-2515 Technology for Marketing**

Course explores the impact of contemporary technologies on the marketing process. Starting with the e-commerce on today's internet and moving on to recent and emerging technologies, hands-on activities will explore the ease of building a business solution Web site; using a contemporary marketing information system (SPECTRA EnLighten) to explore product segmentation and potential; exploring the global potential of products using EuroMonitor; and building a working, integrated customer relationship management (CRM) solution.

**3 Credits**

**Requisites** 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**

**Requisites** 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**

**Requisites** PREREQUISITES: 54-1500 Introduction to Marketing

## **54-2550 Global Marketing Workshop - Prague**

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**

**GA Repeatable**

**Requisites** PREREQUISITES: 54-1500 Introduction to Marketing

**Requirements** Department Permission

## **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**

**Requisites** 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**

**Requisites** PREREQUISITES: 54-1500 Introduction to Marketing and 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**

**Requisites** 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**

**Requisites** 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**

**Requisites** 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**

**Requisites** 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**

**Requisites** PREREQUISITES: 54-1604 Interactive Advertising

## **54-2615 Advertising Production II: Print Production Seminar**

Course exposes students to the history of print production and processes used in creating advertisements for print media (newspapers, magazines, books, outdoor posters, bus wraps, and other promotional materials). Course familiarizes students with technical specifications, cost estimates, and scheduling timelines in producing printed advertisements. Students will participate in tours of advertising agencies and high-volume print production facilities.

### **3 Credits**

#### **Repeatable**

**Requisites** PREREQUISITES: 54-2602 Advertising Production I COREQUISITES: 54-2602 Advertising Production I

## **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**

**Requisites** PREREQUISITES: 54-1701 Public Relations Writing I and 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**

**Requisites** PREREQUISITES: 54-1700 Intro to Public Relations and 54-1600 Introduction to Advertising and 54-1500 Introduction to Marketing

## **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**

**Requisites** PREREQUISITES: 54-2701 PR Cases & Crisis Communication and 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**

**Requirements** 60 Enrolled Hours

**54-2709 Shaping Public Opinion**

Course examines and evaluates TV and electronic news, print publications, Web sites, and blogs to develop communication plans, strategies, and tactics to move an issue from a loosely defined argument through clear, actionable steps to a coherent policy outcome. Public opinion is a potent force in shaping public policy. Knowing how to use PR strategies, tactics, and tools to reach key public and private decision makers and opinion leaders is critical to success.

**3 Credits****54-2710J Social Protocol**

This course is a workshop in which students will role-play various business and social interactions. Students learn the purpose of being entertained in business settings, including invitations to dine with prospective employers, and/or supervisors. Content includes interview preparation, instruction on appearance; the handshake; timing and nature of appropriate small talk; table etiquette, such as proper use of the napkin and silverware. Teaching videos may be used.

**1 Credits**

**Requirements** 30 Completed credit hour

**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**

**Requisites** PREREQUISITES: 54-1700 Intro to Public Relations and 54-2707 Public Relations Issues or 54-2708 Social Change Communications COREQUISITES: 54-2708 Social Change Communications

## **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**

**Requisites** PREREQUISITES: 54-1700 Intro to Public Relations and 54-1701 Public Relations Writing I  
COREQUISITES: 54-2707 Public Relations Issues

## **54-2801 Sports PR & Marketing**

Course covers various forms of public relations and marketing to be implemented in a professional career in sports marketing and communications. Students prepare illustrative examples of marketing and promotional programs in the areas of professional and amateur athletics. Course focuses on the preparation and distribution of communications materials pertaining to sports events, individuals, and contests.

**3 Credits**

**Requisites** PREREQUISITES: 54-1800 Intro to Sports Marketing

## **54-2802 Marketing Communication Law**

Course teaches students about the legal issues inherent in all aspects of marketing communication: advertising, public relations, and marketing. Students will learn why it is critical to understand the laws governing marketing

communicatin to avoid costly legal mistakes.

**3 Credits**

**Requisites** PREREQUISITES: 54-1500 Introduction to Marketing

## **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.

**3 Credits**

**Requisites** PREREQUISITES: 54-1500 Introduction to Marketing and 54-1800 Intro to Sports Marketing

## **54-2804 Advertising & PR for Sports Mktg**

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**

**Requisites** PREREQUISITES: 54-1800 Intro to Sports Marketing

## **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**

**Requisites** 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**

**Requisites** PREREQUISITES: 54-1500 Introduction to Marketing

## **54-2901 Selling and Buying Media**

Advertising Concentration/Media Focus elective course covers techniques employed in negotiating and purchasing broadcast and print media. The process of buying broadcast time is covered, from making the initial request for availabilities to negotiating rates to purchasing unwired networks, network and spot television, cable and syndicated television, and radio. The process of buying space in print media similarly entails an initial request for space, rate negotiation, and the purchase decision. Both processes include comparative research and quantitative/qualitative evaluations.

**3 Credits**

**Requisites** 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**

**Requisites** PREREQUISITES: 54-1500 Introduction to Marketing and 54-2900 Introduction to Media

## **54-2990 Culture, Race and Media**

Course enables us 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. Students must have completed 32 credit hours before registering for this class.

**3 Credits**

**PL SS**

**Requirements** 32 Completed Credit Hour

### **54-3088 Internship: Marketing Communications**

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** Department Chairperson

### **54-3089 Internship: Marketing Communication**

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**

### **54-3098 Independent Project: Marketing Communication**

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 Chairperson

### **54-3099 Independent Project: Marketing Communication**

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**

### **54-3501 Marketing Case Workshop**

Advanced marketing course focuses on case study review and discussion. Students apply basic marketing principles to real-life, problem solving situations.

**3 Credits**

**Requisites** PREREQUISITES: 54-2500 Intro to Marketing Research

### **54-3502 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**

**Requisites** PREREQUISITES: 52-1152 Writing and Rhetoric II 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 or 52-1162 Writing and Rhetoric II- Service Learning 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

### **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**

**Requisites** PREREQUISITES: 54-2500 Intro to Marketing Research

### **54-3504 Account Exec & Brand Manager**

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**

**Requisites** PREREQUISITES: 54-2500 Intro to Marketing Research

**Requirements** Department Permission OR

### **54-3505 Marketing Yourself/Job-Seeking Strategies**



Course introduces students to the steps involved in the job search process. Various skills, techniques, and resources for improving job-hunting effectiveness are reviewed. Students develop resumes and cover letters, interview effectively, assess skills and career objectives, and manage the search process. Several guest speakers discuss job-hunting in their particular marketing/advertising areas. Course is required for all Marketing Communication majors who have achieved 60 hours credit.

**3 Credits**

**Requirements** 60 Enrolled Hours

## **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**

**Requisites** 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

## **54-3506J 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**

## **54-3507 Marketing for Social Entrepreneurs**

Can marketing fix broken communities? Can it un--sell gang culture? Can it help provide clean water in Africa? Can it be used to fix race relations in the US? How might we manage scattered resources to solve social problems? This course takes a look at the "how's" and "why's" of marketing communications as they may be used to make our society a better place to live. Students in this course will look at how strategic marketing can focus on an organization's mission and vision, grab attention, engage its audience, and ultimately move the audience into an intended action. Upon completion of this course, students will understand the application of integrated marketing communication to solve non-traditional marketing problems.

**3 Credits**

## **54-3535 Global Marketing**

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**

**Requisites** PREREQUISITES: 54-1500 Introduction to Marketing 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

## **54-3570 Communication Tools for Business**

Course is a hands-on study of the tools marketers use to communicate internally and externally: conference reports, business letters, memos, voice mail greetings and messages, on-hold messages, newsletters, presentations, PowerPoint, and meetings. Students will replicate actual business situations by turning ideas and concepts into actionable projects.

### **3 Credits**

**Requisites** PREREQUISITES: 54-1500 Introduction to Marketing and 54-1600 Introduction to Advertising and 54-1700 Intro to Public Relations

## **54-3601 Copywriting & Popular Culture**

Course teaches students how to develop advertising campaigns that are informed with relevance to contemporary trends in culture. Exercises challenge students to discern trends in popular thought and expression, then develop advertisements that speak to those trends. A variety of materials from diverse sources are used to help students understand and use semiotic methods in the creation of advertisements.

### **3 Credits**

## **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**

**Requisites** 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**

**Requisites** PREREQUISITES: 54-1605 Advertising Copywriting I and 54-2601 Advertising Workshop

### **54-3604 Creative 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**

**Requisites** PREREQUISITES: 54-1605 Advertising Copywriting I

### **54-3605 Advertising Campaign Practicum I**

Capstone course offers the ultimate hands-on approach to utilizing principles learned in all concentrations 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 professionals in the communications industry.

**6 Credits**

**Repeatable**

**Requisites** PREREQUISITES: 54-2500 Intro to Marketing Research

**Requirements** Department Chairperson

### **54-3606 Advertising Campaign Practicum II**

Capstone course offers the ultimate hands-on approach to utilizing principles learned in all concentrations 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 professionals in the communications industry.

**6 Credits**

**Repeatable**

**Requirements** Department Permission

## **54-3620 Topics in Marketing: Visuals for Communication**

Course teaches students how to think visually and express visual concepts. We live in a visual world, and sound marketing communication is based as much on visuals as it is on words. Drawing ability is not necessary.

**1 Credits**

**Repeatable**

**Requirements** 2.70 GPA required

## **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**

**WI Repeatable SS**

## **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

## **54-3675 Buzz In Marketing Communication**

Course teaches students to appreciate, analyze, and utilize the pop culture phenomenon of buzz (word of mouth) as a dynamic in advertising. Although originally intended for students in the Marketing Communication disciplines, this

course's focus on innovation diffusion theory within the context of human interaction in society at large renders it highly appropriate for students in other disciplines.

**3 Credits**

**Requisites** PREREQUISITES: 54-1500 Introduction to Marketing

## **54-3701 PR Presentation Skills**

Course emphasizes verbal skills, from selling ideas to developing an effective public presence before various audiences. Students learn techniques used by public relations professionals to guide others in presenting themselves on radio and television. This is an advanced-level course but without prerequisites. It is highly recommended for students in other majors and concentrations. Qualifies for Gen Ed (SP) credit.

**3 Credits**

**SP**

**Requisites** PREREQUISITES: 52-1151 Writing and Rhetoric I or SAT (Scholastic Aptitude Test) score  $\geq$  710 or ACT (American College Test) score  $\geq$  30

**Requirements** 60 Enrolled Hours

## **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**

**Requisites** 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**

**Requisites** 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**

**Requisites** PREREQUISITES: 54-1700 Intro to Public Relations and 54-1600 Introduction to Advertising and 54-2500 Intro to Marketing Research and 54-1701 Public Relations Writing I and 54-2708 Social Change Communications and 54-1500 Introduction to Marketing

## **54-3705 Debate and Individual Events**

Course is an introduction to problems and principles involved in arguing and debating. Students develop the analytical tools for argumentation while examining the techniques and applications of debate. Individual events are interpreted and analyzed with the intention of conveying an author's meaning to an audience in a competitive environment.

### **3 Credits**

**SP**

**Requisites** PREREQUISITES: 52-111

**Requirements** Permission of Instructor

## **54-3706 Communicating with an Angry Public**

Course brings together the foundational learnings of Crisis Communications (54-2701) and 54-2708 Social Change Communication. Students will learn strategies and tactics to address angry groups when there are fundamental disagreements about what's right and what's morally acceptable. It addresses situations where an organization has a proactive position, and legitimate reasons to go ahead despite strong public opposition, particularly in instances where social justice may have been denied specific groups. Course is different from Crisis Communication which arises as a result of a mistake or an accident. It marries concepts of Social Change to higher-level communication strategies based on a mutual gains approach to conflict resolution.

### **3 Credits**

**Requisites** PREREQUISITES: 54-2701 PR Cases & Crisis Communication and 54-1700 Intro to Public Relations  
**COREQUISITES:** 54-2701 PR Cases & Crisis Communication and 54-2708 Social Change Communications

## **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

## **54-3710L Survey Entertainment Business (LA)**

This course meets in Los Angeles. It introduces students to the trade communication vehicles central to the marketing and public relations activities associated with the film and entertainment industries. It provides an introduction to trade media as a form of research and discusses select themes reflecting areas of student interest for workshop projects. Student may elect to focus on individual film productions or trends in entertainment publicity.

**4 Credits**

## **54-3711L Entertainment Marketing Communication (LA)**

This course meets in Los Angeles. It covers all forms of entertainment marketing and publicity, including how to

prepare a marketing and publicity campaign for industry events and products. It offers an overview of employment opportunities in entertainment marketing communication and provides regular interaction with industry leaders through guest lectures and field trips.

**4 Credits**

### **54-3712L Entertainment Marketing Communication Workshop (LA)**

This course meets in Los Angeles. It challenges students to conduct appropriate research, planning, development, and creation of a marketing/publicity campaign for a select product in the film/entertainment field.

**4 Credits**

### **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**

### **54-3805 Branded Entertainment Practicum**

In this cross-disciplinary course, students will gain an invaluable production, branding and social media strategy experience, in addition to work 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**

**Requisites** PREREQUISITES: 54-1500 Introduction to Marketing and 54-1600 Introduction to Advertising and 54-2510 Brands & Branding or 54-1500 Introduction to Marketing and 54-1600 Introduction to Advertising and 54-1605 Advertising Copywriting I

### **54-3810 Applied Consumer Insights**



Advanced Marketing Communication course delves deep into the WHY of consumer behavior via qualitative research techniques (e.g., ethnography, shopping tag-alongs, mini depths, family interviews, projective techniques, diary/journaling work etc.). Students work with consumers, seeking brand insights to better inform integrated marketing decisions (e.g., marketing, PR, advertising, sports marketing, etc.). This human behavior course is highly recommended for future marketing professionals, PR practitioners, strategic planners, advertisers etc. and is designed to complement Applied Marketing Intelligence, a quantitative marketing research course.

**3 Credits**

**Requisites** PREREQUISITES: 54-1601 Consumer Behavior and 54-2500 Intro to Marketing Research

## **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**

**Requisites** PREREQUISITES: 54-1601 Consumer Behavior and 54-2500 Intro to Marketing Research

**Requirements** Department Permission

## **54-3860 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

**Requisites** PREREQUISITES: 54-1500 Introduction to Marketing 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

## **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**

**Requisites** 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**

**Requisites** PREREQUISITES: 54-2902 or 54-2901 Selling and Buying Media

### **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**

### **54-3971 Discrimination, Stereotypes & Stigma in Advertising**

Course examines the role of advertising practitioners and other media content providers in disseminating negative portrayals of various segments of society. Course analyzes media treatment of people and issues related to mental illness, physical illness, disability, race, poverty, sexual orientation, gender, age, and religious beliefs. Work products focus on the development of cause marketing and social marketing campaigns.

**3 Credits**

**Repeatable**

**Requisites** PREREQUISITES: 54-1601 Consumer Behavior

### **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**

**Requisites** PREREQUISITES: 54-1501 Promotional Marketing

### **54-3975 Concepting & Brainstorming**

Course challenges students to explore various brainstorming and concept development methods and techniques in the creation of advertising, promotions, new products, marketing strategies, and more. With a focus on understanding and accessing the conceptual self, course teaches students how to connect with consumers and the media environment more effectively.

**3 Credits**

**Repeatable**

### **54-3977 Museum Branding**

Course will explore how each aspect of the museum - exhibitions, docent tours, museum architecture, the board of trustees, restaurant, museum store, volunteers, Web site, graphics, marketing materials, and events--affects brand image. With so many museums competing for the consumers' leisure time and money, museums must differentiate themselves and build loyalty. Coursework includes case studies; simulated branding projects; museum visits; and internet, ethics, and globalism modules. The course prepares students for internships and service learning opportunities.

**3 Credits**

### **54-3978 Ad Agency**

Course teaches students how to function in an advertising agency as a specialist (account management, creative, media, traffic, production) and as a member of an agency team. Students work with actual clients in real assignments and are required to participate in client meetings, generate contact reports, conduct research, develop strategies, write media plans, ideate concepts, and produce creative elements. Course culminates in the final production of completed marketing campaign elements, enabling students to have published samples for their portfolios. Prerequisite: Completion of Marketing Communication core courses and permission of instructor after an interview (to ensure a balance between account and creative specialties, diversity, and the appropriate skill level).

**3 Credits**

**Repeatable**

**Requisites** PREREQUISITES: 54-2500 Intro to Marketing Research and 54-1605 Advertising Copywriting I

**Requirements** Permission of Instructor

### **55-1100 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**

## **55-1101 Fiction Writing I**

This 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**

## **55-1200 CRW: Fiction Writers I**

Course develops writers' approach to reading and to writing about literature being read as an integral, dynamic part of the writers' process, development, and career. Journals and other writings by such authors as D.H. Lawrence, Richard Wright, and Virginia Woolf are used as examples of how writers read and write about what they read in order to learn to develop dimensions of their own fiction and to become aware of their uniqueness and commonality with other writers' efforts. Manuscripts and notes of famous works may be used to show writers' processes and development.

**4 Credits**

**Requisites** COREQUISITES: 55-1100 Introduction to Fiction Writing or 55-1101 Fiction Writing I or 55-4101 Fiction Writing I

## **55-1305 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**

## **55-1306 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**

## **55-1307J The Radio Narrative - Tell Your Story**

Course will focus on the craft of writing and producing effective radio narratives with emphasis on writing for the ear, sound usage, and basic sound and spoken word audio editing. The Radio Narrative has become a major force in radio creativity mainly through the work of writers, storytellers, and memoir artists producing work for National Public Radio International and other independent radio/audio venues. Each student will produce a completed radio narrative, working from an already written piece (redrafting it for broadcast writing) or writing an entirely new work. Course will progress as a workshop focusing on story development, writing, and basic radio/audio production.

**1 Credits**

## **55-1310 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**

## **55-1311 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**

## **55-1312 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**

## **55-1330 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**

**Requisites** CONCURRENT: 55-4101 Fiction Writing I or 55-1100 Introduction to Fiction Writing or 55-1101 Fiction Writing I or 55-4102 Fiction Writing II or 55-4104 Prose Forms or 55-4106 Fiction Writing: Advanced

## **55-3088 Internship: Fiction 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.

**1-4 Credits**

**Repeatable**

**Requirements** Internship Coord. Perm.

## **55-3090 Independent Project: Fiction Writing**

Course requires that students design an independent project, with approval of a supervising faculty member, to study an area that is not presently available in the curriculum. Prior to registration, the student must submit a written proposal that outlines the project. Course is intended generally for upper-level students.

**1-4 Credits**

**Repeatable****Requisites** PREREQUISITES: 55-4101 Fiction Writing I or 55-1101 Fiction Writing I**Requirements** Department Permission**55-3300 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****Requisites** PREREQUISITES: 55-4101 Fiction Writing I and 55-4102 Fiction Writing II and 55-4104 Prose Forms and 55-4106 Fiction Writing: Advanced or 55-4102 Fiction Writing II and 55-4104 Prose Forms and 55-4106 Fiction Writing: Advanced and 55-1101 Fiction Writing I**55-3301 Writers Reading the Tradition**

Course is a lecture and discussion class devoted to reading the historic overview of fiction writing and fiction writers reflecting on the novels and short stories of other writers. Students will come to understand the times and storytelling traditions that influenced such writers as Miguel de Cervantes (Don Quixote), Henry Fielding (Tom Jones), Jane Austen (Pride and Prejudice), Gustave Flaubert (Madame Bovary), and Charles Dickens (Great Expectations), as well as writers reflecting upon other writers such as Jonathan Swift, Henry James, D.H. Lawrence, James Baldwin, and Dorothy Van Ghent. In particular, students will reflect on the writing canon to understand that they are writing out of a strong historical tradition of story development.

**4 Credits****Requisites** PREREQUISITES: 55-1101 Fiction Writing I and 55-4102 Fiction Writing II or 55-4101 Fiction Writing I and 55-4102 Fiction Writing II COREQUISITES: 55-4104 Prose Forms**55-3999 Directed Study: Fiction 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**

## **55-4101 Fiction Writing I**

Course is the first class 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**

## **55-4102 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**

**Requisites** PREREQUISITES: 55-1101 Fiction Writing I or 55-4101 Fiction Writing I

## **55-4104 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**

**Requisites** PREREQUISITES: 55-4102 Fiction Writing II

## **55-4105 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**

**Requisites** PREREQUISITES: 55-4104 Prose Forms



## **55-4106 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**

**Requisites** PREREQUISITES: 55-4102 Fiction Writing II and 55-4104 Prose Forms

## **55-4106PR 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**

**Requisites** PREREQUISITES: 55-4102 Fiction Writing II and 55-4104 Prose Forms or 55-4102 Fiction Writing II and 55-4104 Prose Forms

## **55-4108 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**

**Requisites** PREREQUISITES: 55-4104 Prose Forms

## **55-4108LDM Fiction Seminar**

Workshop course will mix Story Workshop approaches to develop the many facets of writing short fiction, novel, and essay material with intensive journal and CRW oral report approaches. Students will intensively explore new fictional and creative nonfiction possibilities, as well as have the option of continuing to develop strong writing material from previous classes. Seminar will draw upon literary, historical, and cultural aspects of Florence and Italy.

**4 Credits**  
**GA**

### **55-4109 New Plays Workshop**

Course pairs student directors and playwrights to develop a playwright's script. Students begin collaboration by discussing plays in terms of the proposed production. The director subjects the script to a reading series, which results in rewrites by the playwright. The director presents a first-draft production analysis of the play. The semester culminates in a stage reading of the final draft and a final presentation of the director's production analysis.

**3 Credits**  
**Repeatable**

**Requisites** PREREQUISITES: 31-3800 Playwriting Workshop II or 55-4310 Playwriting Workshop II  
CONCURRENT: 55-4333 Playwriting: Advanced or 31-3801 Playwriting: Advanced

### **55-4112 Novel Writing**

Course emphasizes readings, analysis, and criticism of students' writing in Story Workshop setting. Class is devoted to reading of students' writings and discussion of extensive assigned readings directed toward enhancement of students' understanding of literary techniques, process, and values.

**4 Credits**  
**Requisites** PREREQUISITES: 55-4106 Fiction Writing: Advanced and 55-4104 Prose Forms

### **55-4201 CRW: 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**  
**Requisites** COREQUISITES: 55-1101 Fiction Writing I or 55-4101 Fiction Writing I

### **55-4202 CRW: 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 boogies 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**

**Requisites** COREQUISITES: 55-1101 Fiction Writing I or 55-4101 Fiction Writing I

### **55-4203 CRW: 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**

**Requisites** COREQUISITES: 55-1101 Fiction Writing I or 55-4101 Fiction Writing I

### **55-4204 CRW: Drama and Story**

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**

**Requisites** COREQUISITES: 55-1101 Fiction Writing I or 55-4101 Fiction Writing I

### **55-4205 CRW: 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**

**Requisites** COREQUISITES: 55-1101 Fiction Writing I or 55-4101 Fiction Writing I

### **55-4206 CRW: 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**

**Requisites** COREQUISITES: 55-1101 Fiction Writing I or 55-4101 Fiction Writing I

### **55-4207 CRW: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**

**Requisites** COREQUISITES: 55-1101 Fiction Writing I or 55-4101 Fiction Writing I

### **55-4208 CRW: 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**

**Requisites** COREQUISITES: 55-1101 Fiction Writing I or 55-4101 Fiction Writing I

### **55-4208PR CRW: Continental European Writers**

In this course students will research the writing processes of the most notorious twentieth century writers of Continental Europe-F. Kafka, G. Myerink, C. Capek, J. Hasek, M. Kundera, and others-whose lives and work were inseparable from Prague. In addition to their novels and stories, journals, diaries and other tools of the craft will be used to gain deeper insights into and understanding of how these writers developed dramatic new dimensions of the art of fiction. The advantage of being on sites where writers lived and worked will be used to full extent.

**4 Credits**

**Requisites** COREQUISITES: 55-1101 Fiction Writing I or 55-4101 Fiction Writing I

### **55-4209 CRW: 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**

**Requisites** COREQUISITES: 55-1101 Fiction Writing I or 55-4101 Fiction Writing I

### **55-4210 CRW: Latin-American Writers**

Course researches writing processes of Latin-American writers, including ways in which Latin-American writers' reading and responses to reading influence the overall fiction-writing process. Journals and other writings by Latin-American authors are used as examples of how writers read and write about what they read to develop dimensions of their fiction and see their work in relation to that of other writers.

**4 Credits**

**Requisites** COREQUISITES: 55-1101 Fiction Writing I

### **55-4211 CRW: 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**

**Requisites** COREQUISITES: 55-1101 Fiction Writing I or 55-4101 Fiction Writing I

### **55-4213 CRW: 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**

**Requisites** COREQUISITES: 55-1101 Fiction Writing I or 55-4101 Fiction Writing I

### **55-4215 CRW: Women Writers**

This 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**

**Requisites** CO-REQUISITES: 55-4104 Prose Forms

### **55-4216 CRW: 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**

**Requisites** COREQUISITES: 55-4104 Prose Forms

### **55-4217 CRW: 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**

**Requisites** COREQUISITES: 55-4104 Prose Forms

**55-4219 CRW: American Latino Writers**

Course is a research, writing, and discussion workshop devoted to examining the development of story ideas by selected American Latino writers, including these writers' responses to reading, stages of manuscript development, approaches to rewriting, dealings with editors and publishers, and other aspects of the fiction writer's process. Throughout the course, students read private writings (journals, notebooks, letters) as well as more public statements by published writers such as Julia Alvarez, Isabel Allende, Junot Diaz, and Rudolfo Anaya, with an eye toward their own reading and writing processes. In particular, students reflect upon the way in which the writer's often very personal response to texts differs from that of the traditional literary critic's approach of focusing on the end product.

