

Columbia College Chicago

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2018

### 2018-2019 Course Catalog

Columbia College Chicago

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#### Recommended Citation

Columbia College Chicago, "2018-2019 Course Catalog" (2018). *Course Catalogs*. 112.  
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# Catalog Home

## Welcome to Columbia College Chicago's Catalog

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

- About Columbia College Chicago
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## About Columbia College Chicago

Columbia College Chicago is a private, nonprofit college offering a distinctive curriculum that blends creative and media arts, liberal arts, and business for nearly 7,500 students in more than 100 undergraduate and graduate degree programs. Dedicated to academic excellence and long-term career success, Columbia College Chicago creates a dynamic, challenging and collaborative space for students who see the world through a creative lens.

## 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.

## **Accreditation**

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

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

Higher Learning Commission  
230 South LaSalle St.  
Suite 7-500  
Chicago, IL 60604-1411  
800-621-7440  
312-263-0456  
Fax 312-263-7462  
info@hlcommission.org

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

## **Student Outcomes Assessment**

Because teaching is a central focus of the college, and because the college is constantly striving to improve teaching, Columbia College Chicago has a Students Outcomes Assessment program in the major departments and the Liberal Arts and Science Core courses. This program affords insight into the success of the curricula and teaching practices. To achieve this goal of improving teaching and learning across college programs, student work may be used not to determine how well the student is performing in a given class or program but rather to determine how well the department is delivering the class or course of study. Information from this assessment is used to improve teaching and revise curricula.

## **Contact Information**

Columbia College Chicago

600 S. Michigan Ave.

Chicago, IL 60605 (map)

Main Switchboard: 312-663-1600

Request Information from the Admissions Office

<b>Office</b>	<b>Email</b>	<b>Phone Number</b>
Admissions (Undergraduate)	admissions@colum.edu	312-369-7130
Admissions (Graduate)	gradstudy@colum.edu	312-369-7260
Office of the Registrar	registrar@colum.edu	312-369-7769
Student Financial Services	sfs@colum.edu	312-369-7140

## Equal Opportunity

Columbia College Chicago complies with all local, state, and federal laws and regulations concerning civil rights. Columbia College Chicago does not discriminate in its admissions, employment, housing, services, or in the education courses or programs that it operates based on age, gender, race, color, ethnicity, religion, national origin, disability, sexual orientation, gender identity or expression, or any other protected class.

## Academic Calendar

Columbia's academic year consists of two 15-week semesters (fall and spring) and a summer session. While the usual term of a class is 15 weeks, some subjects may be offered in shorter periods, ranging from three 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 unavailable 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. Please see Academic Calendar.

## 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 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

## Undergraduate Academic Policies

Return to: [Academic Policies](#)

### Expectations and Responsibilities

Columbia College Chicago 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 expected to meet regularly with their academic advisor in the College Advising Center. 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 see Academic Integrity

### **Major Declaration**

All Columbia students must declare a major by the time they have earned 45 credits. Transfer students with 45 credits or more need to make this declaration at the end of their first semester at Columbia. Certain majors may only be declared via selection by the academic department. Students interested in these majors must follow guidelines set forth by the respective academic department. Double majors are permitted. Students who want to add a second major are encouraged to meet with their academic advisor. A maximum of 6 credits can be shared between two majors.

### **Change of Major**

After major declaration, students wishing to change their major or concentration must meet with an academic advisor. Students are responsible for meeting the most recent major program requirements in effect at the time of the change.

### **Baccalaureate Degree Programs**

Columbia's undergraduate division offers programs of study leading to a Bachelor of Arts (BA), a Bachelor of Music (BMus), a 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**

The Bachelor of Arts (BA) is a liberal arts degree that allows a student to explore a major in the context of a broad program of general studies at the college level. The BA involves a higher proportion of courses outside the degree program than the BFA, including substantial interdisciplinary opportunities and the option of a minor or a double major in other programs. Students may choose to take additional electives in their major department beyond the required credit hours and may pursue those additional courses in a self-directed manner. The BA requires 120 total credits in the degree: 30 to 45 percent of credits in the major, 35 percent in LAS Core, and 20 to 35 percent in college-wide electives.

### **Bachelor of Arts Degree Requirements**

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

- 120 credits with a minimum 2.0 cumulative grade point average
- 42 credits in LAS Core courses

- three credits in United States Pluralism designated courses
- three credits in Global Awareness designated courses
- completion of a declared major
- a writing intensive course

Requirements for all majors can be found on the college's web site.

## **Bachelor of Music**

The Bachelor of Music (BMus) is a professional degree that focuses on intensive work in music and that is supported by a program of general studies at the college level. It is further distinguished from the BA by a selective application process into the BMus program and a minimum grade point average (GPA) requirement of 3.0 in the major. Students in the BMus are required to complete a senior recital demonstrating their range of skill as a composer and/or performer. The BMus requires a minimum of 128 total credits in the degree: at least 60 percent of the credits in the major field of study, 36 credits of LAS Core coursework, and a small number of college-wide electives.

### **Bachelor of Music Degree Requirements**

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

- 128 credits
- 36 credits of LAS Core requirements
- 84 credits in music (85 for Performance)
- completion of the major
- a minimum GPA of 3.0 in the major
- a cumulative GPA of 2.0 or better
- three credits in United States Pluralism designated courses
- three credits in Global Awareness designated courses
- a writing intensive course

## **Bachelor of Fine Arts**

The Bachelor of Fine Arts (BFA) is a professional degree that focuses on intensive work in the major supported by a program of general studies at the college level. It is further distinguished from the BA by a selective application process into the BFA and a minimum GPA requirement in the major of 3.0. Students in the BFA are required to complete a senior capstone project that represents a substantial body of work elaborating a particular theme, idea, or professional area of practice. The BFA requires a minimum of 128 total credits in the degree: at least 60 percent of the credits in the major field of study, 36 credits of LAS Core coursework, and a small number of college-wide electives.

### **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
- 36 credits of LAS Core requirements
- completion of the major
- a minimum GPA of 3.0 in the major
- a cumulative GPA of 2.0 or better

- three credits in United States Pluralism designated courses
- three credits in Global Awareness designated courses
- a writing intensive course

## **Bachelor of Science**

The Bachelor of Science (BS) is a liberal arts and sciences degree that focuses on intensive work in a major field of study supported by substantial and sustained coursework in science and mathematics and additional general studies at the college level. The BS requires a minimum of 128 total credits in the degree: at least 50 percent of the credits in the major field of study, 39 credits of LAS Core coursework, and a small number of college-wide electives.

## **Bachelor of Science Degree Requirements**

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

- 128 credits
- 39 credits of LAS Core requirements
- completion of the major
- a cumulative GPA of 2.0 or better
- three credits in United States Pluralism designated courses
- three credits in Global Awareness designated courses
- a writing intensive course

## **Second Bachelor's Degree**

If a student has already earned a bachelor's degree from Columbia or another accredited institution, they may earn a second bachelor's degree at Columbia by completing required courses specified by one of the major-granting departments or programs of the college. All other academic requirements are considered fulfilled within the curriculum of the previously granted bachelor's degree. Credits applied to the original degree cannot fulfill degree requirements; 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 15 to 25 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. No more than six credits in the minor may overlap with the student's major program of study.

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 occurs in the School of Liberal Arts and Sciences' Core Curriculum (LAS Core)--a set of curricula required for all undergraduate, degree-seeking students.

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

### **Foundations of Communication: Knowledge and Practices**

Students read for comprehension and pleasure while developing their critical thinking skills. They

learn how to write and speak persuasively and how to make effective use of both academic and non-academic writing styles and formatting conventions. Most importantly, they develop an informed perspective on the relationship between the liberal arts and sciences and fields within the fine, performing, and media arts.

**Culture, Values, and Ethics**

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

**Historical Narratives and Civic Consciousness**

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

**The Physical and Material World**

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

**Requirements and Total Credits**

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

<b>Rubric</b>
<b>Foundations of Communication: Knowledge and Practices</b>
First-Year Seminar (FY)
Writing and Rhetoric I and II (EN)
Oral Communication (SP)
<b>Culture, Values, and Ethics</b>
Humanities (HU)
Literature (HL)
Social Sciences (SS)
<b>Historical Narratives and Civic Consciousness</b>
History (HI)

<b>The Physical and Material World</b>
Mathematics (MA)
Science (SC)
Science with lab component (SL)
<b>Total LAS Core Credits</b>

*\*BFA and BMus students are required to complete 12 total credits in Culture, Values and Ethics by taking either three credits in the humanities and six credits in the social sciences or six credits in the humanities and three credits in the social sciences.*

Additionally, degree candidates must complete:

- six LAS Core credits at the 2000 level or higher.
- One Global Awareness (GA) course. Global Awareness courses focus on areas outside the United States.
- 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 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 catalog.

### College-Wide Electives

Courses other than those that fulfill the LAS Core and major degree requirements are considered 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 courses 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 because 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 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

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

## Transfer Credit

Columbia College Chicago accepts transfer credit from other regionally accredited colleges and universities and considers transfer credit from select institutions with discipline-specific accreditation. Transfer courses must be completed with a C grade or better and must be similar or equivalent in content to those offered by Columbia. The acceptance of transfer credit is at the sole discretion of the college. To be accepted, official college transcripts, military records, or Advanced Placement test scores must be received, at the latest, by undergraduate admissions before the end of the student's first semester of attendance at Columbia. Grades and grade point averages do not transfer. All transfer students receive an official transcript evaluation as part of the admissions process.

- No minimum number of transfer credits is required to transfer to Columbia College Chicago
- The maximum number of accepted credits earned outside of Columbia College Chicago is 75
- The final 12 credits required for graduation must be taken at Columbia College Chicago
- A minimum of 45 total credits toward the degree must be taken at Columbia College Chicago
- A minimum of 15 credits required for the major must be taken at Columbia College Chicago
- ESL, adult education, continuing education, workshops, seminars, and developmental courses (those courses usually numbered below 100) are not transferable
- Topics, independent study, and internships are considered on a case by case basis and may not be transferable

For additional information about the transfer student application or policies, please visit [www.colum.edu/transfers](http://www.colum.edu/transfers).

## Information for Illinois Transfer Students

Columbia College Chicago participates in the Illinois Articulation Initiative (IAI) as a receiving institution. The IAI is a statewide agreement that allows transfer students coming from participating Illinois institutions who meet certain criteria to complete the General Education Core Curriculum (GECC) in lieu of the Columbia College Chicago Liberal Arts and Sciences Core (LAS Core). Transfer students who are accepted to Columbia College Chicago and who meet at least one of the following criteria are eligible for the IAI:

1. Earned associate's degree from a participating Illinois institution
2. Completion of the GECC package at a participating Illinois institution

3. Completion of 30 transferable credits from one or more participating Illinois institutions  
Students who meet number 1 or number 3 above who have not yet completed the GECC package are permitted to do so while enrolled at Columbia College Chicago. If the Columbia College Chicago LAS Core leads to faster degree completion, the student may choose it instead of the GECC.

Transfer students who complete the GECC package in lieu of Columbia College Chicago's Liberal Arts and Sciences Core must still complete the following college-wide degree requirements, which may or may not be fulfilled in transfer:

1. six credits of 2000-level or higher Liberal Arts and Sciences Core courses
2. three credits of Global Awareness
3. three credits of United States Pluralism

In addition, all Columbia College Chicago students are required to complete one course coded as Writing Intensive. Courses coded as Writing Intensive are denoted with a WI in the course catalog and schedule. WI courses may also satisfy major, minor, GECC, or LAS Core requirements.

Transfer students entering Columbia College Chicago from participating Illinois institutions with 29 or fewer transferable credits are required to complete the LAS Core.

For more information on the Illinois Articulation Initiative, please visit [www.itransfer.org/IAI/](http://www.itransfer.org/IAI/)

### **Articulation Agreements**

Articulation agreements are designed to build strong relationships between two-year institutions and Columbia College Chicago so that transfer students understand exactly what courses will and will not transfer when they enroll at Columbia. Not to be confused with course equivalencies that 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 associates degree apply toward a degree at Columbia. For a current list of articulation agreements and established transfer guides with partner institutions, please visit [www.colum.edu/transfers](http://www.colum.edu/transfers).

### **CLEP/AP Credit**

Students desiring advanced standing (transfer credit) based on College Level Examination Program (CLEP) results must have official score reports sent to admissions.

Columbia follows the American Council on Education (ACE) recommendation for the award of CLEP credit. For a list of subjects, accepted scores and equivalencies, please see CLEP-ACE Guidelines.

Qualifying scores on Advanced Placement tests may also be accepted for credit. Official score reports must be sent to admissions for consideration. Credit for CLEP and Advanced Placement tests is applicable only to students with freshman or sophomore standing and is considered inappropriate for more advanced students. For more information about Advanced Placement credit, please see [students.colum.edu/ode/pdf/ap-exam-table.pdf](http://students.colum.edu/ode/pdf/ap-exam-table.pdf).

### **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 Office of the Registrar for evaluation of non-college learning experiences.

### **International Baccalaureate (IB)**

Credit is accepted for test scores of 4 or higher at the diploma or certificate level. For more information, please see International Baccalaureate Guide .

### **Cambridge International Examinations IGCSE**

Credit is accepted for some A-Level exams with grades of A to C in subjects similar to those offered at Columbia College Chicago.

### **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 admissions with additional questions.

### **Continuing Education Credit**

Degree-seeking students at Columbia College Chicago may enroll for continuing education credit-bearing courses in Columbia's Digital Learning division, "Columbia College Chicago Online." However, these courses are not eligible for financial aid and do not apply toward degree completion. In addition, courses taken through continuing education are documented on a separate academic transcript. For more information, please see an academic advisor.

### **Registration**

Registration for continuing degree-seeking students typically begins in the latter half of each semester for the subsequent semester. Registration is conducted online through OASIS. To participate in registration, students may be required to meet with their academic advisor for an advising clearance. Students should contact their academic advisor for further information. Students must have no outstanding financial, academic, or immunization obligations to the college. (see [colum.edu/registrar](http://colum.edu/registrar))

### **Dropping/Adding/Withdrawing from Classes**

The college's official schedule revision period ends on the first business day in week two of the semester for the regular 15-week term. For official add, drop, and withdrawal dates tied to five-week, seven-week, and eight-week sessions, please see [colum.edu/registrar](http://colum.edu/registrar). 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 add deadline in the 15-week term. Students may drop classes through the first business day in week three and may withdraw through the ninth week during the fall and spring semesters for the regular 15-week term. (Refer to [colum.edu/registrar](http://colum.edu/registrar) for guidelines on adding, dropping, or withdrawing from fall and spring sub-sessions and summer classes.) If a student drops a course before the deadline, the course does not appear on the student's academic record. Withdrawals appear on the record as W (withdrawal), which may affect compliance with Satisfactory Academic Progress. Students are advised to consult with an academic advisor in the College Advising Center before deciding to withdraw from a class. Failure to attend a class does not equal withdrawal.

### **Withdrawing from a Course and Withdrawing from the College**

Students who are planning to withdraw from a course are encouraged to speak with the College Advising Center and Student Financial Services prior to withdrawing. Withdrawing from a course can impact the student's financial standing with the college and can also impact the student's academic standing.

If a student completely withdraws from courses through the 60 percent point of the term (or session if not enrolled for the full term) and was awarded Title IV aid (federal financial aid) they will have their financial aid

award prorated based on the last date of attendance. Award adjustments may result in an outstanding student account balance.

If a student decides to withdraw from the college, they must return all school property and make necessary financial arrangements with Student Financial Services prior to their departure. Please note, failing to attend classes does not constitute an official withdrawal from the college. All accounts are considered active until the effective date of the official withdrawal.

### **Administrative Withdrawals**

Columbia College Chicago recognizes there may be extenuating and mitigating circumstances affecting student academic progress. 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 is not permitted if the petition is submitted later than 30 calendar days following the last date of the semester in question. Petitions for administrative withdrawals are evaluated and approved or denied by the Exception Committee. The committee will decide if any academic and/or financial exceptions related to the student's petition will be granted. Students may appeal a denial of petition to the registrar and the assistant vice president of Student Financial Services, whose decision is final. Approval of a petition for administrative withdrawal may preclude any future approvals of petitions for administrative withdrawals.

Mitigating circumstances that qualify for consideration of an administrative withdrawal include:

#### **Medical**

- The student submits documentation from a medical professional confirming that the student will be/has been hospitalized and the length of the hospitalization and necessary recovery time is a minimum of seven consecutive calendar days during the term (excluding scheduled breaks such as winter break or spring break);
- The student submits documentation from a medical professional indicating that it was impossible for the student to attend classes for 14 consecutive calendar days or a greater period during the term due to a medical condition (hospitalization not required);
- The student submits documentation from a medical or counseling professional confirming that the student is a danger to self and/or others and therefore must discontinue enrollment; or
- The student submits information from a health care provider certifying that the student is unable to complete a course(s) due to a medical condition.

*Documentation for medical conditions must explicitly state why the student is or was unable to complete the course(s) and whether the medical condition prevents the student from completing all courses or just particular courses for which academic progress is impeded by the medical condition.*

#### **Non-medical**

- The student provides documentation of being called to military service during the term;
- The student provides documentation of being incarcerated for a minimum of seven consecutive calendar days during the term;
- An immediate family member of the student's passes away during the term. Immediate family members include the student's mother, father, brother, sister, spouse, or child. If a non-immediate family member living with the student passes away (for example, a grandparent), an exception may also be considered; or
- The student is a victim of a violent crime during the term.

The following circumstances do not qualify for consideration of an administrative withdrawal:

- Failure to properly drop or withdraw from a course during the add/drop or withdrawal period
- Inability to afford courses for which the student has registered
- Non-attendance with failure to properly drop the course

Students who have questions regarding the administrative withdrawal process should consult with their academic advisor.

### **Mandatory Attendance Process**

Students are required to attend class regularly. Failure to attend class in the first two weeks of the term negatively impacts financial aid. If an instructor reports that a student failed to attend and participate in class during the add/drop period, a grade of NS (no-show) is entered on the student's record for the course. Please note that students are charged tuition and fees for any course for which they receive a NS grade. For more information on non-attendance please visit the Student Financial Services website.

### **Religious Holiday Observance**

Columbia College Chicago respects the right of all students to observe the religious holidays associated with their faith. If a student will be absent from class due to religious holiday observance, she/he is expected to contact the instructor as soon as possible to make appropriate arrangements to complete coursework.

### **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:

<b>Grade</b>	<b>Description</b>	<b>Grade Points Awarded</b>
A	Excellent	4.0
A-		3.7
B+		3.3
B	Above Average	3.0
B-		2.7
C+		2.3
C	Average	2.0
C-		1.7
D	Below Average	1.0
F	Failure	0.0
P	Pass	0.0
I	Incomplete	0.0
W	Withdrawal	0.0
NS	No Show	0.0

## **Treatment of W, NS, 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.
- Non-attendance (NS) grades are issued for undergraduate courses when a student fails to attend within the first two weeks of the term. The NS grade is not included in the GPA calculation but is considered exactly like a withdrawal 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 incomplete grade may be issued when a student makes definite arrangements with the instructor to complete course work outside class. If medical excuses are part of the student's documentation for requesting an incomplete 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 incomplete was received by enrolling in the same class in the next semester. An incomplete can only be issued for an undergraduate student who has met one of the following criteria:
  - 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 before the end of the following semester. A Student-Faculty Agreement on Incomplete Grade form, 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.
  - 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 GPA but are considered in the completion rate and maximum time frame calculations. Once the grade is reported, the student's grade point average is updated accordingly.
- 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 by the deadline by completing a form obtained on the Office of the Registrar website. 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.

## **Academic Progress Reports (APRs)**

During week six and seven of the fall and spring terms, Columbia College Chicago requests each faculty member to submit academic progress reports (APRs) for undergraduate 15-week courses\*. The primary intent of the APR process is to identify students who are at-risk of failing the course or are not meeting the

minimum grade required. When a student is identified as at-risk of failing a course, they will receive an email notification regarding their academic progress with suggestions and options for how to proceed. The APR process was established to provide students with feedback on their progress and to offer additional support to our students.

The APR process is a critical component in Columbia's commitment to student success. While the APR is not a final grade and does not impact the grade point average, it is a valuable indicator of student performance in the course to date.

When a faculty member submits the APR, they can indicate that each student in their class meets one of the three following criteria:

- *Exceeds basic expectations*: Demonstrating performance at a very high level in the course, typically shown as earning high grades on assignments and displaying a deep engagement with course content.
- *Meets basic expectations*: Demonstrating behavior proven to produce success in college, such as consistent attendance, class participation, and on-time completion of assignments.
- *Does not meet basic expectations*: Demonstrating behaviors known to put students at risk for failure, such as excessive absences, lack of class participation, and missed or incomplete assignments.

While the academic progress report is not a final grade and does not impact the grade point average, it is a valuable indicator of student performance in the course to date. Columbia provides students with this report as part of its commitment to student success. Reports are delivered via the official college email during week six, and students are encouraged to discuss them with their instructor(s).

\*Certain courses are exempt from the academic progress reporting process, such as private lessons, internships, independent projects, directed studies, tutoring, and courses that have not met or have ended during the reporting time-frame.

### **Satisfactory Academic Progress**

Satisfactory Academic Progress (SAP) is a federal requirement for Title IV (federal financial aid) recipients. SAP refers to academic requirements that federal financial aid recipients must meet to retain eligibility for federal financial aid, which includes federal grants and loans. If a federal financial aid recipient fails to meet these requirements the student will lose eligibility for federal financial aid at Columbia.

Columbia's policy for academic standing requires all undergraduate students meet the standards outlined below regardless of if they are Title IV recipients. If an undergraduate student fails to meet the SAP requirements, the student will be prohibited from registering for future courses at Columbia unless the student successfully appeals, as outlined below.

All previous SAP policies that students may have in their possession are no longer valid, and students will not be "grandfathered" under old policies.

## **Staying in SAP Compliance**

To maintain SAP compliance, all undergraduate students must meet the following requirements each semester they are enrolled, including summer term, even if they are not receiving financial aid for that semester.

- Maintain a cumulative grade point average (GPA) of 2.0 or above
- Successfully complete at least two-thirds (67 percent) of their attempted credit hours, and

- Complete their degree program within the maximum time frame, which is 150 percent of the length of their academic program in credit hours.

The above standards apply even if a student has changed majors. All coursework completed under the prior major will be included in the SAP calculation.

If a student is completing a second bachelor's degree at Columbia, only the coursework required for the second bachelor's degree will be evaluated for SAP and the student will be given a maximum time frame that is 150 percent of the number of credit hours required to complete the second bachelor's degree.

## **Maximum Time Frame**

Students whose attempted credit hours, including transfer credit hours, exceed 150 percent of the length of their academic program in credit hours lose eligibility for federal financial aid and cannot register for future courses (Financial Aid Suspension/Academic Dismissal). Additionally, if it is determined through the SAP review that a student is not on track to complete the academic program within 150 percent of the length of the academic program in credit hours, the student will be placed on financial aid suspension/academic dismissal. A student can appeal the maximum time frame, and if the appeal is successful, the student is placed on an academic plan that holds the student accountable for degree completion within a specific time frame.

To calculate maximum time frame, students should multiply the length of their academic program in credit hours by 150 percent. For example, if a student is completing a BA degree that is 120 credit hours in length, the student's maximum time frame is 180 credit hours ( $120 \times 150 \text{ percent} = 180$ ).

## **Treatment of Grades Reported**

Grades of A, B, C, and D, as well as failing grades (F), are counted toward a student's grade point average, completion rate, and maximum time frame. This is true whether an F grade is received due to nonattendance or due to poor academic performance.

Grades of incomplete (I), unreported (NG), pass (P), course withdrawal (W), and no show (NS) are not counted toward a student's grade point average but are counted toward completion rate and maximum time frame.

## **Grade Changes**

When a grade change is reported to the Office of the Registrar, the student is evaluated for SAP compliance at that time. If the student is not in compliance with the standards of SAP based on the grade change, the student will be notified and the below policy and procedures will apply.

## **Remedial Coursework**

Columbia does not offer remedial courses, nor does it accept remedial courses as transfer credit. Therefore, remedial coursework taken at another institution has no impact on SAP at Columbia.

## **Treatment of Transfer Credit**

Columbia accepts transfer coursework from eligible institutions. Grades from accepted transfer coursework are not included in the Columbia grade point average (GPA). Accepted transfer coursework is included in a student's calculation of completion rate and maximum time frame.

## **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) unless they receive special approval from the academic department. Official withdrawals from a course (W grade) are not included in the total of two attempts.

The retaken course must be the same as, or equivalent to, the original 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 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 SAP compliance for each semester of enrollment. **Federal and state financial aid may only be used for one retake of a course in which a passing grade (D- or above) was previously earned.**

## **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 Academic 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.

### **Notification of SAP Status**

At the end of each term (fall, spring, summer) each student's cumulative GPA, completion rate, and maximum time frame will be evaluated. Students who do not meet these standards will be notified of their SAP status by the Office of the Registrar.

These notifications include the following four statuses: financial aid warning (academic warning), financial aid suspension (academic dismissal), financial aid probation (academic probation), financial aid probation continuance (academic probation continuance).

The Office of the Registrar notifies students of their SAP status and the impact on financial aid eligibility via their Loop email account at the end of each semester immediately following the grading period. Students who have met the SAP requirements are considered in good standing and do not receive a written notice.

### **Financial Aid Warning (Academic Warning)**

Students who do not maintain a cumulative GPA of 2.0 or above or do not meet the minimum completion rate after one semester will be placed on financial aid warning. Additionally, any student who has attempted 165 credit hours or more and has not completed their degree program will be placed on financial aid warning. Students who receive this notification should meet with the College Advising Center for counseling

before registering for the subsequent semester. Students are eligible to continue receiving financial aid and to register for future courses while on financial aid warning.<sup>[1][1]</sup><sub>[SEP][SEP]</sub>

## **Financial Aid Suspension (Academic Dismissal)**

Students who do not maintain a cumulative GPA of 2.0 or above or do not meet the minimum completion rate after a semester on financial aid warning will be placed on financial aid suspension. Additionally, students who were previously placed on financial aid warning due to maximum time frame and did not complete their degree program during the semester on financial aid warning will be placed on financial aid suspension. Students on financial aid suspension are prohibited from registering for future courses and are not eligible for financial aid.<sup>[1][1]</sup><sub>[SEP][SEP]</sub>

Students who are on financial aid suspension may be eligible to appeal their standing and should speak with their academic advisor about the appeal requirements and process.

## **Financial Aid Probation (Academic Probation)**

Students who complete the appeal process and are approved will be placed on financial aid probation. While on financial aid probation, students are eligible to register for courses and receive financial aid. Students on financial aid probation status must meet the terms outlined in their academic plan. Failure to regain SAP eligibility or to meet the terms of their academic plan after this subsequent grading period will result in the student being placed on financial aid suspension and being prohibited from registering for future courses and receiving financial aid.

## **Financial Aid Probation Continuance (Academic Probation Continuance)**

Students who failed to meet the minimum SAP requirements but who adhered to their academic plan may be eligible for financial aid probation continuance. Students on financial aid probation continuance maintain eligibility for financial aid and are considered in good academic standing once they renew their academic plan with the College Advising Center. A financial aid probation continuance appeal must be submitted by the established deadline for the appropriate term and is subject to approval.

Students who do not submit an appeal or whose appeal is denied are placed on financial aid suspension and are prohibited from registering for future courses and are not eligible for financial aid.

## **SAP Appeals**

Columbia recognizes there may be extenuating and mitigating circumstances affecting student performance. Columbia allows students to appeal their SAP status by submitting a satisfactory academic progress appeal/academic standing appeal with appropriate documentation to the College Advising Center for consideration if any of the following circumstances exist:

- Death of a relative; and/or
- Physical or mental health illness or injury; and/or
- Extraordinary and unusual change in personal circumstances that affected academic performance; and/or
- Demonstrated significant academic progress while on academic warning.

The student's appeal must describe why the student didn't maintain SAP, provide reasonable documentation of that circumstance, and explain how the student will maintain SAP in future terms.

An appeal committee made of professionals from the College Advising Center and Student Financial Services reviews all SAP appeals. Because Columbia's academic standing policy and SAP policy are the same, students submit one appeal for both standards and the decision of the committee applies to both the student's financial aid eligibility and the student's ability to continue pursuing a degree at Columbia. If the appeal committee denies a student's appeal or a student declines to submit an appeal, the student is no longer eligible for financial aid and is prohibited from registering for future courses at Columbia.

#### **Deadlines to Appeal:**

Fall SAP suspension: 15 days after notification of financial aid suspension

Summer SAP suspension: 7 days after notification of financial aid suspension

Spring SAP suspension: 30 days prior to the start of fall enrollment

Students who do not submit an SAP appeal by the established deadline and/or whose appeal is denied will be ineligible to receive financial aid and prohibited from registering from future courses at Columbia.

## **Regaining Eligibility**

Because Columbia's academic standing policy is the same as its SAP policy, students who do not complete an appeal or whose appeal is denied must sit out from Columbia for at least two semesters. During this time, the student must attend another college or university and demonstrate academic progress at that institution for at least two semesters prior to applying for readmission at Columbia and submitting a new SAP appeal. Students interested in readmission should speak with the College Advising Center.

If a student is granted readmission to Columbia and the SAP appeal is approved, the student is placed on financial aid probation and the above policy applies.

#### **Class Standing**

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

<b>Standing</b>	<b>BA, BMus, BS, 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 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 is 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 reflects the current academic transaction and satisfactory academic progress compliance for each semester of enrollment.

**Federal and state financial aid may only be used for one retake of a course in which a passing grade (D or above) was previously earned.**

### **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 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**

## **The Honors Program**

The Honors Program community brings together creative thinkers, intellectuals, writers and communicators who seek to share ideas while studying and learning at the highest level. Honors Program students pursue deeper academic and creative challenges with some of Columbia's most engaged faculty members through a rich array of specially-designed courses on subjects ranging from Vertebrate Paleontology to Victorian Poetry to Quantum Physics and dozens of other topics. Honors classes include students from all of Columbia's majors in the visual, performing, media and communication arts, creating opportunities for collaborations and relationships that transcend the classroom. Many Honors courses fulfill Liberal Arts and Sciences Core requirements, and the upper level Honors Undergraduate Research Mentorship Initiative (URMI) course provides one-on-one research opportunities with faculty across the College and can be taken for up to 3 hours of Honors Program credit.

Students can become eligible for the Honors Program in two ways:

- Students are considered for the Honors Program upon admission to Columbia. If admitted to the Honors Program, students receive an invitation with the admission letter. Students who complete fifteen Honors course credits and maintain a 3.5 GPA in all of their courses will receive the designation "Honors Program Graduate" on their transcripts.
- All students with a Columbia GPA of 3.5 or higher are also eligible to enroll in Honors courses and may declare into the Honors Program at [colum.edu/honors](http://colum.edu/honors)

The Honors Program is distinct from Latin Honors, which is based solely on GPA. Contact Honors Program Director Robin Whatley with any questions at [honors@colum.edu](mailto:honors@colum.edu) or visit [colum.edu/honors](http://colum.edu/honors)

## **Undergraduate Research Mentorship Initiative** **(URMI)**

The Undergraduate Research Mentorship Initiative (URMI) connects talented students with junior standing and at least a 3.0 GPA who are interested in conducting academic research with faculty members involved in scholarly projects in their areas of expertise. Students who participate in an URMI project can earn a maximum of 3 credits. Honors URMI courses can also be taken for up to 3 credit hours toward the Honors Program requirement. Proposals for URMI projects are due from the faculty and student prior to the project semester. For more information, contact your School Dean's office, visit [colum.edu/urmi](http://colum.edu/urmi), or write to the Honors Program at [honors@colum.edu](mailto:honors@colum.edu)

### **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. An Independent project must be approved by a faculty advisor who also evaluates the final results and awards a grade. Credit for an Independent project cannot be applied toward the student's LAS Core Curriculum requirements.

Independent Project Cover Sheet

### **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 assists in development and design of the project, oversees its progress, evaluates the final results, and submits a grade.

Directed Study Cover Sheet

### **Internships**

The internship program integrates classroom theory with practical work experience by placing students in training positions related to their academic studies. The Career Center works 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 Career 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, the college offers 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 the college's partner institutions. With Columbia's departmental programs, students have the opportunity to participate in a Columbia 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 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.

**Students are required to obtain approval from International Programs before their participation in any study abroad program. This office reserves the right to determine deadlines and other requirements. No transfer credit from study abroad programs is awarded to students who have not received official International Programs approval in advance.**

International Programs provides:

- The determination of how credits will be accepted by Columbia.
- Access to Student Financial Services for programs abroad.
- Ensuring continuing status as a Columbia student while abroad.
- Assistance throughout the application process.

Columbia College Chicago students wishing to study abroad must apply through the International Programs website. Approved programs include all Columbia College Chicago exchanges as well as programs through Columbia's affiliated providers (AIFS, Athena, CEA, and CIS Abroad). Combined, these programs cover a wide range of subjects and destinations.

Any student wishing to get approval for a program not on the list of exchanges and partner programs must submit a request, in writing, to the International Programs office, located at 600 S. Michigan Ave., 8th floor. For spring, summer, and J-term programs, this request must be submitted by September 1. For fall programs, this deadline is March 1.

**NOTE: Submitting a request does not guarantee approval.** The acceptability of study abroad programs is made at the sole discretion of International Programs. Requests received by the deadline above will be approved or denied within three weeks and the requestor will be notified. All decisions are final.

To request that an external program be approved, students must write a brief essay to explain why this program is necessary for their educational goals and why none of Columbia's exchange or partner programs will suffice. Any request for an external program to be approved should address the criteria below. Additionally, all requested programs will be reviewed by International Programs for issues of safety and general operations.

An approvable external program must:

- Be in a location that is not offered by any of our partner programs or exchanges, at which the student has a compelling reason to want to study;

- Offer an area of study that is not offered by any of our partner programs or exchanges, and that relates to the student's area of study at Columbia;
- Be a demonstrably unique program that is sufficiently distinct from Columbia's exchanges and partner programs; or
- Be some combination of the above, in a way that demonstrates the necessity of the student studying at that particular program.

### **Graduation Audit and Posting of Degrees**

Students must complete an online application for graduation from the graduation application link on the students tab in OASIS. The application must 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 2019 semester, they should submit their graduation application in the Spring 2018 semester.) Once grades are certified for the final semester of enrollment, a final degree audit is completed by the Office of the Registrar and the degree is posted if all requirements are met by the student. 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 the college are settled.

## **Assessment of the Graduation Fee**

Columbia College Chicago assesses a modest graduation fee to help defray the costs of graduation-related expenses. These include but are not limited to diploma printing and mailing, degree audit maintenance and evaluation, and commencement ceremony and regalia.

Degree-seeking undergraduate students are assessed the graduation fee once they have earned 90 total credits (senior level status). Second BA students are assessed the graduation fee once upon completion of the graduation application.

The \$175 graduation fee is nonrefundable.

### **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 posted at [colum.edu/registrar](http://colum.edu/registrar), 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 graduate cum laude (with praise).

Students whose grade point average is between 3.8 and 3.89 graduate magna cum laude (with high praise).

Students whose grade point average is 3.9 or higher graduate summa cum laude (with highest praise).

### **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 reviews the petition and determines whether an exception to an academic requirement is appropriate. That decision is final. For more information on academic petitions, see an academic 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 chair and the dean of the appropriate school must approve the change.

### **Procedures for Grade Grievance**

The faculty member and chair 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 chair (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. Appeal procedures require written documentation. All documents must be dated.

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

- 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.
- Every grade grievance must be submitted in writing by the student to the instructor who awarded the grade. The student must copy the department chair when the original grievance is submitted to the instructor.
- The instructor will respond in writing to the student and send a copy to the department chair.
- If the response from the instructor is not satisfactory to the student, a written petition of appeal to the department chair (or, in some departments, to the subject-area coordinator, designated by the chair) must be submitted.
- The chair or coordinator will respond to the student's petition of appeal.
- If the decision of the chair or coordinator is unsatisfactory to the student, they may appeal to the dean of the appropriate school, whose decision over every substantive, procedural, or related issue will be final and cannot be appealed.

Return to: Academic Policies

## **Requirements for Undergraduate Admission**

### **Undergraduate Admissions**

Columbia College Chicago offers exceptional programs in the visual, performing, media, and communication arts. Students with training in these creative areas and students who have a strong interest in them but lack formal training are invited to apply. Columbia seeks to enroll a culturally, geographically, economically, and educationally diverse student body. Through educational experiences, prospective students are expected to demonstrate the preparedness and the motivation that are necessary to meet the college's high academic standards and expectations.

An admissions review committee evaluates all completed applications for admission to the college.

For more information, please visit [colum.edu/admissions](http://colum.edu/admissions).

## **Second Bachelor's Degree**

If a student has already earned a bachelor's degree from Columbia or another accredited institution, they may earn a second bachelor's degree at Columbia by completing required courses specified by one of the college's major-granting departments or programs. All other academic requirements will be considered fulfilled within the curriculum of the previously granted bachelor's degree. Transfer credits and credits applied to the original degree 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. A student's supplemental materials (letters of recommendation and/or any additional supporting materials) are not permanently retained but are kept on hold for up to one year in Admissions. They are not available for student perusal prior to or after admission to the college. Columbia does retain application materials for students who do not enroll for up to one year after the initial application.

## **Returning Students**

Columbia College Chicago students who interrupt their studies at Columbia for one full academic year or longer must complete the returning student application online. In this case, an academic year is defined as a student consecutively not enrolling for fall, spring, and summer semesters. Upon applying for re-enrollment, the student must meet the academic program and degree completion requirements that are in place at the time of re-enrollment. Transcripts are required for any colleges attended since enrolling at Columbia. Further, a returning student must meet with a college advisor in the College Advising Center prior to registration.

## **Nondegree-Seeking Students** **(Formerly Known as Students At-Large)**

Students who are not seeking a college degree and who wish to enroll in courses for credit at Columbia College Chicago must complete the nondegree-seeking application. Nondegree students may register for courses at Columbia during open registration each semester after all degree-seeking candidates of the college have registered. Nondegree students must meet all prerequisite requirements for the courses in which they enroll. Credit earned as a nondegree student may be counted toward a Columbia degree if the student later applies for admission to the college and is admitted to an undergraduate program of study.

Nondegree seeking students may apply for admission to one of the college's undergraduate degree programs at any time but may not change their enrollment status mid-semester. Nondegree students are not eligible for financial aid through federal, state, or institutional programs or for veterans' benefits. Applicants who have been denied admission to Columbia through the regular admission process are not eligible to enroll as nondegree students.

## **Tuition and Fees**

Tuition charges are based upon the number of credits for which a student enrolls each semester. A full-time student is one who enrolls for a minimum of 12 credits. Full-time students who enroll for 12 to 16 credits are charged the semester tuition rate. For any additional credit hours of enrollment beyond 16 credits, the student is charged a per-credit-hour rate. A part-time student is one who enrolls for fewer than 12 credits in a semester. For part-time students who enroll in one to 11 credits, tuition is based upon a per-credit-hour rate. Tuition rates, student fees, and refund schedule are established each year. In addition, the college charges students additional fees to provide various student services such as orientation, registration, student activities, health services, and student health insurance. Please consult the Student Financial Services website at [www.colum.edu/sfs](http://www.colum.edu/sfs) for up-to-date information.

## **Instructional Resources Fees**

Instructional resources fees support a variety of educational expenses, assist in the maintenance of specialized facilities, and provide the instructional support required by Columbia's curriculum.

Please consult the Student Financial Services website at [www.colum.edu/sfs](http://www.colum.edu/sfs) for up-to-date information on instructional resource fees.

## **Graduate Academic Policies**

- Degree Descriptions, Degree Requirements
- Grading Policies
- Course Credit, Course Transfer, and Academic Records
- Student Standing
- Appeals Procedures
- Graduation Procedures
- Policy Administration
- Gainful Employment Disclosure

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

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

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

# Degree Descriptions

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.

- **The Master of Arts (MA)** degree programs guide and support artists and educators who wish to develop advanced knowledge of a specific field of study or area of professional practice by deepening their understanding of theory, history, technique, and creative practice. Students learn to integrate various aspects of their discipline, while matriculating in these programs, which culminate in a thesis or practicum experience that could lead to professional pathways or entry into further graduate education or scholarship. The degree consists of at least 30 credit hours at the graduate level.
- **The Master of Fine Arts (MFA)** degree programs guide students in theory and artistic practice while emphasizing the development of a student's unique perspective. Students undertake creative and technical studies, build strong portfolios, engage in collaborative projects, and develop vital professional connections. Students will complete a culminating project which, depending upon the department, may be a thesis or practicum experience. The MFA is a terminal degree consisting of at least 34 credit hours at the graduate level, in accordance with accrediting bodies or discipline-specific best practices.
- **The Master of Arts Management (MAM)** degree program prepares students for managerial and entrepreneurial careers in the fields of art, entertainment, and media. Along with the theoretical and practical 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, visual arts, music business, media management, and entrepreneurship. Students should acquire the skills needed to lead and manage a for-profit or non-profit arts organization, or launch their own. The degree consists of at least 48 credit hours at the graduate level.

## Degree Requirements

- For degrees requiring 40 credits or fewer, no more than six credits of 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 maintain 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 toward 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 in programs that require completion of a thesis or thesis project (collectively "thesis") must submit and have approved an acceptable final thesis.
- Students working on their thesis must maintain continuous fall and spring registration in Thesis.

Program	Program Credit Hours Required for Completion	Maximum Timeframe Attempted Credit Hours	Maximum Years
MFA Range	34-60	90	5 Years
MFA Range w/ Thesis	34-60	90	7 Years

MA Range w/ Thesis	36-60	90	7 Years
MA Range	41-60	90	5 Years
MA Range	30-40	60	4 Years
Certificate	18-30	45	3 Years
MAM	48	90	5 Years

- If a student does not complete the degree within the prescribed time limit, the degree will not be awarded. Students who wish to request an extension of time to complete the degree beyond the maximum time limit must submit, in writing, a petition for exception to this policy. The petition should be submitted electronically to the director of the graduate program in which the student is or was enrolled, and must be approved by the program director, the department chair, and the dean of graduate studies. If the petition for exception is approved, the program may require that courses be retaken. 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. If a petition for exception is granted to a student who has interrupted their studies for more than one semester, the student must complete the applicable degree requirements for the current catalog year.

## Course Loads

All degree-seeking graduate students are expected to maintain at least part-time status (six graduate credit hours) each fall and spring semester they are registered--the only exception being when a student is enrolled in Thesis.

Full-time graduate enrollment for fall and spring semester requires nine to 12 graduate credit hours each semester. Full-time graduate enrollment for the summer session requires five graduate credit hours. Students holding a graduate assistantship must be enrolled full time during the semester(s) for which the assistantship is awarded.

In some programs, the program director may permit a student to enroll for more than 12 credit hours. Some programs require a summer bridge session for incoming students. In these programs, the number of credit hours in the first fall semester will be greater than 12. Students in these programs should consult with Student Financial Services (SFS) to determine the effect this will have on their financial aid.

Part-time graduate students enroll for a minimum of six graduate credit hours in each fall and spring semester until they have completed the course work requirements of their degree program. Some programs do not permit part-time registration.

Enrollment in the summer session or J-Session is optional for most departments and carries no minimum credit hour requirement. However, in order to be eligible for financial aid in the summer session, a student must be enrolled in a minimum of three graduate credit hours--the only exception being when a student is enrolled in Thesis.

Students who wish to waive the minimum credit requirement for a particular semester must submit a request in writing to the program director prior to registration. The request must include a curricular plan that ensures degree completion within the maximum time limit. Approval of such a request is not automatic and will be considered on a case-by-case basis.

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, along with a curricular plan,

to the program director. Such a request will be approved or denied according to the same criteria as a request made prior to registration.

Approval of a waiver request may preclude any future waiver. In addition, a waiver of the minimum credit requirement may adversely affect a subsequent request for a leave of absence. A student who has been placed on probation may not request a waiver for the probationary semester.

Students should be aware that an enrollment of less than six credit hours may affect their eligibility for financial aid. Before dropping or withdrawing from any courses, students should seek advice from Student Financial Services about the impact on their financial aid.

## **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 (a "candidacy review") prior to the commencement of the thesis. Some programs also review students at either the completion of their first semester or first year of study, however, such a review may take place at any time. A student who does not successfully pass such an assessment may be placed on probation until they make a suitable adjustment, or may be dismissed from the program. Any student who is placed on probation or dismissed from the program as a result of such a review will be notified in writing by the director of the program. The department chair, associate dean of graduate studies, and the registrar will also be notified.

## **Master's Thesis**

For all of Columbia's graduate programs that require the completion of a thesis or thesis project (collectively, "thesis"), a description of the nature, scope, and format of the thesis for each 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 is reviewed departmentally by a thesis committee. The thesis committee will consist of the thesis advisor and at least one other member. The thesis advisor will serve as chair of the thesis committee. The other committee member(s) will be chosen as specified in departmental publications. The student may request a member from outside the department or program to serve on the committee, subject to the approval of the graduate program director.

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 has been completed. A student who has not completed the thesis by the close of the semester must register for the next semester or term for at least one credit of Thesis before the thesis can be submitted for final review. A grade of S earns credits in progress toward a thesis 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.

A student who earns a U in Thesis may not enroll in Thesis or Thesis Continuance in a subsequent semester unless they receive written permission to do so from the program director.

Some graduate programs require a thesis defense. This defense must be completed successfully before a student receives their degree.

In some programs, students who have enrolled in Thesis for the maximum number of times may, with permission of the graduate program director, enroll in a thesis course for 0 credit ("0 Credit Thesis"). Students who have enrolled in Thesis for the maximum number of times permitted by their program and have still not completed their thesis should consult with their program director regarding this possibility.

Students enrolled in 0 Credit Thesis are actively engaged in thesis research under the supervision of a thesis advisor, and thus are in compliance with the continuous thesis enrollment policy.

## 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.

<b>Grade</b>	<b>Description</b>
A	Excellent
A-	
B+	
B	Above Average
B-	
C+	
C	Average
C-	
D	Below Average
F	Failure
I	Incomplete
IP	In Progress
W	Withdrawal
NG	No Grade
S	Satisfactory Progress
U	Unsatisfactory Progress

Grades of **S** and **U** can only be awarded for internship and thesis courses. **P/F** (Pass/Fail) grades cannot be awarded for graduate courses.

## Incomplete (I) Grade

- A graduate student whose performance in a course has been satisfactory and who finds, due to extraordinary and unforeseeable circumstances, that they are unable to complete one or more course requirements by the close of the term, may request a grade of incomplete (I). Incomplete grades are not included in a student's grade point average calculation, but are considered in the

completion rate and maximum time frame calculations. Students must apply for an incomplete grade and their request may be approved or denied by the college. The award of an incomplete grade is not automatic. It requires consultation between the student and instructor and commits each of them to a specific agreement concerning the submission of the outstanding course work. The incomplete grade may be issued when a student makes definite arrangements with the instructor to complete course work outside of class after the course ends. All requests for an incomplete grade must be submitted during the semester in which the incomplete grade is requested. If medical excuses are part of the student's documentation for requesting an incomplete 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 incomplete grade was received by enrolling in or attending the same class in the next semester.

An incomplete grade can only be issued for a graduate 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 coursework outside of class 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, specifying work to be completed and a due date, must be signed by both instructor and student and approved by the department chair. Approval of a request for an incomplete should be on file no later than the last day of the semester. In the event an instructor is no longer employed by the college, a program director or 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. The internship coordinator or program director is responsible for obtaining the final evaluation and submitting a letter grade to replace the incomplete grade by the eighth week of the following semester. In the event the external supervisor for an Internship does not submit a final report and grade recommendation, the program director or department chair can evaluate the work and assign the course grade.

Incompletes in spring must be cleared no later than the end of the following summer session; fall incompletes must be cleared in spring; summer, in fall; and J-Session in spring. A leave of absence or failure to enroll in the next academic term does not extend this deadline.

An incomplete grade which is not cleared at the end of the following term will automatically convert to an F.

A student who is on academic probation may not receive an incomplete grade for the probationary semester (see Probation).

## **Withdrawal (W) from Course(s)**

Withdrawal from a course is only permitted at certain times. Please check with the Office of the Registrar for detailed information regarding withdrawal dates and deadlines. For each such course, a grade of W is entered on the student's academic 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).