**4 Credits**

**PL**

**Requisites** COREQUISITES: 55-1101 Fiction Writing I or 55-4101 Fiction Writing I

**55-4220 CRW: Experimental Theatre**

This course explores dramatic work outside the traditional linear narrative of the Western canon, including avant-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**

**Requisites** COREQUISITES: 55-1101 Fiction Writing I or 55-4101 Fiction Writing I

**55-4221 CRW: Crime and 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**

**Requisites** COREQUISITES: 55-1101 Fiction Writing I or 55-4101 Fiction Writing I

## **55-4300 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**

**Requisites** COREQUISITES: 55-1101 Fiction Writing I or 55-4101 Fiction Writing I

## **55-4301 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**

**Requisites** COREQUISITES: 55-1101 Fiction Writing I or 55-4101 Fiction Writing I

## **55-4302 Story and Script: Fiction Techniques for the Media**

Course adapts prose fiction to script form, attending to the variety of ways in which imaginative prose fiction techniques (image, scene, dialogue, summary narrative, point of view, sense of address, movement, plot and structure, and fiction material) are developed in script and applications to arts and communication fields such as advertising, scriptwriting for film, television, video, and radio. Course relates creative problem solving in prose fiction to media constraints, situations, and challenges.

**4 Credits**

**Requisites** COREQUISITES: 55-1101 Fiction Writing I

## **55-4303 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**

**Requisites** COREQUISITES: 55-1101 Fiction Writing I or 55-4101 Fiction Writing I

### **55-4303PR 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**

**Requisites** COREQUISITES: 55-1101 Fiction Writing I or 55-4101 Fiction Writing I

### **55-4304 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**

**Requisites** COREQUISITES: 55-1101 Fiction Writing I or 55-4101 Fiction Writing I

### **55-4305 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**

**Requisites** COREQUISITES: 55-1101 Fiction Writing I or 55-4101 Fiction Writing I

### **55-4306 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**

**Requisites** COREQUISITES: 55-1101 Fiction Writing I or 55-4101 Fiction Writing I

### **55-4307 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**

**Requisites** COREQUISITES: 55-1101 Fiction Writing I or 55-4101 Fiction Writing I

### **55-4308 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**

**Requisites** COREQUISITES: 55-1101 Fiction Writing I or 55-4101 Fiction Writing I

### **55-4309 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**

**Requisites** PREREQUISITES: 55-4323 Playwriting I

### **55-4310 Playwriting Workshop II**

Course requires that students work with a well-known playwright to develop dramatic sense for scene and overall movement of stage plays, the most important and basic form of script literature. Students read examples of plays and write in class. If possible, plays students write may be given staged readings by accomplished actors. Course focuses on major aspects of starting the play: scene and character development, dialogue, theme and narrative development, shaping of acts, and sounding the play in the voices of peer writers and actors.

**4 Credits**

**Requisites** PREREQUISITES: 55-4323 Playwriting I

## **55-4311 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**

**Requisites** COREQUISITES: 55-1101 Fiction Writing I

## **55-4312 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**

**Requisites** COREQUISITES: 55-1101 Fiction Writing I

## **55-4313 The Writing Body**

This course explores writing complex and physically believable characters, which begins with an understanding of the writer's own body. Students use mind/body techniques such as yoga and meditation to cultivate a keener awareness of how the body works and its role in their creative process. Readings are used to analyze and serve as models of how writers and other artists translate physical experiences into art. Each class blends rigorous and relaxing mind/body practice with journals, creative exercises, and a variety of writing forms to challenge students to trust their body as the source of their creativity.

**4 Credits**

## **55-4315 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**

**Requisites** COREQUISITES: 55-1101 Fiction Writing I

### **55-4316 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**

### **55-4317 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

### **55-4318 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**

**Requisites** COREQUISITES: 55-1101 Fiction Writing I or 55-4101 Fiction Writing I

### **55-4319 Creative Nonfiction**

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

**4 Credits**

**Requisites** COREQUISITES: 55-1101 Fiction Writing I or 55-4101 Fiction Writing I

## **55-4320 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**

**Requisites** COREQUISITES: 55-1101 Fiction Writing I or 55-4101 Fiction Writing I

## **55-4321 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**

**Requisites** PREREQUISITES: 55-4311 Science Fiction Writing COREQUISITES: 55-1101 Fiction Writing I or 55-4101 Fiction Writing I

## **55-4322 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**

**Requisites** COREQUISITES: 55-1101 Fiction Writing I or 55-4101 Fiction Writing I

## **55-4323 Playwriting I**

Course is an introduction to the basic techniques of structure and dialogue in playwriting. Written exercises must be submitted and discussed to identify dramatic events. Students will initiate the development of a one-act play or the first act of a three-act play.

**4 Credits**

## **55-4324 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**

**Requisites** COREQUISITES: 55-1101 Fiction Writing I

## **55-4325L Screenwriting Workshop: Coverage of Adapted Screenplays in L.A.**

This course requires that students read and analyze a variety of novels that have been adapted into films. They will also read the scripts based on these works of prose and learn how to do coverage, a standard practice used throughout the studio system. They will also view the films based on these published works. Students will then participate in weekly Q & A sessions with the screenwriters who originally adapted the above material, gaining first-hand knowledge and insight into the adaptation process. Prose and script coverage will be used to analyze different adaptation approaches and will serve as practice for entry-level positions in story editing or development offices in L.A.

**3 Credits**

## **55-4326L Topics in Fiction: Techniques and Business of Adaption in L.A.**

This course consists of a lecture series, which will include authors, screenwriters, and producers who have either sold their published works to Hollywood or who have adapted published works for Hollywood. Other guest speakers will include entertainment attorneys and agents who will discuss the legalities of optioning and adapting pre-existing material. There will be almost 40 guest speakers in all.

**3 Credits**

### **55-4327L Adaptation in L.A.**

This course requires that students develop a completed work of prose (novel, short story, magazine article, etc.) into an expanded outline, then into a detailed treatment for the screen. The outlining process will involve breaking down the prose, streamlining it into visual and essential pieces of dialogue, then registering the outline at the WGA (which will be a stop on one of our tours). A professional story editor/development executive will then collect an outline from each student, do coverage, then have an individual meeting with each student to discuss vital story points. Based on feedback from the story editor, each student will revise his/her outline, then develop it into a full-length treatment (10-20 pages). Each student will pitch his/her treatments to development executives/producers at the end of the five-week program.

**3 Credits**

### **55-4328L Acquiring Intellectual Properties for Adaptation in L.A.**

This course is designed to help students better understand the process of optioning copyrighted work by published authors.

**3 Credits**

### **55-4329 Practice Teaching: Outreach**

Specialization course provides increasingly intensive training in the theory and pedagogical approaches of the Story Workshop approach to the teaching of writing. Students begin in Practice Teaching: Tutor Training by tutoring Fiction Writing undergraduates at Columbia College Chicago, and then in Practice Teaching: Outreach move to teaching in a variety of community outreach programs under the auspices of the Fiction Writing Department (often carried out in conjunction with the Center for Community Arts Partnership), either in community arts organizations or in elementary and secondary schools.

**4 Credits**

### **55-4330 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**

**Requisites** PREREQUISITES: 55-1101 Fiction Writing I and 55-4301 Young Adult Fiction

### **55-4331 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**

**Requisites** PREREQUISITES: 55-4102 Fiction Writing II

**Requirements** Department Permission

### **55-4332 Practice Teaching: Classroom**

Course is an intensive course in Story Workshop theory and practice.

#### **4 Credits**

##### **Repeatable**

**Requisites** PREREQUISITES: 55-4331 Practice Teaching: Tutor Training

**Requirements** Department Permission and Permission of Instructor

### **55-4332J Practice Teaching: Advanced Tutor Training - Outreach**

Course will build upon skills for community-based outreach programs acquired in Practice Teaching: Tutor Training through classroom study specific to teaching in campus and civic programs through the student's own experience or providing tutorial support to youth participants. The classroom activities and tutorials will be extended through the use of online chatrooms where advanced tutors-in-training can exchange ideas, explore problem-solving techniques, and post questions about the theory and practices of outreach teaching. In addition, tutors and tutees can further cyber-chat about works in progress in order to maximize the benefits of the intensive study period.

#### **4 Credits**

##### **Repeatable**

### **55-4333 Playwriting: Advanced**

This course requires that students develop a full-length script through a series of writing explorations that aim to develop the material from different points of view. Students will explore the material through prose, parody, character-development exercises, point-of-view, genre, and collaborative exercises that deepen the students' understanding of



story and situation. 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**

**Requisites** PREREQUISITES: 55-4310 Playwriting Workshop II COREQUISITES: 55-1101 Fiction Writing I or 55-4101 Fiction Writing I

## **55-4335 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**

## **55-4335LDM Journal and Sketchbook: Ways of Seeing**

Kafka, Goya, Faulkner, and others have been inspired by word and image; their journals and sketchbooks show exploration in text, image, and their intersections. Open to those interested in writing and/or visual art, the course will be team-taught by a writer and a visual artist, using interdisciplinary approaches in order to help students better see their narrative and narrative-informed work. 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. This course will draw upon literary, historical, and cultural aspects of Florence and Italy, including visiting major sites and museums in one of the world's most impressive art cities.

**4 Credits**

**GA**

## **55-4401 CRW: Writers Reading the Tradition**

Course is a lecture and discussion class devoted to reading the historic overview of fiction writing and fiction writers reflecting on the novels and short stories of other writers. Students will come to understand the times and storytelling traditions that influenced such writers as Miguel de Cervantes (Don Quixote), Henry Fielding (Tom Jones), Jane Austen (Pride and Prejudice), Gustave Flaubert (Madame Bovary), and Charles Dickens (Great Expectations), as well as writers reflecting upon other writers such as Jonathan Swift, Henry James, D.H. Lawrence, James Baldwin, and Dorothy Van Ghent. In particular, students will reflect on the writing canon to understand that they are writing out of a strong historical tradition of story development.

**4 Credits**

**Requisites** COREQUISITES: 55-1101 Fiction Writing I or 55-4101 Fiction Writing I

## **55-4402 Playwriting Process: Outreach and Inreach**

Course consists of playwriting practice for writers interested in working at the intersection of individual expression and community arts. Students will develop original work by combining community arts techniques and their personal writing processes. Community arts approaches will be learned through the revision of scripts developed through service learning projects. Students will read, discuss, and revise to explore the processes through which the scripts were originally created, and the audiences for whom performances are intended. Writing will be both individual and collaborative.

### **4 Credits**

**Requisites** PREREQUISITES: 55-4323 Playwriting I

## **55-4403 CRW: Page to Stage**

Course gives playwriting students first-hand experience with the process of bringing a play script through the production process to performance. Students will read scripts of plays currently in production at Columbia and in the Chicago area, then attend rehearsals and productions of these plays. Students will explore the process of getting the dramatic text of a play from the page onto the stage through meetings and discussions with actors, directors, and designers, and in class work. Students will analyze and evaluate production values and respond to texts through journal entries, an oral report, and a final creative nonfiction essay.

### **4 Credits**

**Requisites** PREREQUISITES: 55-4101 Fiction Writing I and 55-4323 Playwriting I or 55-1101 Fiction Writing I and 55-4323 Playwriting I

## **55-4404J 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**

## **55-4405 CRW: Writers on the Road**

Course exposes students to a wide and diverse range of fiction and creative nonfiction writers who have explored the

way in which prolonged or brief exposure to other countries and/or cultures has opened subject matter, story content, and individual voice. From the American road story, to tales of immigrants and emigrants, to adventures abroad--expatriation, political exile, and extended travel--dislocation from the familiar has for centuries played upon the imaginative processes of writers.

**4 Credits**

**Requisites** COREQUISITES: 55-1101 Fiction Writing I or 55-4101 Fiction Writing I

### **55-4406 CRW: American Stage to Screen**

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**

**Requisites** COREQUISITES: 55-4101 Fiction Writing I and 55-4323 Playwriting I or 55-1101 Fiction Writing I and 55-4323 Playwriting I

### **55-4408J Jazz, Blues, Slavery & Voodoo: Reading & Writing New Orleans**

Course explores the use of setting as character, expand the knowledge and appreciation of Southern writers, and learn to successfully incorporate issues of race, class, gender, and the distinct social and political views of the region into their writing to create a depth and subtext often missing from contemporary writing. The readings will explore a broad array of Southern authors writing about slavery, the peculiar social status of quadroons and free men of color, the effects past and present of the Civil War, and life tours, and cultural activities unique to New Orleans. Students will have the opportunity to interact directly with writers, musicians, and other practitioners of New Orleans culture.

**2 Credits**

### **55-4409 Study Abroad Prague**

**0 Credits**

**Requirements** Department Permission

### **55-4410J 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 One-Act 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 produce a festival. A panel of guest professionals and faculty will attend the festival and offer feedback.

**2 Credits**

**Repeatable**

**Requisites** PREREQUISITES: 55-4310 Playwriting Workshop II or 31-3800 Playwriting Workshop II

## **55-4412J Topics in Writing Abroad: Rome**

This J-Session course offers a ten-day immersion in Rome's literature, art, history, and culture. Students read fiction and nonfiction by noted authors; visit major sites-the Colosseum, Vatican, Roman Forum, etc.-as well as museums and places associated with noted authors; participate in writing workshops at Lorenzo de' Medici; and write journal entries and reading responses leading to an extended story, essay, or digital project, which may be done in collaboration with students from the AEMM and Fashion Studies Departments.

**3 Credits**

**Requisites** PREREQUISITES: 52-1111 Writing and Rhetoric I - Enhanced OR 52-1121 Writing and Rhetoric I for Non-Native Speakers of English OR 52-1151 Writing and Rhetoric I OR 52-1151HN Writing and Rhetoric I: Honors

## **55-4413J Writing Abroad**

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 local authors; visit major sites associated with local 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.

**3 Credits**

**Repeatable**

**Requisites** PREREQUISITES: 52-1111 Writing and Rhetoric I - Enhanced or 52-1121 Writing and Rhetoric I for Non-Native Speakers of English or 52-1151 Writing and Rhetoric I or 52-1151HN Writing and Rhetoric I: Honors or SAT (Scholastic Aptitude Test) score  $\geq 710$  or ACT (American College Test) score  $\geq 30$  or COMPASS Placement Test score  $\geq 97$

## **55-4500 Topics in FW:Gators, Bayous, Jambalaya and Fais Do-Dos. Fieldwork Among Louisiana**

Course examines a specific topic to strengthen students literacy in the fields of fiction, creative nonfiction and playwriting. Rotating topics may relate to, but not be limited to research, rewriting, performance, blogging and other web applications, collaboration, interviewing, and documenting (utilizing various media) with the goal of publication, staging performances, acquiring specialized knowledge, and understanding writers and the writing process.

**4 Credits**

### **55-4501 Topics in Critical Reading and 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**

**Requisites** COREQUISITES: 55-1101 Fiction Writing I or 55-4101 Fiction Writing I

### **55-4501PR Topics in Critical Reading and 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**

**Requisites** COREQUISITES: 55-1101 Fiction Writing I or 55-4101 Fiction Writing I

### **55-4502 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**

**Requisites** COREQUISITES: 55-1101 Fiction Writing I or 55-4101 Fiction Writing I

### **55-4502J Topics in Fiction Writing:**

This J-term course focuses 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 current course offerings (e.g.:

Chicago Stories; Publishing and Contracts; etc). Topics covered may include traditional fiction writing topics, or may concentrate on experimental forms and trends in contemporary fiction as well as publishing and electronic media. Topics will be of appropriate scope to be covered thoroughly during the J-Term.

**2 Credits**

**Repeatable**

**Requisites** PREREQUISITES: 55-1101 Fiction Writing I OR 55-4101 Fiction Writing I

## **55-4503 Topics in Playwriting:**

Students write and develop new plays in response to the specific playwriting topic of the semester. Students will study topics such as modern adaptations of Greek or classic plays, or the body of work of one playwright and/or school of playwrights within their cultural and historical context. The course will explore processes; styles, techniques and theatrical choices by reading published and unpublished plays, and when relevant, prose, journals, letters, reviews, and interviews. Students will attend productions of relevant plays.

**4 Credits**

**Repeatable**

**Requisites** COREQUISITES: 55-4323 Playwriting I OR 24-1710 Screenwriting I: Writing the Short Film OR 31-1200 Acting I: Basic Skills OR 55-1101 Fiction Writing I OR 55-4101 Fiction Writing I

## **55-5101 Fiction Writing I**

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.

**3 Credits**

## **55-5102 Fiction Writing II**

This course continues the development of perceptual and technical abilities begun in Fiction Writing I, concentrating on point of view, structure, and parody of form. Fiction II is not only a more advanced class--it is quite specifically a continuation of foundations laid in Fiction Writing I, with an emphasis on form and structure, and continued exploration of imagination, voice, and audience.

**3 Credits**

**WI**

**Requisites** PREREQUISITES: 55-5101 Fiction Writing I or 55-6101 Fiction Writing I or 55-4101 Fiction Writing I or 55-1101 Fiction Writing I

## **55-5104 Prose Forms**

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

**3 Credits**

**Requisites** PREREQUISITES: 55-5102 Fiction Writing II or 55-6102 Fiction Writing II or 55-4102 Fiction Writing II

## **55-5105 Advanced Prose Forms**

Sophisticated Story Workshop Basic Forms and Sense of Address techniques are used to advance students' development of prose forms. Note: Advanced Prose Forms may be substituted for one of the three Advanced Fiction Writing courses required for the Fiction Writing major and may be taken concurrently with Advanced Fiction Writing. Advanced Prose Forms may be taken for elective writing credit.

**3 Credits**

**Requisites** PREREQUISITES: 55-5102 Fiction Writing II and 55-5104 Prose Forms or 55-6102 Fiction Writing II and 55-5104 Prose Forms or 55-4102 Fiction Writing II and 55-4104 Prose Forms or 55-4102 Fiction Writing II and 55-5104 Prose Forms

## **55-5106 Fiction Writing: Advanced**

This course uses Story Workshop approaches to develop the many facets of writing short fiction and novels.

**3 Credits**

**Requisites** PREREQUISITES: 55-5102 Fiction Writing II and 55-5104 Prose Forms or 55-6102 Fiction Writing II and 55-5104 Prose Forms or 55-4102 Fiction Writing II and 55-4104 Prose Forms or 55-4102 Fiction Writing II and 55-5104 Prose Forms

## **55-5106PR Fiction Writing: Advanced**

This course uses Story Workshop approaches to develop the many facets of writing short fiction and novels.

**3 Credits**

**Requisites** PREREQUISITES: 55-5102 Fiction Writing II and 55-5104 Prose Forms or 55-6102 Fiction Writing II and 55-5104 Prose Forms or 55-4102 Fiction Writing II and 55-4104 Prose Forms or 55-5102 Fiction Writing II and 55-5104 Prose Forms or 55-6102 Fiction Writing II and 55-5104 Prose Forms or 55-4102 Fiction Writing II

## **55-5108 Fiction Seminar**

This advanced class in fiction writing will begin with technical or craft matters, then proceed to the more artistic aspects of composing fiction of any length. The craft sessions will address the general nature of communication, involving creating characters (including both their physical and psychological description), dialogue, interior monologue and stream of consciousness, action, pace, point of view, plot, setting, and style. Substantial writing projects will be undertaken by the students and submitted for class analysis and discussion. There will also be extensive use of one-to-one writing conferences between the teacher and the students. Fiction seminar is taught by discussion and critique, rather than the Story Workshop approach.

**3 Credits**

**Requisites** COREQUISITES: 55-6102 Fiction Writing II or 55-5102 Fiction Writing II or 55-4102 Fiction Writing II

### **55-5108LDM Fiction Seminar**

This workshop will mix Story Workshop approaches to develop the many facets of writing short fiction, novel, and essay material with intensive journal and CRW oral report approaches. Students will intensively explore new fictional and creative nonfiction possibilities, as well as have the option of continuing to develop strong writing material from previous classes. The seminar will draw upon literary, historical, and cultural aspects of Florence and Italy.

**3 Credits**

### **55-5109 New Plays Workshop**

Playwriting students will work collaboratively with actors, designers and directors to bring their ten-minute and short one-act plays to the stage. Drafts of short plays, written and developed in Playwriting I and II will be read, workshopped, and developed, in a process modeled on professional play development, with professional directors from the Chicago community, advanced student directors, and advanced student actors. Students will experience how collaboration directly informs the writing and rewriting process. The semester will culminate in staged readings of the rewritten short plays presented in one of the Studio Theatres during Performance Week.

**3 Credits**

**Requisites** PREREQUISITES: 55-5323 Playwriting I or Equivalent Course 55-5323 Playwriting I CONCURRENT: 55-5333 Playwriting: Advanced

### **55-5112 Novel Writing**

Emphasis is on readings, analysis, and criticism of students' writing in Story Workshop setting. Class is devoted to reading of students' writings and discussion of extensive assigned readings directed toward enhancement of students' understanding of literary techniques, process, and values.

**3 Credits**

**Requisites** PREREQUISITES: 55-5106 Fiction Writing: Advanced or Equivalent Course 55-5106 Fiction Writing: Advanced



## **55-5201 CRW: Autobiographical Fiction**

Students read fiction known to be autobiographical in nature, and respond with journal entries and classroom discussion. Each student chooses an author to research, studies the process by which a work by that writer came into being, gives an oral report on this research in class, and writes a final essay. Students also read aloud journal responses to reading and write their own autobiographical fiction, some of which will be read aloud and discussed in the class.

### **3 Credits**

**Requisites** COREQUISITES: 55-5101 Fiction Writing I or 55-6101 Fiction Writing I or 55-5102 Fiction Writing II or 55-6102 Fiction Writing II or 55-5104 Prose Forms or 55-5105 Advanced Prose Forms or 55-5106 Fiction Writing: Advanced or 55-6110 Thesis Development or 55-4101 Fiction Writing I or 55-1101 Fiction Writing I

## **55-5202 CRW: First Novels**

This 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.

### **3 Credits**

**Requisites** COREQUISITES: 55-5101 Fiction Writing I or 55-6101 Fiction Writing I or 55-5102 Fiction Writing II or 55-6102 Fiction Writing II or 55-5104 Prose Forms or 55-5105 Advanced Prose Forms or 55-5106 Fiction Writing: Advanced or 55-6110 Thesis Development or 55-4101 Fiction Writing I or 55-1101 Fiction Writing I

## **55-5203 CRW: Fiction Writers & Censorship**

In this course, students read the fiction of successful authors who have been forced to confront one or more forms of censorship and marginalization. Students will respond to these works as writers in journal entries, research and discuss the writers' creative process in writing the novel, give an oral report on an author of choice, and write an essay. In addition, students undertake creative writing assignments that will encourage them to reflect upon the social context in which writers work and that will help them examine their own processes of writing.

### **3 Credits**

**Requisites** COREQUISITES: 55-5101 Fiction Writing I or 55-6101 Fiction Writing I or 55-5102 Fiction Writing II or 55-6102 Fiction Writing II or 55-5104 Prose Forms or 55-5105 Advanced Prose Forms or 55-5106 Fiction Writing: Advanced or 55-6110 Thesis Development or 55-4101 Fiction Writing I or 55-1101 Fiction Writing I

## **55-5204 CRW: Drama and Story**

No description available.

### **3 Credits**

**Requisites** COREQUISITES: 55-5101 Fiction Writing I or 55-6101 Fiction Writing I or 55-5102 Fiction Writing II or 55-6102 Fiction Writing II or 55-5104 Prose Forms or 55-5105 Advanced Prose Forms or 55-5106 Fiction Writing: Advanced or 55-6110 Thesis Development or 55-4101 Fiction Writing I or 55-1101 Fiction Writing I

## **55-5205 CRW: Gender and Difference**

This course examines the ways in which gay, lesbian, and straight writers contend with issues of culture, gender, and difference. The 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? The 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.

### **3 Credits**

**Requisites** COREQUISITES: 55-5101 Fiction Writing I or 55-6101 Fiction Writing I or 55-5102 Fiction Writing II or 55-6102 Fiction Writing II or 55-5104 Prose Forms or 55-5105 Advanced Prose Forms or 55-5106 Fiction Writing: Advanced or 55-6110 Thesis Development or 55-4101 Fiction Writing I or 55-1101 Fiction Writing I

## **55-5206 CRW: The Novel in Stories**

This course examines the creative and intellectual processes of writers working in nonlinear structure formats. It will try to assess the following: What are the 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 linear-shaped novel? What (or who) are their influences, their models, for the episodic or modular structure? Does this structure just happen because a writer is unable to force certain material into following a linear trek, or is the decision made early on as a conscious choice in the creative process? Through readings, small group and large group discussions, journal reflections (both students' and authors'), and research into the authors' writing processes, students will be able to reflect upon and examine the issues and questions of structure that go into putting together a cohesive body of creative work.

### **3 Credits**

**Requisites** COREQUISITES: 55-5101 Fiction Writing I or 55-6101 Fiction Writing I or 55-5102 Fiction Writing II or 55-6102 Fiction Writing II or 55-5104 Prose Forms or 55-5105 Advanced Prose Forms or 55-5106 Fiction Writing: Advanced or 55-6110 Thesis Development or 55-4101 Fiction Writing I or 55-1101 Fiction Writing I

## **55-5207 CRW: 19th Century Russian Authors**

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 processes. Drawing upon authors' journals, notebooks, and letters, as well as upon more public writing and interviews, students explore the writing processes of Russian masterpiece authors and the ways in which students' own responses may nourish and heighten the development of their fiction.

### **3 Credits**

**Requisites** COREQUISITES: 55-5101 Fiction Writing I or 55-6101 Fiction Writing I or 55-5102 Fiction Writing II or 55-6102 Fiction Writing II or 55-5104 Prose Forms or 55-5105 Advanced Prose Forms or 55-5106 Fiction Writing: Advanced or 55-6110 Thesis Development or 55-4101 Fiction Writing I or 55-1101 Fiction Writing I

## **55-5208 CRW: 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.

### **3 Credits**

**Requisites** COREQUISITES: 55-5101 Fiction Writing I or 55-6101 Fiction Writing I or 55-5102 Fiction Writing II or 55-6102 Fiction Writing II or 55-5104 Prose Forms or 55-5105 Advanced Prose Forms or 55-5106 Fiction Writing: Advanced or 55-6110 Thesis Development or 55-4101 Fiction Writing I or 55-1101 Fiction Writing I

## **55-5208PR CRW: Continental European Writers**

In this course students will research the writing processes of the most notorious twentieth century writers of Continental Europe-F. Kafka, G. Myerink, C. Capek, J. Hasek, M. Kundera, and others-whose lives and work were inseparable from Prague. In addition to their novels and stories, journals, diaries and other tools of the craft will be used to gain deeper insights into and understanding of how these writers developed dramatic new dimensions of the art of fiction. The advantage of being on sites where writers lived and worked will be used to full extent.

### **3 Credits**

**Requisites** COREQUISITES: 55-5101 Fiction Writing I or 55-6101 Fiction Writing I or 55-5102 Fiction Writing II or 55-6102 Fiction Writing II 55-5104 Prose Forms or 55-5104 Prose Forms or 55-5101 Fiction Writing I or 55-6101 Fiction Writing I or 55-5102 Fiction Writing II or 55-5104 Prose Forms

## **55-5209 CRW: 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.

### **3 Credits**

**Requisites** COREQUISITES: 55-5101 Fiction Writing I or 55-6101 Fiction Writing I or 55-5102 Fiction Writing II or 55-6102 Fiction Writing II or 55-5104 Prose Forms or 55-5105 Advanced Prose Forms or 55-5106 Fiction Writing: Advanced or 55-6110 Thesis Development or 55-4101 Fiction Writing I or 55-1101 Fiction Writing I

## **55-5210 CRW: Latin-American Writers**

No description available.

### **3 Credits**

**Requisites** COREQUISITES: 55-5101 Fiction Writing I or 55-6101 Fiction Writing I or 55-5102 Fiction Writing II or 55-6102 Fiction Writing II or 55-5104 Prose Forms or 55-5105 Advanced Prose Forms or 55-5106 Fiction Writing: Advanced or 55-6110 Thesis Development or 55-4101 Fiction Writing I or 55-1101 Fiction Writing I

## **55-5211 CRW: American Voices**

This is a course researching the writing processes of African American, Hispanic American, Native American, Asian American, and other ethnic American writers and the ways in which their reading and responses to reading have played influential roles in their fiction writing processes. Particular emphasis will be placed upon taking the point of view of racial and ethnic opposites. Journals and other writings will be used as examples of how writers read (and write about what they read) to develop dimensions of their own fiction and to see their work in relation to that of other writers.

### **3 Credits**

**Requisites** COREQUISITES: 55-5101 Fiction Writing I or 55-6101 Fiction Writing I or 55-5102 Fiction Writing II or 55-6102 Fiction Writing II or 55-5104 Prose Forms or 55-5105 Advanced Prose Forms or 55-5106 Fiction Writing: Advanced or 55-6110 Thesis Development or 55-4101 Fiction Writing I or 55-1101 Fiction Writing I

## **55-5213 CRW: Fiction Writers as Creative Non-Fiction Writers**

Explores the 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 moes-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 will aid in the development of oral, written, and research skills useful for any major and any communications-related career

### **3 Credits**

**Requisites** COREQUISITES: 55-5101 Fiction Writing I or 55-6101 Fiction Writing I or 55-5102 Fiction Writing II or 55-6102 Fiction Writing II or 55-5104 Prose Forms or 55-5105 Advanced Prose Forms or 55-5106 Fiction Writing: Advanced or 55-6110 Thesis Development or 55-4101 Fiction Writing I or 55-1101 Fiction Writing I

### **55-5215 CRW: Women Writers**

This is a course researching the writing processes of women writers, including the ways in which women writers' reading and responses to reading play an influential role in the overall fiction writing process. Journals and other writings by Zora Neale Hurston, Gertrude Stein, Virginia Woolf, and others will be used as examples of how writers read (and write about what they read) to develop dimensions of their own fiction and to see their work in relation to that of other writers.

#### **3 Credits**

**Requisites** COREQUISITES: 55-5101 Fiction Writing I or 55-6101 Fiction Writing I or 55-5102 Fiction Writing II or 55-6102 Fiction Writing II or 55-5104 Prose Forms or 55-5105 Advanced Prose Forms or 55-5106 Fiction Writing: Advanced or 55-6110 Thesis Development or 55-4101 Fiction Writing I or 55-1101 Fiction Writing I

### **55-5216 CRW: Short Story Writers**

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

#### **3 Credits**

**Requisites** COREQUISITES: 55-5101 Fiction Writing I or 55-6101 Fiction Writing I or 55-5102 Fiction Writing II or 55-6102 Fiction Writing II or 55-5104 Prose Forms or 55-5105 Advanced Prose Forms or 55-5106 Fiction Writing: Advanced or 55-6110 Thesis Development or 55-4101 Fiction Writing I or 55-1101 Fiction Writing I

### **55-5217 CRW: Novelists**

This course examines the ways in which novelists read, respond to what they read, and incorporate their reading 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 non-mainstream), ranging from the beginnings of the form to the present day. Drawing upon authors' journals, notebooks, and letters as well as upon more public writings, students explore the connection between these processes and the ways in which their own responses to reading may nourish and heighten and development of their fiction. The 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.

#### **3 Credits**

**Requisites** COREQUISITES: 55-5101 Fiction Writing I or 55-6101 Fiction Writing I or 55-5102 Fiction Writing II or

55-6102 Fiction Writing II or 55-5104 Prose Forms or 55-5105 Advanced Prose Forms or 55-5106 Fiction Writing: Advanced or 55-6110 Thesis Development or 55-4101 Fiction Writing I or 55-1101 Fiction Writing I

### **55-5219 CRW: American Latino Writers**

This course is a research, writing, and discussion workshop devoted to examining the development of story ideas by selected American Latino writers, including these writers' responses to reading, stages of manuscript development, approaches to rewriting, dealings with editors and publishers, and other aspects of the fiction writer's process. Throughout the course, students read private writings (journals, notebooks, letters) as well as more public statements by published writers such as Julia Alvarez, Isabel Allende, Junot Diaz, and Rudolfo Anaya, with an eye toward their own reading and writing processes. In particular, students reflect upon the way in which the writers' often very personal response to texts differs from that of the traditional literary critic's approach of focusing on the end product.

#### **3 Credits**

**Requisites** COREQUISITES: 55-5101 Fiction Writing I or 55-6101 Fiction Writing I or 55-5102 Fiction Writing II or 55-6102 Fiction Writing II or 55-5104 Prose Forms or 55-5105 Advanced Prose Forms or 55-5106 Fiction Writing: Advanced or 55-6110 Thesis Development or 55-4101 Fiction Writing I or 55-1101 Fiction Writing I

### **55-5220 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 journal and research authors such as Jarry, Artaud, Genet, Stein, Beckett, and will give oral presentations on a writer's process with a creative essay, as well as completing writing assignments that incorporate non-linear techniques into their own dramatic work.

#### **3 Credits**

**Requisites** COREQUISITES: 55-5101 Fiction Writing I or 55-6101 Fiction Writing I or 55-5102 Fiction Writing II or 55-6102 Fiction Writing II or 55-5104 Prose Forms or 55-5105 Advanced Prose Forms or 55-5106 Fiction Writing: Advanced or 55-6110 Thesis Development or 55-4101 Fiction Writing I or 55-1101 Fiction Writing I

### **55-5221 CRW: Crime and Story**

Dickens, Atwood, and Wright are among many writers who use elements of the mystery and crime story to explore the psychological effects of crime in fiction. By analyzing the writing techniques and processes of established writers, students examine how crime and mystery have been transformed beyond genre to create dramatic literary fiction. By reading published public work, as well as private journals and letters of established writers, students will explore how they may use these techniques to create compelling fiction.

#### **3 Credits**

**Requisites** COREQUISITES: 55-5101 Fiction Writing I or 55-6101 Fiction Writing I or 55-5102 Fiction Writing II or 55-6102 Fiction Writing II or 55-5104 Prose Forms or 55-5105 Advanced Prose Forms or 55-5106 Fiction Writing: Advanced or 55-6110 Thesis Development or 55-4101 Fiction Writing I or 55-1101 Fiction Writing I

## **55-5300 Story in Graphic Forms**

This 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. Business aspects such as submissions, working within publishing cooperatives, and self-publishing are presented. There's also an emphasis on research to enable the writer to translate the envisioned image and stories from other classes into words for artist and audience.

### **3 Credits**

**Requisites** COREQUISITES: 55-5101 Fiction Writing I or 55-6101 Fiction Writing I or 55-5102 Fiction Writing II or 55-6102 Fiction Writing II or 55-5104 Prose Forms or 55-5105 Advanced Prose Forms or 55-5106 Fiction Writing: Advanced or 55-6110 Thesis Development or 55-4101 Fiction Writing I or 55-1101 Fiction Writing I

## **55-5301 Young Adult Fiction**

This 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. Also studied are plot construction, writing of scene and transition, and the weaving of theme into the whole.

### **3 Credits**

**Requisites** COREQUISITES: 55-5101 Fiction Writing I or 55-6101 Fiction Writing I or 55-5102 Fiction Writing II or 55-6102 Fiction Writing II or 55-5104 Prose Forms or 55-5105 Advanced Prose Forms or 55-5106 Fiction Writing: Advanced or 55-6110 Thesis Development or 55-4101 Fiction Writing I or 55-1101 Fiction Writing I

## **55-5302 Story and Script: Fiction Techniques for the Media**

The main emphasis of this course is upon the adaptation of prose fiction to script form-film, play, radio, or television. The course attends to the rich variety of ways in which imaginative prose fiction techniques- image, scene, dialogue, summary narrative, point of view, sense of address, movement, plot, and structure-and fiction material are used in the arts and communication fields such as advertising, scriptwriting for film, television, video, radio, and other visual and sound media. The class discusses connections and contrasts of prose fiction versions and film versions of classic and contemporary works. Students may also write stories in prose fiction form and then in script or other media forms.

### **3 Credits**

**Requisites** COREQUISITES: 55-5101 Fiction Writing I or 55-6101 Fiction Writing I or 55-5102 Fiction Writing II or 55-6102 Fiction Writing II or 55-5104 Prose Forms or 55-5105 Advanced Prose Forms or 55-5106 Fiction Writing: Advanced or 55-6110 Thesis Development or 55-4101 Fiction Writing I or 55-1101 Fiction Writing I

## **55-5303 Dreams and Fiction Writing**

This course helps writers relate the rich, various, and powerful world of dreams to the needs and delights of imaginative prose fiction. Students keep journals of their dreams, read and write dream stories, and study how dreams

relate to their fiction writing, including researching the ways in which dreams have influenced the work of well-known writers.

**3 Credits**

**Requisites** COREQUISITES: 55-5101 Fiction Writing I or 55-6101 Fiction Writing I or 55-5102 Fiction Writing II or 55-6102 Fiction Writing II or 55-5104 Prose Forms or 55-5105 Advanced Prose Forms or 55-5106 Fiction Writing: Advanced or 55-6110 Thesis Development or 55-4101 Fiction Writing I or 55-1101 Fiction Writing I

## **55-5303PR Dreams and Fiction Writing**

This course helps writers relate the rich, various, and powerful world of dreams to the needs and delights of imaginative prose fiction. Students keep journals of their dreams, read and write dream stories, and study how dreams relate to their fiction writing, including researching the ways in which dreams have influenced the work of well-known writers.

**3 Credits**

**Requisites** COREQUISITES: 55-5101 Fiction Writing I or 55-6101 Fiction Writing I or 55-5102 Fiction Writing II or 55-6102 Fiction Writing II or 55-5104 Prose Forms or 55-5106 Fiction Writing: Advanced

## **55-5304 Dialects and Fiction Writing**

Dialect speech and dialect writing have richly contributed to the breadth, variety, and authenticity of American and English literature. This 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, within an understanding of the tradition of dialect writing in fiction. Students keep a journal 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.

**3 Credits**

**Requisites** COREQUISITES: 55-5101 Fiction Writing I or 55-6101 Fiction Writing I or 55-5102 Fiction Writing II or 55-6102 Fiction Writing II or 55-5104 Prose Forms or 55-5105 Advanced Prose Forms or 55-5106 Fiction Writing: Advanced or 55-6110 Thesis Development or 55-4101 Fiction Writing I or 55-1101 Fiction Writing I

## **55-5305 Suspense Thriller Fiction Writing**

Suspense, legal, and medical thrillers, crime novels and horror-various forms of the suspense thriller make the bestseller lists. Students read and analyze contemporary examples of the genre. In consultation with the instructor, students plan and begin writing their own suspense thrillers. Will be taught by Patricia Pinianski, writer of suspense thriller fiction.

**3 Credits**

**Requisites** COREQUISITES: 55-5101 Fiction Writing I or 55-6101 Fiction Writing I or 55-5102 Fiction Writing II or 55-6102 Fiction Writing II or 55-5104 Prose Forms or 55-5105 Advanced Prose Forms or 55-5106 Fiction Writing: Advanced or 55-6110 Thesis Development or 55-4101 Fiction Writing I or 55-1101 Fiction Writing I



## **55-5306 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.

### **3 Credits**

**Requisites** COREQUISITES: 55-5101 Fiction Writing I or 55-6101 Fiction Writing I or 55-5102 Fiction Writing II or 55-6102 Fiction Writing II or 55-5104 Prose Forms or 55-5105 Advanced Prose Forms or 55-5106 Fiction Writing: Advanced or 55-6110 Thesis Development or 55-4101 Fiction Writing I or 55-1101 Fiction Writing I

## **55-5307 Researching and Writing Historical Fiction**

The always popular genre of historical fiction is the focus of this course, which combines study of research techniques with the fictional techniques necessary to produce marketable prose. This course fulfills the Bibliography and Research requirement of the Fiction Writing major.

### **3 Credits**

**Requisites** COREQUISITES: 55-5101 Fiction Writing I or 55-6101 Fiction Writing I or 55-5102 Fiction Writing II or 55-6102 Fiction Writing II or 55-5104 Prose Forms or 55-5105 Advanced Prose Forms or 55-5106 Fiction Writing: Advanced or 55-6110 Thesis Development or 55-4101 Fiction Writing I or 55-1101 Fiction Writing I

## **55-5308 Freelance Applications of Fiction Writing Training**

The application of the broad repertoire of fiction writing techniques and approaches to creative nonfiction and freelance tasks found in a variety of 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 a job placement portfolio.

### **3 Credits**

**Requisites** COREQUISITES: 55-5101 Fiction Writing I or 55-6101 Fiction Writing I or 55-5102 Fiction Writing II or 55-6102 Fiction Writing II or 55-5104 Prose Forms or 55-5105 Advanced Prose Forms or 55-5106 Fiction Writing: Advanced or 55-6110 Thesis Development or 55-4101 Fiction Writing I or 55-1101 Fiction Writing I

## **55-5309 Story to Stage: Adaptation for the Stage**

Students will explore the specific possibilities and techniques for adapting prose fiction to dramatic form. Readings and discussions, as well as videotapes or actual plays based upon fictional works (such as, for example, *The Glass Menagerie*, *Native Son*, *Spunk*, *Of Mice and Men*), will lead directly to students' own creative experiments in adapting

selected prose fiction of published authors as well as of their own. Students will also gain experience in adapting dramatic work to prose in order to heighten the development of their own fiction. Whenever possible, students from the Theatre Department will present staged readings of students work-in-progress. This course is excellent for students wishing to work both genres as well as and student interested in script forms for stage, film, radio, TV or other media. Previous playwriting experience is helpful but not required.

### **3 Credits**

**Requisites** COREQUISITES: 55-5101 Fiction Writing I or 55-6101 Fiction Writing I or 55-5102 Fiction Writing II or 55-6102 Fiction Writing II or 55-5104 Prose Forms or 55-5105 Advanced Prose Forms or 55-5106 Fiction Writing: Advanced or 55-6110 Thesis Development or 55-4101 Fiction Writing I or 55-1101 Fiction Writing I

## **55-5310 Playwriting Workshop II**

Course covers continued development of plays initiated in 55-4323 Playwriting Workshop I or transformation of other written forms (poems, fiction, or film) into dramatic events for stage. Students must complete one act of a play.

### **3 Credits**

**Requisites** COREQUISITES: 55-5101 Fiction Writing I or 55-6101 Fiction Writing I or 55-5102 Fiction Writing II or 55-6102 Fiction Writing II or 55-5104 Prose Forms or 55-5105 Advanced Prose Forms or 55-5106 Fiction Writing: Advanced or 55-6110 Thesis Development or 55-4101 Fiction Writing I or 55-1101 Fiction Writing I

## **55-5311 Science Fiction Writing**

Taught by practicing science fiction writer Phyllis Eisenstein, this fresh approach to the conception and writing of science fiction offers an overview of the current state of the field and techniques useful to generate publishable stories. Students develop original material and present their manuscripts to the instructor for examination and class reading.

### **3 Credits**

**Requisites** COREQUISITES: 55-5101 Fiction Writing I or 55-6101 Fiction Writing I or 55-5102 Fiction Writing II or 55-6102 Fiction Writing II or 55-5104 Prose Forms or 55-5105 Advanced Prose Forms or 55-5106 Fiction Writing: Advanced or 55-6110 Thesis Development or 55-4101 Fiction Writing I or 55-1101 Fiction Writing I

## **55-5312 Writing for Children**

Writing books for children- from lap-sitter to young adult- covers fiction, creative non-fiction, 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.

### **3 Credits**

**Requisites** COREQUISITES: 55-5101 Fiction Writing I or 55-6101 Fiction Writing I or 55-5102 Fiction Writing II or 55-6102 Fiction Writing II or 55-5104 Prose Forms or 55-5105 Advanced Prose Forms or 55-5106 Fiction Writing: Advanced or 55-6110 Thesis Development or 55-4101 Fiction Writing I or 55-1101 Fiction Writing I

### **55-5313 The Writing Body**

Writing complex and physically believable characters begins with an understanding of the writer's own body. Students use mind/body techniques such as yoga and meditation to cultivate a keener awareness of how the body works and its role in their creative process. Readings are used to analyze and serve as models of how writers and other artists translate physical experiences into art. Each class blends rigorous and relaxing mind/body practice with journals, creative exercises, and a variety of writing forms to challenge students to trust their body as the source of their creativity.

**3 Credits**

### **55-5315 Story and Journal**

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

**3 Credits**

**Requisites** COREQUISITES: 55-5101 Fiction Writing I or 55-6101 Fiction Writing I or 55-5102 Fiction Writing II or 55-6102 Fiction Writing II or 55-5104 Prose Forms or 55-5105 Advanced Prose Forms or 55-5106 Fiction Writing: Advanced or 55-6110 Thesis Development or 55-4101 Fiction Writing I or 55-1101 Fiction Writing I

### **55-5316 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.

**3 Credits**

### **55-5317 College Literary Magazine Publishing**

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 Hair Trigger. 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 preparing them for entry-level publishing positions.

**3 Credits**

**Requirements** Department Permission

## **55-5318 Bibliography and Research for Fiction Writers**

### **3 Credits**

**Requisites** COREQUISITES: 55-5101 Fiction Writing I or 55-6101 Fiction Writing I or 55-5102 Fiction Writing II or 55-6102 Fiction Writing II or 55-5104 Prose Forms or 55-5105 Advanced Prose Forms or 55-5106 Fiction Writing: Advanced or 55-6110 Thesis Development or 55-4101 Fiction Writing I or 55-1101 Fiction Writing I

## **55-5319 Creative Nonfiction**

No description available.

### **3 Credits**

**Requisites** COREQUISITES: 55-5101 Fiction Writing I or 55-6101 Fiction Writing I or 55-5102 Fiction Writing II or 55-6102 Fiction Writing II or 55-5104 Prose Forms or 55-5105 Advanced Prose Forms or 55-5106 Fiction Writing: Advanced or 55-6110 Thesis Development or 55-4101 Fiction Writing I or 55-1101 Fiction Writing I

## **55-5320 Fiction Writers and Publishing**

This course is designed to give developing fiction writers and understanding of the relationships among fiction writers, literary agents, magazine and book editors and the field of publishing, with particular concentration on recently published fiction and creative nonfiction stories and books. Guest literary agents, editors, publishers, booksellers, and writers enhance the semester's presentation. Attention is given to history of fiction publishing in the United States and to recent and ongoing changes in fiction publishing. The ways in which publishing interests shape literary output are viewed historically. Attention is given to small press publishing in the United States. Students send their manuscripts out for publication as a requirement of the course.

### **3 Credits**

**Requisites** COREQUISITES: 55-5101 Fiction Writing I or 55-6101 Fiction Writing I or 55-5102 Fiction Writing II or 55-6102 Fiction Writing II or 55-5104 Prose Forms or 55-5105 Advanced Prose Forms or 55-5106 Fiction Writing: Advanced or 55-6110 Thesis Development or 55-4101 Fiction Writing I or 55-1101 Fiction Writing I

## **55-5321 Advanced Science Fiction Writing Workshop**

Students have an opportunity in this course to pick up and extend the work they began in Science Fiction Writing, pushing to develop publishable manuscripts. In tandem with Science Fiction Writing, this course gives the Fiction Writing Department the only sequenced science fiction component in the Midwest, and one of the very few in the country.

### **3 Credits**

**Requisites** PREREQUISITES: 55-5311 Science Fiction Writing or 55-4311 Science Fiction Writing COREQUISITES: 55-5101 Fiction Writing I or 55-6101 Fiction Writing I or Equivalent Course 55-5101 Fiction Writing I

## **55-5322 Fantasy Writing Workshop**

In this class, students will explore 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.

### **3 Credits**

**Requisites** COREQUISITES: 55-5101 Fiction Writing I or 55-6101 Fiction Writing I or 55-5102 Fiction Writing II or 55-6102 Fiction Writing II or 55-5104 Prose Forms or 55-5105 Advanced Prose Forms or 55-5106 Fiction Writing: Advanced or 55-6110 Thesis Development or 55-4101 Fiction Writing I or 55-1101 Fiction Writing I

## **55-5323 Playwriting I**

This course is an introduction to the basic techniques of structure and dialogue in playwriting. Written exercises must be submitted and discussed to identify dramatic events. Students will initiate the development of a one-act play or the first act of a three-act play.

### **3 Credits**

**Requisites** COREQUISITES: 55-5101 Fiction Writing I or 55-6101 Fiction Writing I or 55-5102 Fiction Writing II or 55-6102 Fiction Writing II or 55-5104 Prose Forms or 55-5105 Advanced Prose Forms or 55-5106 Fiction Writing: Advanced or 55-6110 Thesis Development or 55-4101 Fiction Writing I or 55-1101 Fiction Writing I

## **55-5324 Interactive Storytelling**

No description available.

### **3 Credits**

**Requisites** COREQUISITES: 55-5101 Fiction Writing I or 55-6101 Fiction Writing I or 55-5102 Fiction Writing II or 55-6102 Fiction Writing II or 55-5104 Prose Forms or 55-5105 Advanced Prose Forms or 55-5106 Fiction Writing: Advanced or 55-6110 Thesis Development or 55-4101 Fiction Writing I or 55-1101 Fiction Writing I

## **55-5325L Screenwriting Workshop: Coverage of Adapted Screenplay in LA**

This course requires that students read and analyze a variety of novels that have been adapted into films. They will also read the scripts based on these works of prose and learn how to do coverage, a standard practice used throughout the studio system. They will also view the films based on these published works. Students will then participate in weekly Q & A sessions with the screenwriters who originally adapted the above material, gaining first-hand knowledge and insight into the adaptation process. Prose and script coverage will be used to analyze different adaptation approaches and will serve as practice for entry-level positions in story editing or development offices in L.A.

### **2 Credits**

### **55-5326L Topics in Fiction: Techniques and Business of Adaption in LA**

This course consists of a lecture series, which will include authors, screenwriters, and producers who have either sold their published works to Hollywood or who have adapted published works for Hollywood. Other guest speakers will include entertainment attorneys and agents who will discuss the legalities of optioning and adapting pre-existing material. There will be almost 40 guest speakers in all. No description available.

**3 Credits**

### **55-5327L Adaptation in LA**

This course requires that students develop a completed work of prose (novel, short story, magazine article, etc.) into an expanded outline, then into a detailed treatment for the screen. The outlining process will involve breaking down the prose, streamlining it into visual and essential pieces of dialog, then registering the outline at the WGA (which will be a stop on one of our tours). A professional story editor/development executive will then collect an outline from each student, do coverage, then have an individual meeting with each student to discuss vital story points. Based on feedback from the story editor, each student will revise his/her outline, then develop it into a full-length treatment (10-20 pages). Each student will pitch his/her treatments to development executives/producers at the end of the five-week program.

**2 Credits**

### **55-5328L Acquiring Intellectual Property for Adaptation in LA**

This course is designed to help students better understand the process of optioning copyrighted work by published authors.

**2 Credits**

### **55-5329 Practice Teaching: Outreach**

No description available.

**3 Credits**

### **55-5330 Advanced Young Adult Fiction**

This course provides students with the opportunity to complete full-length original novellas begun in Young Adult Fiction (55-4301-01). 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.

**3 Credits**

**WI**

**Requisites** PREREQUISITES: 55-5301 Young Adult Fiction or 55-4301 Young Adult Fiction

### **55-5331 Practice Teaching:Tutor Training**

Story Workshop concepts, philosophy, and teaching techniques are utilized to train and provide tutors who, concurrent with their training semester, staff the Fiction Writing Department Tutoring Program. Tutors assist Fiction Writing students who need help with reading and writing skills. Students are paid for work done in the Tutoring Program.