After the withdrawal period has passed and, if discontinuation of a course is dictated by circumstances beyond the student's control, the grade of incomplete 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, which may be an F.

If the withdrawal period has passed, and the instructor does not agree to a grade of incomplete, the student may file a petition for administrative withdrawal with the Student Financial Services Office. If this petition is

granted, the grade of W will appear on the student's transcript for each course from which a withdrawal was requested. If this petition is not granted, a grade of F will appear on the student's transcript for each course from which a withdrawal was requested.

Students who are planning to withdraw from course work should discuss their decision with the program director and Student Financial Services. It is the student's responsibility to make sure they have met 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 director of international student affairs to learn how their decision may affect their status (see also *Withdrawal from Program*).

## **Change of Grade**

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

- Removal of an incomplete grade 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 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 of graduate studies for approval. If approved, the student, the program director, and the registrar are notified in writing 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.
- Student must have earned a grade of B (3.0) or equivalent on a numerical scale.
- Credits earned have not already 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 12 credits in programs requiring 41 credits 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 program, 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 program director. The examination is generally administered by the regular instructor of the course in question.

The results of the examination, including a grade, are submitted to the program director for final approval. Credit by examination will only be approved if the student earns a grade of 3.0 (B) or higher. If credit by examination is approved, the course title, number and credits 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 hour multiplied by the number of credit hours earned) for each posting of credits.

Credit by examination earns credit toward completion of degree requirements but is not 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 credit hours for programs requiring 40 credit hours or fewer or 12 credit hours for programs requiring 41 credit hours or more.

## **Internal Transfer**

Graduate students may study in and earn credit toward only one Columbia graduate degree at a time. In the instance of program change within Columbia, the college does not specify a limit on the number of credit hours that can be transferred. Instead, such internal transfers are handled on a case-by-case basis by the programs involved, in consultation with the dean of graduate studies.

Students who have completed a graduate degree at Columbia cannot apply credit hours and grades earned while enrolled in that degree to another Columbia graduate degree.

A graduate student who wishes to transfer from one program to another 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.
- Any supplemental materials, such as documents, work samples, etc., required by the new program.

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. If the student is admitted to the program to which they desire to transfer, the registrar, the associate dean of graduate studies, and the director of the program from which the student transferred are notified by the director of graduate admissions.

The college does not permit transfer of credits from undergraduate courses, and undergraduate course work is not applicable toward fulfillment of the requirements of any graduate program. Students enrolled in any of Columbia's graduate programs are not permitted to enroll in undergraduate courses at Columbia.

## **Course Waivers**

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

## **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 for another graduate course. Prior to the start of the semester, the student must petition the program director for approval to substitute the required course with another course in the program curriculum. If approved, a course substitution form is completed, and the registrar, department chair, and the associate dean of graduate studies are notified. The approval of a course substitution does not in any way reduce the credit requirements for earning a graduate degree. Some departments do not allow substitution of required courses.

## **Dropping Courses**

After registration, a student wishing to drop one or more courses must complete the drop process online. Students wishing to drop one or more courses should consult the Office of the Registrar for details regarding drop dates and deadlines. Courses dropped by the applicable deadline will not appear on the student's academic record. Students should also consult with Student Financial Services concerning the effect that dropping a course(s) may have on their financial aid eligibility.

## **Retaking Courses**

Any course in which a W was assigned may be retaken 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, they should first consult with a faculty advisor or the program director to determine whether such a decision would affect their academic standing, and with Student Financial Services to determine whether such a decision would have an impact on their financial aid.

## **Transcripts**

Official Columbia College Chicago transcripts are maintained by the Office of the Registrar. Students may request official transcripts online at [colum.edu/registrar](http://colum.edu/registrar). Students must resolve all account holds before their transcripts will be released.

## **Student Standing**

## **Leave of Absence**

Graduate students may be granted a leave of absence, unconditional or conditional, for up to one full academic year (fall and spring semesters) upon the recommendation of the program director. In either case, an approved leave of absence does not extend the time limit for completion of degree requirements. In no case will a leave of absence be granted for more than one full academic year. All leaves must commence or resume at the beginning of a semester. A leave of absence cannot be taken mid-semester.

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 or has been absent from the program for longer than the period for which leave was granted, they will need either written approval from the program director or official readmission based upon a new application form to resume study (see Resuming and Returning Students). In either case, the time limit for completion of the degree requirements will be calculated from the initial term of entry.

Unconditional leave may be granted to a student in good standing who has not previously taken a leave of absence and who has maintained the required minimum credit course load. The request must be submitted in writing to the program director at least six weeks prior to the first semester of absence. The request must state the reason why the student is requesting a leave and the period for which the leave is requested. At the close of the authorized period of leave, the student must contact the program director in writing, at least six weeks prior to the beginning of the semester in which the student wishes to resume study. A student who fails to resume study at the end of the period for which unconditional leave has been granted must make a written request for readmission to the program director, and may be required to reapply. Unconditional leave may be granted only once.

Conditional leave may be granted to a student who has been placed on academic probation in lieu of enrollment for the probationary semester. The request must be submitted in writing to the program director at least three weeks prior to the first semester of absence. If a conditional leave is granted, a letter of approval from the program director will specify the conditions that must be met prior to resumption of study. These conditions will include, but are not necessarily limited to, the conversion of any outstanding incomplete grades to a grade of 3.0 (B) or better. For a student who has been granted a conditional leave, the probationary semester will be the semester following the semester for which conditional leave was granted. A student who fails to meet the conditions specified in the conditional leave, or who does not resume study following the conditional leave, will be dismissed from the program. Conditional leave may be granted only once.

In the case of any instance of leave, or resuming study after a leave, the department chair, the associate dean of graduate studies, and the registrar are notified in writing by the program director.

## **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.

Applicants who have accepted an offer of admission and have registered for classes must notify the director of graduate admissions and the program director in writing of their intent to withdraw from the graduate program to which they have been admitted, and must drop all the classes for which they have registered.

Continuing students who wish to withdraw from their program of study must notify their program director in writing. The program director will notify the department chair, the associate dean of graduate studies and the registrar in writing of any student who has withdrawn. 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.

If the withdrawal period is still open, the student must withdraw from all courses. If a student fails to withdraw from their courses, a grade of F will appear for each course. If the withdrawal period has passed, the student may file a petition for administrative (late) withdrawal with the Student Financial Services offices. If this petition is granted, a grade of W will appear for each course for which the withdrawal was requested. If this petition is not granted, a grade of F will appear for each course.

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 time limit for completion of degree requirements will begin with the new term of entry (see Degree Requirements).

In any case of drop or withdrawal, it is the student's responsibility to work with Student Financial Services to determine the implications of their drop or withdrawal, and to resolve any outstanding balances.

## **Academic Probation**

A student whose progress in a graduate program fails to meet minimum academic standards is placed on academic probation for the following fall or spring semester. A student who is on probation will be notified in writing by the registrar. The program director, department chair, and the associate dean of graduate studies are also notified by the registrar of any student on probation.

The following requirements apply to all graduate students. Individual graduate programs may have additional, more restrictive, 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 or spring semester.
- 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 for most programs, 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 3.0 (B) in all courses attempted during the probationary semester.
- 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 has returned to good standing will be notified in writing by the registrar. The program director, department chair, and the associate dean of graduate studies are also notified by the registrar when a student returns to good standing.

A student who fails to meet these conditions will be dismissed from the graduate program.

A student may be placed on probation only once. If the academic performance of a student who has been previously placed on probation and returned to good standing again fails to meet minimum academic standards, the student will be dismissed from the program.

Note: Students should consult the Student Financial Services website for policies regarding satisfactory academic progress (SAP) and financial aid eligibility.

## **Academic Dismissal**

A student who has been placed on academic probation and fails to successfully meet the conditions of that probation will be dismissed from the program. A student who has been dismissed will be notified in writing by the registrar.

Following academic dismissal, a student is not eligible for readmission to any of Columbia's graduate programs.

The program director, department chair, and associate dean of graduate studies are notified by the registrar 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 graduate dean or another member of the college's senior administration (see, Sections 4 and 5 of the college's Code of Student Conduct for student rights and responsibilities). The associate dean of graduate studies, the department chair, the program director, and the registrar, are notified, in writing, of the non-academic dismissal of any student.

## **Resuming and Returning Students**

### **Within Degree Completion Time Limit**

Students who are within the time limit for completion of the graduate program in which they matriculated and have interrupted their studies for one full academic year or longer without being granted an official leave of absence or did not resume study at the end of an approved leave (see Leave of Absence), will be withdrawn from the program. Such students must submit a written request for readmission to the director of the program. The written request must include an explanation of their absence from the program and must be made at least six weeks prior to the start of the term in question. The program director will notify the student in writing of his or her decision regarding readmission at least three weeks prior to the start of the term in question. The department chair, the associate dean of graduate studies, and the registrar will be notified in writing of the program director's decision. If the request for readmission is granted, the student must meet with the program director prior to registering to discuss required coursework and develop a written plan for timely graduation. Any graduate assistantships, scholarships, fellowships, etc., awarded at the time of matriculation will not carry forward.

### **Outside Degree Completion Time Limit**

Students who have exceeded the time limit for completion of the graduate program in which they matriculated and have interrupted their studies for one full academic year or longer (regardless of whether they have received an official leave of absence) will be withdrawn from the program. Such students must submit a written petition for exception to the time limit for program completion to the director of the program in which they matriculated. The petition must be submitted at least six weeks prior to the term in question. The petition must be approved by the program director, the department chair, and the dean of graduate

studies. The dean of graduate studies will notify the student in writing of his or her decision at least three weeks prior to the start of the term in question. The program director, the department chair, the associate dean of graduate studies, and the registrar will be notified in writing of the decision of the dean of graduate studies. If the petition for exception is granted, the student must meet with the program director prior to registering to discuss required coursework and develop a written plan for timely graduation. The current catalog year requirements will apply. Any graduate assistantships, scholarships, fellowships, etc., awarded at the time of matriculation will not carry forward.

## **Appeals Procedures**

### **Academic Appeals**

Graduate students may appeal for review of any academic decision. Grade change requests for graduate students are handled in the same manner as grade change requests for undergraduate students (see Change of Grade).

For all other academic appeals (e.g. leave of absence or readmission), a written petition must be submitted by the student to the graduate dean. The decision of the graduate dean is final. Written notification of the graduate dean's decision is sent to the student with a copy to the department chair, the registrar, and the student's academic record. This closes the appeal process.

### **Non-Academic Appeals**

Graduate students may appeal non-academic, administrative decisions (e.g. late withdrawals or refunds of tuition) by submitting a written petition to the vice president of student affairs with copies to the program director, the department chair, and the associate dean of graduate studies. The vice president of student affairs will, in consultation with the graduate dean's office and the department, review and research the case and will either approve or deny the appeal. Written notification of the decision of the vice president of student affairs is sent to the student with copies to the program director, the department chair, the associate dean of graduate studies, the registrar, and the student's academic record. This closes the appeals process.

## **Graduation Procedures**

There are two required forms that must be submitted by students completing their graduate degrees: the graduation application and, where applicable, the thesis acceptance form. The graduation application is completed online by the student. The thesis acceptance form is completed by the program and sent to the Office of the Registrar once the thesis has been approved.

## **Assessment of the Graduation Fee**

Columbia College Chicago assesses a modest graduation fee to help defray the costs of graduation-related expenses. These include but are not limited to diploma printing and mailing, degree audit maintenance and evaluation, and commencement ceremony and regalia.

Degree-seeking graduate students are assessed the graduation fee once upon completion of the graduation application.

The \$175 graduation fee is nonrefundable.

## **Policy Administration**

All questions concerning the administration of these policies should be forwarded to the dean of graduate studies.

## **Gainful Employment Disclosure**

To view Columbia's Gainful Employment disclosure for graduate certificate programs:

- Dance Movement Therapy Alternate Route [click here](#)
- Laban Movement Analysis [click here](#)

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## **Requirements for Graduate Admission**

- Requirements for Admission
- International Students
- New Graduate Student Orientation and Registration
- Tuition and Fees

## **Graduate Admissions**

Columbia College Chicago offers master's degrees in creative industries. Our programs look for candidates who demonstrate a high level of aptitude and passion for their medium and who have a potential for continued growth and excellence at the graduate level. Each program admits only a small number of applicants each year, to be determined by a Graduate Admissions Review Committee. This committee is department-specific and conducts holistic reviews of all completed applications.

For more information about Columbia College Chicago Graduate Admissions, please see Graduate Requirements and Deadlines

## **Requirements for Admission**

### **Degree-Seeking Students**

To apply for admission to one of Columbia's graduate programs, all applicants must submit the following:

- Online application for admission, including the self-assessment essay and resume upload
- 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: Graduate Requirements and Deadlines

The college welcomes the submission of scores from standardized tests such as the GRE or GMAT, although 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, the equivalent of a four-year U.S. bachelor's degree before they begin class in their first semester.

Applicants may receive a conditional offer of admission based on unofficial transcripts. If an offer of admission is made, official transcripts must be submitted before the applicant can enroll.

Columbia College Chicago reserves the right to revoke offers of admissions should any discrepancies be found in these documents.

## **Nondegree-seeking Students**

Some graduate level courses are available for nondegree-seeking students. Contact the School of Graduate Studies for more information about which courses are available.

Nondegree students 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 nondegree student must complete his or her current semester of enrollment as a nondegree student and enroll as a degree candidate in the next fall semester following admission to the college. Credit earned as a nondegree student 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. Nondegree students are not eligible for financial aid through federal, state, or institutional programs or for veterans' benefits.

## **Application and Scholarship Deadlines**

Application deadlines vary from program to program. Many graduate programs admit students on a rolling basis at various times throughout the year, but require students to submit by a specific priority deadline in order to be considered for the college's merit-based scholarship program for incoming graduate students (see Graduate-Requirements and Deadlines for this year's specific dates by program). 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 are considered for admission by the Graduate Admissions Review Committee.

## **Retention of Application Materials**

Only the transcript(s) or educational records are retained in a student's permanent educational record at Columbia College Chicago. The application form, letters of recommendation and/or any additional supporting materials are not retained, nor are they available for student perusal prior to or after admission to the College.

## **Applying to Multiple Graduate Programs**

Students may apply to only one master's degree program in an application cycle; they may re-apply in any subsequent year. They may apply for a master's degree program and a certificate program concurrently.

# **International Students**

Columbia College Chicago considers international students to be those applicants who are neither citizens nor permanent residents of the United States.

## **Proof of English Language Proficiency**

Proof of English language proficiency is required for admission into the college's graduate programs, if English is not the applicant's primary language. This can be demonstrated by submitting at least one of the following:

- Official Test of English as a Foreign Language (TOEFL) score. Recommended score of 90ibt, 250cbt or 600pbt
- International English Language Testing System (IELTS) score. Recommended score of 6.5
- Transcript or educational records from an institution where English is the language of instruction and proof of a completed bachelor's degree

Note: Waivers are not granted to international applicants/non-native speakers on the basis of U.S. employment or U.S. residency alone, nor solely on completion of an English as a Second Language (ESL) program.

## **Credential Evaluation**

Official educational records (transcripts) of college/university work completed at institutions outside the United States require a credential evaluation, which converts foreign educational documents to U.S. equivalents. Students must obtain and submit their own credential evaluation from a verifiable third-party as a part of their application.

## **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 ENROLLMENT DEPOSIT:** The enrollment deposit secures the student's spot in the incoming class and initiates a review of the student's file by Columbia's Office of International Student and Scholar Services, 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 enrollment 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 be either 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 an F-1 visa.

## **SEVIS and I-20 Issuance for International Students**

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 already holds valid F-1 status, a SEVIS I-20 will be issued once the current school has released the student's SEVIS record to the college. To remain in compliance with U.S. Citizenship and Immigration Service regulations, students must be enrolled in a minimum of nine 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 Global Education. Failure to do so may 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 Graduate Admissions.

## **Admission Decisions**

Admission decisions are communicated via official letter from the School of Graduate Studies, and are typically mailed six to eight weeks after each program's priority application deadline. If an application is submitted past the priority deadline, admissions decisions are typically mailed four to six weeks after the application is complete.

## **Accepting an Offer of Admission**

To accept an offer of admission, students must pay a non-refundable \$450 Graduate Enrollment Deposit. This deposit may be paid via credit/debit card via [apply.colum.edu/status](https://apply.colum.edu/status), and is credited towards the student's first semester's tuition once the student enrolls.

## **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, they are required to submit a \$300 Graduate Deferral Deposit in addition to a \$450 Graduate Enrollment Deposit. After receiving permission and submitting these two payments, the student's seat in the next year's entering class is guaranteed. If a student is considering deferral, they should contact Graduate Admissions.

## **Waitlist**

Typically, students placed on the waitlist during the admission process are informed whether or not a seat is available eight to ten 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 School of Graduate Studies communicates waitlist decisions promptly as they are made.

## **New Graduate Student Orientation and Registration**

### **Orientation**

The School of Graduate Studies hosts an Online Orientation that begins in May, and is available to students throughout their first semester at Columbia. This Orientation portal is designed to strategically introduce new graduate students to the information they need and be available as a resource to them after they are current students.

New graduate students also attend a New Student welcome day, typically held the Friday before classes begin. This day is centered around orienting the students to Columbia's campus and giving them an opportunity to connect with their cohort.

In addition, most departments also host a separate orientation specific to each program.

### **Registration: Degree-seeking Students**

Registration opens for incoming graduate students in May. Students are eligible to register once they have submitted their \$450 enrollment deposit and any outstanding admissions materials, including their transcripts. Students will receive information regarding registration from the School of Graduate Studies. Students must submit final proof of their bachelor's degree by the first day of classes, or they will not be able to register for subsequent semesters.

### **Registration: Nondegree-seeking Students**

Nondegree students may register for courses at Columbia during open registration each semester after all degree-seeking candidates of the College have registered. Nondegree students must meet all prerequisite requirements for the courses in which they enroll.

## **Tuition and Fees**

Tuition charges are based upon the number of credits for which a student enrolls each semester, and are calculated using the per-credit-hour rate for that program. Tuition rates, student fees, and refund schedules are established each year. Please consult the Student Financial Services web site at [www.colum.edu/sfs](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 one's education. The cost of a Columbia College Chicago education differs from individual to individual depending on many personal choices. These may include anything from where one decides to live while attending school to one's mode of transportation. With this in mind, Columbia's Student Financial Services has designed tools to assist students in evaluating and determining their individual costs. More information is available on payment options, plans and services on the Student Financial Services (SFS) web site.

## **Outstanding Student Account Balances**

Students who have not resolved their outstanding student account balance are not 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 Student Financial Services.

## **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 Federal Student Aid (FAFSA). Students should visit the Student Financial Services website for further assistance. 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.

## **Academic Integrity Policy**

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

**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 acknowledgment. Paraphrasing is rewording someone else's work without acknowledging the original author's research or thinking.

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

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

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

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

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

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

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

### **Procedures for Violations of Academic Integrity**

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

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

The student will:

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

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

**STEP TWO:** If the student wishes to appeal the decision of the faculty member, he/she must submit a written appeal to the department chair or chair's designee within two weeks of the written decision of the faculty member. (If the faculty member is the department chair, the student will appeal directly to the school dean or dean's designee). The department chair or designee (or dean or designee) will convene a meeting as soon as practicable after receiving the student's letter of appeal. The meeting will include the chair or

designee (or dean or designee), the student, and the faculty member. Based upon a review of the evidence the chair or designee (or dean or designee) will either support or overrule the original decision. If the chair or designee (or dean or designee) finds the evidence supports the faculty member's decision, he/she should not alter the consequence already imposed. Again, the designated academic officer or office must be notified of the results of the appeal.

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

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

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

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

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

### **Categories of Violations**

#### **Misuse of Sources (not a violation):**

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

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

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

**Serious:** These violations often include repeated offenses and may include (but are not limited to) forgery of grade change forms; theft of examinations; having a substitute take an examination; sabotaging another's work; and/or the violation of the ethical code of a profession.

## Consequences

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

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

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

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

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## Campus Security Act

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

The annual report contains the following information:

- Current campus policies regarding procedures and facilities for students and others to report criminal actions or other emergencies occurring on campus and policies concerning the college's response to such reports;
- Current campus policies concerning security and access to campus facilities, including campus residences, and security considerations used in the maintenance of campus facilities;
- Current policies concerning campus law enforcement, including the law enforcement authority of campus security personnel, the working relationship of campus security personnel with state and local law enforcement agencies, policies which encourage accurate and prompt reporting of all crimes to campus security, and the appropriate law enforcement agencies, when the victim of such a crime elects or is unable to make such a report;
- A description of the type and frequency of programs designed to inform students and employees of campus security procedures and practices and to encourage students and employees to be responsible for their own security and the security of others;
- Notification procedures pertaining to the report of a missing student from a student housing facility;

- A description of programs designed to inform students and employees about the prevention of crimes;
- Statistics concerning the occurrence on campus, in or on non-campus buildings or property, and on public property during the most recent calendar year, and during the two 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 non-forcible; 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 that are recognized by the college and that are engaged in by students attending the college, including those student organizations with off-campus housing facilities.
- Statements of policy regarding the possession, use, and sale of alcoholic beverages and enforcement of state underage drinking laws and the possession, use, and sale of illegal drugs and the enforcement of federal and state drug laws, and a description of any drug or alcohol abuse education programs;
- Current campus policies regarding immediate emergency response and evacuation procedures, including the use of electronic and cellular communication;
- Current campus policy on prevention of and responses to sex offenses occurring on campus; and
- Policy statements and training programs regarding fire safety for students and employees.

Information regarding the list of registered sex offenders may be obtained through the Chicago Police Department website: [http://sexoffender.chicagopolice.org/CLEARMap\\_rso/startPage.htm](http://sexoffender.chicagopolice.org/CLEARMap_rso/startPage.htm)

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

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Columbia College Chicago complies with the Family Educational Rights and Privacy Act of 1974 (FERPA or the Act), 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. Students may inspect and review their education records by submitting a written request to the registrar. Columbia will provide the student an opportunity to inspect and review his or her education records within a reasonable time after receiving the request, not exceeding 45 days from the receipt of the request. Students' education records are maintained under the supervision of the registrar in the Office of the Registrar, 600 S. Michigan Ave., room 611, Chicago, IL 60605.
- II. Students have the right to provide written consent before Columbia discloses personally identifiable information from students' education records, except to the extent that FERPA authorizes disclosure without consent (e.g., regarding disclosures to certain college officials and concerning information designated in this policy as directory information and other circumstances).

- III. Under one exception, Columbia discloses education records without a student's consent 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, or assisting another school official in performing his or her tasks. A school official may also include a volunteer, consultant, 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. A school official has a legitimate educational interest if the official needs to review an education record in order to fulfill his or her professional responsibility.

By way of illustration and not limitation, the following personnel are granted access to education records without prior written consent of students when such individuals have legitimate educational interests: the registrar, the general counsel's office, student services directors, student financial services, information technology, college advisors, the president of the college, the provost, the vice president for student success, the deans and the chairpersons of the academic departments, and any of their agents. Student educational records are made available to the above designated persons and offices for record maintenance, evaluation and advising, financial aid evaluation, review for disciplinary and academic action, and billing, among other legitimate educational interests.

- IV. Another exception permits Columbia to disclose a student's directory information without the student's consent. Columbia designates the following as directory information: the student's name; information on whether or not a student is registered at the college during the term in which the information is requested; grade level; 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; the student's photograph; participation in officially recognized activities, sports, and organizations; and student ID number, user ID, or other unique personal identifiers used by the student to communicate in electronic systems. Students who do not want Columbia to disclose the above information must notify the registrar in writing. The form for opting out of the release of directory information is available in the Office of the Registrar.
- V. Upon request, Columbia also discloses education records without consent to officials of another school in which a student seeks or intends to enroll, or is already enrolled, if the disclosure is for purposes related to the student's enrollment or transfer.
- VI. As required by FERPA, Columbia maintains a record of written requests for access to each disclosure of personally identifiable information. Each student has the right to inspect and review the record of written requests and disclosures.
- VII. A student has the right to request amendment of any education records that he or she believes are inaccurate, misleading, or otherwise in violation of the student's privacy rights under FERPA. The procedure to seek amendment of a student's education records is as follows:
1. A written request must be submitted to the registrar, specifically identifying the part of the record the student wants changed, stating the reason for the requested amendment, 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 college decides not to amend the record as requested, the college will notify the student of his or her right to a hearing before a panel of the associate deans (Academic Standards Review Committee) on the request to amend. Additional information regarding the hearing procedures will be provided to the student when notified of the right to a hearing. The decision of the Academic Standards Review Committee is final.
  3. If the Academic Standards Review Committee denies the student's amendment request, the student has the right to include a written statement setting forth his or her reasons for disagreeing with the committee.

VIII. 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 Ave., SW, Washington D.C. 20202.

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## **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 for limits on credits for directed studies and/or independent projects.

Students will devote a minimum of three hours of work per week for each credit awarded for the directed study (a total of 45 clock hours per semester per credit awarded). Thus, a three-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. Please see the process below.

### **Proposal**

The student must write a proposal describing the directed studies project. The written proposal should address the following:

- Learning objectives: What will the student learn as a result of the project? How should the student's 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 his or her advisor. The student may ask a particular faculty member 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 his or her faculty advisor, the student must complete the directed study cover sheet and attach his or her proposal. See the Directed Study Cover Sheet for details.

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

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

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

## **Independent Projects Eligibility, Requirements and Process**

### **Eligibility and Requirements**

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

Undergraduate students may apply up to 16 credits of directed studies and/or independent projects toward graduation. Graduate students should consult their program director for credit limits.

Students will devote a minimum of three hours of work per week for each credit awarded for the independent project (a total of 45 clock hours per semester per credit awarded). Thus, a three-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 project cover sheet must be completed and attached to the student's proposal. The cover sheet must be signed by a faculty advisor, the department chair, and the associate dean prior to registration.

### **Proposal**

Students must submit a written proposal describing 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 the 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 his or her advisor. The student may ask a particular faculty member 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 Independent Project Cover Sheet for details.

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

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

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

## Courses

As a reminder, all courses have been renumbered beginning with the Fall 2018 semester. Click on the new Course Number Look-up Tool and/or go to [colum.edu/registrar](http://colum.edu/registrar)

### **ACON 315 Furniture, Wood Objects, and Gilding Conservation: Study in Florence, Italy**

This course is part of the Junior Year Abroad for Art and Materials Conservation majors study at Lorenzo de' Medici Institute in Florence, Italy.

**Repeatable:** *N*

**Formerly** 56-1940AMC

**Requirements** Permission Required (DP)

**Minimum Credits** 3 **Maximum Credits** 3

### **ACON 320 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.

**Repeatable:** *N*

**Formerly** 56-1960AMC

**Requirements** Permission Required (DP)

**Minimum Credits** 3 **Maximum Credits** 3

## **ACON 321 Fresco Painting and Restoration II: Study in Florence, Italy**

This course is part of the Junior Year Abroad for Art and Materials Conservation majors study at Lorenzo de' Medici Institute in Florence, Italy.

**Repeatable:** *N*

**Formerly** 56-2960AMC

**Requirements** Permission Required (DP)

**Minimum Credits 3 Maximum Credits 3**

## **ACON 330 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.

**Repeatable:** *N*

**Formerly** 56-1975AMC

**Requirements** Permission Required (DP)

**Minimum Credits 3 Maximum Credits 3**

## **ACON 331 Painting and Polychrome Wooden Sculpture Conservation II: Study in Florence, Italy**

This course is part of the Junior Year Abroad for Art and Materials Conservation majors study at Lorenzo de' Medici Institute in Florence, Italy.

**Repeatable:** *N*

**Formerly** 56-2975AMC

**Requirements** Permission Required (DP)

**Minimum Credits 3 Maximum Credits 3**

## **ACON 340 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.

**Repeatable:** *N*

**Formerly** 56-2930AMC

**Requirements** Permission Required (DP)

**Minimum Credits 3 Maximum Credits 3**

### **ACON 350 Historical Painting Lab I: Study in Florence, Italy**

This course is part of the Junior Year Abroad for Art and Materials Conservation majors study at Lorenzo de' Medici Institute in Florence, Italy.

**Repeatable:** *N*

**Formerly** 56-2945AMC

**Requirements** Permission Required (DP)

**Minimum Credits 3 Maximum Credits 3**

### **ACON 360 Lost Symbolism and Secret Codes in Art: Study in Art: Study in Florence, Italy**

No description available.

**Repeatable:** *N*

**Formerly** 56-2955AMC

**Minimum Credits 3 Maximum Credits 3**

### **ACON 370 Artists in Italy Today: Study in Florence, Italy**

No description available.

**Repeatable:** *N*

**Formerly** 56-3910AMC

**Requirements** Permission Required (DP)

**Minimum Credits 3 Maximum Credits 3**

### **ACON 380 19th Century Art: From Neoclassicism to Post-Impressionism: Study in Florence, Italy**

No course description available.

**Repeatable:** *N*

**Formerly** 56-3965AMC

**Requirements** Permission Required (DP)

**Minimum Credits 3 Maximum Credits 3**

## **ACON 385 Science for Conservators II: Study in Florence, 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.

**Repeatable:** N

**Formerly** 56-3940AMC

**Requirements** Permission Required (DP)

**Minimum Credits** 3 **Maximum Credits** 3

## **ACON 399 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.

**Repeatable:** Y

**Formerly** 56-2900AMC

**Requirements** Permission Required (DP)

**Minimum Credits** 3 **Maximum Credits** 3

## **ACON 460 Art and Materials Conservation Capstone**

Art and Materials Conservation Capstone course will instruct and guide students with the construction of a portfolio commensurate with the professional norms of practicing conservators. Particularly, this course will highlight the students' experiences with hands-on conservation projects at Lorenzo de Medici and conservation work experiences through their internship with local conservators. In addition to the portfolio, the course will focus on instruction on the history, ethics, and philosophy of art conservation, with particular attention paid to the practical tasks of operating a conservation business.

**Repeatable:** N

**Formerly** 56-3220

**Requirements** Permission Required (DP)

**Minimum Credits** 3 **Maximum Credits** 3

## **ACON 490 Art and Materials Conservation Internship**

This is the internship for the Art and Materials Conservation major.

**Repeatable:** N

**Formerly** 56-3230

**Requirements** Permission Required (DP)

**Minimum Credits** 3 **Maximum Credits** 3

## **ADAD 110 Special Issues in Advertising**

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

**Repeatable:** Y

**Formerly** 21-1590

**Minimum Credits 1 Maximum Credits 1**

### **ADAD 201 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.

**Repeatable:** *N*

**Formerly** 21-2510

**Co-requisites** GRDE 131 Survey of Typography and GRDE 136 Design Lab

**Minimum Credits 3 Maximum Credits 3**

### **ADAD 252 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.

**Repeatable:** *N*

**Formerly** 21-2520

**Prerequisites** ADAD 201 Advertising Art Direction: Introduction or ADVE 101 Introduction to Advertising

**Minimum Credits 3 Maximum Credits 3**

### **ADAD 305 Art Director/Commercial Photographer**

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

**Repeatable:** *N*

**Formerly** 21-3500

**Prerequisites** ADAD 335 Creative Strategies in Art Direction I

**Minimum Credits 3 Maximum Credits 3**

### **ADAD 306 Art Director/Copywriter Team**

This course teams up writers and designers to work on advertising projects in a collaborative setting. Students develop concepts together, then write and design advertisements and promotional materials for highly targeted audiences. The class is team taught by Advertising Art Direction and Copywriting professors.

**Repeatable:** *N*

**Formerly** 21-3525

**Prerequisites** ADAD 335 Creative Strategies in Art Direction I

**Minimum Credits 3 Maximum Credits 3**

### **ADAD 317 Photo Communication**

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

**Repeatable:** *N*

**Formerly** 21-3530

**Requirements** Junior Standing or Above (JR)

**Minimum Credits 3 Maximum Credits 3**

## **ADAD 325 Storyboard Development**

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

**Repeatable:** *N*

**Formerly** 21-3535

**Prerequisites** ADAD 201 Advertising Art Direction: Introduction

**Minimum Credits 3 Maximum Credits 3**

## **ADAD 335 Creative Strategies in Art Direction I**

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

**Repeatable:** *N*

**Formerly** 21-3540

**Prerequisites** ADAD 252 Advertising Design

**Minimum Credits 3 Maximum Credits 3**

## **ADAD 336 Creative Strategies in Art Direction II**

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

**Repeatable:** *N*

**Formerly** 21-3542

**Prerequisites** ADAD 335 Creative Strategies in Art Direction I

**Minimum Credits 3 Maximum Credits 3**

## **ADAD 350 Management for Designers**

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

**Repeatable:** *N*

**Formerly** 21-3584

**Requirements** Senior Standing (SR)

**Minimum Credits 3 Maximum Credits 3**

## **ADAD 450 Advertising Communications**

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

**Repeatable:** *N*

**Formerly** 21-4550

**Prerequisites** ADAD 335 Creative Strategies in Art Direction I

**Minimum Credits 3 Maximum Credits 3**

## **ADVE 101 Introduction to Advertising**

This course explores advertising in emerging arenas (think digital, mobile, native, social media, and more) and more traditional venues (TV, magazine, etc.). Advertising is explored as an interdisciplinary business that brings together designers, filmmakers, art directors, photographers, creative writers, and more. The first half is dedicated to advertising terminology and various concepts, while the second half focuses on developing effective creative strategy and a cross-platform campaign.

**Repeatable:** *N*

**Formerly** 54-1600

**Minimum Credits 3 Maximum Credits 3**

## **ADVE 120 Consumer Behavior**

Course explores the relationship between conscious and unconscious factors influencing many different consumers and examines the need, structure, and interaction with planned communication messages. Survey course gives students insight into the reasons the various disciplines of communication work, using basic readings in the psychology of perception and attitude formation.

**Repeatable:** *N*

**Formerly** 54-1601

**Minimum Credits 3 Maximum Credits 3**

## **ADVE 150 Sports Communication I**

Course explores the breadth of the sports communication industry and its consumer realities. Students learn how to plan, create, and assess sports communication programs that include advertising, marketing, public relations, experiential/events, digital and new social media.

**Repeatable:** *N*

**Formerly** 54-1800

**Minimum Credits 3 Maximum Credits 3**

## **ADVE 210 Ad Awards Workshop**

Students learn what it takes to create award-winning work by developing an advertising campaign to solve an ad problem from an advertising competition. Students will develop advertising elements that solve the problem, can be entered into the competition, and enhance their portfolios. (Once the winners are announced, students can see how their work compares -- they could even take the gold!) Recommended for advanced students.

**Repeatable:** *N*

**Formerly** 54-2608J

**Prerequisites** ADVE 101 Introduction to Advertising or ADAD 201 Advertising Art Direction: Introduction or CINE 103 Cinema Image and Process or CRWR 150 Fiction Workshop: Beginning or RAD1 126 Radio Production I: Intro or PHOT 101 Photographic Practice I or TELE 125 Television Arts: Production

**Minimum Credits 2 Maximum Credits 2**

## **ADVE 220 Advertising Copywriting I**

This course teaches students to write copy for campaigns targeting consumer audiences. Focused on writing campaigns to be featured in print, broadcast, outdoor, and digital media. The course teaches the elements of style and creativity, relevant communication techniques, and the basics of how commercial messages are constructed.

**Repeatable:** *N*

**Formerly** 54-2606

**Co-requisites** ADVE 101 Introduction to Advertising

**Minimum Credits 3 Maximum Credits 3**

## **ADVE 230 Digital Platforms**

Course presents and explores components of digital advertising strategy. Students will explore converging delivery platforms and analyze advertising strategies. Discussions cover basic components of digital advertising including search, display, mobile, social media, native advertising and gaming. Students will also explore content creation, data visualization, user experience and analytics. At the culmination of the course, students will have developed a strategic digital ad campaign.

**Repeatable:** *N*

**Formerly** 54-2607

**Prerequisites** ADVE 101 Introduction to Advertising or COMM 103 Introduction to Social Media & Digital Strategies

**Minimum Credits 3 Maximum Credits 3**

## **ADVE 232 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

**Repeatable:** *N*

**Formerly** 54-2530

**PL**

**Prerequisites** BUSE 101 Introduction to Marketing

**Minimum Credits 3 Maximum Credits 3**

## **ADVE 236 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.

**Repeatable:** *N*

**Formerly** 54-2603

**Prerequisites** BUSE 101 Introduction to Marketing

**Minimum Credits 3 Maximum Credits 3**

## **ADVE 245 Advertising Production**

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.

**Repeatable:** *N*

**Formerly** 54-2602

**Prerequisites** ADVE 101 Introduction to Advertising

**Minimum Credits 3 Maximum Credits 3**

## **ADVE 250 Sports Communication II**

This mid-level course provides students with a hands-on applied experience, delving deeper into sports communication, exploring current professional and amateur athletics, branded properties, affiliated sports brands and more. Additionally, students in this course prepare communication materials pertaining to sports brands, events, and individuals. Recommended course for those considering a professional career in sports communication.

**Repeatable:** *N*

**Formerly** 54-2801

**Prerequisites** ADVE 150 Sports Communication I

**Minimum Credits 3 Maximum Credits 3**

## **ADVE 255 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.

**Repeatable:** *N*

**Formerly** 54-2560

**Prerequisites** BUSE 101 Introduction to Marketing and ADVE 120 Consumer Behavior

**Minimum Credits 3 Maximum Credits 3**

## **ADVE 280 Advertising Workshop**

This portfolio-building hands-on course is a great way for mid level students interested in advertising and ad minors from allied fields (filmmaking, TV, creative writing, photography, design, marketing, etc.) to create a comprehensive ad plan answering a creative brand problem. Students' final product is a formal presentation and ad plan, complete with research, strategy, produced creative concepts, and media recommendations.

**Repeatable:** *N*

**Formerly** 54-2601

**Prerequisites** ADVE 101 Introduction to Advertising

**Minimum Credits 3 Maximum Credits 3**

## **ADVE 299 Topics in Advertising:**

This is a topics course in Advertising for the Communication Department. Topics will vary.

**Repeatable:** *Y*

**Minimum Credits 1 Maximum Credits 3**

## **ADVE 310 360 Experiential Campaigns**

Experiential communication is one of the hottest branded communication growth areas today. In fact, experiential agencies are growing at twice the rate of traditional agencies. This is not surprising, considering 96% of those experiencing a brand via an activity (digitally or in person) are more likely to buy the brand and share experiences. 360 experiential communication can build not only a brand's ROI, but its ROE (return on engagement) as well. This course will expose students to the very current best practices and also give students the opportunity to develop a strategically sound campaign for a brand (fashion, sports, causes, etc.) based on concrete objectives. This 360 experiential campaign course will not only include engagement driven events (on and off-line), but other critical 360 campaign arenas including: social media; content creation for You Tube, etc.; activation initiatives (e.g., contests, promotions, sampling, pop up shops, etc.); interactive advertising (i.e., location based mobile games) and more.

**Repeatable:** *N*

**Formerly** 54-3607

**Prerequisites** ADVE 101 Introduction to Advertising or PURE 102 Intro to Public Relations or COMM 103 Introduction to Social Media & Digital Strategies

**Minimum Credits 3 Maximum Credits 3**

## **ADVE 320 Advertising Copywriting II**

Course continues the study of relevant communication techniques, elements of style, and creativity in writing copy. Students deepen their concept development and copywriting skills for print ads, websites, online ads, mobile apps, commercials, social media, native ads, and other mediums.

**Repeatable:** *N*

**Formerly** 54-3650

**WI**

**Prerequisites** ADVE 220 Advertising Copywriting I

**Minimum Credits 3 Maximum Credits 3**

## **ADVE 325 Copywriter/Art Director Team**

Offered jointly by the Design Department and the Marketing Communication Department, this 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.

**Repeatable:** *N*

**Formerly** 54-3603

**Prerequisites** ADVE 220 Advertising Copywriting I

**Requirements** Sophomore Standing or Above (SO)

**Minimum Credits 3 Maximum Credits 3**

### **ADVE 330 Interactive Advertising Campaign Development**

In this elective course, offered jointly by Interactive Arts and Media and Communication and Media Innovation Departments, 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 produced interactive campaigns and will have produced work for their portfolios.

**Repeatable:** *N*

**Formerly** 54-2906

**Prerequisites** ADVE 230 Digital Platforms

**Minimum Credits 3 Maximum Credits 3**

### **ADVE 340 Brand Strategy**

This course introduces Account Planning, as the discipline responsible for leveraging consumer insights into powerful and differentiating communication strategies. As such, this course emphasizes using consumer research in the context of strategic brand management. This course examines the essential features of a consumer insight: what it is, how to get to it, and how to use it. We will exercise skills that enable insights, with a focus on the creative brief.

**Repeatable:** *N*

**Formerly** 54-3810

**Prerequisites** ADVE 120 Consumer Behavior

**Minimum Credits 3 Maximum Credits 3**

### **ADVE 342 Fashion Advertising**

This course exposes students to current best practices in fashion advertising. Students will not only analyze on-trend breakthrough fashion ad campaigns involving mobile, experiential, social media, augmented reality, etc.; they will also develop a 360 integrated campaign for a brand, to be presented to industry professionals. Enrolled students should have some foundational knowledge of the fashion and/or advertising industry as the course will move quickly into strategic considerations, conceptual thinking and campaign tactics. It is an ideal course for those interested in leading integrated 360 communication direction for a fashion brand.

**Repeatable:** *N*

**Formerly** 54-2400

**Prerequisites** ADVE 101 Introduction to Advertising or FASH 101 Intro to the Fashion Industry

**Minimum Credits 3 Maximum Credits 3**

## **ADVE 345 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.

**Repeatable:** Y

**Formerly** 54-2805

**Prerequisites** ADVE 101 Introduction to Advertising and ADVE 120 Consumer Behavior and PURE 102 Intro to Public Relations

**Minimum Credits** 3 **Maximum Credits** 3

## **ADVE 350 Retail Competition**

Course focuses on the National Retail Federation's Student Challenge competition, bringing together a select group of cross-disciplinary Fashion and Advertising students to create retail business & communication plans for a major retailer. Course deliverables include a 20-page business and communication plan as well as a 90-second video pitch suitable for inclusion in student portfolios. Consultations with industry professionals will also be a part of this course. The winning plan book and video pitch will be sent on to the National Retail Federation competition in October. If the student team makes the finals, the group is flown to NYC in January for the NRF's Big Show annual conference.

**Repeatable:** N

**Formerly** 54-3600

**Prerequisites** ADVE 280 Advertising Workshop

**Requirements** Permission Required (DP)

**Minimum Credits** 3 **Maximum Credits** 3

## **ADVE 362 International Advertising**

This course challenges students to develop an ad campaign targeted to consumers in a foreign country and to consider the global implications. The course is taught within the framework of communication theory and provides students with an integrated approach to different cultures. Students learn to assess cultural differences to which communication professionals must be sensitive while creating a strategically sound multi-media campaign.

**Repeatable:** N

**Formerly** 54-3602

**GA**

**Requirements** Sophomore Standing or Above (SO)

**Minimum Credits** 3 **Maximum Credits** 3

## **ADVE 371 Media Planning**

Students create effective communication solutions by identifying the right mix of advertising platforms including social, mobile, search, video, as well as print, radio, TV, and OOH. Students analyze media data sources to execute strategic insights and recommendations for a product or service. Course involves media strategy, costing, scheduling, target audiences, production considerations, negotiating and programmatic buying. Students produce a portfolio-ready Media Plan, suitable for internship interviewing showcasting.

**Repeatable:** N

**Formerly** 54-3102

**Prerequisites** ADVE 101 Introduction to Advertising

**Minimum Credits** 3 **Maximum Credits** 3

## **ADVE 372 Advanced Media Planning**

This course considers advertising platforms from digital broadcast and print through web, mobile, native advertising, YouTube content and more will be considered. The course will explore context media planning, evaluating strategic consumer attitudes towards media consumption, as well as examine data analysis required needed to make strong recommendations. Highly recommended for those interested in lucrative careers in media planning, media buying, media selling, media promotions, and/or media research.

**Repeatable:** N

**Formerly** 54-3902

**Prerequisites** ADVE 371 Media Planning

**Minimum Credits** 3 **Maximum Credits** 3

## **ADVE 377 Media Workshop**

Advanced course in media planning and execution enables students to develop a simulated media program including budget, media rationale, and execution.

**Repeatable:** N

**Formerly** 54-3901

**Prerequisites** ADVE 372 Advanced Media Planning

**Minimum Credits** 3 **Maximum Credits** 3

## **ADVE 380 Account Exec & Brand Manager**

Course focuses on the role of two key marketing positions, one on the client and the other on the agency side of business. Students examine roles and responsibilities of these career options within the context of an integrated marketing environment.

**Repeatable:** N

**Formerly** 54-3504

**Prerequisites** BUSE 101 Introduction to Marketing or ADVE 101 Introduction to Advertising or PURE 102 Intro to Public Relations

**Requirements** Junior Standing or Above (JR)

**Minimum Credits** 3 **Maximum Credits** 3

## **ADVE 399 Advanced 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.

**Repeatable:** Y

**Formerly** 54-3672

**Minimum Credits** 3 **Maximum Credits** 3

## **ADVE 420 Agency**

Students learn how to function in an advertising or public relations agency as a specialist (account management, creative, media, traffic, production) and as a member of an agency team. Students work with actual clients on real assignments, participate in client meetings, generate contact reports, conduct research, develop strategies, write media plans, ideate concepts, and produce tactical elements. Course culminates in the production of completed marketing campaign elements, enabling students to have published samples for their portfolios.

**Repeatable:** Y

**Formerly** 54-4978

**Minimum Credits 3 Maximum Credits 3**

### **ADVE 480 Campaign Practicum I**

This is Semester One of a two-semester Capstone course that offers the ultimate hands-on approach to utilizing principles learned across the Advertising and PR curriculum. As part of the American Advertising Federation, students develop a strategic integrated campaign for a corporate client that includes advertising, marketing, and public relations. The two-semester course culminates at the National Student Advertising Competition, where students pitch the campaign before a review panel composed of advertising agency executives and other communications industry professionals.

**Repeatable:** Y

**Formerly** 54-4605

**Requirements** Permission Required (DP)

**Minimum Credits 3 Maximum Credits 3**

### **ADVE 481 Campaign Practicum II**

This is Semester Two of a two-semester Capstone course that offers the ultimate hands-on approach to utilizing principles learned across the Advertising and PR curriculum. As part of the American Advertising Federation, students develop a strategic integrated campaign for a corporate client that includes advertising, marketing, and public relations. The two-semester course culminates at the National Student Advertising Competition, where students pitch the campaign before a review panel composed of advertising agency executives and other communications industry professionals.

**Repeatable:** Y

**Formerly** 54-4606

**Requirements** Permission Required (DP)

**Minimum Credits 6 Maximum Credits 6**

### **ADVE 492 Ad Portfolio**

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.

**Repeatable:** Y

**Formerly** 54-3604

**Co-requisites** ADVE 325 Copywriter/Art Director Team or ADVE 380 Account Exec & Brand Manager

**Minimum Credits 3 Maximum Credits 3**

### **ADVE 495 Directed Study: Advertising**

This is a Directed Study course in Advertising. Directed studies are learning activities involving student independence within the context of regular guidance and direction from a faculty advisor. All directed study course proposals must be approved by the school and department administration.

**Repeatable:** Y

**Requirements** Permission Required (DP)

**Minimum Credits 1 Maximum Credits 3**

### **ADVE 496 Independent Project: Advertising**

This is an Independent Study course in Advertising. 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. All Independent Project course proposals must be approved by the school and department administration.

**Repeatable:** Y

**Requirements** Permission Required (DP)

**Minimum Credits 1 Maximum Credits 3**

### **ANIM 101 Animation Foundations**

Introductory foundation class for freshman providing a survey of various animated forms. Over the course of 15 weeks, students will be exposed to: Traditional Animation, Computer Graphics, Visual Effects, Motion Graphics & Alternative Strategies culminating in a final project based on a specific, dedicated workflow.

**Repeatable:** N

**Minimum Credits 3 Maximum Credits 3**

### **ANIM 105 Animation**

This course is an introduction to basic animation principles for students with little or no animation production experience. Students explore basic animation techniques including object, hand-drawn, stop-motion, and alternative animation styles. Animated films, both domestic and international, are screened and discussed. Students complete short exercises in each of the techniques mentioned and complete a final project employing a style of their choice that was previously explored during the semester.