**3 Credits**

**Requisites** PREREQUISITES: 55-5102 Fiction Writing II or 55-6102 Fiction Writing II COREQUISITES: 55-5104 Prose Forms or 55-5105 Advanced Prose Forms or 55-5106 Fiction Writing: Advanced or 55-6110 Thesis Development

**Requirements** Department Permission

### **55-5332 Practice Teaching: Classroom**

An intensive course in Story Workshop theory and practice.

**3 Credits**

**Requisites** PREREQUISITES: 55-5331 Practice Teaching:Tutor Training COREQUISITES: 55-5105 Advanced Prose Forms or 55-5106 Fiction Writing: Advanced or 55-6110 Thesis Development

**Requirements** Permission of Instructor

### **55-5332J Practice Teaching: Advanced Tutor Training - Outreach**

**4 Credits**

### **55-5333 Playwriting: Advanced**

Students will develop a full-length script through a series of writing explorations that aim to develop the material from different points of view. Students will explore the material through prose, parody, character development exercises, point-of-view, genre and collaborative exercises that deepen the students' understanding of story and situation. 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.

**3 Credits**

**Requisites** PREREQUISITES: 55-5310 Playwriting Workshop II or 55-4310 Playwriting Workshop II or 31-3800 Playwriting Workshop II

**55-5335 Journal and Sketchbook Ways of Seeing**

Kafka, Goya, Faulkner and others have been inspired by word and image; their journals and sketchbooks show exploration in text, image, and their intersections. Open to those interested in writing and/or visual art, the course will be team-taught by a writer and a visual artist, using interdisciplinary approaches in order to help students better see their narrative work. 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.

**3 Credits****55-5335LDM Journal and Sketchbook: Ways of Seeing**

Kafka, Goya, Faulkner, and others have been inspired by word and image; their journals and sketchbooks show exploration in text, image, and their intersections. Open to those interested in writing and/or visual art, the course will be team-taught by a writer and a visual artist, using interdisciplinary approaches in order to help students better see their narrative and narrative-informed work. 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. This course will draw upon literary, historical, and cultural aspects of Florence and Italy, including visiting major sites and museums in one of the world's most impressive art cities.

**4 Credits****55-5400 Fiction Writing-Directed Study:****1-6 Credits****55-5401 CRW: Writers Reading the Tradition**

Writers Reading the Tradition is a lecture and discussion class devoted to reading the historic overview of fiction writing and fiction writers reflecting on the novels and short stories of other writers. Students will come to understand the times and storytelling traditions that influenced such writers as Miguel de Cervantes (Don Quixote), Henry Fielding (Tom Jones), Jane Austen (Pride and Prejudice), Gustave Flaubert (Madame Bovary), and Charles Dickens (Great Expectations), as well as writers reflecting upon other writers such as Jonathan Swift, Henry James, D.H. Lawrence, James Baldwin, and Dorothy Van Ghent. In particular, students will reflect on the writing canon to understand that they are writing out of a strong historical tradition of story development.



**3 Credits**

**Requisites** COREQUISITES: 55-5101 Fiction Writing I or 55-6101 Fiction Writing I or 55-5102 Fiction Writing II or 55-6102 Fiction Writing II or 55-5104 Prose Forms or 55-5105 Advanced Prose Forms or 55-5106 Fiction Writing: Advanced or 55-6110 Thesis Development or 55-4101 Fiction Writing I or 55-1101 Fiction Writing I

**55-5402 Playwriting Process: Outreach and Inreach**

Playwriting practice for writers interested in working at the intersection of individual expression and community arts. Students will develop original work by combining community arts techniques and their personal writing processes. Community arts approaches will be learned through the revision of scripts developed through service learning projects. Students will read, discuss, and revise to explore the processes through which the scripts were originally created, and the audiences for whom performances are intended. Writing will be both individual and collaborative.

**3 Credits**

**Requisites** PREREQUISITES: 55-5323 Playwriting I

**55-5403 CRW: Page to Stage**

Students will read scripts of plays currently in production at Columbia and in the Chicago area, then attend rehearsals and productions of these plays. Students will explore the process of getting the dramatic text of a play from the page onto the stage through meetings and discussions with actors, directors, and designers and in class work. Students will analyze and evaluate production values and respond to texts through journal entries, an oral report, and a final creative nonfiction essay.

**3 Credits**

**Requisites** COREQUISITES: 55-5101 Fiction Writing I and 55-5323 Playwriting I or 55-6101 Fiction Writing I and 55-5323 Playwriting I or 55-5102 Fiction Writing II and 55-5323 Playwriting I or 55-6102 Fiction Writing II and 55-5323 Playwriting I or 55-5104 Prose Forms and 55-5323 Playwriting I or 55-5105 Advanced Prose Forms

**55-5404J Manuscript Preparation for Writers**

In this class students will learn how to prepare manuscripts for submission and publication. 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 how layout/setup affects the manipulation of time, movement, and dramatic impact.

**2 Credits**

**Requisites** COREQUISITES: 55-5101 Fiction Writing I or 55-6101 Fiction Writing I or 55-5102 Fiction Writing II or 55-6102 Fiction Writing II or 55-5104 Prose Forms or 55-5105 Advanced Prose Forms or 55-5106 Fiction Writing: Advanced or 55-6110 Thesis Development or 55-4101 Fiction Writing I or 55-1101 Fiction Writing I

### **55-5405 CRW: Writers on the Road**

From the American road story to tales of immigrants and emigrants to adventures abroad - expatriation, political exile, and extended travel - dislocation from the familiar has for centuries played upon the imaginative processes of writers. Students will study a wide and diverse range of fiction and creative nonfiction writers who have explored the way in which prolonged or brief exposure to other countries and/or cultures has opened subject matter, story content, and individual voice.

#### **3 Credits**

**Requisites** COREQUISITES: 55-5101 Fiction Writing I or 55-6101 Fiction Writing I or 55-5102 Fiction Writing II or 55-6102 Fiction Writing II or 55-5104 Prose Forms or 55-5105 Advanced Prose Forms or 55-5106 Fiction Writing: Advanced or 55-6110 Thesis Development or 55-4101 Fiction Writing I or 55-1101 Fiction Writing I

### **55-5406 CRW: American Stage to Screen**

Students will 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, 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.

#### **3 Credits**

**Requisites** COREQUISITES: 55-5101 Fiction Writing I and 55-5323 Playwriting I or 55-6101 Fiction Writing I and 55-5323 Playwriting I or 55-5102 Fiction Writing II and 55-5323 Playwriting I or 55-6102 Fiction Writing II and 55-5323 Playwriting I or 55-5104 Prose Forms and 55-5323 Playwriting I or 55-5105 Advanced Prose Forms

### **55-5408J Jazz, Blues, Slavery & Voodoo: Reading & Writing New Orleans**

This course will explore the use of setting as character, expand the knowledge and appreciation of Southern writers, and learn to successfully incorporate issues of race, class, gender, and the distinct social and political views of the region into their writing to create a depth and subtext often missing from contemporary writing. The readings will explore a broad array of Southern authors writing about slavery, the peculiar social status of quadroons and free men of color, the effects past and present of the Civil War, and life tours, and cultural activities unique to New Orleans. Students will have the opportunity to interact directly with writers, musicians, and other practitioners of New Orleans culture.

#### **2 Credits**

### **55-5410J 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 One-Act 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 produce a festival. A panel of guest professionals and faculty will attend the festival and offer feedback.

**2 Credits**

**Repeatable - 2**

**Requisites** PREREQUISITE: 55-5310 Playwriting Workshop II

## **55-5412J Topics in Writing Abroad: Rome**

This J-Session course offers a ten-day immersion in Rome's literature, art, history, and culture. Students read fiction and nonfiction by noted authors; visit major sites-the Colosseum, Vatican, Roman Forum, etc.-as well as museums and places associated with noted authors; participate in writing workshops at Lorenzo de' Medici; and write journal entries and reading responses leading to an extended story, essay, or digital project, which may be done in collaboration with students from the AEMM and Fashion Studies Departments.

**3 Credits**

## **55-5413J Writing Abroad**

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 local authors; visit major sites associated with local 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.

**3 Credits**

## **55-5500 Topics in FW:Gators, Bayous, Jambalaya and Fais Do-Dos. Fieldwork Among Louisiana**

**3 Credits**

## **55-5501 Topics in Critical Reading and Writing:**

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.

**3 Credits**

**Requisites** COREQUISITES: 55-1101 Fiction Writing I or 55-4101 Fiction Writing I or 55-5101 Fiction Writing I or 55-6101 Fiction Writing I

**55-5501PR Topics in Critical Reading and Writing**

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.

**3 Credits**

**Requisites** COREQUISITES: 55-1101 Fiction Writing I or 55-4101 Fiction Writing I or 55-5101 Fiction Writing I or 55-6101 Fiction Writing I

**55-5502 Topics in Fiction Writing**

These 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.

**3 Credits**

**Requisites** COREQUISITES: 55-1101 Fiction Writing I or 55-4101 Fiction Writing I or 55-5101 Fiction Writing I or 55-6101 Fiction Writing I

**55-5502J Topics in Fiction Writing:**

This J-term course focuses 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 current course offerings (e.g.: Chicago Stories; Publishing and Contracts; etc). Topics covered may include traditional fiction writing topics, or may concentrate on experimental forms and trends in contemporary fiction as well as publishing and electronic media. Topics will be of appropriate scope to be covered thoroughly during the J-Term.

**2 Credits**

**Repeatable - 2**

**Requisites** PREREQUISITES: 55-5101 Fiction Writing I OR 55-6101 Fiction Writing I

**55-5503 Topics in Playwriting:**

Students write and develop new plays in response to the specific playwriting topic of the semester. Students will study topics such as modern adaptations of Greek or classic plays, or the body of work of one playwright and/or school of playwrights within their cultural and historical context. The course will explore processes; styles, techniques and theatrical choices by reading published and unpublished plays, and when relevant, prose, journals, letters, reviews, and interviews. Students will attend productions of relevant plays.

**3 Credits**

**Repeatable - 2**

## **55-5509 Study Abroad Prague**

**0 Credits**

**Requirements** Department Permission

## **55-5512J Topics in Writing Abroad: Rome**

This J-Session course offers a ten-day immersion in Rome's literature, art, history, and culture. Students read fiction and nonfiction by noted authors; visit major sites-the Colosseum, Vatican, Roman Forum, etc.-as well as museums and places associated with noted authors; participate in writing workshops at Lorenzo de' Medici; and write journal entries and reading responses leading to an extended story, essay, or digital project, which may be done in collaboration with students from the AEMM and Fashion Studies Departments.

**3 Credits**

**Requisites** PREREQUISITES: 52-1111 Writing and Rhetoric I - Enhanced OR 52-1121 Writing and Rhetoric I for Non-Native Speakers of English OR 52-1151 Writing and Rhetoric I OR 52-1151HN Writing and Rhetoric I: Honors

## **55-6088 Internship: Fiction Writ**

No description available.

**1-6 Credits**

## **55-6090 Indep Proj:Fiction Writing**

No description available.

**1-6 Credits**

### **55-6101 Fiction Writing I**

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.

**3 Credits**

### **55-6102 Fiction Writing II**

No description available.

**3 Credits**

**Requisites** PREREQUISITES: 55-5101 Fiction Writing I or 55-6101 Fiction Writing I or 55-4101 Fiction Writing I or 55-1101 Fiction Writing I

### **55-6104 Prose Forms**

No description available.

**3 Credits**

### **55-6106 Fiction Writing: Advanced**

No description available.

**3 Credits**

### **55-6109 Graduate Thesis**

Includes one-on-one intensive rewriting manuscript in preparation for candidate's thesis.

**1-6 Credits**

### **55-6110 Thesis Development**

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. Students should not expect a writing workshop format, though from time to time we will devote all or most of a class session to Story Workshop exercises and in-class writing.

**3 Credits**

**Requisites** PREREQUISITES: 55-5106 Fiction Writing: Advanced or Equivalent Course 55-5106 Fiction Writing: Advanced

**55-6215 CritlRead&Writ:WomenWrters**

No description available.

**3 Credits**

**55-6216 CritlRead&Writ:ShrtStryWrtrs**

No description available.

**3 Credits**

**55-6217 CritlRead&Writing:Novelists**

No description available.

**3 Credits**

**55-6318 Bibl&ResforFictionWriters**

No description available.

**3 Credits**

## **55-6329 Surv.Res&Meth of Tch Wr**

An intensive research inquiry into the history, current trends, and identifiable patterns in the teaching of writing. Students will undertake a wide range of provocative comparisons of methods and groupings, or models of methods, currently represented in the field, from orthodox and basically conservative methods, to the most influential of the pioneering, innovative approaches. Usually concurrent enrollment in Practice Teaching is required.

### **3 Credits**

**Requisites** PREREQUISITES: 55-5318 Bibliography and Research for Fiction Writers and 55-5332 Practice Teaching: Classroom or Equivalent Course 55-4318 Bibliography and Research for Fiction Writers and Equivalent Course 55-5332 Practice Teaching: Classroom or 55-5332 Practice Teaching: Classroom and Equivalent Course 55-4318 Bibliography and Research for Fiction Writers or 55-4318 Bibliography and Research for Fiction Writers and Equivalent Course 55-5332 Practice Teaching: Classroom

## **55-6407 Publishing the Literary Journal**

Qualified graduate students work with F Magazine's faculty editors to learn how to apply fiction writing skills to the task of editing and publishing a nationally distributed literary journal. Through lectures, research, and hands-on classroom experience with a new issue, students will assist in all aspects of the production of a literary journal. The skills students acquire are useful in careers in editing, publishing, marketing, and project management.

### **3 Credits**

**Requisites** PREREQUISITES: 55-4106 Fiction Writing: Advanced and 55-5106 Fiction Writing: Advanced

## **56-1110 Biology: The Living World**

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**

### **56-1150 Microbiology: Unseen Life**

The course examines life at the microscopic level and is designed to provide an understanding of microbiology and its connectedness to the environment, medicine, agriculture, and industry. Topics will include exploration of the world of bacteria, viruses, and fungi; the use of microbes in genetic engineering, food preservation, and safety; the role of microbes in biotechnology, industry, and agriculture; antibiotic resistance; viral and bacterial diseases of humans; and the use of microbes or microbial products in bioterrorism.

**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**

### **56-1184 The Brave New World of Medicine**

Are you curious about emerging medical advances and those just on the horizon Following a brief biology introduction, this class examines the cutting-edge science of such topics as stem cells, cloning, assisted reproduction, new vaccine development, gene therapy, and other emerging medical topics. The course will also explore the scientific limits and societal implications of these advances. A hands-on laboratory accompanies this class and students draw on their talents, backgrounds and majors to create a final project.

**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 tempera, 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

## **56-1321 Natural Disasters, Florence, Italy: Causes, Consequences, and Prevention**

Explore the causes and effects of geologic, atmospheric and human-influenced natural disasters in one of the most interesting natural hazards regions of the world, Italy. You will be learning about and visiting areas in and around the city of Florence to discover the evidence for landslides, floods, earthquakes, volcanoes and other natural hazards. Emphasis will be placed on the effects of historic disasters on the natural landscape, on humans and non-human animals, and on the monuments, buildings and art of Florence.

**3 Credits**

GA 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**

**Requisites** 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**

**Requisites** 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**

When science is examined through the lens of history, we can better understand its methodology as well as the social forces that shape its advancement and impact on society. By examining not only the contributions but also the lives of people like Copernicus, Galileo, Newton, Faraday, Darwin, and Einstein we discover a human element to science that is so often ignored. This historical approach enables us to discover the dynamic interaction between science and other disciplines such as religion, technology, art and humanities, war, and politics.

**3 Credits**

**SC**

## **56-1615 Science, 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**

## **56-1622 Health Sciences Methods and Philosophy**

This course is designed to develop students' scientific literacy, particularly in health-related sciences, which is a useful skill for negotiating the vast amount of information presented through mass media. It demonstrates science as a way of thinking and knowing that is accessible to everyone, rather than an authoritative body of knowledge tended by the academic elite. Topics will include perceptions of science throughout history, sociopolitical influences on science, the scientific method, experimental design, data analysis, modern clinical trials, and pseudoscience.

**3 Credits**

**SC**

**Requisites** PREREQUISITES: 56-1710 Basic Math Skills or 56-1720 College Mathematics or 56-1728 Quantitative Reasoning or COMPASS Placement Test score  $\geq 67$  or SAT (Scholastic Aptitude Test) score  $\geq 570$

## **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 types are there, how do we measure it and what are the science laws that govern it The course will also discuss 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 policies 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**

## **56-1680 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**

**Requisites** PREREQUISITES: COMPASS Placement Test score  $\geq 34$  or 56-1710 Basic Math Skills or SAT (Scholastic Aptitude Test) score  $\geq 470$

## **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**

**Requisites** PREREQUISITES: COMPASS Placement Test score  $\geq 67$  or SAT (Scholastic Aptitude Test) score  $\geq 570$  or ACT (American College Test) score  $\geq 23$

## **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**

**Requisites** PREREQUISITES: 56-1720 College Mathematics or COMPASS Placement Test score  $\geq 67$  or SAT (Scholastic Aptitude Test) score  $\geq 570$

**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**

**Requisites** PREREQUISITES: 56-1710 Basic Math Skills or COMPASS Placement Test score  $\geq 34$  or SAT (Scholastic Aptitude Test) score  $\geq 470$

**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**

**Requisites** PREREQUISITES: COMPASS Placement Test score  $\geq 50$  or 56-1720 College Mathematics or SAT (Scholastic Aptitude Test) score  $\geq 490$

**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**

**Requisites** PREREQUISITES: 56-1710 Basic Math Skills or COMPASS Placement Test score  $\geq 50$  or SAT (Scholastic Aptitude Test) score  $\geq 490$

## **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**

**Requisites** PREREQUISITES: COMPASS Placement Test score  $\geq 67$  or 56-1720 College Mathematics or SAT (Scholastic Aptitude Test) score  $\geq 570$

## **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**

**Requisites** PREREQUISITES: COMPASS Placement Test score  $\geq 34$  or SAT (Scholastic Aptitude Test) score  $\geq 470$  or 56-1710 Basic Math Skills

## **56-1817 Lasers and Holography**

Course covers the basics of holography, including technical and aesthetic history; photochemical procedures; uses of lasers; and procedures for setting up fundamental holograms, or single- and double-beam transmission and reflection. Students are required to generate their own holograms.

**3 Credits**

**SL**

## **56-1820 Science of Electronics**

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**

**Requisites** PREREQUISITES: 56-1728 Quantitative Reasoning or COMPASS Placement Test score  $\geq 80$  or SAT (Scholastic Aptitude Test) score  $\geq 650$  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 part of a two-semester astronomy course. It includes investigation of the Earth's motions and how they affect the appearance of the day and night sky; the major planets, their moons, and other bodies of the solar system; and the current theories of the origin and fate of the solar system.

### **3 Credits**

**SC**

## **56-1831 Astronomy: Stars and Galaxies**

This is the second part of a two-semester astronomy course. It includes the study of the birth and death of stars; a survey of larger structures of the universe, such as galaxies, clusters, and super clusters; the evolution of the universe from the Big Bang to the present; and possible future fate.

### **3 Credits**

**SC**

## **56-1833 Space Exploration**

Course explores present and future methods of space exploration. It covers the basic science, instruments, technology, dangers, benefits, costs, and the political and human drama of space exploration. Discussion topics include space stations, moon colonies, quasars, black holes, the search for extraterrestrial intelligence, and the origins and ultimate end of our universe.

### **3 Credits**

**SC**



## **56-1837 The Origin and Fate of the Universe**

The course examines what the universe is made of, how and when it began, and how it is changing. Class offers information about the different methods scientists use in the ongoing research of the Big Bang model and 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.

**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**

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. 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

## **56-1850HN 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 about quantum duality, wave functions, uncertainty principle, teleportation, theory of relativity, elementary particles, and cosmology. 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

## **56-1881 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

**Requisites** PREREQUISITES: 56-1720 College Mathematics or COMPASS Placement Test score  $\geq 50$  or 56-1723 Liberal Arts Mathematics or SAT (Scholastic Aptitude Test) score  $\geq 490$  or ACT (American College Test) score  $\geq 20$  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. 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**

SL

**Requirements** 3.5 or Higher GPA

## **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**

**Requisites** PREREQUISITES: 52-1151 Writing and Rhetoric I or 52-1111 Writing and Rhetoric I - Enhanced or 52-1121 Writing and Rhetoric I for Non-Native Speakers of English 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.

### **3 Credits**

**SC**

## **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**

## **56-2134 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](mailto: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: Unseen Life**

The course examines life at the microscopic level and is designed to provide an understanding of microbiology and its connectedness to the environment, medicine, agriculture, and industry. Topics will include exploration of the world of bacteria, viruses, and fungi; the use of microbes in genetic engineering, food preservation, and safety; the role of microbes in biotechnology, industry, and agriculture; antibiotic resistance; viral and bacterial diseases of humans; and the use of microbes or microbial products in bioterrorism.

**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

## **56-2210 The Carbon Connection: Organic Molecules**

This course examines the chemistry of the ubiquitous carbon atom. Molecules formed from carbon and other elements are investigated. Special emphasis will be placed on organic molecules commonly used in everyday life, such as alcohols. The course considers families of carbon compounds, functional groups, synthesis, structural investigation, reactivity, and the recycling of polymers and their impact on the environment.

**4 Credits**

**SL**

## **56-2220 Analytical Chemistry**

Analytical Chemistry is best categorized as a compilation of chemistry and instrumental methods of analysis. In this course, we will examine a combination of lecture topics and hands-on laboratory activities, including: sampling; conservation of matter; titrations; visible and ultraviolet/visible spectroscopy; analysis of metals in food; varied separation and purification methods and chromatography, including, but not limited to gas chromatography and mass spectrometry. Special emphasis will be placed on the relationship of common, everyday items to the concepts noted above.

**4 Credits**

**SL**

**Requisites** PREREQUISITES: 56-1720 College Mathematics or 56-1728 Quantitative Reasoning or COMPASS Placement Test score  $\geq 67$  or SAT (Scholastic Aptitude Test) score  $\geq 570$

## **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**

**Requisites** 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**

**Requisites** PREREQUISITES: 56-2270 General Chemistry I

## **56-2312 Geology of the Solar System**

Course examines the geology and geologic history of the planets, moons, asteroids, and other bodies that inhabit the solar system. The study of other objects in space is based upon an understanding of Earth and comparison of other planets to Earth and to each other. Course features frequent hands-on activities to understand basic planetary processes and extensive use of Internet resources to access new data and interpretations from planetary exploration.

**3 Credits**

**SC**

**Requisites** PREREQUISITES: 56-1310 Geology: Earth as a Planet or 56-1380 Historical Geology

## **56-2450 Principles of 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**

**Requisites** PREREQUISITES: 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  $\geq 570$

## **56-2610 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**

The objective of this seminar is to develop a common language that can interface art and science. The science of space and time will provide the window through which we will analyze the arts. The course will focus on a couple of works from each discipline (Dance, Music, and Film and Video) that illustrate an extraordinary use by an artist of either space or time. Through studying the artwork, students will gain an appreciation not only of the imaginative and compositional expression of space or time in each art form, but also a sense of the connections between the art disciplines.

**3 Credits**

**SC**

## **56-2611HN Space, Time and the Arts**

The objective of this seminar is to develop a common language that can interface art and science. The science of space and time will provide the window through which we will analyze the arts. The course will focus on a couple of works from each discipline (Dance, Music, and Film and Video) that illustrate an extraordinary use by an artist of either space or time. Through studying the artwork, students will gain an appreciation not only of the imaginative and compositional expression of space or time in each art form, but also a sense of the connections between the art disciplines. 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**

**Requisites** PREREQUISITES: 56-2710 College Algebra or COMPASS Placement Test score  $\geq 67$  or SAT (Scholastic Aptitude Test) score  $\geq 570$

## **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**

**Requisites** PREREQUISITES: COMPASS Placement Test score  $\geq 67$  or 56-1728 Quantitative Reasoning or 56-1720 College Mathematics or SAT (Scholastic Aptitude Test) score  $\geq 570$

## **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**

**Requisites** PREREQUISITES: 56-2710 College Algebra

## **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**

**Requisites** PREREQUISITES: ACT (American College Test) score  $\geq 25$  or 56-2713 Precalculus or SAT (Scholastic Aptitude Test) score  $\geq 620$

## **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**

**Requisites** PREREQUISITES: 56-2713 Precalculus or ACT (American College Test) score  $\geq 25$  or SAT (Scholastic Aptitude Test) score  $\geq 620$

**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**

**Requisites** PREREQUISITES: 56-2720 Calculus I

## **56-2810 Image Optics**

Course explores geometrical and physical optics for photographers and cinematographers. Topics include reflection and refraction of light, virtual and real optics, the eye and perception, and demonstrations of optical systems and various scopes. Students must be competent in high school algebra and geometry.

**3 Credits**

**SL**

**Requisites** PREREQUISITES: 56-1720 College Mathematics or COMPASS Placement Test score  $\geq 50$  or 56-2710 College Algebra or SAT (Scholastic Aptitude Test) score  $\geq 490$

## **56-2820 The Science of Acoustics I**

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.

**3 Credits**

**SL**

**Requisites** PREREQUISITES: 56-1720 College Mathematics or 56-1728 Quantitative Reasoning or 56-1723 Liberal Arts Mathematics or COMPASS Placement Test score  $\geq 80$  or SAT (Scholastic Aptitude Test) score  $\geq 650$  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**

**Requisites** PREREQUISITES: 56-1720 College Mathematics or COMPASS Placement Test score  $\geq 80$  or SAT (Scholastic Aptitude Test) score  $\geq 650$  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**

**Requisites** PREREQUISITES: 56-2710 College Algebra

## **56-2840 Physics for Filmmakers**

This class is for students who wish to learn how to use laws of physics in more accurate and /or artistically deliberate choices in their filmmaking, as well as in debunking common movies errors and misconceptions. Emphasis is placed on motion, collisions, explosions, forces and energy. Other topics include the formation of images (optics), electrical, magnetic and atomic phenomena as well as Einstein's theory of 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 often also film. (Cameras are provided.) Students will have to complete a short 5-10 minute film project where they creatively apply some of the physics they learned.