**Repeatable:** N

**Formerly** 26-1000

**Co-requisites** ENGL 111 Writing and Rhetoric I or ENGL 111H Writing and Rhetoric I: Honors or ENGL 109 Writing and Rhetoric I Stretch B or ENGL 121 International Writing and Rhetoric I or TWC-T-7 EXAM-TWC WRITING MINIMUM SCORE = 7

**Minimum Credits 3 Maximum Credits 3**

### **ANIM 106 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.

**Repeatable:** *N*

**Formerly** 26-1070

**Prerequisites** ENGL 109 Writing and Rhetoric I Stretch B or ENGL 111 Writing and Rhetoric I or ENGL 111H Writing and Rhetoric I: Honors or ENGL 121 International Writing and Rhetoric I or TWC-T-7 EXAM-TWC WRITING MINIMUM SCORE = 7

**Minimum Credits 3 Maximum Credits 3**

## **ANIM 121 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.

**Repeatable:** *N*

**Formerly** 26-1030

**Prerequisites** ENGL 109 Writing and Rhetoric I Stretch B or ENGL 111 Writing and Rhetoric I or ENGL 111H Writing and Rhetoric I: Honors or ENGL 121 International Writing and Rhetoric I or TWC-T-7 EXAM-TWC WRITING MINIMUM SCORE = 7

**Minimum Credits 3 Maximum Credits 3**

## **ANIM 122 Animation Maquettes**

This course teaches the process of creating animation maquettes: the sculptures created from model sheets that are used in the animation field. Students with a sculpting interest will explore the creation of maquettes in the same manner as industry professionals. Preexisting model sheets and models created by the student will be used to interpret two dimensional illustration into 3D sculptures.

**Repeatable:** *N*

**Formerly** 26-1010

**Minimum Credits 3 Maximum Credits 3**

## **ANIM 150 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.

**Repeatable:** *N*

**Formerly** 26-1015

**Prerequisites** ENGL 109 Writing and Rhetoric I Stretch B or ENGL 111 Writing and Rhetoric I or ENGL 111H Writing and Rhetoric I: Honors or ENGL 121 International Writing and Rhetoric I or TWC-T-7 EXAM-TWC WRITING MINIMUM SCORE = 7

**Co-requisites** ANIM 105 Animation

**Minimum Credits 4 Maximum Credits 4**

## **ANIM 161 CVFX Foundations**

This course introduces students to core methodologies and practices for creating, constructing and producing key visual effects sequences for live-action cinema. Students will learn a cross-section of visual effect approaches developing their knowledge and practical application of these technologies in supporting live-action cinema. This survey primer on core methodologies allows students to organize, plan and execute required cinema visual effects developing interpersonal and practical skill sets.

**Repeatable:** N

**Formerly** 24-1600

**Minimum Credits 3 Maximum Credits 3**

### **ANIM 180 Studies In:**

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

**Repeatable:** Y

**Formerly** 24-1025

**Minimum Credits 1 Maximum Credits 1**

### **ANIM 201 Storyboarding for Animation**

In this course students will learn the art of visual storytelling for animation as a cinema art form. The focus will be on drawing digitally using Photoshop and ToonBoom's Storyboard Pro. The final project involves creating a story reel; a movie comprised of all of the storyboard panels timed out which also may include dialogue, music, and sound effects.

**Repeatable:** Y

**Formerly** 26-2040

**Prerequisites** ANIM 105 Animation

**Minimum Credits 3 Maximum Credits 3**

### **ANIM 210 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.

**Repeatable:** N

**Formerly** 26-2025

**Prerequisites** ANIM 105 Animation

**Minimum Credits 3 Maximum Credits 3**

### **ANIM 211 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.

**Repeatable:** *N*

**Formerly** 26-2028

**Prerequisites** ENGL 109 Writing and Rhetoric I Stretch B or ENGL 111 Writing and Rhetoric I ENGL 111H Writing and Rhetoric I: Honors or ENGL 121 International Writing and Rhetoric I or TWC-T-7 EXAM-TWC WRITING MINIMUM SCORE = 7

**Minimum Credits 3 Maximum Credits 3**

## **ANIM 213 Animation Layout**

This course focuses on the layout process in animation production which is the creation of the monochromatic drawings which are later rendered as backgrounds for each shot. Students will strengthen their drawing skills by learning how to draw in proper perspective, understand lighting and shading principles. The layout process also teaches students how to block character animation within each shot and also understand how the camera functions within the action of each shot.

**Repeatable:** *N*

**Formerly** 26-2010

**Prerequisites** ANIM 201 Storyboarding for Animation

**Minimum Credits 3 Maximum Credits 3**

## **ANIM 240 Computer Animation**

Expanding on the skills learned in Introduction to Computer Animation (ANIM 150), 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.

**Repeatable:** *N*

**Formerly** 26-3045

**Prerequisites** ANIM 150 Introduction to Computer Animation or GAME 201 3D Composition for Interactive Media

**Minimum Credits 4 Maximum Credits 4**

## **ANIM 250 Topics in Animation**

This is a topics course in Animation. Different sections of this course will focus on different topic areas related to Animation that are not taught in other classes. Please contact the department for specifics on the content of each topic. .

**Repeatable:** *Y*

**Minimum Credits 1 Maximum Credits 3**

## **ANIM 262 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.

**Repeatable:** *N*

**Formerly** 24-2204

**Prerequisites** CINE 121 Lighting I  
**Minimum Credits 3 Maximum Credits 3**

### **ANIM 263 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.

**Repeatable:** N  
**Formerly** 24-2209  
**Minimum Credits 3 Maximum Credits 3**

### **ANIM 270 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.

**Repeatable:** N  
**Formerly** 24-1420  
**Prerequisites** INMD 120 Digital Image Design or GRDE 136 Design Lab or TELE 230 Production & Editing I or PHOT 202 Photographic Practice III or PHOT 206 Digital Imaging I or CINE 102 Cinema Notebooks and CINE 103 Cinema Image and Process  
**Minimum Credits 4 Maximum Credits 4**

### **ANIM 302 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.

**Repeatable:** N  
**Formerly** 26-3031  
**Prerequisites** ANIM 121 Stop-Motion Animation  
**Minimum Credits 3 Maximum Credits 3**

### **ANIM 308 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.

**Repeatable:** Y  
**Formerly** 26-3040

**Prerequisites** ANIM 105 Animation  
**Minimum Credits 4 Maximum Credits 4**

## **ANIM 310 Drawing for Animation II**

This course focuses on advanced character animation where students acquire the skills necessary to understand and communicate the emotions and intentions of a character. Exploring and communicating acting through their character's actions and movements, students apply the principles of classic animation learned in Drawing for Animation I (ANIM 210). Working from a dialogue track, students will learn lip-synching and adding personality and depth to their characters while continuing to develop their skills drawing and animating digitally using a stylus and tablet.

**Repeatable:** *N*

**Formerly** 26-3026

**Prerequisites** ANIM 210 Drawing for Animation I  
**Minimum Credits 3 Maximum Credits 3**

## **ANIM 311 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).

**Repeatable:** *N*

**Formerly** 26-3050

**Prerequisites** ANIM 210 Drawing for Animation I or ANIM 240 Computer Animation or ANIM 121 Stop-Motion Animation  
**Minimum Credits 3 Maximum Credits 3**

## **ANIM 312 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.

**Repeatable:** *N*

**Formerly** 26-3070

**Minimum Credits 4 Maximum Credits 4**

## **ANIM 320 Topics in Traditional Animation**

Improve and refine the aesthetic understanding and technical abilities needed in advanced Traditional Animation through a series of rotating topics courses. Advanced hardware and software will be used to support student assignments, classroom review and professional examples.

**Repeatable:** *Y*

**Prerequisites** ANIM 210 Drawing for Animation I

**Minimum Credits 1 Maximum Credits 1**

### **ANIM 321 Topics in Stop Motion**

Improve and refine the aesthetic understanding and technical abilities needed in advanced Stop Motion Animation through a series of rotating topics courses. Stop Motion shooting stages and advanced software will be used to support student assignments, classroom review and professional examples.

**Repeatable:** Y

**Prerequisites** ANIM 121 Stop-Motion Animation

**Minimum Credits 1 Maximum Credits 1**

### **ANIM 330 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 Drawing for Animation I (ANIM 210), 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.

**Repeatable:** Y

**Formerly** 26-2075

**Prerequisites** ANIM 210 Drawing for Animation I

**Minimum Credits 3 Maximum Credits 3**

### **ANIM 331 Digital Animation Techniques Current 2D Trends**

Course introduces students to digital animation techniques and aesthetics currently used by traditional animators for professional productions. Students will apply fundamental animation principles learned in Drawing for Animation 1 (ANIM 210) and apply them using various techniques and software which may include Flash, Photoshop, and After Effects. Students learn to create paperless hand-drawn animation using a digital drawing tablet and computer, creating a short animated piece by the end of the semester.

**Repeatable:** N

**Formerly** 26-3047

**Prerequisites** ANIM 210 Drawing for Animation I

**Minimum Credits 3 Maximum Credits 3**

### **ANIM 332 Animation for Comics**

An examination of Limited Animation practices detailing core principles, practices, methodologies and movements for online and broadcast comic book programming.

**Repeatable:** N

**Formerly** 26-3010

**Prerequisites** GAME 260 Story Development for Interactive Media or RADI 205 Writing for Radio or RADI 339 Voice Acting for Animation or ANIM 105 Animation or ANIM 263 CVFX: Compositing I

**Minimum Credits 3 Maximum Credits 3**

### **ANIM 334 Animation Work-in-Progress**

Students receive course credit for working as a crew member on a senior animated thesis film providing them with a deadline-oriented structure, instructor and peer feedback, and implementation of professional practices and standards. Course meets a limited number of times during the semester in a schedule that complements the workflow of the project's director.

**Repeatable:** Y

**Formerly** 26-3065

**Requirements** Permission Required (DP)

**Minimum Credits 2 Maximum Credits 2**

### **ANIM 340 The Business of Animated Content**

Course examines central business and legal matters associated with developing, producing and releasing animated content. Students will be introduced to basic business principles and production hierarchies for short and feature animated films including new technologies and the evolving convergent marketplace.

**Repeatable:** N

**Formerly** 26-3605

**Prerequisites** ANIM 105 Animation or CINE 248 Producing I: Production Team

**Minimum Credits 3 Maximum Credits 3**

### **ANIM 341 Cinematics for Games**

Students in this course join the existing Interactive Arts and Media's Game Production senior project. The creation of an animated in-game movie to accompany the existing video game will add production depth and collaborative experience by bringing narrative, cinematic education and abilities to a student project that was exclusively interactive beforehand. Students modify existing CG models, develop storyboards and animate new CG performances to enhance senior video game creation.

**Repeatable:** N

**Formerly** 26-3071

**Prerequisites** ANIM 201 Storyboarding for Animation and ANIM 240 Computer Animation

**Co-requisites** ANIM 373 Advanced Topics in Computer Animation

**Minimum Credits 3 Maximum Credits 3**

### **ANIM 350 Advanced Computer Animation**

Course will expand upon the skills and concepts introduced in Computer Animation (ANIM 240). 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.

**Repeatable:** Y

**Formerly** 26-3046

**Prerequisites** ANIM 240 Computer Animation

**Minimum Credits 4 Maximum Credits 4**

### **ANIM 351 Environmental Design & Modeling**

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.

**Repeatable:** *N*

**Formerly** 26-3082

**Prerequisites** ANIM 240 Computer Animation

**Minimum Credits 4 Maximum Credits 4**

## **ANIM 352 Character Design and Modeling**

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.

**Repeatable:** *N*

**Formerly** 26-3086

**Prerequisites** ANIM 240 Computer Animation

**Minimum Credits 4 Maximum Credits 4**

## **ANIM 353 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.

**Repeatable:** *N*

**Formerly** 26-3081

**Prerequisites** INMD 208 Motion Capture for Artists

**Minimum Credits 4 Maximum Credits 4**

## **ANIM 361 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.

**Repeatable:** *Y*

**Formerly** 24-3020

**Prerequisites** ANIM 363 CVFX: Compositing II or ANIM 365 Computer Animation: Visual Effects or ANIM 350 Advanced Computer Animation or ANIM 353 Motion Capture II or ANIM 370 Motion Graphics II or ANIM 351 Environmental Design & Modeling or ANIM 352 Character Design and Modeling

**Requirements** Permission Required (DP)  
**Minimum Credits 3 Maximum Credits 3**

### **ANIM 362 CVFX: Cinematography II**

Through practical application of visual effects techniques and the study/ application of advanced visual effects cinematography, students will apply enhanced visual effects planning, design, and execute a series of camera exercises learning advanced cine principles, which will guide the artist towards successful, efficient, aesthetically pleasing and convincing photographed visual effects sequences.

**Repeatable:** *N*

**Formerly** 24-3212

**Prerequisites** ANIM 262 CVFX: Cinematography I

**Minimum Credits 3 Maximum Credits 3**

### **ANIM 363 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.

**Repeatable:** *N*

**Formerly** 24-3209

**Prerequisites** ANIM 263 CVFX: Compositing I or ANIM 370 Motion Graphics II

**Minimum Credits 3 Maximum Credits 3**

### **ANIM 364 CVFX: Pre-Visualization**

A multidisciplinary class for producers, editors, animators, and cinematographers. The course explores previsualization of visual effects through lectures, practical assignments, and critiques. Students learn the workflow and explore look development, use of motion capture in previz, post visualization and virtual cinematography. Students create previz or postviz projects in groups and individually.

**Repeatable:** *N*

**Prerequisites** ANIM 161 CVFX Foundations or CINE 216 Image Design for Cinema

**Minimum Credits 3 Maximum Credits 3**

### **ANIM 365 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.

**Repeatable:** *N*

**Formerly** 26-3049

**Prerequisites** ANIM 150 Introduction to Computer Animation

**Minimum Credits 4 Maximum Credits 4**

## **ANIM 370 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.

**Repeatable:** N

**Formerly** 24-2421

**Prerequisites** ANIM 270 Motion Graphics I or CINE 310 Cinema Models and Miniatures

**Minimum Credits 4 Maximum Credits 4**

## **ANIM 371 Advanced Topics in Motion Graphics**

This is a topics course in Motion Graphics. Different sections of this course will focus on different topic areas related to Motion Graphics that are not taught in other classes. Please contact the department for specifics on the content of each topic.

**Repeatable:** Y

**Minimum Credits 1 Maximum Credits 3**

## **ANIM 373 Advanced Topics in Computer Animation**

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.

**Repeatable:** Y

**Formerly** 26-3067

**Prerequisites** ANIM 240 Computer Animation

**Minimum Credits 1 Maximum Credits 1**

## **ANIM 374 Advanced Topics in Traditional Animation**

This is an advanced topics course in traditional animation. Different sections of this course will focus on different topic areas related to Traditional Animation that are not taught in other classes. Please contact the department for specifics on the content of each topic.

**Repeatable:** Y

**Prerequisites** ANIM 210 Drawing for Animation I

**Requirements** Sophomore Standing or Above (SO)

**Minimum Credits 1 Maximum Credits 3**

## **ANIM 375 Advanced Topics in Stop Motion Animation**

This is an advanced topics course in stop motion animation. Different sections of this course will focus on different topic areas related to stop motion that are not taught in other classes. Please contact the department for specifics on the content of each topic.

**Repeatable:** Y

**Prerequisites** ANIM 121 Stop-Motion Animation

**Requirements** Sophomore Standing or Above (SO)

**Minimum Credits 1 Maximum Credits 3**

### **ANIM 382 Animation Preproduction**

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.

**Repeatable:** Y

**Formerly** 26-3051

**Prerequisites** ANIM 201 Storyboarding for Animation and ANIM 106 History of Animation

**Co-requisites** ANIM 210 Drawing for Animation I or ANIM 240 Computer Animation

**Minimum Credits 4 Maximum Credits 4**

### **ANIM 383 CVFX: Compositing 3**

This course explores advanced compositing and effects through lecture, demonstration, and hands-on practice culminating in a final movie. Students develop work as a team with practical, CGI or digital effects composed with live action to achieve cinematic solutions and collaboratively form a cohesive final project.

**Repeatable:** N

**Prerequisites** ANIM 363 CVFX: Compositing II or ANIM 370 Motion Graphics II

**Minimum Credits 3 Maximum Credits 3**

### **ANIM 399 Advanced Topics in CVFX**

This is a topics course in CVFX. Different sections of this course will focus on different topic areas related to CVFX that are not taught in other classes. Please contact the department for specifics on the content of each topic.

**Repeatable:** Y

**Minimum Credits 1 Maximum Credits 3**

### **ANIM 451 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 (GAME 480) & Game Studio (GAME 485).

**Repeatable:** N

**Formerly** 26-4089

**Prerequisites** ANIM 352 Character Design and Modeling or ANIM 351 Environmental Design & Modeling

**Minimum Credits 4 Maximum Credits 4**

### **ANIM 470 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.

**Repeatable:** Y

**Formerly** 24-4422

**Prerequisites** ANIM 370 Motion Graphics II or ANIM 240 Computer Animation

**Minimum Credits 4 Maximum Credits 4**

## **ANIM 480 Animation Production Studio I**

This course is the first of two semesters in which students will be working collaboratively with classmates on a single project, the purpose of which is to simulate an actual production environment that they might face once having left academia. Each participant will be assigned a particular production role based on a portfolio review at the beginning of the class in which each student will be asked to share portfolio work from previous classes with the executive producer (the instructor) and fellow classmates. This first semester of pre-production includes screenplay, design of characters and backgrounds, storyboards, recording of vocal talent, and completion of a story reel.

**Repeatable:** Y

**Formerly** 26-4085

**Co-requisites** ANIM 310 Drawing for Animation II or ANIM 351 Environmental Design & Modeling or ANIM 352 Character Design and Modeling or ANIM 350 Advanced Computer Animation

**Requirements** Senior Standing (SR)

**Minimum Credits 6 Maximum Credits 6**

## **ANIM 481 Animation Production Studio II**

In this course students continue working on the project started in Animation Production Studio 1 (ANIM 480). This class is primarily devoted to production and post-production, with the students embarking on traditional and/or computer animation production, generating visual effects, and working with a sound designer and composer. The goal of this course is to complete production and screen the film by the end of the semester.

**Repeatable:** Y

**Formerly** 26-4090

**Prerequisites** ANIM 480 Animation Production Studio I

**Requirements** Senior Standing (SR)

**Minimum Credits 6 Maximum Credits 6**

## **ANIM 482 Animation Solo Project**

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

**Repeatable:** Y

**Formerly** 26-4060

**Prerequisites** ANIM 382 Animation Preproduction

**Co-requisites** ANIM 310 Drawing for Animation II or ANIM 351 Environmental Design & Modeling or ANIM 352 Character Design and Modeling or ANIM 350 Advanced Computer Animation  
**Minimum Credits 4 Maximum Credits 4**

### **ANIM 485 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.

**Repeatable:** Y

**Formerly** 26-4048

**Prerequisites** ANIM 105 Animation and ANIM 201 Storyboarding for Animation and ANIM 106 History of Animation

**Co-requisites** ANIM 240 Computer Animation or ANIM 330 Digital Animation Techniques: Ink, Paint & Composite

**Requirements** Senior Standing (SR)

**Minimum Credits 3 Maximum Credits 3**

### **ANIM 489 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.

**Repeatable:** N

**Formerly** 26-4000LJ

**Requirements** Permission Required (DP)

**Minimum Credits 1 Maximum Credits 1**

### **ANIM 495 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.

**Repeatable:** Y

**Formerly** 26-1080

**Minimum Credits 1 Maximum Credits 3**

### **ANIM 496 Independent Project: Animation**

Course is an individualized project in Animation, determined by interest and ability of the student, and carried out under the direction, guidance, and supervision of an instructor.

**Repeatable:** Y

**Minimum Credits 1 Maximum Credits 3**

### **ANIM 575 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.

**Repeatable:** Y

**Formerly 24-5433**

**Minimum Credits 4 Maximum Credits 4**

### **ANTH 101 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.

**Repeatable:** N

**Formerly 50-1101**

**SS**

**Minimum Credits 3 Maximum Credits 3**

### **ANTH 210 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.

**Repeatable:** N

**Formerly 50-2111**

**SS**

**Minimum Credits 3 Maximum Credits 3**

### **ANTH 211 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.

**Repeatable:** N

**Formerly** 50-2101

**SS WI GA**

**Prerequisites** ENGL 122 International Writing and Rhetoric II or ENGL 112 Writing and Rhetoric II

**Minimum Credits 3 Maximum Credits 3**

## **ANTH 212 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).

**Repeatable:** *N*

**Formerly** 50-2105

**SS**

**Minimum Credits 3 Maximum Credits 3**

## **ANTH 213 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.

**Repeatable:** *N*

**Formerly** 50-2171

**SS WI GA**

**Prerequisites** ENGL 112 Writing and Rhetoric II or ENGL 122 International Writing and Rhetoric II

**Minimum Credits 3 Maximum Credits 3**

## **ANTH 310 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.

**Repeatable:** *N*

**Formerly** 50-3102

**SS WI GA**

**Prerequisites** ENGL 112 Writing and Rhetoric II or ENGL 122 International Writing and Rhetoric II

**Minimum Credits 3 Maximum Credits 3**

## **ANTH 311 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

**Repeatable:** *N*

**Formerly** 50-3105

**SS WI GA**

**Prerequisites** ENGL 112 Writing and Rhetoric II or ENGL 122 International Writing and Rhetoric II

**Minimum Credits 3 Maximum Credits 3**

## **ANTH 312 The Artist in Society**

This anthropology course examines artists' purposes, society's perceptions of artists, and the creation of society and culture by artists. Readings, films, and project presentation will explore questions such as the evolutionary and social functions of art, the use of art for advocacy by social groups, and the patronage of the arts in the United States and India. Students should be prepared to consider their own artwork in the context of the course materials and issues.

**Repeatable:** *N*

**Formerly** 50-3101

**SS WI**

**Prerequisites** ENGL 112 Writing and Rhetoric II or ENGL 122 International Writing and Rhetoric II

**Minimum Credits 3 Maximum Credits 3**

## **ANTH 312H The Artist in Society: Honors**

This anthropology course examines artists' purposes, society's perceptions of artists, and the creation of society and culture by artists. Readings, films, and project presentation will explore questions such as the evolutionary and social functions of art, the use of art for advocacy by social groups, and the patronage of the arts in the United States and India. Students should be prepared to consider their own artwork in the context of the course materials and issues. This course is part of the Honors program and requires, at a minimum, a cumulative GPA of 3.5 or higher to register.

**Repeatable:** *N*

**Formerly** 50-3101HN

**SS WI**

**Prerequisites** ENGL 112 Writing and Rhetoric II or ENGL 122 International Writing and Rhetoric II

**Requirements** 3.5 or Higher GPA (35GP)

**Minimum Credits 3 Maximum Credits 3**

## **ARAB 101 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.

**Repeatable:** *N*

**Formerly** 47-1340

**HU GA**

**Minimum Credits 3 Maximum Credits 3**

## **ARAB 102 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.

**Repeatable: N**

**Formerly 47-1341**

**HU GA**

**Minimum Credits 3 Maximum Credits 3**

## **ARTH 105 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.

**Repeatable: N**

**Formerly 22-1105**

**Minimum Credits 3 Maximum Credits 3**

## **ARTH 110 Art History Survey: Prehistoric to Modern**

This introductory course is a global survey of the history of visual arts from pre-historic times through the nineteenth century. Students study examples from Africa, Asia, the Americas, and Europe in an overall chronological order. Class lectures and discussions focus on various civilizations, periods, and styles around the world including Mesopotamia, Egypt, Greece, and Rome, Early Chinese, Early Christian, Early Islamic, Early Buddhist, Niger Valley, Pre-Columbian, Gothic, Renaissance, Baroque, Impressionism and Post-Impression. Students explore the aesthetic values of these diverse cultures in relation to historical, socio-political, religious, and other contexts for the creation of art.

**Repeatable: N**

**Formerly 22-1101**

**HU**

**Minimum Credits 3 Maximum Credits 3**

## **ARTH 210 20th Century Art History**

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

**Repeatable: N**

**Formerly 22-2110**

**HU**

**Requirements** Sophomore Standing or Above (SO)

**Minimum Credits 3 Maximum Credits 3**

## **ARTH 220 Global History of Architecture**

In this course, students study the history of architecture from a global perspective. From prehistoric settlements to the architecture of today, the course will examine a wide variety of structures, spaces, decoration and furniture. Students will examine examples of world architecture through lectures, class discussions, documentary films, and field trips. This course is designed to give students a foundation of knowledge regarding the change and development of architecture over time and the relationships between architecture, interior planning, and the decorative arts.

**Repeatable:** *N*

**Formerly** 22-1131

**Requirements** Sophomore Standing or Above (SO)

**Minimum Credits 3 Maximum Credits 3**

## **ARTH 225 History of Communication Design**

This course introduces students to the history of visual communication, including text and image. Lectures, slides, and discussions focus on the work of important practitioners in the field and on the historical and cultural significance of design, technology, and innovation. Materials in this course are especially relevant to the fields of graphic design, advertising, and illustration, and may also be of interest to students of photography, journalism, and the history and criticism of graphic design.

**Repeatable:** *N*

**Formerly** 22-2170

**Prerequisites** ARTH 105 Introduction to Visual Culture

**Requirements** Sophomore Standing or Above (SO)

**Minimum Credits 3 Maximum Credits 3**

## **ARTH 236 Black Art and Visual Culture**

This course surveys global art and visual culture, analyzing issues of class, gender and sexuality that historically and currently inform competing notions of blackness within the public sphere. Students examine germinal writings from various cultural theorists, artists and critics within the movements and historical framework of the art world- at-large. The art, representation and production of diaspora creative practices are reviewed within the construct of race and identity.

**Repeatable:** *N*

**Formerly** 22-2135

**HU PL**

**Requirements** Sophomore Standing or Above (SO)

**Minimum Credits 3 Maximum Credits 3**

## **ARTH 237 Art of Islam**

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

students will explore a broad range of perspectives.

**Repeatable:** *N*

**Formerly** 22-2143

**GA**

**Requirements** Sophomore Standing or Above (SO)

**Minimum Credits** 3 **Maximum Credits** 3

### **ARTH 238 Studies in Global Art History:**

This rotating topics course focuses on specific themes, regions, or periods in the global history of art that are not addressed in the regular course offerings. As well as introducing different material to grow global awareness, this course may engage new, experimental, or highly interdisciplinary approaches to issues in an area of global art history.

**Repeatable:** *Y*

**Formerly** 22-2165

**GA**

**Requirements** Sophomore Standing or Above (SO)

**Minimum Credits** 3 **Maximum Credits** 3

### **ARTH 299 Topics in Art History:**

This is a rotating topics course that features innovative ideas and formats emerging in the field of Art History.

**Repeatable:** *Y*

**Formerly** 22-3100

**Requirements** Sophomore Standing or Above (SO)

**Minimum Credits** 3 **Maximum Credits** 3

### **ARTH 299H Topics in Art History: Honors**

This is a rotating topics course that features innovative ideas and formats emerging in the field of Art History.

**Repeatable:** *Y*

**Formerly** 22-3100HN

**HU**

**Requirements** 3.5 or Higher GPA (35GP) and Sophomore Standing or Above (SO)

**Minimum Credits** 3 **Maximum Credits** 3

### **ARTH 310 Contemporary Art: 1980 to the Present**

This course surveys the history of art and its critical discourses from 1980 to the present, including Post-modernism, the challenges of globalism, the rise of the biennials, relational aesthetics, and other current developments in current art practice and theory.

**Repeatable:** *N*

**Formerly** 22-3115

**PL**

**Requirements** Junior Standing or Above (JR)

**Minimum Credits** 3 **Maximum Credits** 3

## **ARTH 315 Art Theory Seminar**

This seminar is a reading and writing intensive course in which students discuss major concepts and methods of art theory from modernist formalism to contemporary issues of race, gender, globalism, and feminism. Other topics addressed may include: semiotics, structuralism, Deconstruction, medium, object, social practice, identity politics, relational aesthetics.

**Repeatable:** *N*

**Formerly** 22-3110

**WI**

**Requirements** Junior Standing or Above (JR)

**Minimum Credits** 3 **Maximum Credits** 3

## **ARTH 339 Dada, Surrealism, Futurism**

This course surveys the avant-garde art movements of the early 20th century with particular focus on Futurism, Dada, and Surrealism. Special emphasis is given to avant garde challenges to the traditional canon of art and to its democratization of art practice. Lectures and discussions follow an interdisciplinary approach to the analysis and comparison of painting, sculpture, typography, music, fashion, performance, film, photography, and writing. The course also provides a historical frame for understanding the experiments and investigations of avant-garde artists who challenged and redefined the traditions of art in response social upheaval and to political conditions of mechanization and war.

**Repeatable:** *N*

**Formerly** 22-3105

**HU**

**Requirements** Junior Standing or Above (JR)

**Minimum Credits** 3 **Maximum Credits** 3

## **ARTH 343 Art as Spiritual and Social Practice**

According to anthropologist William Irwin Thomson, 'Art is the last religion.' This class explores practices of spiritual and social transformation through various forms of art. Through case studies, students explore how artists make use of their skills as a way of promoting spiritual and social change. With a global focus, case studies will include works of American and international artists such as Kum-hwa Kim, Pablo Amaringo, Linda Montano, Wolfgang Laib, Rick Lowe, Suzanne Lacy and Mel Chin.

**Repeatable:** *N*

**Requirements** Junior Standing or Above (JR)

**Minimum Credits** 3 **Maximum Credits** 3

## **ARTH 346 Gender, The Body, and Representation**

This course offers a history of the representation of the human body with a focus on traditions of figuration that have shaped and disrupted understandings of the body and gender. The historical relationship between the human body and the social body has formal and ideological implications still felt in the 21st century. In this course, students will study and question the effects of the canonical body on contemporary concepts of gender, beauty, desire, perfection, and athleticism. The perspective of the course will be global, transcultural, and will consider the body in art, performance, and as a vehicle for aesthetic, spiritual, political, and economic meanings.

**Repeatable:** *N*

**Requirements** Junior Standing or Above (JR)  
**Minimum Credits 3 Maximum Credits 3**

### **ARTH 347 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.

**Repeatable:** *N*  
**Formerly** 22-2180

**PL**

**Requirements** Junior Standing or Above (JR)  
**Minimum Credits 3 Maximum Credits 3**

### **ARTH 348 Art and Ritual**

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

**Repeatable:** *N*  
**Formerly** 22-2141

**HU GA**

**Requirements** Junior Standing or Above (JR)  
**Minimum Credits 3 Maximum Credits 3**

### **ARTH 410 Art Discourse and Research**

This seminar is open to all majors; it is recommended for students intending to write a thesis, extended essay, or writing sample. The course engages advanced students in the study of contemporary discursive conditions, disciplinary conventions, and professional practices under which objects, performances, and other forms enter the category of "art." Through intensive reading, seminar discussions, and writing, students deepen their understanding of and ability to employ critical methods and research in the analysis of art. Additionally, students will work on their professional portfolio, which many include CVs, resumes, artist statements, or statements of purpose. This course is required of Art History majors and serves as the first semester of the Art History capstone.

**Repeatable:** *N*  
**Formerly** 22-3190

**Requirements** Senior Standing (SR)  
**Minimum Credits 3 Maximum Credits 3**

### **ARTH 430 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.

**Repeatable:** *N*

**Formerly** 66-3106

**Minimum Credits 3 Maximum Credits 3**

### **ARTH 491 Written Thesis**

This practicum is open to upper-division undergraduates of all majors who are interested in producing a written thesis or a substantial writing sample. Based on individual interests, research, and interactions with the instructor, other faculty members, and fellow students, each student will produce a research-based thesis. This course provides an excellent opportunity for students to develop and refine a professional writing sample to be used in applications for grants, fellowships, graduate programs, and other professional opportunities. This course is required of Art History majors and serves as the second semester of the Art History capstone.

**Repeatable:** *N*

**Formerly** 22-3120

**Requirements** Senior Standing (SR)

**Minimum Credits 3 Maximum Credits 3**

### **ARTH 495 Directed Study: Art History**

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. 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.

**Repeatable:** *Y*

**Minimum Credits 1 Maximum Credits 6**

### **ARTH 496 Independent Project: Art History**

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 presently available in the curriculum. Prior to registration, student must submit a written proposal that outlines the project.

**Repeatable:** *Y*

**Minimum Credits 1 Maximum Credits 6**

### **ARTH 510 Modern and Contemporary Art History and Theory**

This graduate class explains key ideas and trends of modern art and their Post-modern transformations, preparing students to explore the forms and concepts of contemporary art practice. Although starting with modernism and its emphasis on the traditional studio arts of painting and sculpture, the course will also include such post-modern forms as installation, media art, performance, and sound art, as well as other

post-studio practices. Student research and presentations form the core of the class.

**Repeatable:** *N*

**Minimum Credits 3 Maximum Credits 3**

### **ARTH 599 Topics in Contemporary Art History and Theory:**

This rotating topics seminar provides opportunities for students and instructors to explore the interdisciplinarity of contemporary art practices around a particular thematic concern. These might include topics such as the environment collaboration, social practice, diversity, gender, etc.

**Repeatable:** *Y*

**Minimum Credits 3 Maximum Credits 3**

### **ARTH 612 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.

**Repeatable:** *N*

**Formerly** 66-6705

**Minimum Credits 3 Maximum Credits 3**

### **ARTH 661 In and 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.

**Repeatable:** *Y*

**Formerly** 66-6120

**Minimum Credits 3 Maximum Credits 3**

### **ARTH 665 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.

**Repeatable:** *N*

**Formerly** 66-6506

**Minimum Credits 3 Maximum Credits 3**

## **ARTS 103 Art Now! Art and Art History Speaker Series**

ART NOW! is the Art and Art History Department's curricularized one-credit Speaker Series. Over the course of a semester, students attend the five feature lectures sponsored by the department, where they learn about and engage with a diverse mix of art makers, curators, critics, historians, entrepreneurs, and other of the most compelling and innovative cultural producers of the twenty-first century. Students hear directly from the unique individuals--international, national, and Chicago-based--who are actively authoring the culture of our times, and gain exposure to the rich range of perspectives, practices, and professional pathways possible for the contemporary creative. In addition to attending the lectures, students prepare by reviewing materials that provide background and context for each speaker and, after the lecture, students participate in a digital discussion forum, where they critically engage each other through posing questions and offering responses on the topics generated out of the speaker's presentation. This course provides an accessible, timely, and lively introduction to the multiple worlds of contemporary art and current art discourse, as well as being an excellent way to stay current with the latest developments.

**Repeatable:** *Y*

**Minimum Credits** 1 **Maximum Credits** 1

## **ARTS 105 Foundation Studio**

Foundation Studio teaches students how to solve art and design problems. It introduces critical strategies common to major areas of study offered within the departments of Art and Art History and Design, but is also applicable to many other fields in the creative sphere. Students are exposed to a diversity of materials and methods, and are encouraged to develop their own unique solutions through experimentation and collaboration. Assuming the role of problem-solver, students work on increasingly complex projects that culminate in a formalized demonstration of the ability to forge their own creative solutions.

**Repeatable:** *N*

**Formerly** 22-1925

**Minimum Credits** 3 **Maximum Credits** 3

## **ARTS 113 Foundation Skill: Ideation Sketching**

This course will help students develop their visual skills through rapid sketching and ideation which helps visualize the design process. Students will be introduced to strategies for flat mapping, three dimensional object sketching, and temporal sequencing.

**Repeatable:** *N*

**Formerly** 22-1964

**Minimum Credits** 1 **Maximum Credits** 1

## **ARTS 120 Foundation Skill: Color Theory**

This course will focus on learning and applying color theories and systems. Students will solve color problems in traditional and digital formats.

**Repeatable:** *N*

**Formerly** 22-1965

**Minimum Credits** 1 **Maximum Credits** 1

## **ARTS 130 Foundation Skill: Silkscreening**

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

**Repeatable:** *N*

**Formerly** 22-1962

**Minimum Credits 1 Maximum Credits 1**

### **ARTS 135 Foundation Skill: Papermaking**

In this course students will be introduced to the papermaking studio and learn to make pulp with a variety of plant fibers, using them in collage, lamination and simple 3-D construction methods. Additionally, students will learn the possibilities for hand papermaking as an artistic medium and in collaboration with print and book possibilities.

**Repeatable:** *N*

**Formerly** 22-1976

**Minimum Credits 1 Maximum Credits 1**

### **ARTS 141 Foundation Skill: Laser Cutter**

This course introduces students to laser cutting technology. Students use two-dimensional design skills to convert two-dimensional planar material into three-dimensional form and engage in a process that includes: visual research, designing work in scale, manual and digital drafting using Adobe Illustrator and digital output using laser technology.

**Repeatable:** *N*

**Formerly** 22-1977

**Minimum Credits 1 Maximum Credits 1**

### **ARTS 142 Foundation Skill: Plastics**

This course will introduce students to the creation of three-dimensional plastic forms from sheet plastic using a vacuum former. Students will be introduced to a variety of sculpture and woodworking techniques as they produce three-dimensional patterns for the production of plastic objects and multiples.

**Repeatable:** *N*

**Formerly** 22-1973

**Minimum Credits 1 Maximum Credits 1**

### **ARTS 143 Foundation Skill: Mold Making**

This course introduces students to techniques in mold making for the creation of multiples. Students will create traditional one- and two-piece molds and explore the production of multiples utilizing press molding and slip casting.

**Repeatable:** *N*

**Formerly** 22-1975

**Minimum Credits 1 Maximum Credits 1**

### **ARTS 144 Foundation Skill: Wood**

This course will introduce students to the basic properties, characteristics, sizes, and connection requirements of wood in its natural and man-modified states (lumber, plywood, etc.). Students will also learn a wide variety of basic tools to modify and manipulate this material.

**Repeatable:** *N*

**Formerly** 22-1974

**Minimum Credits 1 Maximum Credits 1**

### **ARTS 150 Foundation Skill: Digital Camera**

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

**Repeatable:** *N*

**Formerly** 22-1967

**Minimum Credits 1 Maximum Credits 1**

### **ARTS 151 Foundation Skill: Web Design**

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

**Repeatable:** *N*

**Formerly** 22-1961

**Minimum Credits 1 Maximum Credits 1**

### **ARTS 152 Foundation Skill: InDesign**

This course will introduce students to the basics of Adobe Indesign software, a layout and design tool used to create publications such as graphic novels and page layouts for portfolio presentations.

**Repeatable:** *N*

**Formerly** 22-1968

**Minimum Credits 1 Maximum Credits 1**

### **ARTS 153 Foundation Skill: Photoshop**

This class explores the basics of Adobe Photoshop, a software used for image editing and compositing. Image selection, layers, resolution, color correction, and image repair are among the topics covered.

**Repeatable:** *N*

**Formerly** 22-1969

**Minimum Credits 1 Maximum Credits 1**

### **ARTS 154 Foundation Skill: Illustrator**

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

**Repeatable:** *N*

**Formerly** 22-1970

**Minimum Credits 1 Maximum Credits 1**

### **ARTS 155 Foundation Skill: Digital Video Editing**

In this one-credit course students use editing software like Adobe Premier to create their own short, polished videos. Technical topics include media importing, digital file formats, effects, color correction, keyframing, compression schemes, export, and more. Lectures and screenings will touch upon essential editing techniques to demonstrate the "why" in addition to the "how."

**Repeatable:** *Y*

**Formerly** 22-1275

**Minimum Credits 1 Maximum Credits 1**

### **ARTS 199 Topics in Foundation Skill:**

This course will focus on a specific foundational topic in art and design. The course will cover different material that might not be included in the permanent course offering.

**Repeatable:** *Y*

**Formerly** 22-1979

**Minimum Credits 1 Maximum Credits 1**

### **ARTS 210 Drawing I**

This course teaches students how to represent accurately and proportionately objects, planes, and volumes through line and tone by developing hand-to-eye coordination. Basics of form development, 1, 2 and 3 point perspective, composition, texture and modeling through various shading techniques are explored through various exercises augmented by critiques, slide lectures, and discussions. Although observational drawing is emphasized, other drawing systems, including graphical projection, are introduced.

**Repeatable:** *N*

**Formerly** 22-1210

**Minimum Credits 3 Maximum Credits 3**

### **ARTS 211 Drawing Studio**

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

**Repeatable:** *N*

**Formerly** 22-2211

**Prerequisites** ARTS 105 Foundation Studio or 22 1920 Making 2

**Minimum Credits 3 Maximum Credits 3**

### **ARTS 220 Painting I**

This studio course introduces the artistic medium and discipline of painting. Students learn painting materials, techniques, and its technical vocabulary through direct, hands-on experimentation with a broad range of painting media, tools, and processes (for example, oil, acrylics, ink, etc.). Studio instruction may be augmented with field trips, slide lectures, readings, critiques, and discussion that help critically, currently, and historically situate painting as a fine arts practice

**Repeatable:** *N*

**Formerly** 22-2220

**Requirements** Sophomore Standing or Above (SO)

**Minimum Credits 3 Maximum Credits 3**

## **ARTS 230 Printmaking I**

In this studio course students are exposed to a broad range of basic traditional and innovative printmaking techniques including block, etching, lithography, RISO and the use of these skills to produce independent work within the context of contemporary art and design. This course will include the use of Photoshop and Illustrator in the production of stencils. Students will be introduced to skills and techniques, experiment with the medium, and think creatively and critically. Studio instruction may be augmented with field trips, slide lectures, readings, critiques, and discussion that help critically, currently, and historically situate printmaking as a fine arts and design practice.

**Repeatable:** *N*

**Formerly** 22-2224

**Requirements** Sophomore Standing or Above (SO)

**Minimum Credits 3 Maximum Credits 3**

## **ARTS 231 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.

**Repeatable:** *N*

**Formerly** 66-2100

**Requirements** Junior Standing or Above (JR)

**Minimum Credits 3 Maximum Credits 3**

## **ARTS 233 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.

**Repeatable:** *N*

**Formerly** 66-2642

**Requirements** Junior Standing or Above (JR)

**Minimum Credits 3 Maximum Credits 3**

## **ARTS 240 Sculpture I**

This studio course introduces students to the tools, materials, and processes used in the creation of sculptural objects. With particular focus on learning by doing, projects will revolve around a variety of additive, subtractive, mold and computer methods. Studio instruction may be augmented with field trips, slide lectures, readings, critiques, and discussion that help critically, currently, and historically situate sculpture as a fine arts and design practice.

**Repeatable:** *N*

**Formerly** 22-2251

**Requirements** Sophomore Standing or Above (SO)

**Minimum Credits 3 Maximum Credits 3**

## **ARTS 250 New Genres I**

This course provides students with opportunities to explore inter- and multi-disciplinary art forms in both a studio and discussion context. Students create performance, installation, and site-specific works dealing with issues of time and space in non-traditional ways. Video, sound, performance, site-specific installation, photography, non-material approaches, and other contemporary means of communication are possible media. Studio instruction may be augmented with field trips, slide lectures, readings, critiques, and discussion that help critically, currently, and historically situate new genre work as fine art practices.

**Repeatable:** *N*

**Formerly** 22-2258

**Requirements** Sophomore Standing or Above (SO)

**Minimum Credits 3 Maximum Credits 3**

## **ARTS 251 Digital Media**

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

**Repeatable:** *N*

**Formerly** 22-2219

**Prerequisites** ARTS 105 Foundation Studio or 22 1920 Making 2

**Minimum Credits 3 Maximum Credits 3**

## **ARTS 261 BFA Review in Fine Arts**

One-credit workshop course prepares BFA in Fine Arts 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.

**Repeatable:** *N*

**Formerly** 22-2259

**Prerequisites** ARTS 105 Foundation Studio or PHOT 102 Photographic Practice II or 22-1920 Making 2

**Requirements** Junior Standing or Above (JR) and BFA Degree (BFA) Fine Arts Majors Only (M222)

**Minimum Credits 1 Maximum Credits 1**

### **ARTS 299 Topics in Studio Art I:**

This is a vital, open space for experimentation and for representing a diversity of art media, practices, themes. Studio instruction may be augmented with field trips, slide lectures, readings, critiques, and discussion that help critically, currently, and historically situate the course topic. Topics include: Papermaking; Artists' Books; Color Strategies.

**Repeatable:** Y

**Requirements** Sophomore Standing or Above (SO)

**Minimum Credits 3 Maximum Credits 3**

### **ARTS 303 Art Now! Art and Art History Speaker Series**

ART NOW! is the Art and Art History Department's curricularized one-credit Speaker Series. Over the course of a semester, students attend the five feature lectures sponsored by the department, where they learn about and engage with a diverse mix of art makers, curators, critics, historians, entrepreneurs, and other of the most compelling and innovative cultural producers of the twenty-first century. Students hear directly from the unique individuals-international, national, and Chicago-based-who are actively authoring the culture of our times and gain exposure to the rich range of perspectives, practices, and professional pathways possible for the contemporary creative. In addition to attending the lectures, students prepare by reviewing materials that provide background and context for each speaker, and after the lecture, students participate in a digital discussion forum, where they critically engage each other through posing questions and offering responses on the topics generated out of the speaker's presentation. This course provides an accessible, timely, and lively introduction to the multiple worlds of contemporary art and current art discourse, as well as being an excellent way to stay current with the latest developments.

**Repeatable:** Y

**Requirements** Junior Standing or Above (JR)

**Minimum Credits 1 Maximum Credits 1**

### **ARTS 320 Painting and Drawing II:**

In this intermediate/advanced studio course students have the opportunity for a focused, in-depth engagement with painting and drawing. Students will receive advanced instruction in a more specialized area of or approach to painting and drawing practice. Studio instruction may be augmented with field trips, slide lectures, readings, critiques, and discussion that help critically, currently, and historically situate painting and drawing as fine arts practices. Topics include: Painting at Mural Scale; Painting and Projection; Painting the Figure; Storytelling; Abstraction.

**Repeatable:** Y

**Formerly** 22-3221

**Prerequisites** ARTS 220 Painting I

**Minimum Credits 3 Maximum Credits 3**

### **ARTS 323 Print Production**

Print Production offers students the opportunity to gain a theoretical and practical knowledge of real world print production that will enable them to communicate and work with commercial printers. They will work in an offset printing studio with full capabilities including film imagesetting from digital files, to platemaking, as well as printing on the Heidelberg offset press at the Center for Book and Paper Arts. Projects will include one color, duotone and CMYK print works.

**Repeatable:** N

**Formerly** 66-2130

**Minimum Credits 3 Maximum Credits 3**

## **ARTS 330 Printmaking II:**

This intermediate/advanced studio course offers students the opportunity to further explore techniques and concepts studied in Printmaking I, and to apply these to their own creative projects. Course gives more advanced instruction in a specific printmaking process. Studio instruction may be augmented with field trips, slide lectures, readings, critiques, and discussion that help critically, currently, and historically situate printmaking as a fine arts and design practice. Topics include: Lithography; Silkscreen; Etching; Letterpress and Relief; Digital Matrix. For upcoming scheduled topics and more detailed course information please watch for announcements or contact the Art and Art History Department at [art@colum.edu](mailto:art@colum.edu).

**Repeatable:** Y

**Formerly** 22-3224

**Prerequisites** ARTS 230 Printmaking I

**Minimum Credits 3 Maximum Credits 3**

## **ARTS 331 Silkscreen**

This course will explore more intermediate and advanced level silkscreen printing techniques including cut, hand drawn and photographic stencils and printing on a variety of surfaces. Students will explore innovative and experimental fine art editioning practices in silkscreen and build a body of work that is conceptually, as well as technically, proficient.

**Repeatable:** Y

**Formerly** 22-3226

**Prerequisites** ARTS 230 Printmaking I

**Minimum Credits 3 Maximum Credits 3**

## **ARTS 333 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.

**Repeatable:** N

**Formerly** 66-3426

**Minimum Credits 3 Maximum Credits 3**

## **ARTS 340 Sculpture II:**

This intermediate/advanced studio course builds on the essential knowledge and skills gained in Sculpture I and provides students the opportunity for deeper creative exploration and artistic engagement in a specific area of sculptural object making. Studio instruction may be augmented with field trips, slide lectures, readings, critiques, and discussion that help critically, currently, and historically situate sculpture as a fine arts and design practice. Topics include: Digital Fabrication; Responsive Objects; Figurative Sculpture; Woodworking.