### **3 Credits**

#### **SL**

**Requisites** PREREQUISITES: 56-1720 College Mathematics or 56-2710 College Algebra or COMPASS Placement Test score  $\geq 67$  or SAT (Scholastic Aptitude Test) score  $\geq 570$

## **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**

**Requisites** 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

### **56-2900AMC 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

## **56-3125HN Modeling Biological Systems with Differential Equations: 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

## **56-3195 Directed Study: Science and Mathematics**

**1-3 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**

This is the capstone experience for the Art and Materials Conservation major and is meant to be taken during the student's senior year.

**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**

**Requisites** 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**

**Requisites** 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**

**Requisites** 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**

**Requisites** PREREQUISITES: 56-2721 Calculus II

## **56-3725HN Modeling Biological Systems with Differential Equations: 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**

## **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**

**Requisites** PREREQUISITES: 56-2721 Calculus II

## **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**

**Requisites** PREREQUISITES: 56-2720 Calculus I

## **56-3940AMC 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

## **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

## **66-2642 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

## **66-3091 Independent Project**

Independent Projects are advanced, student driven learning experiences involving substantial student independence in project design & execution. An Independent Project must not be equivalent in content to courses currently offered by the department.

### **1-6 Credits**

**Repeatable**

## **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**

## **66-4716 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**

**Repeatable**

**Requirements** 45 Credit Hours Complete

## **66-4718 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**

**Repeatable**

**Requirements** 45 Credit Hours Complete

## **66-4722 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 new modes of making.

**1 Credits**

**Repeatable**

**Requirements** 45 Credit Hours Complete

## **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**

**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**

**3 Credits**

**Requirements** Permission of Instructor

## **66-5800 Public Art**

**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**

**Requisites** 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**

**Requisites** PREREQUISITES: 66-6102 Movement: Theory & Practice and 66-6103 Sound: Theory & Practice

## **66-6106 History of Interdisciplinary Arts**

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**

**Requisites** 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 or 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. Tech folks are welcome!

**3 Credits**

**Requisites** 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**

**Requisites** PREREQUISITES: 66-6701 Art As Discourse

**Requirements** Permission of Instructor

## **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. The aim is to help them move through the various steps necessary for the completion of their art projects, organize and document their exhibition, and finish writing and compiling the Thesis book in accordance to CCC Guidelines. Through successful completion of this course, students have the opportunity to 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**

**Requisites** 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**

**Requisites** 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**

**Requisites** PREREQUISITES: 66-6411 Thinking Through Making: Paper, Print, Book or 66-6464 Bookbinding

## **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 expected to synthesize all the skills they have learned and to produce a 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**

**Requirements** Permission of Instructor

## **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**

**Requisites** 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**

**Requisites** PREREQUISITES: 66-5620

## **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 as 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**

**Requisites** 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**

**Requisites** PREREQUISITES: 66-6501 Screen Media or 66-6510 Screen Media Laboratory

### **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 to 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** Department Permission

## **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**

## **66-6501 Screen Media**

In this course, essential qualities of digital media are explored for their expressive potential. Beginning with conceptualization of the artwork and examination of one's personal creative process, students develop projects that investigate narrative through the lens of technology.

**3 Credits****Requisites** CONCURRENT: 66-6505 Media Performance**66-6502 Advanced Screen Media**

Advanced Screen Media explores digital technology and interactive media using DVD Studio Pro, Final Cut Pro, and After Effects. This course will explore art-making that engages the audience in the direct creation and production of the work. Topics will include relational art, social practice, community art, community-engaged art, and new genre public art. Students will view works of art in which the artist, audience, and their interactions with one another become the medium. Techniques for translating these ideas into new forms of distribution such as streaming media, blogs, and websites will be used. Beginning with the conceptualization of the artwork and the development of a personal creative process, students incorporate these ideas into personal artwork.

**3 Credits****Requisites** PREREQUISITES: 66-6501 Screen Media**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****Requisites** PREREQUISITES: 66-6501 Screen Media**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****Requisites** 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**

### **66-6510 Screen Media Laboratory**

This two credit workshop is offered in conjunction with Screen Media as an optional laboratory for reinforcing technical lessons covered in Screen Media.

**2 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**

**Requisites** PREREQUISITES: 66-6501 Screen Media

## **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**

**Requisites** PREREQUISITES: 66-6501 Screen Media

## **66-6530 Video for Artists & Performers**

Students develop basic field production skills and video editing techniques for artists, entertainers, performers, poets & photographers. the practical use of video and non-linear editing will be covered such as creating a visual document of time-based artwork, uses of media in performance, visual poetry and installation & compression techniques for video on the web. Students practice the basic aesthetic rules of visual & audio composition & design.

### **3 Credits**

## **66-6531J Video for Artists & Performers**

J-Session course in which students develop basic field production skills and video editing techniques for artists, entertainers, performers, poets & photographers. the practical use of video and non-linear editing will be covered such as creating a visual document of time-based artwork, uses of media in performance, visual poetry and installation & compression techniques for video on the web. Students practice the basic aesthetic rules of visual & audio composition & design.

### **2 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**

## **66-6536J Interactivity and Animation: Flash**

This course offers an introduction to Flash both as an animation tool and as a medium that includes interactivity and web authoring. Students will learn the integration of video, text, audio, graphic elements to create a media rich Internet experience. They will explore interactive, multi-user and participatory environments that disturb linear narratives. The projects will incorporate ideas explored in other graduate courses to reconstruct and annotate pieces in other media such as fiction writing, poetry, performances and installations.

**2 Credits**

## **66-6622 Intermediate Papermaking**

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**

**Requisites** PREREQUISITES: 66-6411 Thinking Through Making: Paper, Print, Book or 66-6462 Paper

## **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**

**Requisites** PREREQUISITES: 66-6416

## **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**

**Requisites** 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**

**Requisites** 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**

**Requisites** 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**

**Requisites** 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**

**Requisites** 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****66-6719 MFA Media Workshop**

Weekly lectures, demonstrations, and critiques will assist students in creating media-based artworks. Students in their thesis year may produce new iterations of that work. Topics addressed will include aesthetic issues, as well as technical strategies customized to the content in the student artwork. Projects may include public art, installations, performances, and artist collaborations.

**2 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**

**Requisites** PREREQUISITES: 66-6501 Screen Media or 66-6752 Excavating the Image

## **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**

**Requisites** PREREQUISITES: 66-6501 Screen Media or 66-6530 Video for Artists & Performers or 66-6531J Video for Artists & Performers

## **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**

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. This course prepares the student for their next semester's healthcare practicum.

**3 Credits**

**Requisites** PREREQUISITES: 70-4800J 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 is the capstone course for the Arts in Healthcare Minor. Students will gain experience in developing and implementing an arts program within a healthcare organization. They will work within the system and abide by its unique policies to insure safety and best practice. They will work as a team member at their site.

### **3 Credits**

**Requisites** PREREQUISITES: 70-3100 Arts in Health

## **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. This entire process is witnessed through choreographer/director, co-directors, and the self and culminates in being witnessed by an audience, both known, and unknown. This performance process, including rehearsals, will be explored for its therapeutic impact and value. Dance/movement therapy methods and technique will be examined and expanded. Community projects will be introduced.

### **1 Credits**

## **70-4810J Introduction to Creative Arts Therapies**

### **1 Credits**

## **70-4830 Introduction to Expressive Arts Therapy**

This course introduces students to the theory and application of expressive arts therapy, a multi-modal form of creative arts therapy, to the practice of dance/movement 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 integration of dance/movement with other art forms demonstrates univesality of the creative process across expressive media.

### **1 Credits**

## **70-4840 Special Topics:**

Special Topics in Dance/Movement Therapy will focus on specific topics, themes, and ideas. Each semester, this 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 professional practice.

**1 Credits**

**Repeatable**

### **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 dialog between the process and the product, it also involves intense decision making and community building. This entire process is witnessed through choreographer/director, co-directors, and the self and culminates in being witnessed by an audience, both known, and unknown. This performance process, including rehearsals, will be explored for its therapeutic impact and value. Dance/movement therapy methods and technique will be examined and expanded. Community projects will be introduced.

**1 Credits**

### **70-5810J Introduction to Creative Arts Therapies**

Creative Arts Therapies is a course that introduces the student to the use of the arts in healing. Art, music, drama and dance are the creative modalities that will be explored. Professionals with expertise in one of the arts will guest-lecture in their field of specialty. Emphasis will be placed on the creative process and the students' personal experience within it. Creativity theories and principles will be addressed.

**1 Credits**

### **70-5830 Introduction to Expressive Arts Therapy**

This course introduces students to the theory and application of expressive arts therapy, a multi-modal form of creative arts therapy, to the practice of dance/movement 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 integration of dance/movement with other art forms demonstrates universality of the creative process across expressive media.

**1 Credits**

### **70-5840 Special Topics:**

Special Topics in Dance/Movement Therapy will focus on specific topics, themes, and ideas. Each semester, this 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 professional practices.

**1 Credits**

## **70-6110 Dance Mvt 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**

## **70-6115 Dance/Movement Therapy II**

This class is the second course emphasizing the foundations of D/MT. Students will create and practice D/MT techniques with infant, child, adolescent, adult, older adult, and geriatric populations, incorporating knowledge from normal human development and D/MT Theory I. Basic and complex affects are examined. Treatment planning is introduced.

**3 Credits**

## **70-6120 Clinical Appraisal and Treatment**

This course helps you build on earlier theory, drawing on movement observation, assessment and psychopathology within artistic and psychological frameworks. Emphasis will be placed on treatment planning, including one to one and group assessment, intervention, and the application of psychological paradigms in accordance with the Theories & Principles of Counseling course.

**3 Credits**

## **70-6125 Addictions Counseling**

The etiology, assessment, diagnosis, and treatment of addictions will be explored through bio-psycho-social models of theory and practice with addiction counselors and dance/movement therapists. Community learning through attendance at community support groups is essential for the completion of course requirements.

**3 Credits**



## **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. Principles in Relational-Cultural Therapy, Solution Focused Therapy, Internal Family Systems Therapy, Narrative Therapy, Brief Strategic Family Therapy, Function Family Therapy and Communication Analysis will be explored. Emphasis will also be placed on at risk families that face challenging issues such as neglect, addictions, domestic violence, trauma, sexual abuse, acculturation pressures, and mental illness. Effective treatment planning requires understanding the impact of environmental, social, economic and cultural factors on therapeutic processes.

### **3 Credits**

**Requisites** PREREQUISITES: 70-6110 Dance Mvt Therapy Theory I and 70-6115 Dance/Movement Therapy II and 70-6210 Human Development and 70-6215 Psychopathology

## **70-6130 Taste of Expressive Art Therapy**

No description available.

### **2 Credits**

## **70-6135 Social and Cultural Foundations**

The course will introduce the social and cultural foundations of dance and the arts in healing and how this has influenced current understanding of dance/movement therapy and counseling. Included will be a creative exploration of the student's culturally influenced 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 dance 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**

## **70-6212 Applied Youth Development**

No description available.

**3 Credits**

## **70-6215 Psychopathology**

Through the use of text, supplemental readings, lectures, and other media, 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-IV-TR criteria.

**3 Credits**

## **70-6220 Theories & Princs of Counseling**

An introduction to the field of psychotherapy and counseling, exploring alternative approaches and techniques presently used by psychotherapists and counselors. Students will be required to understand the relationship of psychotherapeutic and counseling to the psychological theory from which they are derived.

**3 Credits**

## **70-6225 Methods of Group Therapy**

This course explores clinical techniques in group process predominantly through Irving Yalom's interpersonal approach to group psychotherapy. Inpatient and outpatient settings are addressed.

**3 Credits**

## **70-6230 Clinical Tech Counseling**

Contemporary techniques of psychotherapy and counseling will be explored beginning with the specific characteristics required in all psychotherapy and counseling modalities. Major treatment modalities and how they may benefit the client will be explored.

**3 Credits**

## **70-6310 IntroBody/Mind:ExperInMvmnt**

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 & Assess I**

Students will learn and develop skills for observing, documenting, describing, and assessing human movement behavior. Students will learn foundational theory, principles, vocabulary, and philosophy of Laban Movement Analysis through kinesthetic, written, and verbal experience.

**3 Credits**

## **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.

**3 Credits**

## **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 dance/movement therapy. 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 dance/movement therapy. The series of research courses, beginning with Research, and

continuing with Literature Review Seminar, Thesis Seminar and thesis Credit will culminate in the completion of a Master's Thesis and a presentation of a research poster at the Research Celebration.

**3 Credits**

## **70-6412 Research Methods II**

No description available.

**2 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**

**Requisites** PREREQUISITE: 70-6410 Research Methods

## **70-6415 Thesis Seminar**

This course continues the four course research requirement begun with Research Methods, continuing with Literature Review Seminar then Thesis Seminar and concluding with the Graduate Thesis Credit. Students will develop their research project with the goal of completing their thesis proposals. The seminar will provide consultation and assistance as well as offer group support and structure.

**1 Credits**

**Requisites** PREREQUISITE: 70-6414 Literature Review Seminar

## **70-6420 Graduate Thesis**

Re-write and completion of the final thesis project will occur under the guidance of the thesis coordinator and outside reader.

**1-6 Credits**

### **70-6499 Indep Proj:Dance Mvmnt Thrpy**

No description available.

**1-6 Credits**

### **70-6510 FieldwrkPlacel/ClinicSupSem**

No description available.

**2 Credits**

### **70-6512 FieldPlacel:CommCult.Seminar**

No description available.

**1 Credits**

### **70-6515 Professional, Legal & Ethical Responsibilities through Fieldwork**

Professional orientation includes the following content: 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 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**

**Requisites** 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**

**Requisites** PREREQUISITES: 70-6589 Internship I/Clinical Supervision

## **70-6595 Professional Ethics**

Ethical and legal standards of treatment will be reviewed as set forth by the American Dance Therapy Association and the Illinois Board of Professional Regulations for licensing professional counselors. Personal ethics will also be examined as they relate to the student's philosophy of healing.

### **1 Credits**

## **70-6600 Lifestyles and Career Counseling**

### **3 Credits**

## **70-6699 Introduction to Laban**

Introduction to Laban provides a general overview of Rudolf Laban's taxonomy of human movement. Through didactic and studio movement experientials students explore the body, effort, space, and shape; core concepts in Laban Movement Analysis.

### **1 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. Fundamentals integrates LMA with physical therapy to provide holistic approaches to functional issues, such as mobility, efficiency, and ease of motion.

### **1-6 Credits**

**Requisites** 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 for LMA and BF in assessing and recording movement for purposes of diagnosis and intervention and performance.

### **1-6 Credits**

**Requisites** PREREQUISITES: 70-6700 Graduate Laban Certificate in Movement Analysis 1-Laban Movement Analysis (LMA) and 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 study.

### **1-6 Credits**

## **70-6735 GLCMA 5 - Further Revisions**

### **1-2 Credits**

## **70-6820J Trauma and Recovery with Dance/ Movement Therapy**

### **1 Credits**

**Requisites** PREREQUISITES: 70-6310 IntroBody/Mind:ExperInMvmnt and 70-6110 Dance Mvt Therapy Theory I

## **70-6835 Kestenberg Movement Profile**

The Kestenberg Movement Profile (KMP) is a system of movement observation and analysis developed by Dr. Judith Kestenberg. Influenced by Rudolph Laban, Warren Lamb and Anna Freud, this system of movement analysis is particularly useful for those dance/movement therapy students interested in working with infants, toddlers, and young children. Students will examine foundational theory, principles and applications for the KMP within a developmental and clinical context.

### **1 Credits**

**Requisites** PREREQUISITES: 70-6315 Observation & Assess I

## **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**

**Requisites** PREREQUISITE: 70-6699 Introduction to Laban

## **70-6920 Movement Pattern Analysis II**

This course continues development of skills needed to make and apply individual 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. Students learn to construct and interpret a profile of a dyad team, conduct a pair feedback session, and write a team report.

### **3 Credits**

**Requisites** PREREQUISITE: 70-6900 Movement Pattern Analysis I

## **70-6930 Team Building Practicum**

This capstone course 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. They will analyze team members' movement patterns and decision making processes, identify strengths and weaknesses of the team members and of the team as a whole, anticipate and share potential challenges team members might encounter when working with each other, suggest what work tasks might fit team members best, offer career guidance, and develop managerial talent.

### **3 Credits**

**Requisites** PREREQUISITE: 70-6920 Movement Pattern Analysis II



## **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**

**Requisites** PREREQUISITES: 36-2800 Story Development for Interactive Media or 24-2710 Screenwriting II: The Feature Film or 40-3202 Writing for Television

## **75-3003A 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**

**Requisites** PREREQUISITES: 75-3001 Transmedia Analysis: Games, Film and Television

## **75-3003B 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**

**Requisites** PREREQUISITES: 75-3001 Transmedia Analysis: Games, Film and Television or 75-3001 Transmedia Analysis: Games, Film and Television

## **75-3003C 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**

**Requisites** PREREQUISITES: 75-3001 Transmedia Analysis: Games, Film and Television or 75-3001 Transmedia Analysis: Games, Film and Television

**Requirements** Accept in Sem in LA Prog

## **75-3003D 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**

**Requisites** PREREQUISITES: 75-3001 Transmedia Analysis: Games, Film and Television or 75-3001 Transmedia Analysis: Games, Film and Television

**Requirements** Accept in Sem in LA Prog

## **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 general education and major-granting departments or programs.

## **Bachelor of Arts**

### **Advertising Art Direction, BA**

The Bachelor of Arts degree in Advertising Art Direction program will educate students to seriously pursue careers in advertising art direction, preparing students to understand visual and verbal communications within the context of commerce and marketing. They are trained in the basic skills and aesthetics of advertising, marketing, and business. Upon matriculation, the student will have the appropriate knowledge, skills, conceptual thinking, visual problem solving, creative strategic planning, and related skills in preparation for an entry-level career in advertising. They will possess broad perspectives and creative insights to face the ever-evolving advertising culture, particularly electronic, digital and mobile media.

Upon successful completion of this program, students should be able to:

- Describe, analyze, and interpret advertising art concepts within social, historical and theoretical contexts.
- 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.

[View the Requirements for this Major](#)

[Learn about the Department](#)

[Transfer Students: View a Transfer Planning Tool for this Major](#)

## Art and Design, BA

The Bachelor of Arts degree in Art and Design allows students to explore an alternative and/or broader approach to Art & Design studies. Taking advantage of this curriculum allows students to cross disciplines and techniques from the entire department. This degree requires fewer credit hours than the BFA degrees and allows for a more tailored educational experience. Students may investigate a broader range of interests or focus in one area at a slightly quicker pace.

Upon successful completion of this program, students should be able to:

- Describe, analyze, and interpret visual and material works of art and design within social, historical and theoretical contexts.
- Research, conceptualize, and fabricate art and design projects from inception to completion.
- Employ two- and three-dimensional design principles to communicate visual ideas using various techniques.
- Apply the appropriate knowledge, skills, materials and technical processes, research methodologies and critical thinking to produce works across multiple art and design disciplines.

Bachelor of Arts students take the full range of our foundation courses. Except for BFA-specific capstone classes, and assuming that the appropriate prerequisites have been fulfilled, students may subsequently take courses in several disciplines. BA students may also enjoy membership in Art and Design student organizations and may be invited to participate in student exhibitions and competitions, lecture series, and special offerings such as the Columbia Arts/Florence Summer program.

Bachelor of Arts graduates will be qualified for any number of careers within the fields of art and design and have the ability to pursue graduate study. Our Portfolio Center will help students prepare a portfolio that will serve them well. Graphic design firms, advertising agencies, art galleries, and studio apprenticeships are only a few of the possible professional opportunities available to graduates.

[View the Requirements for this Major](#)

[Learn about the Department](#)

[Transfer Students: View a Transfer Planning Tool for this Major](#)

## 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.

[View the Requirements for this Major](#)

[Learn about the Department](#)

[Transfer Students: View a Transfer Planning Tool for this Major](#)

## **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.

Training in art history prepares students for a wide variety of professional opportunities or for further graduate study. Graduates with a B.A. in Art History typically pursue art-related careers in museums and art galleries, art criticism and publishing, arts management, and cultural advocacy.

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.

[View the Requirements for this Major](#)

[Learn about the Department](#)

[Transfer Students: View a Transfer Planning Tool for this Major](#)

## **Arts Management, BA**

The BA in Arts Management equips students with the competitive advantage needed to support careers in creative sectors including the music and film industries, live entertainment and the performing arts, museums and galleries, traditional and digital media, and professional and collegiate sports both domestically and internationally.

All classes have a strong arts, entertainment, and media focus. With entrepreneurial thinking, strategic leadership, and social responsibility at the core of the program, the practical knowledge and skills gained are essential for self-managers, executives and entrepreneurs, and are applicable to students of all artistic disciplines.

Students have the opportunity to participate in the management of several student-run businesses (two record labels, a talent agency, a music publishing company, three events planning agencies, an online distribution platform, a gallery, a night club, a marketing agency...) while earning college credits in the process. They will also be able to study abroad (in Paris, London, Rome, Dublin, Shanghai...) in one of the international universities with which the college has reciprocity agreements.

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 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 with the option to choose from seven discipline-specific concentrations: Advanced Management, International Arts Management, Live and Performing Arts Management, Media Management, Music Business, Sports Management, and Visual Arts Management. Each concentration combines conceptual and theoretical learning with practical experience.

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.

[View the Requirements for this Major](#)

[Learn about this Department](#)

[Transfer Students: View a Transfer Planning Tool for this Major](#)

## Concentrations

## Advanced Management

[View the Requirements for this Concentration](#)

## International Arts Management

[View the Requirements for this Concentration](#)

## Live and Performing Arts Management

[View the Requirements for this Concentration](#)

## Media Management

[View the Requirements for this Concentration](#)

## Music Business Management

[View the Requirements for this Concentration](#)

## Sports Management

[View the Requirements for this Concentration](#)

## Visual Arts Management

[View the Requirements for this Concentration](#)

## 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.

[View the Requirements for this Major](#)

[Learn about the Department](#)

[Transfer Students: View a Transfer Planning Tool for this Major](#)

## **Audio Arts and Acoustics, BA**

The major in Audio Arts and Acoustics is a collection of study concentrations in the broad area of professional audio.

Audio Arts & Acoustics specialists creatively explore sound, the most evocative of sensations, and hearing, the most intuitive of senses. Our students systematically address sound production and perception and enhance audio and multimedia art-works.

From live and recorded sound design and engineering for music, theater, film, broadcast, or multimedia, to vibration and noise measurement and control, architectural acoustics, hearing studies, sound art, and design and management of audio installations, our facilities and collective expertise are unmatched in the US. Our alumni are thriving in all aspects of our profession, have grown into Grammy winners, audio industry leaders, and promising future academics, constituting the most compelling evidence of our success.

A team of accomplished technicians, artists, and academics, our faculty members are active and recognized within most facets of the audio industry, engage in influential research, and include artists whose work is at the cutting edge of sound art. Standing firmly at the intersection of art, science, and technology we nurture tomorrow's sound experts.

[Learn about this Department](#)

## **Concentrations**

### **Audio Design and Production**

The Audio Design and Production Program helps 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, and studio recording and post-production techniques common to all audio “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 formats and environments, from large-format recording studios to “desk-top” environments.

The specific goal of the Concentration is to provide a foundation understanding of audio theory (Introduction to Audio Theory and Basic Audio Systems), along with production fundamentals (Audio Production I and II). 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 use/techniques as well as “live-to-two-track” and multi-track recording. A selection of “Master Class” courses (two are required) comprise capstone experiences in the areas of studio recording, live/location recording, sound art, synthesis/signal



processing, and internships. In addition, students are required to take at least three courses in the department, outside of the Audio Design & Production Concentration 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 is an integral part. These may include web design and authoring, real-time web media, CD ROM 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 program, students also develop communication skills in, and an aesthetic understanding of the different industries they may serve, which prepare them to interact more effectively with peers and clients.

[View the Requirements for this Concentration](#)

Transfer Students: [View a Transfer Planning Tool for this Concentration](#)

## Audio for Visual Media

The Audio for Visual Media Program helps prepare students for audio careers in the film, video, and game industries. Students explore the theory and practices of soundtrack design, as well as recording, editing, and mixing in relationship to story structure. As members of a liberal arts program, students develop an understanding of aesthetic principles as well as communication and professional skills that will allow them to effectively pursue their future goals.

Audio for Visual Media is a collaboration among the Film and Video, Audio Arts and Acoustics, and Interactive Arts and Media Departments, and students in this Program are required to complete courses in all three Departments. The Program is continually evolving to incorporate additional forms of visual media, and we encourage students to consult with faculty members and advisors in order to tailor their studies to best meet their interests and career objectives.

[View the Requirements for this Concentration](#)

Transfer Students: [View a Transfer Planning Tool for this Concentration](#)

## Live and Installed Sound

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 and Installed Sound skills are expertly taught in our Department and are widely sought after by the relevant industries.

Input from working alumni in Live and Installed Sound has been contributing to curriculum design and updates within the Concentration. Our 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. 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 idioms. 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.

The success of our graduates can be traced to a view from the ivory tower tempered by applications in sound system design and the creative chaos of real-world live sound production.

[View the Requirements for this Concentration](#)

[Transfer Students: View a Transfer Planning Tool for this Concentration](#)

## **Creative Writing, BA**

[Learn about this Department](#)

### **Concentrations**

#### **Nonfiction**

The major in Creative Writing-Nonfiction in the Department of English 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 will 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 will also acquire the writing and editing skills necessary 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.

[View the Requirements for this Concentration](#)

[Transfer Students: View a Transfer Planning Tool for this Major](#)

## Poetry

The English Department's major in Creative Writing--Poetry 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: Beginning, 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 many others.

[View the Requirements for this Concentration](#)

[Transfer Students: View a Transfer Planning Tool for this Major](#)

## Cultural Studies, BA

Cultural Studies at Columbia College explores culture in its richly varied forms and processes from an interdisciplinary perspective. The program seeks to help students understand aesthetic, political, social, and economic relationships between cultural production and reception. It also considers the civic dimension of cultural practice by viewing these practices from standpoints of ethics and social justice. And, finally, it strongly emphasizes the active involvement of all forms of cultural knowledge and social action in the everyday life of local and global communities.

Cultural Studies deals with the dimensions of everyday culture, yet is not limited to them; it addresses the traditional and the novel, the familiar and the foreign. Cultural Studies examines the cultural collaborations, borrowing, and blending of diverse groups, exploring the centers as well as the margins of cultural production. The major emphasizes critical thinking, civic engagement and creative practices. Housed in the department of Humanities, History and Social Sciences, the program is enriched by an exciting array of faculty studying a wide range of disciplines, geographical areas and historical periods. Because Cultural Studies has such an extensive scope, it includes, yet moves beyond, the boundaries of ethnic, area, and critical studies.

Columbia College's innovative program in Cultural Studies includes rigorous course work in theory and praxis: integrating theoretical analysis with cultural production. Students will complete a series of core courses in the major as well as advanced seminars in Cultural Studies; a broad range of elective courses drawn from each of the three schools in the College, including arts, media and foreign language courses; and have the opportunity to complete either a yearlong Capstone Research Thesis or a yearlong Capstone Internship in Cultural Studies. These intensive Capstone experiences provide a bridge between a student's formal undergraduate education, preparing them for future employment or graduate school. Participation in study abroad is highly recommended, particularly through the major's exchange program with the University of East London.

The Cultural Studies program publishes Cultural Landscapes, an open-access, online academic journal whose Managing Editor is a Cultural Studies student. The journal has a special commitment to publishing the work of undergraduate students, graduate students, and emerging scholars in the field of Cultural Studies. The program also hosts an ongoing Colloquium series with visiting Cultural Studies scholars from around the world and other programs of public intellectual engagement.

Our graduates become active participants in society who blend strong skills in creative/critical thinking with written, oral, and visual communication. Many of our students go on to attend graduate school in North America and abroad, while others find employment in cultural institutions, the nonprofit sector, public policy work or corporate settings.

[View the Requirements for this Major](#)

[Learn about the Department](#)

[Transfer Students: View a Transfer Planning Tool for this Major](#)

## **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. The BA program is open to all interested students and can be completed in as little as two years. At 42 credit hours the BA provides a solid foundation in dance while allowing students enough time and credit hours to explore elective 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.

**B.A. Outcomes:** Upon completion of their coursework dance majors graduating with a BA in Dance will:

- 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.

For students who have earned a Bachelor's degree previously, a Second Bachelor of Arts in Dance is available.

[View the Requirements for this Major](#)

[Learn about the Department](#)

[Transfer Students: View a Transfer Planning Tool for this Major](#)

## 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 already earned a Bachelors degree, a Second Bachelor of Arts is offered in Dance.

## 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.

[View the Requirements for the Major](#)

[Learn about the Department](#)

[Transfer Students: View a Transfer Planning Tool for this Major](#)

## **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 complimented 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 will be able to:

- Demonstrate an understanding of the fashion business principles, terms, 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, organization, 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. The BA program enables students to excel in this ever-evolving profession. 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.

[View the Requirements for this Major](#)

[Learn about the Department](#)

[Transfer Students: View a Transfer Planning Tool for this Major](#)

## **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 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 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 will 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 cohesive 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 for a successful career in the fashion industry and enables them to excel in this ever-evolving profession. 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.

[View the Requirements for this Major](#)

[Learn about the Department](#)

[Transfer Students: View a Transfer Planning Tool for this Major](#)

## **Fiction Writing, BA**

The Fiction Writing Department offers a writing program leading to a Bachelor of Arts in Fiction Writing. The 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 unequaled in undergraduate programs. Columbia writing graduates have published widely in all of these areas.

The Fiction 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 Fiction 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.

[View the Requirements for this Major](#)

[Learn about the Department](#)

[Transfer Students: View a Transfer Planning Tool for this Major](#)



# Film & Video, BA

Film & Video majors must complete 48 (45 for animation) credits in the major. Students begin by taking foundation courses that cover story development, the aesthetics of cinema, technical fundamentals, and the craft basics of the filmmaker at work. Once the foundation curriculum is completed, students may take advanced classes across a wide variety of specialties including Sound for Cinema, Cinematography, Cinema Studies, Directing, Documentary, Postproduction, Producing, Screenwriting, and Animation (Traditional and Computer). Students may choose to concentrate in one of these areas or pursue the Film & Video major without a concentration and build their degree with a personalized mix of courses from across the department's offerings.

[View the Requirements for this Major](#)

[Learn about the Department](#)

[Transfer Students: View a Transfer Planning Tool for this Major](#)

## Requirements for the Major

1. Foundations of Film & Video: All students are required to take a series of basic film and video classes to introduce them to fundamental concepts, including story, collaboration, and phases of production. These courses prepare them for advanced study in Film & Video.
2. Advanced Study in Film & Video
  - a. Film & Video Major Without a Concentration: Students who choose to complete a general degree in Film may design a course of study across the concentrations. This further study must total at least 48 (45 for animation) credits including the Foundations of Film & Video, and for each course the student must have the appropriate prerequisites. Students pursuing this option are expected to regularly seek faculty advice so they follow the most effective sequence of study in realizing their career goals.  
**OR**
  - b. Film & Video Major with Concentration: Students who choose to concentrate in one aspect of Film then complete the 48-credit degree requirement with a specific course of study to prepare for their chosen professional specialization, usually in a custom designed and equipped center with its all-important sense of community.

## Concentrations

### Animation

A BA degree is offered in Film & Video with courses in the Animation Program. The BA degree implies a broad field of study offering more choices of courses and requiring a minimum of general studies in Film & Video and Animation. Students choosing the Animation concentration are required to complete 45 credits. Specific classes in Computer

Animation and intermediate Traditional Animation courses are not required for this degree.

As an integral part of the Film & Video Department, the Animation Program encourages and inspires students to become informed filmmakers who choose the medium of animation as their form of expression. Our curriculum offers the experience of animation through hands-on access to state-of-the-art equipment and facilities.

Mirroring professional production practices, students are urged to explore multiple approaches to the art form, remaining open to the possibilities of this powerful medium. Upon completing the three required classes in the Animation core, students have the option of exploring a variety of courses employing traditional and computer animation techniques. Students learn the art of timing, movement, and storytelling by taking a series of classes that teach both the skill and history of the animation process.

The BA may attract students who wish to continue on to graduate studies and to those with an interest in animation who may not chose this as a direct career choice.

[View the Requirements for this Concentration](#)

[Transfer Students: View a Transfer Planning Tool for this Concentration](#)

## Cinema Studies

Cinema, modern culture's primary art form, is also the central component of the media traditions and industries that structure contemporary society. From music to art installations, and from literature to the Internet, these various artistic expressions, both individually and in relation to cinema, help us better understand and experience the world around us.

Cinema Studies is a diverse and integrated area in the Film & Video department. You learn by making film and you reflect on your film and media making in part to understand the process, the techniques, the genres, and the significance of film in society. We offer a range of film genres for viewing and examination-documentaries, animation, musicals, foreign films, the role of cinema in society and its relationship to other art forms such as music, painting, literature, and dance.

[View the Requirements for this Cocentration](#)

[Transfer Students: View a Transfer Planning Tool for this Concentration](#)

## Cinematography

The Cinematography concentration offers a curriculum that develops a comprehensive knowledge of all aspects of the camera assistant's, camera operator's, and director of photography's work. It covers 16mm, 35mm, and state-of-the-art digital formats and equipment, electronic imaging, image optics, visual effects, lighting, and laboratory practices. Students learn to develop and execute visual concepts that give full expression to the underlying intentions and complexities of narrative, documentary, and experimental projects, and to develop strategies to communicate with all the creative and technical contributors to the film production process.

[View the Requirements for this Concentration](#)

[Transfer Students: View a Transfer Planning Tool for this Concentration](#)

## Directing

The Directing Concentration provides a foundation for the narrative director beginning with the study of the actor's process, dramatic text analysis, and the development of rehearsal techniques with actors. Students then move on to more complex scene work and gain experience blocking and staging actors for the camera. An emphasis is placed upon collaboration between the director and cinematographer and the pre-visualization and planning required to stage dramatic scenes. Students may pursue additional directing experience in advanced scene study, comedy directing, and experimental directing. Several capstone courses of study are then provided for the student to direct a short film or video that demonstrates the culmination of their studies and creates a potential product for festival distribution and exhibition. Collaboration and communication between the director and key department heads instrumental to the visualization of a screen story is both facilitated and expected.

[View the Requirements for this Concentration](#)

[Transfer Students: View a Transfer Planning Tool for this Concentration](#)

## Documentary

The Documentary curriculum and the specially equipped Michael Rabiger Center for Documentary are dedicated to a vision of documentary filmmaking that places people above product, exploration and discovery above pre-conception. We validate tolerance and understanding, and emphasize the power and responsibility documentary makers have in a world where communication is dominated by the moving image media. Students are encouraged "to grasp the lived reality of people and to convey the quality of their experience." The curriculum prepares students for work in the many varieties of non-fictional filmmaking and emphasizes the dynamic interplay among reality, experience, and representation. Many fiction directors also find they benefit from exposure to the direct, improvisational training Documentary provides.

[View the Requirements for this Concentration](#)

[Transfer Students: View a Transfer Planning Tool for this Concentration](#)

## Post-Production

Through training in a custom-designed Post-Production Center, students prepare for careers in offline and online picture and sound editing, digital and optical effects design and creation, and post-production supervision. Using 16mm and 35mm film, film digitally transferred via the Center's telecine, or material shot in digital video or sound acquired digitally, Post-production students learn the craft's vital function in structuring and pacing film, video, and multimedia productions across all the moving image modes, from fiction and documentary to experimental screen art. They work closely with directors and producers to maximize the strengths of field footage and to realize the specific aims for each

project through the creative and imaginative interplay of sound and vision. The concentration also emphasizes the history and aesthetics of editing and utilizes a range of non-linear digital platforms and associated techniques.

[View the Requirements for this Concentration](#)

[Transfer Students: View a Transfer Planning Tool for this Concentration](#)

## Producing

Good producers work to ensure that screen productions exceed the reasonable sum of the myriad elements from which they are crafted. In the department's Producing Center, film and video makers acquire the skills to pitch film and video ideas to producing entities within the existing system of professional film production and financing. They also learn how to manage a full range of productions across the moving image media and how to sell completed works to a producer/distributor. Courses emphasize merging the creative and business skills necessary to: find material, conduct research, productively employ "people management" skills and networking strategies, develop project proposals, build creative teams, and interact with creative and technical personnel. Students are taught how to negotiate, finance, and distribute creative work for the screen according to the aims, content, and approach of any particular project. Career outcomes may be in producing, line producing, and production management, and senior students are eligible to apply to participate in our Semester in L.A program.

[View the Requirements for this Concentration](#)

[Transfer Students: View a Transfer Planning Tool for this Concentration](#)

## Screenwriting

In the Screenwriting Center students learn storytelling for the screen through a managed regimen of in-class and out-of-class experience that emphasizes the essential mix of imagination and craft in screenwriting. They hone their skills in observation, communication, and visualization, and receive instruction on structure for screenwriting and how to employ written language to articulate dramatic and visual expression. Through constant practice and self-reflection they learn story development, re-writing, story analysis, constructive critique, and a range of strategies for selling scripts. The curriculum is designed for both those solely interested in writing and those wanting to direct their own work. Students explore the various available roles of the screenwriter in Hollywood, in independent film production, and in the international film world, and are eligible to apply to participate in our Semester in L.A program near the end of their study.

[View the Requirements for this Concentration](#)

[Transfer Students: View a Transfer Planning Tool for this Concentration](#)

## Sound for Cinema

The Sound for Cinema concentration prepares students for audio careers in film, video, and related visual media. Students study the theory and practice of soundtrack design, recording, editing, and mixing sound in relationship to story structure. Students develop an understanding of aesthetic principles as well as communication and professional skills that allow them to effectively pursue their future goals.

[View the Requirements for this Concentration](#)

[Transfer Students: View a Transfer Planning Tool for this Concentration](#)

## **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.

[View the Requirements for this Major](#)

[Learn about the Department](#)

[Transfer Students: View a Transfer Planning Tool for this Major](#)

## **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.

All students in the Game Design major enroll in core courses that emphasize the fundamentals of game design theory and process, cultural and societal aspects of game development, media theory and aesthetics, as well as introductory programming theory and practice. Students then select one of three concentrations – Game Art, Game Development or Sound Design – providing the depth of specialization that the game industry demands.

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 three concentrations in Art/Animation, Game Development, or Game Sound, providing the depth of specialization that the game industry demands. Students seeking to be game programmers should investigate our Game Programming degrees.

[Learn about the Department](#)

## Concentrations

### Game Art

The Game Art Concentration provides fundamental introduction to computer art and animation concepts to students with little or no previous experience. Students learn computer generated character modeling, environment modeling, level design and motion capture animation for Game content. Students will emerge with an understanding of the Game industry's workflow techniques, the 3D gaming community and game types, concepts and strategy for designing and modeling 3D characters, concepts and strategy for designing and modeling 3D environments, the process of directing, capturing and editing motion capture performances and acquiring an advanced ability to use specific 3D software packages to produce 3D game art and animation for a cross-major production.

[View the Requirements for this Concentration](#)

Transfer Students: [View a Transfer Planning Tool for this Concentration](#)

### Game Development

The Game Development concentration provides an environment for students to creatively author a wide range of games including real-time games, engine-based games, and simulations. After completing the Game Design core students begin the concentration with an introduction to the industry and to developing original games, followed by a series of production courses. The Game Development track prepares 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.

[View the Requirements for this Concentration](#)

[Transfer Students: View a Transfer Planning Tool for this Concentration](#)

## 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. Graduates will emerge with the skills needed to work in a professional sound design environment, and a broad knowledge of the game design industry.

[View the Requirements for this Concentration](#)

[Transfer Students: View a Transfer Planning Tool for this Concentration](#)

## Game Programming, BA

The Bachelor of Arts in Game Programming (BA) prepares 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. This degree prepares students for degrees not only in serious games and simulations, but any interactive media field that employs game engine or related technologies.

[View the Requirements for this Major](#)

[Learn about the Department](#)

[Transfer Students: View a Transfer Planning Tool for this Major](#)

## Graphic Design, BA

The Bachelor of Arts degree in Graphic Design seeks to provide students a level of competency in various areas of visual communications, including Advertising Art Direction and Illustration, while encouraging students to experience

other creative fields. Students should be able to develop and create visual responses to communication problems, including an understanding of hierarchy, typography, aesthetics, composition and construction of meaningful images. The program seeks to provide students with the basis to develop the ability to identify communications problems, research and analyze, generate multiple solutions, and evaluate potential outcomes. Students will be challenged to demonstrate a broad understanding of issues relation to cognitive, social, cultural, technological and economic contexts for design.

Students may choose to focus on Publication Design or Web Design, generating visual solutions to web-based design problems. This degree is currently the initial path for all BFA candidates in Illustration.

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, and other applications to create clear and dynamic visual communication.
- Use 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.

[View the Requirements for this Major](#)

[Learn about the Department](#)

[Transfer Students: View a Transfer Planning Tool for this Major](#)

## Concentrations

### Publication Design

[View the Requirements for this Concentration](#)

### Web Design

[View the Requirements for this Concentration](#)



## **Interactive Arts and Media, BA**

In the Interactive Arts and Media major, students invent creative design solutions that focus on the user and prepare for careers within the dynamic and expanding fields of interactive design and development. IAM is ideal for both the creative artist who possesses digital/computer-based skills and the backend 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 your 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 multimedia production team. Upon successful completion of the program, students present a professional web-based portfolio featuring a body of work that demonstrates a mastery of navigational interfaces, search engine optimization and visual identity design.

[View the Requirements for this Major](#)

[Learn about the Department](#)

[Transfer Students: View a Transfer Planning Tool for this Major](#)

## **Journalism, BA**

Students learn information-gathering skills that stress accuracy, fairness, and balance; they 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 tell engaging stories that stand out in today's complex media environment using text, audio, video and still photography.

The Journalism program provides practical, ethical hands-on experience in reporting, writing, editing, producing and publishing in state-of-the-art newsrooms for students seeking careers in newspapers, magazines, television, radio, and online and social media. The curriculum is structured around a core of six courses, which contextualize the role of mass media in America, and introduce students to new technologies as they progress through increasingly more complex courses. The fundamental courses prepare students for advanced work in the major's four concentrations: Multiplatform News (news or sports emphasis); Magazine Writing and Editing; Broadcast Journalism (television or radio emphasis); and Science Journalism.

Chicago is a great place to learn journalism; it is a world-class city, known for its politics, architecture, music, theater, sports and literature. It is a top media market. 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, some of them paid positions. Our students also earn competitive national and international internships. The Semester in Los Angeles (SILA-JO) program allows talented undergraduates to achieve a specialty in entertainment reporting across media platforms. We have a cooperative program with the Dublin Institute of Technology and many other international opportunities. Students produce the prize-winning Columbia Chronicle and its cutting edge web site in a spacious newsroom. Broadcast Journalism students, in collaboration with the Television Department, produce Newsbeat, a live TV newscast, and Metro Minutes, a TV newsmagazine. Broadcast Journalism students, in collaboration with the Radio Department, write and produce news for College radio station WCRX. Magazine majors create Echo, an award-winning, four-color magazine. Students also can get their work published on award-winning ChicagoTalks and AustinTalks, online publications launched by journalism professors that cover the neighborhoods of the nation's third-largest city.

Students learn from adjunct instructors working for or contributing to Associated Press, Chicago magazine, Time, Ebony, Jet, the Washington Post, The Chicago Tribune, The Chicago Sun-Times, Hoy, Telemundo, La Raza, CLTV, CBS-2, NBC-5, ABC-7, Fox News Chicago, the American Bar Association, and American Medical Association publications, as well as many trade magazines, online news sites, and other major media organizations.

The Journalism Department also offers a Second Bachelor of Arts degree program.

[Learn more about this Department](#)

## Concentrations

### Broadcast Journalism

Broadcast Journalism is an interdisciplinary program taught in cooperation with the Television and Radio departments. Students 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, 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. Other opportunities include the Multimedia Sports course, which produces a web-based sports magazine show, and Windy City Webcast, an extracurricular activity that helps students gain more variety and experience for their audition reels.

[View the Requirements for this Concentration \(Radio\)](#)

[Transfer Students: View a Transfer Planning Tool for this Concentration](#)

[View the Requirements for this Concentration \(Television\)](#)

Transfer Students: [View a Transfer Planning Tool for this Concentration](#)

## Magazine Writing and Editing

The Magazine program prepares students for editorial positions in consumer and trade 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 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.

[View the Requirements for this Concentration](#)

Transfer Students: [View a Transfer Planning Tool for this Concentration](#)

## News Reporting and Writing

This concentration focuses on reporting and writing about public affairs across platforms, from deadline news to in-depth analysis. Students take advanced courses in community news, interpretive reporting and investigative journalism, and in specialized "beats," such as courts, business, urban affairs, and the environment. In addition, a Sports Reporting emphasis is available for News Reporting and Writing majors. Their knowledge and employability is enhanced through a broad range of sports offerings in Radio, Marketing Communication, Photography, Science and Mathematics, and the History, Humanities and Social Sciences departments. Students in the College Newspaper Workshop and paid upper-class editors and reporters produce the award-winning Columbia Chronicle, the College's weekly student newspaper, and its companion web site. Many students also write for the national award-winning ChicagoTalks and AustinTalks web sites.

[View the Requirements for this Concentration](#)

Transfer Students: [View a Transfer Planning Tool for this Concentration](#)

[View the Requirements for this Concentration \(Sports Reporting\)](#)

Transfer Students: [View a Transfer Planning Tool for this Concentration](#)

## Science Journalism

Taught in conjunction with the Science and Mathematics Department, the Science Journalism concentration addresses a growing need for journalists who can bridge the gap between the medical/scientific community and the general public. This unique undergraduate program features a year-long sequence in science writing and reporting, taught by a Pulitzer Prize winning science journalist. In addition to careers in print and electronic media, there are jobs for knowledgeable science communicators in government, industry, and academia, including at major hospitals and research centers. Students interview world-class scientists at such places as the Fermi National Accelerator Laboratory and report on

renowned physicians and researchers at teaching hospitals affiliated with the University of Chicago, Northwestern University, and the University of Illinois-Chicago.

[View the Requirements for this Concentration](#)

[Transfer Students: View a Transfer Planning Tool for this Concentration](#)

## **Marketing Communication, BA**

The Marketing Communication program offers concentrations in Advertising, Marketing, and Public Relations.

The core purpose of the department is to educate students in the theory and practices of their chosen field. Our approach not only helps students find their first jobs in their chosen field, but also enables them to climb faster and farther than their counterparts entering the job market from other institutions.

The curriculum is structured to give students versatility by cross-educating them through required courses and suggested electives in the three concentrations. The versatility makes our students more desirable as “hires” in the marketing communications field, where professionals want well-rounded students who have integrated knowledge as well as skills in their specialized concentrations.

Every student can also expect to have the opportunity for an internship with for-profit or nonprofit institutions that will enhance his/her career opportunities. These internships give students the professional experience that greatly enhances their employability and enriches their education.

When students complete the program and achieve the Marketing Communication degree, they can speak the language of the business, understand a multitude of roles and assignments, and qualify for beginning positions as mature, educated participants. Thus, the department of Marketing Communication truly fulfills the mission of the College, that our students are prepared to author the culture of their times.

The Marketing Communication Department offers a post-baccalaureate certification of major, and minors in Marketing Communication and Public Relations.

[Learn about the Department](#)

## **Concentrations**

### **Advertising**

In this advertising program students acquire general and specific knowledge about the development of effective advertising strategies and concepts, whether targeted to the overall mass consumer market or selected market segments. Domestic and international in scope, the program is attuned to diversity issues and cultural phenomena. Offering

options in account planning, creative, media productions, and general practice, our curriculum immerses students in the study of consumer behavior, media (planning, buying, and selling) copywriting, art direction, sales promotion, direct marketing, and the production of advertising materials. Students are also exposed to ongoing and emerging advertising management and ethical issues from a real-world perspective.

[View the Requirements for this Concentration](#)

[Transfer Students: View a Transfer Planning Tool for this Concentration](#)

## Marketing

The marketing program empowers students with a solid understanding of marketing, branding, and the marketing process. Our curriculum is informed by an integrated focus on the research based planning, pricing, production, distribution, and promotion of goods and services. Again, from a real-world perspective, students also learn to identify marketing opportunities and challenges, develop viable marketing strategies, implement strategic marketing plans, and assess organizations' preparedness to support and fulfill the marketing process. The subject of ethics and its implications for the marketing functions are interwoven throughout the curriculum.

[View the Requirements for this Concentration](#)

[Transfer Students: View a Transfer Planning Tool for this Concentration](#)

## Public Relations

Our curriculum in Public Relations helps students develop theoretical and practical appreciation for mass communication strategies aimed at shaping public perceptions and behaviors toward a product, service, organization, person or issue. Also real world in approach, the Public Relations curriculum teaches students how to analyze public relations issues, and then formulate and implement viable strategies for issue resolution, with an emphasis on ethical implications. Students are taught to write effectively for all media; deploy diverse strategies and tactics in fulfillment of public relations goals; and successfully develop and execute a variety of public relations campaigns.

[View the Requirements for this Concentration](#)

[Transfer Students: View a Transfer Planning Tool for this Major](#)

## Mobile Media Programming, BA

In any interactive media field, from web applications to interactive installations, or from video games to algorithmic art, programming is the discipline that, simply put, makes it all work.

Whether coding something from nothing, or manipulating a sophisticated authoring tool, programming-related technical skills are necessary to bring an interactive creation to life. Students in each of the applied programming degrees take a wide variety of engaging courses that help them develop a deep understanding of the aesthetics, tools, skills, process, and interactive theory that informs their work and encourages them to develop and produce new and original ideas. The Interactive Arts and Media department offers three different applied programming degrees, each tailored to a different flavor of interactive media.

Graduates with a degree in Mobile Media Programming become creative coders competent in applying interactive principles and theories to mobile and web development. They learn to think and act as innovators, adept at using a variety of technologies and processes to express ideas and solve web and mobile media design problems. Graduates in this major will display high-level proficiency in understanding and applying the principles of user-centered theory and workflow to the creation of interactive applications and mobile media.

[View the Requirements for this Major](#)

[Learn about the Department](#)

[Transfer Students: View a Transfer Planning Tool for this Major](#)

## **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 are 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 Bachelors degree, the Music Department also offers a Second Bachelor of Arts in Music.

[Learn about this Department](#)

## **Concentrations**

## 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.

[View the Requirements for this Concentration](#)

Transfer Students: [View a Transfer Planning Tool for this Concentration](#)

## 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.

[View the Requirements for this Concentration](#)

Transfer Students: [View a Transfer Planning Tool for this Concentration](#)

## 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.

[View the Requirements for this Concentration](#)

[Transfer Students: View a Transfer Planning Tool for this Concentration](#)

## 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.

[View the Requirements for this Concentration](#)

[Transfer Students: View a Transfer Planning Tool for this Concentration](#)

## 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 aspects of good stage presence and awareness of the audience and ensemble.
- 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, applying 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.