**Repeatable:** Y

**Prerequisites** ARTS 240 Sculpture I

**Minimum Credits 3 Maximum Credits 3**

## **ARTS 350 New Genres II:**

This intermediate/advanced studio course will focus on specific topics, themes, and ideas in studio and post-studio art. The course will cover advanced material or will concentrate on new and experimental approaches to issues in art practice. Studio instruction may be augmented with field trips, slide lectures, readings, critiques, and discussion that help critically, currently, and historically situate new genre work as fine art practices. Topics include: Performance Art; Body, Space, Image; Installation/Site-specific Art; Experimental Imaging; Time-based Composing.

**Repeatable:** Y

**Formerly** 22-3236

**Requirements** Junior Standing or Above (JR)

**Minimum Credits 3 Maximum Credits 3**

## **ARTS 360 Junior Fine Arts BFA Studio**

This course engages Fine Arts BFA 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. All Fine Arts BFA majors take this course in the spring semester of the junior year.

**Repeatable:** N

**Formerly** 22-3264

**Requirements** Junior Standing or Above (JR) Fine Arts Majors Only (M222)

**Minimum Credits 3 Maximum Credits 3**

## **ARTS 371 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.

**Repeatable:** N

**Formerly** 66-3112

**Minimum Credits 3 Maximum Credits 3**

### **ARTS 399 Topics in Studio Art II:**

This is an advanced and open space for specific instruction in emergent contemporary art forms and specific critical practices. Studio instruction may be augmented with field trips, slide lectures, readings, critiques, and discussion that help critically, currently, and historically situate the course topic. Topics include: Multiples and Democratized Experience; Shaping Solid Light; Art Activism Studio; Art and Archives. For upcoming scheduled topics and more detailed course information please watch for announcements or contact the Art and Art History Department at [art@colum.edu](mailto:art@colum.edu).

**Repeatable:** Y

**Formerly** 22-3254

**Requirements** Junior Standing or Above (JR)

**Minimum Credits 3 Maximum Credits 3**

### **ARTS 441 CNC Fabrication Fundamentals**

Increased access to CNC (Computer Numeric Controlled) technologies originally developed for industrial manufacturing have revolutionized the creative practices of artists and designers. The CNC Router is one such technology used for cutting or carving 2D and 3D forms in many materials based on information created in software modeling applications. In this course, students will gain proficiency in CNC Fabrication techniques by learning CNC Router operation from digital modeling and file preparation to physical material preparation, handling, and machine tool use.

**Repeatable:** N

**Formerly** 66-4210

**Prerequisites** ARTS 105 Foundation Studio or 22 1920 Making 2

**Requirements** Permission Required (DP)

**Minimum Credits 3 Maximum Credits 3**

### **ARTS 450 Senior Fine Arts Studio**

The Senior Fine Arts Studio 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. All Fine Arts BA and BFA majors are required to take this course. Fine Arts BA students take this course in the spring semester of their senior year and work on their final capstone project for exhibition at the Manifest arts festival. Fine Arts BFA students take this course in the fall semester of their senior year and typically work on projects that they continue to develop in the spring semester for the senior exhibition.

**Repeatable:** N

**Formerly** 22-4220

**Requirements** Senior Standing (SR) Fine Arts Majors Only (M222)

**Minimum Credits 3 Maximum Credits 3**

### **ARTS 460 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.

**Repeatable:** Y

**Formerly** 66-4716

**Requirements** Junior Standing or Above (JR)

**Minimum Credits 1 Maximum Credits 1**

### **ARTS 461 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.

**Repeatable:** Y

**Formerly** 66-4718

**Requirements** Junior Standing or Above (JR)

**Minimum Credits 1 Maximum Credits 1**

### **ARTS 462 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.

**Repeatable:** Y

**Formerly** 66-4722

**Requirements** Junior Standing or Above (JR)

**Minimum Credits 1 Maximum Credits 1**

### **ARTS 463 Professional Practices in Fine Arts**

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

**Repeatable:** N

**Formerly** 22-4200

**Requirements** Senior Standing (SR)

**Minimum Credits 3 Maximum Credits 3**

## **ARTS 464 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.

**Repeatable:** *N*

**Formerly** 66-4800

**Minimum Credits** 3 **Maximum Credits** 3

## **ARTS 465 Senior Fine Arts BFA Exhibition**

In this course, BFA in Fine Arts majors prepare for participation in their capstone BFA Fine Art exhibition at Manifest, the College's annual urban arts festival. The focus is on the specifics of selecting, preparing, and installing work for professional exhibition. Students also prepare professional promotional materials. This course culminates in the installation of work in exhibition spaces and the development of the BFA catalogue. All Fine Arts BFA majors are required to take this course in the spring semester of their senior year.

**Repeatable:** *N*

**Formerly** 22-4230

**Prerequisites** ARTS 450 Senior Fine Arts Studio

Fine Arts Majors Only (M222)

**Minimum Credits** 6 **Maximum Credits** 6

## **ARTS 471 Fine Arts Thesis Exhibition Workshop I**

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

**Repeatable:** *N*

**Formerly** 22-4221

**Prerequisites** ARTS 360 Junior Fine Arts BFA Studio and ARTS 261 BFA Review in Fine Arts

**Minimum Credits** 1 **Maximum Credits** 1

## **ARTS 472 Senior Fine Arts BFA Exhibition**

In this course, BFA in Fine Arts majors are in the final stages of preparation for the BFA Fine Art exhibition, culminating in the installation of work in exhibition spaces. This course is a continuation of the Fine Art Thesis Exhibition Workshop I.

**Repeatable:** *N*

**Formerly** 22-4231

**Prerequisites** ARTS 471 Fine Arts Thesis Exhibition Workshop I

**Minimum Credits** 1 **Maximum Credits** 1

## **ARTS 495 Directed Study: Fine Arts**

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.

**Repeatable:** *N*

**Formerly** 22-3990

**Requirements** Permission Required (DP)

**Minimum Credits 1 Maximum Credits 6**

### **ARTS 496 Independent Project: Fine Arts**

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.

**Repeatable:** *Y*

**Formerly** 22-3998

**Requirements** Permission Required (DP)

**Minimum Credits 1 Maximum Credits 6**

### **ARTS 541 CNC Fabrication Fundamentals**

Increased access to CNC (Computer Numeric Controlled) technologies originally developed for industrial manufacturing have revolutionized the creative practices of artists and designers. The CNC Router is one such technology used for cutting or carving 2D and 3D forms in many materials based on information created in software modeling applications. In this course, students will gain proficiency in CNC Fabrication techniques by learning CNC Router operation from digital modeling and file preparation to physical material preparation, handling, and machine tool use.

**Repeatable:** *N*

**Formerly** 66-5210

**Minimum Credits 3 Maximum Credits 3**

### **ARTS 560 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.

**Repeatable:** *Y*

**Formerly** 66-5716

**Minimum Credits 1 Maximum Credits 1**

### **ARTS 561 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.

**Repeatable:** Y

**Formerly** 66-5718

**Minimum Credits 1 Maximum Credits 1**

## **ARTS 562 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.

**Repeatable:** Y

**Formerly** 66-5722

**Minimum Credits 1 Maximum Credits 1**

## **ARTS 564 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.

**Repeatable:** N

**Formerly** 66-5800

**Minimum Credits 3 Maximum Credits 3**

## **ARTS 603 Art Practice Now!**

In this course students will attend lectures by visiting contemporary artists, curators, critics, and historians every other week throughout the semester. Students will write reflective essays/ critical response papers on each lecture and will meet on alternate weeks to discuss the lectures.

**Repeatable:** Y

**Minimum Credits 3 Maximum Credits 3**

## **ARTS 615 Graduate Studio**

This intensive hybrid seminar/studio course is required for all Art and Art History graduate students. Each semester engages students in disciplined and consistent making, reading and writing training. Students progressively investigate and focus on four areas of practice: methodologies that address individual creative processes; research areas meant to inform their interests and work; how they identify their work and in which creative communities-at-large; and strategies for identifying appropriate audiences and successful engagement for their work. This course drives the development of a coherent body of work that demonstrates the student's integration and clarity around the above concerns in the context of contemporary 21st-century practices.

**Repeatable:** Y

**Minimum Credits 3 Maximum Credits 3**

### **ARTS 620 Graduate Critique**

This course focuses on group discussion and critical assessment of graduate students' work-in-progress. The course positions the student's work within diverse discourses around contemporary and historical practices, social and cultural issues, technical and formal considerations and related interdisciplinary collaborations and issues. Students present work numerous times throughout the semester and participate actively in feedback on the work of peers. Sessions will feature the participation of department faculty, local and national visiting artists and/or arts professionals who will engage students in rigorous critique.

**Repeatable:** Y

**Minimum Credits 3 Maximum Credits 3**

### **ARTS 621 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.

**Repeatable:** Y

**Formerly** 66-6714

**Minimum Credits 1 Maximum Credits 6**

### **ARTS 625 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.

**Repeatable:** Y

**Formerly** 66-6742

**Minimum Credits 3 Maximum Credits 3**

### **ARTS 628 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.

**Repeatable:** Y

**Formerly** 66-6744

**Minimum Credits 2 Maximum Credits 2**

## **ARTS 630 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.

**Repeatable:** *N*

**Formerly** 66-6702

**Minimum Credits 3 Maximum Credits 3**

## **ARTS 631 Graduate Teaching Seminar**

This course will introduce the fundamentals for artists interested in teaching, in higher education and other venues. Students will have the opportunity work with a faculty member in an undergraduate classroom environment. Syllabus-writing, time management, and important theoretical and practical aspects of learning and teaching will be covered. Seminars will range from the practical concerns of constructing and conducting a class, to theoretical, thought-provoking issues centered on both teaching and learning.

**Repeatable:** *N*

**Formerly** 66-6455

**Requirements** Permission Required (DP)

**Minimum Credits 3 Maximum Credits 3**

## **ARTS 650 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.

**Repeatable:** *Y*

**Formerly** 66-6503

**Minimum Credits 3 Maximum Credits 3**

## **ARTS 651 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.

**Repeatable:** *N*

**Formerly** 66-6505

**Minimum Credits 3 Maximum Credits 3**

## **ARTS 652 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.

**Repeatable:** Y

**Formerly** 66-6511

**Minimum Credits 3 Maximum Credits 3**

### **ARTS 654 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.

**Repeatable:** N

**Formerly** 66-6750

**Minimum Credits 2 Maximum Credits 2**

### **ARTS 655 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.

**Repeatable:** N

**Formerly** 66-6752

**Minimum Credits 2 Maximum Credits 2**

### **ARTS 656 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.

**Repeatable:** N

**Formerly** 66-6754

**Minimum Credits 2 Maximum Credits 2**

### **ARTS 657 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.

**Repeatable:** *N*

**Formerly** 66-6756

**Minimum Credits 2 Maximum Credits 2**

### **ARTS 660 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.

**Repeatable:** *N*

**Formerly** 66-6112

**Minimum Credits 3 Maximum Credits 3**

### **ARTS 663 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.

**Repeatable:** *N*

**Formerly** 66-6504

**Minimum Credits 3 Maximum Credits 3**

### **ARTS 666 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.

**Repeatable:** *N*

**Formerly** 66-6709

**Minimum Credits 3 Maximum Credits 3**

### **ARTS 670 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.

**Repeatable:** *N*

**Formerly** 66-6460

**Minimum Credits 2 Maximum Credits 2**

## **ARTS 671 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.

**Repeatable:** *N*

**Formerly** 66-6462

**Minimum Credits 2 Maximum Credits 2**

## **ARTS 672 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.

**Repeatable:** *N*

**Formerly** 66-6464

**Minimum Credits 2 Maximum Credits 2**

## **ARTS 675 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.

**Repeatable:** *Y*

**Formerly** 66-6403

**Minimum Credits 3 Maximum Credits 3**

## **ARTS 676 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.

**Repeatable:** *N*

**Formerly** 66-6118

**Minimum Credits 3 Maximum Credits 3**

## **ARTS 681 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.

**Repeatable:** *N*

**Formerly** 66-6108

**Requirements** Permission Required (DP)

**Minimum Credits** 3 **Maximum Credits** 3

## **ARTS 691 Thesis II**

The course focuses on the completion of the Thesis Project and the Thesis Book required of graduating MFA students. In this course, students develop and demonstrate knowledge, skills, and competencies in the following areas: exhibition of their work, organizing, researching, writing, documenting and assembling material in order to fulfill requirements for their thesis candidacy.

**Repeatable:** Y

**Formerly** 66-6298

**Prerequisites** ARTS 681 Thesis I

**Minimum Credits** 3 **Maximum Credits** 3

## **ARTS 695 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.

**Repeatable:** Y

**Formerly** 66-6707

**Minimum Credits** 3 **Maximum Credits** 3

## **ARTS 696 Independent Project**

Independent Project

**Repeatable:** Y

**Formerly** 66-6199

**Requirements** Permission Required (DP)

**Minimum Credits** 1 **Maximum Credits** 6

## **AUDI 102 Introduction to Audio**

This course provides an overview of the world of sound and audio in its various manifestations, including music, communications, sound in linear and non-linear media, sound art, and sonification. It introduces students to basic concepts and terminology related to sound, audio, and audio equipment and systems, but it is not a theory course. Rather, the course examines aspects of our sonic world through the lenses of audio production, live sound reinforcement, and acoustics, constructing a survey of practices and trends, practitioners, and examples; of history, context, and politics; and of art and aesthetics. Along the way it challenges students to examine and open themselves to difference ways of listening. This course is open to all majors.

**Repeatable:** N

**Formerly** 43-1111

**Minimum Credits** 3 **Maximum Credits** 3

## **AUDI 103 Audio Theory and Systems**

This course immerses students in the language, theories, and technical knowledge common to all fields in which audio is used. Topics include sound waves and propagation, the analog and digital audio signal, signal analysis and processing (frequency, amplitude and time-based), and basic audio systems (transducers, amplifiers, mixers). To contextualize these theoretical aspects, students are introduced to equipment used in professional audio systems from a technical and functional point of view.

**Repeatable:** *N*

**Formerly** 43-1112

**Prerequisites** AUDI 102 Introduction to Audio and MATH 110 College Mathematics or AUDI 102 Introduction to Audio and MATH 115 Liberal Arts Mathematics or AUDI 102 Introduction to Audio and MATH 120 Quantitative Reasoning or AUDI 102 Introduction to Audio and ACCU-T-67 EXAM-ACCUPLACER MATH MINIMUM SCORE = 67

**Co-requisites** PHYS 215 The Science of Acoustics I

**Minimum Credits** 3 **Maximum Credits** 3

## **AUDI 104 Audio Electronics**

In this course, students build simple audio components to understand the electronics fundamentals that drive complex audio systems. Students also gain proficiency with an understanding of the quantitative relationship between the basic elements of electricity (voltage, resistance, current, and power) as they pertain to the projects they are building.

**Repeatable:** *N*

**Formerly** 43-1182

**Prerequisites** MATH 110 College Mathematics or MATH 115 Liberal Arts Mathematics or MATH 120 Quantitative Reasoning or ACCU-T-67 EXAM-ACCUPLACER MATH MINIMUM SCORE = 67

**Minimum Credits** 2 **Maximum Credits** 2

## **AUDI 121 Fundamentals of Audio Production**

Course introduces students to basic theories and techniques of recording, editing, and mixing. Instruction covers fundamentals of microphone usage, signal flow, 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.

**Repeatable:** *N*

**Formerly** 43-1115

**Minimum Credits** 3 **Maximum Credits** 3

## **AUDI 122 DAW Production Techniques and Applications**

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.

**Repeatable:** *N*

**Formerly** 43-2215

**Prerequisites** AUDI 121 Fundamentals of Audio Production

**Minimum Credits 3 Maximum Credits 3**

## **AUDI 151 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.

**Repeatable:** *N*

**Formerly** 43-2510

**Prerequisites** AUDI 102 Introduction to Audio

**Minimum Credits 3 Maximum Credits 3**

## **AUDI 202 Studies in Hearing**

This 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.

**Repeatable:** *N*

**Formerly** 43-2725

**Prerequisites** AUDI 103 Audio Theory and Systems

**Minimum Credits 3 Maximum Credits 3**

## **AUDI 211 Audio Processes and Programming**

Students will learn basic principles and techniques of audio programming, as they create software examples of basic real-time digital audio processes. These processes include signal modification, such as gain, pan, combining signals, and "effects processing;" signal analysis; sound synthesis; storage (i.e. recording); and access, from simple playback to more dynamic and transformative methods.

**Repeatable:** *N*

**Formerly** 43-2241

**Prerequisites** AUDI 103 Audio Theory and Systems and AUDI 122 DAW Production Techniques and Applications or PROG 110 Art and Code I

**Minimum Credits 3 Maximum Credits 3**

## **AUDI 221 Multitrack Music Recording I**

Students are introduced 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 major. Classes focus on the fundamentals of multi-track recording, building upon the fundamentals of console design and signal processing systems as presented in Fundamentals of Audio Production, Audio Theory and Systems, and DAW Production Techniques and Applications. 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.

**Repeatable:** *N*

**Formerly** 43-2210

**Prerequisites** AUDI 122 DAW Production Techniques and Applications and AUDI 103 Audio Theory and Systems

**Minimum Credits 4 Maximum Credits 4**

### **AUDI 231 Psychoacoustics**

Class provides the necessary basis for understanding how we hear the world around us. The course is multidisciplinary, with contributions from the academic disciplines of auditory physiology, physics, and psychology. It examines how the human auditory system processes the information it receives, that is, how physical attributes of sound translate into perceptual attributes such as loudness, pitch, and timbre. Topics extend to the perception of music, sound localization, speech, and beyond. Numerous audio-visual demonstrations are used to reinforce the theoretical material presented.

**Repeatable:** *N*

**Formerly** 43-2310

**Prerequisites** AUDI 202 Studies in Hearing

**Minimum Credits 3 Maximum Credits 3**

### **AUDI 232 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.

**Repeatable:** *N*

**Formerly** 43-2315

**Prerequisites** MATH 220 Calculus I and AUDI 202 Studies in Hearing

**Co-requisites** AUDI 231 Psychoacoustics

**Minimum Credits 3 Maximum Credits 3**

### **AUDI 241 The Art of Troubleshooting**

Because complex, interactive systems fail in complex, interactive ways, this 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.

**Repeatable:** *N*

**Formerly** 43-3621

**Co-requisites** AUDI 103 Audio Theory and Systems

**Minimum Credits 3 Maximum Credits 3**

### **AUDI 242 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.

**Repeatable:** *N*

**Formerly** 43-3610

**Co-requisites** AUDI 202 Studies in Hearing

**Minimum Credits** 3 **Maximum Credits** 3

## **AUDI 252 Live Sound Reinforcement**

This 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.

**Repeatable:** *N*

**Formerly** 43-2515

**Co-requisites** AUDI 103 Audio Theory and Systems

**Minimum Credits** 3 **Maximum Credits** 3

## **AUDI 299 Topics in Audio Arts and Acoustics:**

This repeatable course consists of rotating subjects of interest.

**Repeatable:** *Y*

**Minimum Credits** 1 **Maximum Credits** 6

## **AUDI 301 History of Audio**

This 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.

**Repeatable:** *N*

**Formerly** 43-2720

**WI**

**Prerequisites** AUDI 103 Audio Theory and Systems and ENGL 122 International Writing and Rhetoric II or AUDI 103 Audio Theory and Systems and ENGL 112 Writing and Rhetoric II

**Minimum Credits** 3 **Maximum Credits** 3

## **AUDI 304 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.

**Repeatable:** *N*

**Formerly** 43-2115

**Prerequisites** AUDI 103 Audio Theory and Systems

**Minimum Credits** 1 **Maximum Credits** 1

## **AUDI 311 Sound Synthesis Programming And Applications**

Students will learn and experiment with sound synthesis methods and concepts, program a series of working software synthesizers, design and implement user interfaces, and create banks of original sound presets. The synthesis methods studied and practiced in the course may include additive, subtractive, and distortion/ modulation (i.e. amplitude, phase, and frequency) synthesis, with additional investigation of wavetable and vector synthesis, granular synthesis, physical modeling, and analysis/ resynthesis. Musical instrument and timbral design considerations and challenges are also an integral part of the course.

**Repeatable:** *N*

**Prerequisites** AUDI 211 Audio Processes and Programming or GAME 235 Sound and Music for Interactive Visual Media

**Minimum Credits 3 Maximum Credits 3**

## **AUDI 312 Principles of Audio Deliverables Mastering and Preservation**

Audio design and production does not end with the final mix but rather leads to a series of critical considerations: how to prepare (master/ re-master) the recording for the intended audience; in what format(s) to best deliver the recording; how to ensure the fidelity and integrity of the recorded signal along the way; what of the production process to save for future use; and how to archive and preserve that material. In addition to original production work, many of these considerations apply to the entire legacy of recorded audio, as evidenced by a proliferation of commercial and nonprofit initiatives in audio archiving, preservation, and restoration. This course addresses the essential aspects of audio design and production related to the dissemination and preservation of audio recordings, from delivery (mastering and deliverables) to preservation (archiving, preservation, and restoration). Through readings, investigation and analysis assignments, and in-class lectures, discussions, and demonstrations, students will encounter critical questions, theories, processes, and practices which are necessary and useful in a range of professional applications.

**Repeatable:** *N*

**Formerly** 43-3243

**Prerequisites** AUDI 221 Multitrack Music Recording I

**Minimum Credits 3 Maximum Credits 3**

## **AUDI 313 Building Circuits for Modular Synthesis with Logic Gates**

Students build components of modular synthesis (oscillators, sequencers, filters, VCO) using logic gate ICs. Students design and customize their circuits on breadboards, then solder finished projects and customize a user interface. Reading homework and quizzes focus on practical knowledge necessary to complete a circuit. Projects are assessed for both craftsmanship and creative results. Students should expect to spend 3-6+ hours per week completing projects outside of class. Students can access class tools during Open Workshop time.

**Repeatable:** *N*

**Formerly** 43-2261

**Prerequisites** AUDI 104 Audio Electronics

**Minimum Credits 3 Maximum Credits 3**

## **AUDI 321 Multitrack Music Recording II**

Students become proficient in the theories, technologies, and practice of multi-track recording and mixing. Building upon the concepts introduced in Multitrack Music Recording I, students continue to study and

practice studio recording with an increased focus on digital audio workstation signal flow, 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.

**Repeatable:** *N*

**Formerly** 43-3210

**Prerequisites** AUDI 221 Multitrack Music Recording I

**Co-requisites** AUDI 202 Studies in Hearing

**Minimum Credits 4 Maximum Credits 4**

## **AUDI 322 Applied Audio and Music Production for Media**

Students gain experience with current practices and techniques in audio and music production for media and industry, which often require the audio professional to serve in multiple roles in the production process, including audio engineer, producer, sound designer, composer, software programmer, and more. Students will complete individual and group projects that include adaptive ambient loop creation, sound design, MIDI composition for interactive and non-linear applications, post-production for picture, and audio book and documentary production.

**Repeatable:** *Y*

**Formerly** 43-3115

**Prerequisites** AUDI 324 Audio for Visual Media I or AUDI 221 Multitrack Music Recording I or GAME 235 Sound and Music for Interactive Visual Media or MUSC 251 Digital Music Production II

**Requirements** Junior Standing or Above (JR)

**Minimum Credits 3 Maximum Credits 3**

## **AUDI 323 Live Sound Recording**

This 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.

**Repeatable:** *N*

**Formerly** 43-2220

**Prerequisites** AUDI 122 DAW Production Techniques and Applications

**Co-requisites** AUDI 103 Audio Theory and Systems

**Minimum Credits 3 Maximum Credits 3**

## **AUDI 324 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.

**Repeatable:** *N*

**Formerly** 43-2420

**Prerequisites** AUDI 122 DAW Production Techniques and Applications

**Minimum Credits 4 Maximum Credits 4**

## **AUDI 331 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.

**Repeatable:** *N*

**Formerly** 43-3315

**Prerequisites** AUDI 202 Studies in Hearing

**Co-requisites** AUDI 231 Psychoacoustics

**Requirements** Permission Required (DP)

**Minimum Credits** 3 **Maximum Credits** 3

## **AUDI 332 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.

**Repeatable:** *N*

**Formerly** 43-3310

**Prerequisites** AUDI 231 Psychoacoustics and AUDI 232 Architectural Acoustics

**Minimum Credits** 3 **Maximum Credits** 3

## **AUDI 333 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.

**Repeatable:** *N*

**Formerly** 43-3120

**Prerequisites** AUDI 231 Psychoacoustics

**Requirements** Junior Standing or Above (JR)

**Minimum Credits** 3 **Maximum Credits** 3

## **AUDI 334 Fundamentals of Vibration Analysis**

Course provides students with an understanding of vibration theory, experimental analysis and vibration control. The class focuses on free and forced vibration of mechanical systems with an emphasis on practical applications in the areas of rotating machinery, isolation, and noise reduction. Excessive vibration is often the cause of unwanted sound or noise. Understanding the effects of vibration enhances the understanding of noise related issues in buildings and the environment, addressed in Engineered Acoustics and

Environmental Acoustics. This class also provides the necessary background to understand the complex vibration of musical instruments.