[View the Requirements for this Concentration](#)

[Transfer Students: View a Transfer Planning Tool for this Concentration](#)



# 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.

A note about the BA/BFA distinction:

The distinction between the BA and the BFA is not merely one of credit hours, but also of curricular intent.

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, of course, choose to take additional electives in photography beyond the required 42 credit hours without choosing to apply for the BFA and may pursue those additional courses in a self-directed manner.

Optional concentrations include Fine Art, Photojournalism, and Commercial. Students may also choose a general Photography degree.

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.

[View the Requirements for this Major](#)

[Learn about the Department](#)

[Transfer Students: View a Transfer Planning Tool for this Major](#)

## Concentrations

### Commercial

[View the Requirements for this Concentration](#)

[Transfer Students: View a Transfer Planning Tool for this Concentration](#)

## Fine Art

[View the Requirements for this Concentration](#)

[Transfer Students: View a Transfer Planning Tool for this Concentration](#)

## Photojournalism

[View the Requirements for this Concentration](#)

[Transfer Students: View a Transfer Planning Tool for this Concentration](#)

## Playwriting, BA

The Bachelor of Arts in Playwriting is jointly offered by the Fiction Writing and Theatre departments. This interdisciplinary major combines the quality of writing practice found in the Fiction Writing Department with the hands-on, collaborative approach to theatre practiced in the Theatre Department. Students are immersed in the business of writing for theatre with an emphasis on developing an individual voice that must be integrated into the group effort required of theatre production. 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 writing.

Upon successful completion of this program, students should:

- 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 can be submitted confidently for admission to graduate school or for seeking productions in professional theatre.

Students must maintain standards of performance. A grade of "C" or better is required in all major coursework.

[View the Requirements for this Major](#)

[Learn about the Department](#)

[Transfer Students: View a Transfer Planning Tool for this Major](#)

## **Radio, BA**

The radio major provides students with a comprehensive education in radio and audio media leading to careers in entertainment, news, sports and public affairs programming. 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 for commercial and public radio, internet radio, satellite radio, podcasting and radio art forms. 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 voice over, radio theater, documentary, radio storytelling, and creative imaging as well as club dj mixes for live entertainment venues. Radio graduates are prepared to provide new and creative content and possess technical skills that meet or exceed the industry standard. Radio graduates are prepared to offer employers excellence and a passion for their work.

All radio majors complete at least one semester working at WCRX 88.1FM and wcrxfm.com, the student-managed college radio station. 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 “Service to America Award” from National Association of Broadcasters Education Foundation. 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 a Radio minor program of study for students to augment their skills in other majors.

[View the Requirements for this Major](#)

[Learn about the Department](#)

Transfer Students: [View a Transfer Planning Tool for this Major](#)

## Television, BA

### Overall Purpose of the Program

### 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.

[Learn about the Department](#)

### Curricular Structure

The curriculum structure is based on the idea that we instruct both “the head and the hands” simultaneously. That means that in the first two years students are creating television, in a wide variety of production classes at the same time they are learning storytelling and analytical skills. The idea of the core is to give a solid foundation in all aspects of television, both preparing them to proceed onto their concentration and making sure they are ready to succeed at whatever opportunity the industry presents as they set about a career. While students are being challenged by a wide variety of technical, creative, and intellectual work in the core classes, we never lose focus of the foundation of storytelling that is at the heart of television.

The concentrations are built on the broad knowledge of the core and students focus in one of four areas: Writing/Producing, Directing/Production, Post-production/Effects, and Internet and Mobile Media. Each concentration explores in-depth their area, offering the students a wide range of experience, working both individually or on one of the variety of award winning departmental shows. The end results are skills that will be their entrée into the career they want. Ultimately, the student experience in the department is more than an exceptional learning community; it is one of real cooperation and creativity.

### Concentrations

#### Internet and Mobile Media

The Internet and Mobile Media concentration emphasizes the writing, producing and production of varied forms of episodic and stand alone content for emerging media platforms including branded entertainment, webisodes, interactive and YouTube video. Students in this concentration produce both individually directed and collaborative projects, which are distributed through web and mobile devices.

[View the Requirements for this Concentration](#)

## Post-Production and Effects

Post-production is the creative stage where visuals, audio, graphics and effects are combined and polished. Post-production completes the process of bringing the creative vision to the screen. In this concentration students will learn advanced editing, motion graphics and visual effects. Students' work in a wide variety of editing genres, on individual productions and on programs produced for broadcast television, internet and mobile.

[View the Requirements for this Concentration](#)

## Production and Direction

The Production and Directing concentration teaches students all facets of studio and location production for single and multiple camera shoots. Students produce work in multiple environments including the studios, control rooms, remote truck and in the field. Directors learn to block scripts, direct actors and craft compelling visual stories.

[View the Requirement for this Concentration](#)

## Writing and Producing

Television is known as the writer's medium. The writer/producer is the person-in-charge who creates new programs, develops new series, and oversees all aspects of production from the idea stage through marketing and distribution. Students in this concentration learn to write and produce effectively across genres including comedy, drama, documentary and reality.

[View the Requirements for this Concentration](#)

Transfer Students: [View a Transfer Planning Tool for this Major](#)

## Theatre, BA

The Bachelor of Arts in Theatre will provide students with a comprehensive overview of the theory and practice of contemporary Western theatre. 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.

Students pursuing the BA in Theatre may opt to choose a concentration in one of the following: Acting, Comedy Writing and Performance, Musical Theatre, Technical Theatre, or Theatre Design. Students must maintain a C or better to move forward in any sequenced classes.

For students who have completed a Bachelor's degree, a Second Bachelor of Arts in Theatre is offered in all concentration areas.

Students must maintain standards of performance.

[View the Requirements for this Major](#)

[Learn about the Department](#)

[Transfer Students: View a Transfer Planning Tool for this Major](#)

## Concentrations

### Acting

The Acting concentration 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 will 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.
- 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. 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 concentration in Acting will be well prepared to audition for graduate schools, if they should choose. There is also a general BA degree offered in the Department for those students who are interested in, not specialization, but a broad-spectrum range of classes.

[View the Requirements for this Concentration](#)

Transfer Students: [View a Transfer Planning Tool for this Concentration](#)

## Comedy Writing and Performance

The Comedy Writing and Performance concentration is a collaborative partnership between the departments of Theatre, Television, AEMM, 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.

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 Theatre with a Concentration 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.

Upon completion of the B.A. in Theatre with a Concentration in Comedy Writing and Performance, students will 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.

[View the Requirements for this Concentration](#)

Transfer Students: [View a Transfer Planning Tool for this Concentration](#)

## Musical Theatre

The Musical Theatre Concentration provides students with a fundamental education in the skills and discipline of musical theatre.

Upon successful completion of this program, students will 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.

Students must maintain standards of performance.

[View the Requirements for this Concentration](#)

Transfer Students: [View a Transfer Planning Tool for this Concentration](#)

## Technical Theatre

The Technical Theatre concentration will provide students with a comprehensive overview of the practice of technical theatre and production and stage management.

Upon successful completion of this concentration, students will 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 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 concentration in Technical Theatre have developed a strong résumé of practical experiences that can be used to seek admission to graduate school or to look for work in professional theatre.

Students must maintain standards of performance.

[View the Requirements for this Concentration](#)

[Transfer Students: View a Transfer Planning Tool for this Concentration](#)

## Theatre Design

The Theatre Design concentration 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 concentration, students should:

- Demonstrate a working understanding that design is a collaborative process that requires close co-operation 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 these 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 for students 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 concentration in Theatre Design 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.

Students must maintain standards of performance.

[View the Requirements for this Concentration](#)

[Transfer Students: View a Transfer Planning Tool for this Concentration](#)

## **Bachelor of Fine Arts**

### **Advertising Art Direction, BFA**

The Bachelor of Fine Arts degree in Advertising Art Direction program trains students to visually communicate to consumers about the products, services, or ideas of their clients. Through the classroom experience, students learn multiple roles: creative director, market researcher, photographer, illustrator, copywriter, and television director. They are trained in visual problem solving, creative strategic planning, branding, copywriting, marketing analysis, advertising theory and advertising photography. Just as in the industry, students often work in teams to complete projects, verbally and visually expressing their ideas to colleagues and instructors. Projects include advertising campaigns comprised of television commercials, collateral marketing, point-of-purchase advertising, out of home advertising, guerrilla marketing, and related ancillary new media. Professional art directors and creative directors from Chicago's agencies teach many of our classes.

Upon successful completion of this program, students should be able to:

- Describe, analyze, and interpret advertising art concepts within social, historical and theoretical contexts.
- Interpret and express advertising art concepts and solutions in multiple media that respond to client's 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.
- Present a succinct, cohesive, critically edited and substantive body of work.

Our well-integrated arts core curriculum combined with liberal arts courses further develops our students' education. Students also have the benefit of access to Chicagoland advertising community events and our professional internship program. The Professional Portfolio Development course assists graduating seniors with practical preparation for the transition from student to professional practitioner. In Chicago there are more than 500 advertising agencies employing over 15,000 people. A large number of international agencies are headquartered here, including Leo Burnett, J. Walter Thompson, and DDB, along with numerous medium sized agencies and specialty boutique firms, so Columbia graduates are surrounded by professional opportunities.

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 completed a Bachelors degree in another field, the Art & Design Department offers a Second Bachelor of Arts in Advertising Art Direction.

[View the Requirements for this Major](#)

[Learn about the Department](#)

Transfer Students: [View a Transfer Planning Tool for this Major](#)

## **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 prepares students for immediate entry into the professional world.

[View the Requirements for this Major](#)

[Learn about the Department](#)

Transfer Students: [View a Transfer Planning Tool for this Major](#)

## **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 a portfolio of their work will be reviewed which should include examples of all work completed to date. This will be conducted by the coordinators of the Animation Program along with invited faculty from the Film & Video Department.

## **Dance, BFA**

The BFA program is intended for students with professional aspirations and offers a curriculum that in its breadth and depth prepares 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 sometime after the applicant has completed 45 hours of coursework at Columbia College Chicago. 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 Culmination Sequences. Core Courses (51 credits) 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 (15 credits) allow BFA students to select any 5 upper division dance courses that best fit their interest and ambitions in Dance. The Culmination Sequence (12 credits) is a series of four upper division course taken across the junior and senior years that provide substantial depth in a particular aspect of the field and that lead to a culmination project where students demonstrate their knowledge and skills at a pre-professional level. Each BFA selects the Culmination Sequence that best fits her or his interests and ambitions.

**BFA Core Outcomes:** Upon completion of their coursework dance majors graduating with a BFA in Dance will:

- 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.

**BFA Culmination Sequence Outcomes:**

- **Dancemaking:** Graduates will be inventive dancemakers demonstrating an individual artistic voice and the ability to envision, create, and bring to performance their own original works.
- **Teaching:** Graduates will be effective and knowledgeable dance educators, able to plan and present appropriate material and offer constructive feedback utilizing a variety of education methods and to draw upon the breadth of their experience and skills in dance to their teaching.
- **Dance Studies:** Graduates will be pre-professional dance scholars who, through their writing and/or performance work, are prepared to articulate historical, cultural, scientific, and theoretical information and perspectives on dance with other scholars in the field.

[View the Requirements for this Major](#)

[Learn about this Department](#)

[Transfer Students: View a Transfer Planning Tool for this Major](#)

## 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.

# 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 a 72 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 will 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 prepares students for a successful career as designers in the fashion industry, and enables them to excel in this ever-evolving profession. 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.

[View the Requirements for this Major](#)

[Learn about the Department](#)

[Transfer Students: View a Transfer Planning Tool for this Major](#)

## Fiction Writing, 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 Fiction 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.

[View the Requirements for this Major](#)

[Learn about the Department](#)

## 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.

For students who have already earned a Bachelors degree in another field, the Second Bachelor of Arts in Fine Arts is available.

[View the Requirements for this Major](#)

[Learn about the Department](#)

[Transfer Students: View a Transfer Planning Tool for this Major](#)

## **Graphic Design, BFA**

The current field of Graphic Design addresses visual communication problems and creates solutions through a variety of media. The Bachelor of Fine Arts degree in Graphic Design curriculum engages students in research and practice by immersing students in a wide spectrum of theoretical and practical processes with exposure to the best practices in the professional world of design. As preparation for careers that will likely cross a variety of disciplines, including print, digital, web and motion graphics and experiential design, the program is designed to be flexible and nimble, helping students develop a broad, as well as narrow and deep, overview of technological applications as they relate to design problems and possibilities. Students have extensive training in typography, applied drawing, information design, packaging and publication design. Gaining knowledge of and an understanding about the history of design, including the social and aesthetic context of popular culture, is a strong component of the program. The Professional Portfolio Development course, as well as engagement with outside, professional organizations, prepares our students for the transition from student to professional practitioner.

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.
- Use 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.

For students who have already earned a Bachelors degree in another field, the Second Bachelor of Arts in Graphic Design is available.

[View the Requirements for this Major](#)

[Learn about the Department](#)

[Transfer Students: View a Transfer Planning Tool for this Major](#)

## Illustration, BFA

Our Bachelor of Fine Arts degree in Illustration program prepares students in the most current expressions of the illustrative arts profession. With a developed background in fine arts, graphic design, and advertising, illustrators may direct their careers in many different directions, including book and magazine publishing, advertising, company literature, packaging, television, as well as commercial and feature film industries. Illustrators must know design, communication principles, and problem-solving techniques, but most importantly, they must know how to draw. Illustration students learn to understand the mechanics of tools and media. They choose the media best suited to express their ideas, organize their compositions to greater enhance communication, conceptualize ideas, and above all, refine their visual sensitivities to levels expected of professional artists. Their background is further developed by a well-integrated core curriculum of fine art and design. Special illustration workshops and an ongoing lecture series expose students to current developments in their intended field, while the Professional Portfolio Development course assists graduating seniors with practical preparation for the transition from student to professional practitioner.

Students who successfully complete the Illustration program should:

- Understand how to communicate an idea or a theory to an audience in a clear dynamic manner based on informed decisions.
- Effectively apply materials, techniques, technology, vocabulary/terminology to reach the solution.
- Proficiently create images, both digitally and traditional.
- Demonstrate skills and knowledge of digital/traditional techniques and vocabulary to work in the communications industry.
- Demonstrate scholarship of illustration theories and practices from a historical perspective with a specialized knowledge of visual communications and the history of art.

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 Illustration is available.

[View the Requirements for this Major](#)

[Learn about the Department](#)

[Transfer Students: View a Transfer Planning Tool for this Major](#)

## **Interactive Arts and Media, BFA**

Interactive Arts and Media BFA students learn to integrate image, sound, motion, story and interactivity to create compelling new media works using emerging technologies. Students develop technical, design and conceptual skills to create new forms of digital art and storytelling that emphasize process and experimentation. Technical and aesthetic approaches are grounded in analysis, research and creative problem solving.

The BFA program stresses the importance of theory and research so that students may confidently analyze and author new media cultures, ideas and objects. Students learn to create new technology-based work that builds upon the traditions and aesthetics of new media and interactive theory. By mastering the latest in tools and technologies, while working both independently and as a collaborating team member, students experience numerous opportunities to exhibit work publicly. In addition, they will gain an understanding of the role of curation in the planning, design and implementation of new media productions and exhibitions. Students graduate with a body of work and a professional digital portfolio, fully prepared for careers or postgraduate study as new media or interactive artists.

[View the Requirements for this Major](#)

[Learn about the Department](#)

[Transfer Students: View a Transfer Planning Tool for this Major](#)

## **Interior Architecture, BFA**

Interior Architecture is a purposeful, three-dimensional response to a client's environmental requirements. Our Bachelor of Fine Arts program seeks to balance the subjective with the objective demands of professional practice, infusing academic concerns with faculty who are concurrently involved with the profession. The Interior Architecture student manipulates interior space, furniture and finishes to serve functional requirements and conceptual/artistic ends. The student is cognizant of building systems (structural, mechanical, life-safety, etc.) and modes of professional practice. Our Interior Architecture program focuses almost exclusively on non-residential interior spatial solutions.

Following our rigorous, CIDA-Accredited program, including a mandatory internship, graduates join firms as active team members working on a variety of project typologies. Following two years of professional experience, graduates are qualified to undertake the National Council for Interior Design Accreditation (NCIDQ) exam, leading 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 2 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.

[View the Requirements for this Major](#)

[Learn about the Department](#)

[Transfer Students: View a Transfer Planning Tool for this Major](#)

## Photography, BFA

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. A candidacy review will determine the necessity of pursuing a BFA to achieve the student’s ambitions and goals and help guide their further commitment to a particular area of interest.

Upon successful completion of this BFA program, students should:

- Demonstrate the ability to produce photographic work consistent with high professional standards.
- Demonstrate an applied understanding of the visual grammar of photography and the ability to incorporate technical, formal and conceptual competencies in their creative work.
- 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.

- Be able to identify an area of personal interest and pursue self-directed projects that culminate in a cohesive body of work.
- 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.
- Develop professional skills and practices appropriate to their area of interest.
- In a capstone experience, students will produce a substantial body of photographic work that elaborates a particular theme, idea, or professional area of practice.

A note about the BA/BFA distinction:

The distinction between the BA and the BFA is not merely one of credit hours, but also of curricular intent.

The BFA is a professional degree that focuses on intensive work in photography while being supported by a program of general studies at the college level. It is further distinguished by a candidacy procedure whereby students must apply into the BFA after 60 credits of coursework (college-wide) and minimum GPA of 3.0. The candidacy application consists of a portfolio review and assessment. Upon acceptance, students must complete all the required credits for the BA plus an additional 42 credits of advanced photographic study. Students in the BFA are required to complete a senior thesis composed of a substantial body of photographic work that elaborates a particular theme, idea, or professional area of practice.

[View the Requirements for this Major](#)

[Learn about this Department](#)

[Transfer Students: View a Transfer Planning Tool for this Major](#)

## Product Design, BFA

The Bachelor of Fine Arts degree in Product Design program is one of the most innovative and contemporary programs in the country. Our program focuses on preparing students for creative problem solving for the consumer culture of the future. User-research techniques, sustainable design principles and methodologies, sketching, presentation skills, and advanced computer modeling and fabrication are taught through both traditional and state-of-the-art technology. Students build on a design theory foundation utilizing the techniques necessary to develop, visualize, and communicate their ideas. Our philosophy emphasizes the importance of design, beyond form study, as a tool for social, cultural, economic and environmental change. Through rigorous practice of these skills, our students gain the ability to pursue innovative and elegant solutions that elevate the user experience. Students have the opportunity to expand their career options to professions such as toy design, furniture design, packaging design, and exhibition design. The Interactive Portfolio Development course, as well as engagement with outside, professional organizations, prepares our students for the transition from student to professional practitioner.

Upon successful completion of this program, students should be able to:

- Describe, analyze, and interpret products within the social, historical and theoretical contexts.
- Apply the appropriate knowledge, skills, materials and technical processes, research methodologies and critical thinking to visual problem solving, three-dimensional form giving, market and user studies, and life cycle analysis in mass production.
- Demonstrate manual skills of quick ideation sketching and model making, drawing, and digital skills of working with 2, 3, and 4D digital tools and other digital software relevant to product design.

- Generate independent ideas and solutions through innovative use of materials and technology, greater efficiency, dematerialization and better adaptation to the natural environment.
- 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.

For students who have already earned a Bachelors degree in another field, the Second Bachelor of Arts in Product Design is available.

[View the Requirements for this Major](#)

[Learn about the Department](#)

Transfer Students: [View a Transfer Planning Tool for this Major](#)

## Theatre, BFA

[Learn about the Department](#)

## Concentrations

### Directing

The Bachelor of Fine Arts in Theatre with a concentration in Directing is structured to provide an intensive study of the art and discipline of directing for theatre.

Upon successful completion of this program, students will 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 with a concentration in 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.

Students must maintain standards of performance.

[View the Requirements for this Concentration](#)

[Transfer Students: View a Transfer Planning Tool for this Concentration](#)

## Musical Theatre Performance

The Bachelor of Fine Arts in Theatre with a concentration 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 will 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.

Students must maintain standards of performance.

[View the Requirements for this Concentration](#)

[Transfer Students: View a Transfer Planning Tool for this Concentration](#)

## Theatre Design

The Bachelor of Fine Arts in Theatre with a concentration 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 will 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 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. Students may choose from a variety of electives focusing on technology, technical skills, electronic media, and the business of theatre. 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 show continued development as designers in order to continue in the program.

Students must maintain standards of performance.

[View the Requirements for this Concentration](#)

[Transfer Students: View a Transfer Planning Tool for this Concentration](#)

## **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 prepares students for immediate entry into the professional world.

[View the Requirements for this Major](#)

[Learn about the Department](#)

[Transfer Students: View a Transfer Planning Tool for this Major](#)

## **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 a portfolio of their work will be reviewed which should include examples of all work completed to date. This will be conducted by the coordinators of the Animation Program along with invited faculty from the Film & Video Department.

## **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 modern European-derived compositional techniques, with a special focus on methods utilized by avant-garde 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 and instrumental music for public performance. 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.

[View the Requirements for this Major](#)

[Learn about this Department](#)

[Transfer Students: View a Transfer Planning Tool for this Major](#)



# 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.

[View the Requirements for this Major](#)

[Learn about this Department](#)

[Transfer Students: View a Transfer Planning Tool for this Major](#)

# 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.

[Learn about the Department](#)

## Concentrations

### 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.

[View the Requirements for this Concentration](#)

[Transfer Students: View a Transfer Planning Tool for this Concentration](#)

## 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.

[View the Requirements for this Concentration](#)

[Transfer Students: View a Transfer Planning Tool for this Concentration](#)

## Vocal Performance

Upon completion of the B.Mus. in Performance with a Concentration in Vocal Performance, students should be able to:

- Demonstrate mastery of technical skills, repertoire, and stylistic practice for the contemporary voice, including: rhythm and pitch accuracy, expression, phrasing and dynamics, repertoire in a variety of styles, and improvisational and contemporary techniques.
- Lead and conduct rehearsals and performances with an accompanist or band, and generate professional-quality arrangements and scores for those accompanists.
- Demonstrate professional and forward-thinking pedagogical approaches to vocal 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 a variety of musical styles have been created, and critically evaluate the dominant narratives of the music's aesthetic and cultural development.

View the Requirements for this Concentration

Transfer Students: View a Transfer Planning Tool for this Concentration

## **Bachelor of Science**

### **Acoustics, BS**

The Bachelor of Science degree in Acoustics offered by the Audio Arts + Acoustics Department is the only undergraduate degree program in the United States that, in addition to an extensive preparation in Architectural Acoustics and in Environmental Acoustics, also addresses issues of perception and cognition.

As part of the Audio Arts + Acoustics Department, students enrolled in the Acoustics Program benefit, not only from a liberal arts education, but also from a curriculum that emphasizes the science behind the sounds we love (and sometimes hate) and the mathematics needed to understand those sounds and control them. This 128-credit degree competes head to head with the best acoustics graduate programs in the nation and, thereby, prepares our students to compete successfully in the workplace against holders of advanced degrees in acoustics.

The Acoustics Program helps prepare students for entry-level positions with consulting firms in the areas of architectural acoustics (e.g. sound isolation; design of concert halls, studios, etc), environmental noise control (e.g. 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. Graduates of the program are represented at most major consulting firms in the country and have been working with world-renowned manufacturers since 1998. The program also prepares 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, and Introduction to Psychoacoustics, while courses like Acoustical Testing I, Acoustical Testing II, and Acoustical Modeling give students the opportunity to analyze and to solve "real-world" problems and to develop a professional portfolio. Practical exposure to the discipline is emphasized in advanced courses such as Acoustics of Performance Spaces, Studies in Transducer Theory, and Engineered Acoustics, while the aesthetic element of the discipline, yet presented in every class, is furthered in courses such as Studies in Hearing, Perception & Cognition of Sound, and Applied Acoustics.

In all, we have developed courses that provide both the fundamental elements that any practitioner in acoustics should be intimately familiar with, as well as a series of elective classes 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 and schedule research activities suitable for participation 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.

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:

"Acoustics is an exceptionally diverse field encompassing broad topics in physical and biological acoustics as well as engineering... Acoustics is both an art and a science. It is, however, only with a solid grounding in science that the 'art' can be fulfilled. A church or auditorium, for instance, must be properly engineered in order for the beauty of the sound to be revealed." (William Bowlby, Ph.D., P.E., President, Bowlby & Associates, Inc.)

"When hiring, I look for individuals that have a strong educational background in mathematics and science to perform complex acoustical analyses.... [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)

[View the Requirements for this Major](#)

[Learn about the Department](#)

[Transfer Students: View a Transfer Planning Tool for this Major](#)

## **Game Programming, BS**

In any interactive media field, from web applications to interactive installations, or from video games to algorithmic art, programming is the discipline that, simply put, makes it all work.

Whether coding something from nothing, or manipulating a sophisticated authoring tool, programming-related technical skills are necessary to bring an interactive creation to life. Students in each of the applied programming degrees take a wide variety of engaging courses that help them develop a deep understanding of the aesthetics, tools, skills, process, and interactive theory that informs their work and encourages them to develop and produce new and original ideas. The Interactive Arts and Media department offers three different applied programming degrees, each tailored to a different flavor of interactive media.

Game development is an exciting multidisciplinary field that requires intense creativity, as well as professional discipline and strong collaborative production skills. Students undertaking our applied programming degrees 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.

The Game Programming BS prepares dedicated students for careers as game software engineers in commercial or independent game development. Course offerings include a variety of game-development applicable programming languages, such as C# and C++, as well as specific emphasis on game physics, graphics rendering, and network programming as well as production methodologies and tools. These higher-level classes, along with more rigorous mathematic requirements (multiple classes are required in the Math and Science Department), prepares students for continued exploration in game programming either in industry, or in pursuit of a graduate degree in Computer Science.

[View the Requirements for this Major](#)

[Learn about the Department](#)

Transfer Students: [View a Transfer Planning Tool for this Major](#)

## **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.

[View the Requirements for this Program](#)

[Learn about the Department](#)

## **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.

[View the Requirements for this Program](#)

[Learn about the Department](#)

## **Movement Pattern Analysis Consultant Certificate**

This graduate certification provides a powerful way to understand individual motivation and behavior in the workplace. Every individual's distinctive approach to making decisions is embodied in characteristic patterns of integrated movement. Through objective observation, these indelible and unique physical signatures can be discerned and related to decision-making processes. The result is an ideographic profile of a person's action and interaction characteristics which help individuals understand themselves better and make decisions more effectively.

[View the Requirements for this Program](#)

[Learn about the Department](#)

## **Master of Arts**

### **Dance/Movement Therapy and Counseling, MA**

This Master of Arts program provides a profound interweaving of the two disciplines. Students in the program are prepared 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.

[View the Requirements for this Program](#)

[Learn about the Department](#)

### **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 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.

[View the Requirements for this Program](#)

[Learn about the Department](#)

## **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, economics, and arts. In addition to extensive instruction and practice in various forms of journalistic writing, students learn multimedia and, as electives, magazine and broadcast specialties. As soon as students' work is ready, they are encouraged to publish it, building individual portfolios while earning a graduate degree.

[View the Requirements for this Program](#)

[Learn about this Department](#)

## **Master of Arts in Teaching**

## **Art Education, MAT**

The Master of Arts in Teaching (MAT) degree programs prepare candidates for both an Illinois teaching credential and a master's degree. The MAT in Art Education specifically prepares candidates for an Illinois K–12 teaching license in the visual arts. Successful candidates may teach the visual arts at the elementary, middle-school, and secondary levels. The MAT program includes preparation for integrating the visual arts with study in the content areas as well as reading strategies for the middle-school child. The program prepares teachers to be both artists and scientists, able to skillfully blend content and creative pedagogy into the dynamic art of teaching.

[View the Requirements for this Program](#)

[Learn about the Department](#)



## **Elementary Education, MAT**

The Master of Arts in Teaching (MAT) degree programs prepare candidates for both an Illinois teaching credential and a master's degree. The MAT in Elementary Education program specifically prepares candidates for an Illinois K – 9 teaching certificate, necessary to teach in self-contained elementary classrooms. Middle school coursework further prepares candidates for content-area endorsements, required for teaching in departmentalized middle school settings. A special feature of the Columbia College Chicago program is that the fine arts are woven into coursework, in keeping with the focus on the arts at the College. This program prepares teachers to be both artists and scientists, able to skillfully blend content and creative pedagogy into the dynamic art of teaching.

[View the Requirements for this Program](#)

[Learn about the Department](#)

## **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 acquire the skills needed to manage a for-profit or non-profit arts organization, or launch their own.

[View the Requirements for this Program](#)

[Learn about the Department](#)

## **Master of Fine Arts**

## **Creative Writing-Fiction, MFA**

The Columbia College Fiction 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.

[View the Requirements for this Program](#)

[Learn about the Department](#)

## **Creative Writing-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.

[View the Requirements for this Program](#)

[Learn about this Department](#)

## **Creative Writing-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.

[View the Requirements for this Program](#)

[Learn about this Department](#)

## **Film & Video-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 vision. The program focuses on character-driven narratives and asks the director to create work that is diverse, authentic, invokes the human experience, and connects with their audience. Student directors model professional practices in a highly collaborative filmmaking environment. This 52-credit, 2 year program immerses the student in rigorous coursework in writing, directing, and production as preparation for their thesis film.

[View the Requirements for this Program](#)

[Learn about the Department](#)

## **Film & Video-Creative Producing, MFA**

The MFA in Creative Producing at Columbia College Chicago is an immersive, 50-credit two-year degree designed to teach enterprising creative leaders to deliver successful media projects from conception to distribution. The program will teach the creative aspects of seeking new material, the art of 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. Students will have the opportunity to produce short films during their two years and will develop and package a long-form narrative project.

[View the Requirements for this Program](#)

[Learn about the Department](#)

## **Interdisciplinary Arts & Media, MFA**

The MFA in Interdisciplinary Arts & Media fosters an innovative dialog between the fine, performing and media arts. This is a graduate program for traditional and performing artists who want to incorporate media into their artistic practice and for media artists who want to expand into areas such as performance, installation, interactive, and relational art forms. We seek students who are committed to making art, who want to pursue a course of study that integrates experimentation and collaboration, who are flexible and willing to be self-reflexive in their art practice, and

who can engage art from the hands-on practical to the meta-level. We believe that individual art practice must be developed in relationship to the larger world. Access to affordable technology is stimulating artists to incorporate new media forms into an increasingly diverse array of work. Our goal is to be at the cutting edge of this exploration.

[View the Requirements for this Program](#)

[Learn about the Department](#)

## **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.

[View the Requirements for this Program](#)

[Learn about the Department](#)

## **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.

[View the Requirements for this Program](#)

[Learn about the Department](#)

## **Photography, MFA**

This Master of Fine Arts program emphasizes aesthetic and conceptual development alongside advanced photographic technique. The program is grounded in art history and theory and invested in the critical dialogue on contemporary photography. Students develop a sophisticated body of work, an understanding of the theoretical perspectives that support that work, and the necessary tools of professional practice which will accelerate their careers as working artists.

[View the Requirements for this Program](#)

[Learn about this Department](#)

## **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.

[View the Requirements for this Minor](#)

[Learn about the Department](#)

### **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 will 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, in particular with concentrations in Fine Arts; Cultural Studies; Journalism; and Arts, Entertainment, and Media Management.

[View the Requirements for this Minor](#)

[Learn about the Department](#)

## **Arts in Healthcare Minor**

This minor is offered for students currently enrolled in a Major program in the SFPA. It provides education for SFPA 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.

[View the Requirements for this Minor](#)

[Learn about the Department](#)

## **Arts Management Minor**

A minor in Arts Management provides 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.

[View the Requirements for this Minor](#)

[Learn about the Department](#)

## **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.

[View the Requirements for this Minor](#)

[Learn about the Department](#)

## **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 enables 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.

[View the Requirements for this Minor](#)

[Learn about the Department](#)

## **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.

[View the Requirements for this Minor](#)

[Learn about this Department](#)

## **Creative Advertising Minor**

Boost your career options – while using the skills you learned in your major. Students engaged in the Creative Advertising Minor develop a sense of the professional context for their skills; a broad range of techniques, tactics, and

strategies for reaching and influencing mass audiences; an ability to best communicate through established and emerging media; as well as the entrepreneurial know how for marketing themselves as well. The ad industry draws from most creative occupations, including art direction, design, illustration, photography, interactive, cultural studies, management, film, acting, audio, fiction, poetry, and more. This minor requires 18 credits for completion.

[View the Requirements for this Minor](#)

[Learn about the Department](#)

## **Creative Nonfiction Minor**

The Fiction Writing, English, and Journalism 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, increase their chances of competing successfully in the work world after graduation.

[View the Requirements for this Minor](#)

[Learn about the Department](#)

## **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 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 will 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.

[View the Requirements for this Minor](#)

[Learn about this Department](#)



## **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 21 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.

[View the Requirements for this Minor](#)

[Learn about the Department](#)

## **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.

[View the Requirements for this Minor](#)

[Learn about the Department](#)

## **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 affecting the earth's life-support systems (environment) for 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.

[View the Requirements for this Minor](#)

[Learn about the Department](#)

## **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 will 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.

[View the Requirements for this Minor](#)

[Learn about the Department](#)

## **Fiction Writing 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.

[View the Requirements for this Minor](#)

[Learn about the Department](#)

## **Journalism Minor**

The minor allows students in other majors to explore their interest in Journalism. The program focuses on the six core courses of the Journalism major, introducing students to the rights and responsibilities of the profession as well as to its technological and other tools. Students will 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. Beyond the core, students are encouraged to take advanced courses in specialty areas.

[View the Requirements for this Minor](#)

[Learn about the Department](#)

## **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.

[View the Requirements for this Minor](#)

[Learn about the Department](#)

## **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 Film and Video, for example, might choose courses such as Literature on Film, Movies and Myth: The Goddess, and Topics in Literature: Spike Lee and August Wilson. Fiction 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. Theater 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.

[View the Requirements for this Minor](#)

[Learn about the Department](#)

## **Marketing Minor**

Columbia students in any major may pursue a minor in Marketing Communication. Acquiring the basic knowledge and current techniques in marketing, advertising, and public relations will empower artists to market and develop their careers. The Marketing Minor requires 18 credits for completion.

[View the Requirements for this Minor](#)

[Learn about the Department](#)

## **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.

[View the Requirements for this Minor](#)

[Learn about the Department](#)

## **Motion Graphics Minor**

Motion Graphics is a growing practice with output including film, television and the web in the form of title sequences, television commercials, television network identifications, music video effects, web-based graphic animations, etc. The industry is comprised of an interdisciplinary array of professionals with formal training from television, film, graphic design, architecture and art. The Motion Graphics minor is a 19-20 credit sequence of classes which focuses on the design and implementation of motion graphics animations for television, film and web. Students who may wish to complete the minor include Film and Television Editors, Graphic Designers, Illustrators, Animators and Media Artists.

[View the Requirements for this Minor](#)

[Learn about the Department](#)

## **Non-Linear Editing Minor**

This minor will focus on teaching a set of skills that include video acquisition and post production. It will prepare students to use these skills in the wide variety of fields that utilize video and need people trained in these skills. Students who have these skills in addition to their major focus will increase their ability to enter the job market because of the proliferation of opportunities that need the capabilities of skilled shooter/editors. This minor would be of interest to students from a variety of departments who are interested in expanding their skill set and capabilities as an artist or media maker.

[View the Requirements for this Minor](#)

[Learn about the Department](#)

## **Photography Minor**

The minor in Photography is designed to provide a solid foundation in Photography for students who may use photography in another related field. This is a particularly good choice for students who are Art and Design or Film and Video majors.

[View the Requirements for this Minor](#)

[Learn about this Department](#)

## **Playwriting Minor**

The goal of the Interdisciplinary Minor in Playwriting 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 develop the requisite skills for both long and short forms of stage writing, and for adaptation of fictional works to script forms. Through elective choices, students may further develop their performance writing or build skills in theatrical performance or collaboration. The range of writing and performance experiences will 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.

[View the Requirements for this Minor](#)

[Learn about the Department](#)

## 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.

[View the Requirements for this Minor](#)

[Learn about the Department](#)

## Professional Writing Minor

The Professional Writing program develops skills in the rhetorical elements of writing, broadening students' understanding of how language works and how language can be used to affect change. Courses in the Professional Writing program center on writing for varied audiences and purposes, all related to the work of arts, media, and culture. Students learn varied and creative approaches to writing as a part of a broader professional practice: explaining methods and procedures, presenting credentials, communicating complex information, arguing for or against the merits of ideas. Professional Writing courses involve exploring the use of contemporary technology and new media, as a part of learning how to make written work reach its intended audience.

[View the Requirements for this Minor](#)

[Learn about the Department](#)

## 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.

[View the Requirements for this Minor](#)

[Learn about the Department](#)

## **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.

[View the Requirements for this Minor](#)

[Learn about the Department](#)

## **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 will:

- Graduate with 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.
- "Fake-fight" with or without any type of sword, knife, stick or "found object" in a safe, realistic, theatrical fashion.
- 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.

[View the Requirements for this Minor](#)

[Learn about the Department](#)

## **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 would 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 would 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.

[View the Requirements for this Minor](#)

[Learn about the Department](#)

## **Web Development Minor**

In order to communicate and succeed in today's digital landscape, a fundamental understanding of web development, social media and user-centered design is not just a bonus, it is a requirement. 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 provides students with a firm grounding in the technical aspects of web page creation, programming, and information management. Students learn state-of-the-art programming languages to create interactive web sites with dynamic content. By combining high-end web content and design programming skills students become more competitive in the creative industries marketplace.

[View the Requirements for this Minor](#)

[Learn about the Department](#)

## **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.



[View the Requirements for this Minor](#)

[Learn about this Department](#)

## **Writing for Television Minor**

This minor will focus on preparing a student for a career in writing for television in all its various forms, from comedy, drama and branded entertainment to the growing fields of interactive and web based media. This market is particularly open to new talent because of the expansion of outlets that can utilize the talents of a trained scriptwriter and the voracious appetite of these outlets for content and therefore scripts. This minor would be of interest to students from a variety of departments who focus on writing and are interested in entering a market with expanding possibilities.

[View the Requirements for this Minor](#)

[Learn about the Department](#)

## **Special Programs**

### **Comedy Studies: A Semester at The Second City™**

The Theater Department of Columbia College Chicago and The Second City™ have created a semester-long program of courses in the study of comedy which are taught by the experts in comedy at the Second City Training Center in Chicago, with college credit provided by Columbia College Chicago. The program provides a unique opportunity to study full-time at The Second City™, the nation's center of comedy and satire, for an entire semester.

The Comedy Studies Program is open to any college undergraduate with a minimum of junior-level status who has a demonstrated interest in performance, comedy writing, and improvisation. All students enrolled in the program take the same full load of 16 credit hours during the 15-week semester. All classes are held at The Second City Training Center in Chicago.

[More about Comedy Studies...](#)

## **Art + Activism**

Art + Activism is an ongoing, college-wide program that facilitates interdisciplinary conversation between Columbia's students, faculty and staff around the critical and sometimes controversial issues of our time. Through increased on and

off-campus engagement with these topics we further explore the relationship between our art and activism. We define the role that we as artists play in shaping our own and public opinion on the roles and responsibilities of art, artists, and activists to incite change in the local community.

[More about Art + Activism...](#)

## English as an Additional Language (EAL) Program

The English as an Additional Language Program offers curricular and extra-curricular support to Columbia College students whose core literacy instruction occurred in languages other than English through specialized course offerings and individual tutoring. "International" sections of Writing and Rhetoric I and II, College Reading, and Oral Expression are specifically designed to serve a multilingual cohort of students, to build from the global perspectives students bring to the classroom, and to offer EAL support with small class sizes. Individual EAL tutoring is also available through the Columbia College Writing Center.

[More about the EAL Program...](#)

## High School Summer Institute

The High School Summer Institute is an intensive 3-week program for creative high school students that have completed their sophomore, junior, or senior year of study who want to immerse themselves in the visual, media, and communication arts. On-campus housing is available for distance and out-of-state students. Students spend the summer exploring their ideas, developing the technical skills that bring their ideas to life, and earning college credit while they're at it!

High School Summer Institute students study with the same working professionals and scholars who teach Columbia's undergraduates. Students also hone their craft in Columbia's state-of-the-art facilities—film and video production and post-production studios, photography labs, animation labs, graphic design labs, dance studios, concert halls, theater stages, radio station, recording facilities, art studios, performance spaces, television studios, and more.

[More about the High School Summer Institute...](#)

## Honors Program

A Columbia education is rooted in the strength of our Core Curriculum in the Liberal Arts and Sciences, and the Honors Program offers an enhanced LAS Core experience tailored to our students seeking greater academic challenges. Our Honors classes bring together students who have demonstrated an aptitude for learning at a very high level with instructors who are prepared to guide them through hands-on learning in subjects as wide ranging as Vertebrate Paleontology, Victorian Poetry, Quantum Physics, and dozens of other topics. Also, because our Honors classes include students from all of Columbia's majors in the visual, performing, and media and communication arts, they create opportunities for collaborations and relationships that transcend the classroom.

Any student with a GPA of 3.5 or higher is eligible to enroll in Honors classes. The full Honors Program requires completion of fifteen Honors credits and a cumulative GPA of 3.5 in all classes over the course of your enrollment. Students meeting these requirements will receive the distinction "Honors Program Graduate" on their transcripts upon graduation. Honors courses are listed in the course schedule with the letters "HN" appended to the course number.

If you have any questions about the program, please contact the Office of the Dean of Liberal Arts and Sciences.

More about the Honors Program...

## **Semester In L.A.**

Semester In L.A. is an opportunity for Columbia College Chicago students to experience the business of Hollywood first hand on a studio lot with industry professionals. It is a five-week immersion program in which the student maintains full-time status through an intensive educational experience. The program is multi-disciplinary and includes Media Arts classes in Film & Video including Directing, Production Design, Screenwriting, and Undergraduate and Graduate Producing, Television courses in both Sitcom Writing and Drama Writing, a Marketing course in Entertainment Marketing, an Entertainment Journalism course, an interdisciplinary Trans Media course, and classes from the school of Fine and Performing Arts in Costume Design and Graduate and Undergraduate Music Composition. J-session classes are also offered in Animation, Acting, and Interactive Arts and Game Design.

More about Semester in L.A...

## **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, 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](http://colum.edu/admissions).

## **Requirements for Admission**

### **Applying for Admission as a Freshman**

Submission of the following materials is **required**:

- Application for undergraduate admission, including the essay;
- Official transcripts of high school academic record [or official copy of earned General Education Diploma (GED) that includes test scores], or official transcripts from a state recognized home school;
- One letter of recommendation;
- A non-refundable application fee.

Submission of the following materials is **optional**:

- ACT or SAT scores (strongly recommended)
- A portfolio of a student's best creative/artistic work

In some cases, a personal interview may be required of freshman applicants.

Please note that materials designated as "optional" should be sent at the student's discretion. Students should submit those materials if they believe that the Admissions Committee would have a better, fuller understanding of his or her ability to succeed academically and artistically at the college by taking their test scores and/or portfolio of creative work into consideration. Additionally, a student's test scores and/or portfolio (in combination with their other required admission application materials) could identify them as eligible for college-granted scholarships.

The ACT or SAT tests are also valuable tools for advising new students. In many cases, official ACT scores submitted at the time of application for admission may be used in lieu of Columbia's required assessment test (see "Assessment of New Students"). All students are strongly encouraged to complete one of these tests while in high school for inclusion in their college applications.

## Applying for Admission as a 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 copy of earned General Education Diploma (GED) that includes test scores], or official transcripts from a state recognized home school;
- Official transcripts from current and all previously attended colleges;
- One letter of recommendation;
- A non-refundable application fee.

Submission of following the materials is **optional**:

- ACT or SAT scores (strongly recommended)
- A portfolio of a student's best creative/artistic work

In some cases, a personal interview may be required of transfer applicants.

Please note that materials designated as "optional" should be sent at the student's discretion. Students should submit those materials if they believe that the Admissions Committee would have a better, fuller understanding of his or her ability to succeed academically and artistically at the college by taking their test scores and/or portfolio of creative work into consideration. Additionally, a student's test scores and/or portfolio (in combination with their other required admission application materials) could identify them as eligible for college-granted scholarships.

The ACT or SAT tests are also valuable tools for advising new students. In many cases, official ACT scores submitted at the time of application for admission may be used in lieu of Columbia's required assessment test (see "Assessment of New Students"). All students are strongly encouraged to complete one of these tests while in high school for inclusion in their college applications.

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

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 or secondary schools. Official educational records not written in English, should include an English translation when possible.
- 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

Please note that materials designated as "optional" should be sent at the student's discretion. Students should submit those materials if they believe that the Admissions Committee would have a better, fuller understanding of his or her ability to succeed academically and artistically at the college by taking their portfolio of creative work into consideration. Additionally, a student's portfolio (in combination with their other required admission application materials) may identify him or her 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 F1 or J1 visa** (Please see the "International Students: Additional Documentation for SEVIS I-20 or DS 2019 Form" below)

## Applying for Admission as an International Transfer

Submission of the following materials is **required**:

- Application for undergraduate admission, including the essay;
- Official or certified true copies of the educational records of all high school or secondary school. 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 or universities previously attended. Official educational records not written in English, should include an English translation when possible.
- 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

Please note that materials designated as "optional" should be sent at the student's discretion. Students should submit those materials if they believe that the Admissions Committee would have a better, fuller understanding of his or her ability to succeed academically and artistically at the college by taking their portfolio of creative work into consideration. Additionally, a student's portfolio (in combination with their other required admission application materials) could identify him or her 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 Student Visa (F-1)** (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's undergraduate degree program if English is not a student'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 80 on the iBT (Internet Based TOEFL) or 553 on the pBT (Paper Based TOEFL) ;
- IELTS (International English Language Testing System) score of at least 6.5;
- ACT (American College Testing);
- SAT (Scholastic Aptitude Test);
- Transcript from a U.S. high school or a high school in which English is the language of instruction and the applicant has completed at least one year in that high school with passing grades
- Evidence of completion of at least one semester of university-level coursework in English Composition at an accredited college/university in the United States with a grade of "C" or better;
- Successful completion of an ESL course at a preferred institution: DePaul's English Language Academy program or Intrax English Language and Professional Programs level 9.

Note: The English Proficiency Requirements cannot be waived for any applicant educated in a country where the native language is not officially recognized as English. 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 unless there is a pre-existing partnership agreement between Columbia and the ESL program.

## 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 USA 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 or International Student Advisor at the applicant's current U.S. institution.

## Immigration forms (SEVIS I-20)

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 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 the current school has released the student's SEVIS record to Columbia College Chicago. 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: [www.colum.edu/Admissions/Apply/international](http://www.colum.edu/Admissions/Apply/international)

## 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 have 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 he or she 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 his or her application, he or she will hear about their admissions decision within two to four weeks.

## Scholarships and Application Deadlines

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 many of the college's Fall entry scholarship programs, a student must be admitted to the college and have submitted a completed Free Application for Federal Student Aid within their intended year of enrollment. In addition, students who wish to be considered for merit-based scholarships should submit a portfolio of their best creative work. Guidelines for portfolio submission are available at [colum.edu/apply](http://colum.edu/apply).

To learn more about all of Columbia College Chicago's scholarship opportunities, please see [www.colum.edu/scholarships](http://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](http://colum.edu/admit). Application materials for students who are granted deferred admission are retained for one year.

## **Summer School**

A full complement 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 March 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 juniors and 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](http://colum.edu/hssi).

## **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.

## **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. Upon re-enrollment the student must meet the academic program and degree completion requirements that are in place at the time of re-enrollment and must meet with a college advisor in the College Advising Center prior to registration to have his or her 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 ACT 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 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.

## **Orientation and Registration for New Students**

New freshmen and new transfer students register for classes as part of their orientation to the College. Orientation activities are scheduled on campus during the months of June, July and August in anticipation of the start of the fall semester and during January, in anticipation of the start of the spring semester. 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 via email to RSVP for Orientation well 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. Applicants who have been denied admission to Columbia through the regular admission process are not eligible to enroll as students-at-large. 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 they 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 semester following admission to the College. Students-at-Large are not eligible for financial aid through federal, state, or institutional programs or for veterans' benefits.

## **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, located in Illinois or out of state. 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 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 from the Office of Degree 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.
- The maximum number of credit hours accepted from a two-year college is 62. The maximum number of credits accepted from a combination of two-year college and CLEP, AP, military, and/or life experience is 62 credit hours.
- 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 62 credit hours accepted from a two-year college.
- 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](http://www.colum.edu/transfers).

## 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 Degree Evaluation.

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>.

Scores of 3, 4, or 5 on Advanced Placement tests may also be accepted as transfer credit, and official records must be sent to the Office of Degree Evaluation 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](http://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 Undergraduate 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. Please consult the Student Financial Services Web site at [www.colum.edu/sfs](http://www.colum.edu/sfs) for up-to-date information, or consult the Tuition and Fees brochure for the current academic 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. For current listings of tuition and fees, students should visit the Student Financial Services Web site at [www.colum.edu/sfs](http://www.colum.edu/sfs) or consult the Tuition and Fees brochure for the current academic year.

## **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.

Courses carrying one credit do not have a fee. Courses with 2-4 credits are assessed at the rates given below. Courses with 5-6 credits are double those rates.

Art and Design; Arts, Entertainment, and Media Management; Journalism; Fiction Writing; Science/Mathematics; Theater	\$40
---	------

Audio Arts and Acoustics; Early Childhood Education; Interactive Arts and Media; Radio; Television	\$70
--	------

ASL/English Interpretation; Dance; Film/Video; Music*; Photography	\$115
--	-------

*\*Excludes private lessons*

## 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 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](http://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

### 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 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.ed.gov](http://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 see the Student Financial Services website to learn more about Maintaining Your Eligibility and for a complete listing of funding sources available for application.

## 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 graduate 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](http://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). Typically, these courses are available only in our Educational Studies, Journalism, and Dance/Movement Therapy & Counseling departments. Contact the Graduate Admissions & Services Office for more information.

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](http://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 graduate program in an application cycle; they may re-apply in any subsequent year.

## **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. To arrange for credential evaluation, applicants must contact World Education Services (WES). Please Note: Columbia requires the "WES Basic Course by Course Report." Please contact WES directly for current costs and instruction.

## **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](http://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](http://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**

Each year in August the Graduate Admissions and Services Office hosts a mandatory New Graduate Student Orientation for all incoming graduate students. The schedule for Graduate Student Orientation is published in the early summer and will be available through the Graduate Admissions and Services Office. Incoming students are required to register for Orientation.

## Registration: Degree-seeking Students

All incoming graduate students will register for their first Fall's classes at New Graduate Student Orientation. Students whose programs begin with a summer semester will receive registration instructions for their summer classes via email in May. These students are also required to attend Orientation and will register for their Fall classes at that time.

Students should be advised that enrolling in six to eight credits of enrollment constitutes "part-time" enrollment; students enrolled in either Thesis or nine credits or more constitutes "full-time."

## 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. Graduate students-at-large are not required to attend the New Graduate Student Orientation.

## 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](http://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](http://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](http://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 to 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.