**Repeatable:** *N*

**Formerly** 43-3340

**Prerequisites** AUDI 232 Architectural Acoustics and MATH 220 Calculus I

**Minimum Credits 3 Maximum Credits 3**

### **AUDI 335 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.

**Repeatable:** *N*

**Formerly** 43-2325

**Prerequisites** AUDI 103 Audio Theory and Systems

**Minimum Credits 3 Maximum Credits 3**

### **AUDI 342 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.

**Repeatable:** *N*

**Formerly** 43-2610

**Prerequisites** AUDI 102 Introduction to Audio and ENGL 109 Writing and Rhetoric I Stretch B or AUDI 102 Introduction to Audio and ENGL 111 Writing and Rhetoric I or AUDI 102 Introduction to Audio and ENGL 111H Writing and Rhetoric I: Honors or AUDI 102 Introduction to Audio and ENGL 121 International Writing and Rhetoric I or AUDI 102 Introduction to Audio and TWC-T-7 EXAM-TWC WRITING MINIMUM SCORE = 7

**Minimum Credits 3 Maximum Credits 3**

### **AUDI 343 Installed Systems Documentation**

Course gives students familiarity with the graphical standards of the Construction Specifications Institute. Students will acquire skill at navigating architectural drawings at a workstation and an ability to generate audio system drawings.

**Repeatable:** *N*

**Formerly** 43-3619

**Prerequisites** AUDI 242 Sound System Design

**Minimum Credits 3 Maximum Credits 3**

### **AUDI 344 Level, Intelligibility, and Feedback**

This 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.

**Repeatable:** *N*

**Formerly** 43-3611

**Prerequisites** AUDI 103 Audio Theory and Systems

**Minimum Credits 3 Maximum Credits 3**

## **AUDI 351 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.

**Repeatable:** *N*

**Formerly** 43-3511

**Prerequisites** AUDI 151 Aesthetics of Live Sound I and AUDI 103 Audio Theory and Systems

**Minimum Credits 3 Maximum Credits 3**

## **AUDI 353 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.

**Repeatable:** *Y*

**Formerly** 43-3525

**Prerequisites** AUDI 151 Aesthetics of Live Sound I and AUDI 252 Live Sound Reinforcement

**Minimum Credits 3 Maximum Credits 3**

## **AUDI 355 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.

**Repeatable:** *Y*

**Formerly** 43-3527

**Prerequisites** AUDI 252 Live Sound Reinforcement

**Minimum Credits 3 Maximum Credits 3**

## **AUDI 360 Advanced Topics in Acoustics:**

This repeatable course consists of rotating subjects of interest.

**Repeatable:** Y  
**Minimum Credits 1 Maximum Credits 6**

### **AUDI 361 Advanced Topics in Audio Design:**

This repeatable course consists of rotating subjects of interest.

**Repeatable:** Y  
**Minimum Credits 1 Maximum Credits 6**

### **AUDI 362 Advanced Topics in Live and Installed Sound:**

This repeatable course consists of rotating subjects of interest.

**Repeatable:** Y  
**Minimum Credits 1 Maximum Credits 6**

### **AUDI 363 Advanced Topics in Music Technology:**

This repeatable course consists of rotating subjects of interest.

**Repeatable:** Y  
**Minimum Credits 1 Maximum Credits 6**

### **AUDI 411 Data Sonification**

Sonification is the use of designed or intentional sound to display system states and other informational data. This course introduces the concepts and design techniques used in sonification ranging from earcons, spearcons and auditory icons to translation techniques used in mapping data into sound for probing, monitoring, and auditory display for enhanced user interfaces and monitoring and purposes.

**Repeatable:** N  
**Formerly** 43-3562  
**Prerequisites** AUDI 202 Studies in Hearing  
**Minimum Credits 3 Maximum Credits 3**

### **AUDI 413 Building Circuits for Pedals and Pickups**

Students design and build pickups, drivers, and analog effects such as spring reverb and distortion, from breadboard prototype to soldered circuit board, complete with custom user interface. Readings and quizzes focus on practical knowledge necessary to complete a circuit. Projects are assessed for both craftsmanship and creative results. Students should expect to spend 4-6+ hours per week completing projects outside of class. Students can access class tools during Open Workshop time.

**Repeatable:** Y  
**Formerly** 43-3252  
**Prerequisites** AUDI 104 Audio Electronics  
**Requirements** Permission Required (DP)  
**Minimum Credits 3 Maximum Credits 3**

### **AUDI 415 Advanced Practicum 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 are expected to give and receive feedback and critiques, under the instructor's guidance. Students are expected to work independently on projects developed with the consent of the instructor.

**Repeatable:** *N*

**Formerly** 43-3290

**Prerequisites** AUDI 122 DAW Production Techniques and Applications or AUDI 211 Audio Processes and Programming or AUDI 313 Building Circuits for Modular Synthesis with Logic Gates or AUDI 413 Building Circuits for Pedals and Pickups or MUSC 228 Digital Music Composition and Performance I or GAME 235 Sound and Music for Interactive Visual Media

**Requirements** Senior Standing (SR)

**Minimum Credits** 3 **Maximum Credits** 3

### **AUDI 416 Advanced Practicum in Analog Studio Recording**

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.

**Repeatable:** *N*

**Formerly** 43-3250

**Prerequisites** AUDI 481 Advanced Practicum in Studio Recording or AUDI 482 Advanced Practicum in Music Design

**Minimum Credits** 4 **Maximum Credits** 4

### **AUDI 425 Music Industry Immersion: Recording Workshop**

A unique experiential learning opportunity for students interested in music, music business, and audio arts to engage these disciplines in an accelerated, hands-on environment. Students will be coached on the development of their musical, technical, and management skills through collaborative projects encompassing song development and arranging, live performance, live sound reinforcement, recording, artist management, and music company operations. The course will include students, faculty and facilities from the Departments of Music, Audio Arts and Acoustics (AA+A) and Business & Entrepreneurship (BusE). Students and faculty from Pop Akademie University Baden-Wuerttemberg, Germany (<http://www.popakademie.de/english/welcome>) will also participate in this collaborative experience.

**Repeatable:** *N*

**Formerly** 43-3333J

**Requirements** Permission Required (DP)

**Minimum Credits** 3 **Maximum Credits** 3

### **AUDI 426 Advanced Practicum in Album Production**

Students explore the techniques, procedures and aesthetic decisions employed in complex music recording productions in this studio/practicum course. It includes studying the manner in which the individual skills of audio engineering are applied in the context of client-based production environments. The engineering team will coproduce an album/EP project with Music Department ensembles. This project is augmented by reflection and discussion of the team's experiences.

**Repeatable:** Y

**Formerly** 43-3292

**Prerequisites** AUDI 481 Advanced Practicum in Studio Recording or AUDI 482 Advanced Practicum in Music Design

**Minimum Credits 4 Maximum Credits 4**

### **AUDI 431 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.

**Repeatable:** Y

**Formerly** 43-3325

**Prerequisites** AUDI 331 Environmental Acoustics

**Requirements** Permission Required (DP)

**Minimum Credits 3 Maximum Credits 3**

### **AUDI 432 Acoustical Testing II**

Course focuses on practical applications of the theory introduced in Acoustical Testing I.

**Repeatable:** N

**Formerly** 43-3326

**Prerequisites** AUDI 431 Acoustical Testing I

**Requirements** Permission Required (DP)

**Minimum Credits 3 Maximum Credits 3**

### **AUDI 433 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.

**Repeatable:** N

**Formerly** 43-3320

**Prerequisites** AUDI 431 Acoustical Testing I

**Requirements** Permission Required (DP)

**Minimum Credits 3 Maximum Credits 3**

### **AUDI 434 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.

**Repeatable:** *N*

**Formerly** 43-3330

**Requirements** Permission Required (DP)

**Minimum Credits** 3 **Maximum Credits** 3

### **AUDI 435 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.

**Repeatable:** *N*

**Formerly** 43-3515

**Prerequisites** AUDI 242 Sound System Design

**Minimum Credits** 3 **Maximum Credits** 3

### **AUDI 436 Research Methods: An Interdisciplinary Approach**

Understanding research on quantitative and observable data requires a thorough understanding of the scientific method, familiarity with multiple methodological approaches to research, as well as the ability to critically evaluate the strengths and limitations of methods and data collected within a research paradigm. This multidisciplinary course is designed particularly for students within Media Arts who will benefit from an understanding of research methods in science and communications, as distinct from research in humanities and creative arts. Students in this course will learn about the strengths and limitations of various types of research, as well as directly apply research methods through group and individual research proposals and projects, including projects within their discipline.

This course is not discipline-specific and therefore can serve students outside the department.

**Repeatable:** *N*

**Formerly** 43-3583

**Prerequisites** MATH 110 College Mathematics and ENGL 112 Writing and Rhetoric II or MATH 115 Liberal Arts Mathematics and ENGL 112 Writing and Rhetoric II or MATH 120 Quantitative Reasoning and ENGL 112 Writing and Rhetoric II or ACCU-T-67 EXAM-ACCUPLACER MATH MINIMUM SCORE = 67

**Requirements** Junior Standing or Above (JR)

**Minimum Credits** 3 **Maximum Credits** 3

### **AUDI 441 Loudspeaker System Applications**

This advanced course builds upon theoretical/practical knowledge acquired by students in earlier courses (basic acoustics/psychoacoustics, loudspeaker parameters, signal processing, and live sound reinforcement) and synthesizes the information in the context of optimizing loudspeaker selection, placement, and processing to fulfill specific audio needs. Through practical and theoretical projects, as well as supporting lectures, students define the loudspeaker system design goals for a small number of representative case studies. They then determine appropriate equipment and placement for the desired audio coverage, and utilize a combination of objective and subjective techniques for alignment and calibration of the designed systems.

**Repeatable:** *N*

**Formerly** 43-3623

**Prerequisites** AUDI 343 Installed Systems Documentation

**Co-requisites** AUDI 435 Studies in Loudspeaker Theory

**Minimum Credits** 3 **Maximum Credits** 3

## **AUDI 442 Audio Visual System Design**

Audio Visual Communication systems play a crucial role in delivering information and are a key part of almost all major installed projects. However, the end result is a tool for communication. Communication requires not just aural communication but visual as well. Audio and video are continually evolving into fully integrated systems. These systems require transmission, control and display subsystems as part of the whole integration. This course will expose students to a host of new terms and concepts, yet focus on several basic areas: Display, control, flow/distribution, and a general introduction to industry considerations and influences. Students in this course will apply fundamental knowledge and techniques learned in previous courses (Sound System Design, Installed System Documentation, and Project Planning, Process and Implementation) in order to create a complete AV system design.

**Repeatable:** N

**Formerly** 43-4473

**Prerequisites** AUDI 242 Sound System Design

**Minimum Credits** 3 **Maximum Credits** 3

## **AUDI 443 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.

**Repeatable:** N

**Formerly** 43-3622

**Requirements** Junior Standing or Above (JR)

**Minimum Credits** 3 **Maximum Credits** 3

## **AUDI 452 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.

**Repeatable:** Y

**Formerly** 43-3528

**Prerequisites** AUDI 353 Live Sound Engineering Practicum

**Minimum Credits** 3 **Maximum Credits** 3

## **AUDI 453 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.

**Repeatable:** Y

**Formerly** 43-3526

**Prerequisites** AUDI 353 Live Sound Engineering Practicum

**Minimum Credits** 3 **Maximum Credits** 3

### **AUDI 481 Advanced Practicum 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.

**Repeatable:** N

**Formerly** 43-3220

**Prerequisites** AUDI 321 Multitrack Music Recording II

**Requirements** Permission Required (DP)

**Minimum Credits** 4 **Maximum Credits** 4

### **AUDI 482 Advanced Practicum 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.

**Repeatable:** N

**Formerly** 43-3230

**Prerequisites** AUDI 321 Multitrack Music Recording II

**Requirements** Permission Required (DP)

**Minimum Credits** 3 **Maximum Credits** 3

### **AUDI 484 Advanced Practicum 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.

**Repeatable:** N

**Formerly** 43-3240

**Prerequisites** AUDI 321 Multitrack Music Recording II and AUDI 323 Live Sound Recording

**Minimum Credits** 3 **Maximum Credits** 3

### **AUDI 495 Directed Study: Audio Arts & Acoustics**

Course consists of learning activities involving student independence within the context of regular guidance and direction from a faculty advisor. Directed Studies are appropriate for students who wish to explore a subject beyond what is possible in regular courses or for students who wish to engage in a subject or activity

not otherwise offered that semester by the College. Directed Studies involve close collaboration with a faculty advisor who will assist in development and design of the project, oversee its progress, evaluate the final results, and submit a grade.

**Repeatable:** Y

**Formerly** 43-3098

**Requirements** Permission Required (DP)

**Minimum Credits 1 Maximum Credits 6**

### **AUDI 496 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.

**Repeatable:** Y

**Formerly** 43-3291

**Requirements** Permission Required (DP)

**Minimum Credits 1 Maximum Credits 6**

### **BIOL 101 Introductory Biology**

This course is an introduction to the study of life, at the molecular, cellular, and whole organism levels. It surveys cell structure and function, the principles of genetics, and the diversity of living organisms, including how they grow, how they evolve and adapt, and how they interact with each other and with their environment. Through observation, experimentation, and interpretation of the living world, students develop an understanding of the biological functions that support life. The biological world is examined with particular attention to issues of greater contemporary relevance and impact.

**Repeatable:** N

**Formerly** 56-1110

**SL**

**Minimum Credits 4 Maximum Credits 4**

### **BIOL 105 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.

**Repeatable:** N

**Formerly** 56-1115

**SC**

**Minimum Credits 3 Maximum Credits 3**

### **BIOL 110 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.

**Repeatable:** *N*

**Formerly** 56-1117

**SC**

**Minimum Credits 3 Maximum Credits 3**

### **BIOL 115 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.

**Repeatable:** *N*

**Formerly** 56-1120

**SL**

**Minimum Credits 3 Maximum Credits 3**

### **BIOL 120 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.

**Repeatable:** *N*

**Formerly** 56-1121

**SL**

**Minimum Credits 3 Maximum Credits 3**

### **BIOL 125 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).

**Repeatable:** *N*

**Formerly** 56-1125

**SL**

**Minimum Credits 4 Maximum Credits 4**

### **BIOL 130 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.

**Repeatable:** *N*

**Formerly** 56-1170

**SC**

**Minimum Credits 3 Maximum Credits 3**

### **BIOL 135 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.

**Repeatable:** *N*

**Formerly** 56-1181

**SL**

**Minimum Credits 3 Maximum Credits 3**

### **BIOL 140 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.

**Repeatable:** *N*

**Formerly** 56-1182

**SL**

**Minimum Credits 3 Maximum Credits 3**

### **BIOL 145 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.

**Repeatable:** *N*

**Formerly** 56-1185

**SL**

**Minimum Credits 3 Maximum Credits 3**

### **BIOL 150 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.

**Repeatable:** *N*

**Formerly** 56-1420

**SC**

**Minimum Credits 3 Maximum Credits 3**

## **BIOL 155 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.

**Repeatable:** *N*

**Formerly** 56-1510

**SC**

**Minimum Credits 3 Maximum Credits 3**

## **BIOL 160 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.

**Repeatable:** *N*

**Formerly** 56-1515

**SC**

**Minimum Credits 3 Maximum Credits 3**

## **BIOL 165 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.

**Repeatable:** *N*

**Formerly** 56-1615

**SL**

**Minimum Credits 3 Maximum Credits 3**

## **BIOL 205 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).

**Repeatable:** *N*

**Formerly** 56-2100

**SC**

**Prerequisites** ENGL 109 Writing and Rhetoric I Stretch B or ENGL 111 Writing and Rhetoric I or ENGL 111H Writing and Rhetoric I: Honors or ENGL 121 International Writing and Rhetoric I or TWC-T-7 EXAM-TWC WRITING MINIMUM SCORE = 7

**Minimum Credits 3 Maximum Credits 3**

## **BIOL 210 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.

**Repeatable:** *N*

**Formerly** 56-2120

**SL**

**Minimum Credits 4 Maximum Credits 4**

## **BIOL 215 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.

**Repeatable:** *N*

**Formerly** 56-2130

**SC**

**Minimum Credits 3 Maximum Credits 3**

## **BIOL 215H Genetics: Honors**

This course is a survey of the fundamentals of genetics and their application to contemporary issues with hands-on, inquiry-based activities. Major topics include DNA structure and replication, the chromosomal basis of inheritance, mutation, gene expression and epigenetics, and utilization of model organisms and genetic technology. Special topics may include ethical issues in genetics, human development and reproductive technologies, stem cell research, DNA fingerprinting, genetic basis of disease, and use of model organisms in genetic research. This is an Honors course and students need a cumulative GPA of 3.50 or higher to register.

**Repeatable:** *N*

**Formerly** 56-2130HN

**SL**

**Requirements** 3.5 or Higher GPA (35GP)

**Minimum Credits 4 Maximum Credits 4**

## **BIOL 220 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.

**Repeatable:** *N*

**Formerly** 56-2134

**SC**

**Minimum Credits 3 Maximum Credits 3**

## **BIOL 225 Microbiology**

The course examines life at the microscopic level and is designed to provide an understanding of microbiology and its connectedness to the human body, environment, medicine, and industry. Topics will include the exploration of the world of bacteria and viruses; microbial growth and control; the impact of the human microbiome; the role of microbes in biotechnology, industry, and agriculture; the rise of antibiotic resistance; and microbial diseases of humans.

**Repeatable:** *N*

**Formerly** 56-2150

**SL**

**Minimum Credits 4 Maximum Credits 4**

## **BIOL 230 Molecular and Cell Biology**

All living organisms are made of cells, some are unicellular and some are complex. This course provides students with an introduction to cell biology. Several areas of cell biology will be discussed: DNA, RNA, protein, transcription and translation, cell division and cell death, cell signaling and communication, cell renewal, and stem cells and cancer. The laboratory portion of the course will teach students the molecular biology techniques currently used in biology research, including gel electrophoresis, PCR, molecular cloning, ELISA, and Western Blot.

**Repeatable:** *N*

**Formerly** 56-2160

**SL**

**Minimum Credits 4 Maximum Credits 4**

## **BIOL 235H 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.

**Repeatable:** *N*

**Formerly** 56-2169HN

**SC**

**Requirements** 3.5 or Higher GPA (35GP)

**Minimum Credits** 3 **Maximum Credits** 3

### **BIOL 240H Animal Behavior Observational Research Methods: Honors**

This course will meet primarily at Lincoln Park Zoo, with a few on-campus meetings. The course will provide students with a hands-on introduction to animal behavior observational research methods. We will use Chicago's own Lincoln Park Zoo as our laboratory to learn how to use a range of different observational research methods practiced by professionals in the field of animal behavior. This course will introduce students to appropriate experimental design for behavioral research and different sampling methods through discussion of primary literature and hands-on behavioral data collection. Students will use the scientific method from hypothesis formulation to data analysis, discussion, and scientific communication by designing and presenting their own independent behavioral research projects.

It is assumed that students have had some biology and stats in high school or college, and it is suggested that they take BIOL 150 Animal Behavior prior to taking this course. This is an Honors course and students need a GPA of 3.50 or higher to register.

**Repeatable:** *Y*

**Formerly** 56-2420HN

**SL**

**Prerequisites** ENGL 122 International Writing and Rhetoric II or ENGL 112 Writing and Rhetoric II

**Requirements** 3.5 or Higher GPA (35GP)

**Minimum Credits** 4 **Maximum Credits** 4

### **BIOL 245 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.

**Repeatable:** *N*

**Formerly** 56-2450

**SL**

**Prerequisites** MATH 110 College Mathematics or MATH 115 Liberal Arts Mathematics or MATH 120 Quantitative Reasoning or ACCU-T-67 EXAM-ACCUPLACER MATH MINIMUM SCORE = 67 or ACT-M-23 EXAM-ACT MATH MINIMUM SCORE = 23 or SAT-M-550 EXAM-SAT MATH MINIMUM SCORE = 550 or CMPS-M-67 EXAM-CMPS MATH MINIMUM SCORE = 67

**Minimum Credits** 4 **Maximum Credits** 4

### **BIOL 245H Ecology: Honors**

This course introduces basic principles of ecology- the study of relationships among living organisms, their environment and each other. We examine ecological concepts applied to individuals, populations and communities of both plants and animals. Topics include plant and animal adaptations to the environment, the role environmental factors in the distribution and abundance of organisms, the dynamics of population growth, species interactions including competition and predation, the structure of ecological communities,

and the application of ecology to problems in conservation. This is an Honors course. In addition to other possible pre-requisites, students need a minimum G.P.A. of 3.50 or higher to enroll.

**Repeatable:** *N*

**Formerly** 56-2450HN

**SL**

**Requirements** 3.5 or Higher GPA (35GP)

**Minimum Credits** 4 **Maximum Credits** 4

### **BIOL 255H Homeostasis: the Biology of Equilibrium**

This course will cover the physiology of plants and animals in the context of homeostasis. All living organisms maintain this dynamic equilibrium to preserve internal conditions suitable for life as they face the challenges of changing external environments. This theme unifies concepts in cellular biology, physiology, and systems thinking. We will consider the basic biophysical challenges faced by cells and relate these to challenges on the organismal level. The course focuses on the mechanisms of homeostatic regulation using external and internal cues, interactions between organisms and their environment, and how cells and tissues work together to optimize the physiological processes that allow diverse life (including humans) to succeed in environments all over the planet.

**Repeatable:** *N*

**SC**

**Requirements** 3.5 or Higher GPA (35GP)

**Minimum Credits** 3 **Maximum Credits** 3

### **BIOL 315H Modeling Biology with Mathematics: Honors**

In mathematics, differential equations express the relationship between several quantities and their rates of change. When used in application, these equations can function as mathematical models of complex dynamic systems, such as those found naturally in biology. In this course, we will explore a variety of systems using models based on differential equations, and learn how to use mathematical tools, including calculus, to analyze these systems. This course is part of the Honors program and requires, at a minimum, a cumulative GPA of 3.5 or higher to register (in addition to other possible pre-requisites).

**Repeatable:** *N*

**Formerly** 56-3125HN

**SC**

**Prerequisites** MATH 220 Calculus I

**Requirements** 3.5 or Higher GPA (35GP)

**Minimum Credits** 3 **Maximum Credits** 3

### **BUSE 101 Introduction to Marketing**

This introductory survey course explores the fundamentals of marketing: product, promotion, pricing, and distribution, as well as the impact of consumer and market research, technology, and globalization.

**Repeatable:** *N*

**Formerly** 28-1090

**Minimum Credits** 3 **Maximum Credits** 3

### **BUSE 105 Introduction to Management and Entrepreneurship**

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.

**Repeatable:** *N*

**Formerly** 28-1110

**Minimum Credits 3 Maximum Credits 3**

## **BUSE 109 Information Management**

This course provides students with a practical framework for employing essential computer applications in today's business environment. Students apply advanced functions of database, spreadsheet, word processing and presentation software to business analysis and decision-making processes. The skill set pursued in this course is fundamental to effective managerial operations of a variety of arts, entertainment and media businesses and organizations.

**Repeatable:** *N*

**Formerly** 28-1113

**Minimum Credits 3 Maximum Credits 3**

## **BUSE 125 Business of Visual Arts**

This course investigates a broad range of visual arts institutions, organizations, and businesses, including museums, commercial galleries, non-profit and alternative venues, auction house and art fairs. The course includes site visits and meetings with professionals to provide an inside look at how these arts businesses operate and to expose students to diverse career opportunities in the field of visual arts. This course is an entry point for other visual arts management classes, a requirement for students pursuing a visual arts management degree, and is also open to non-Business and Entrepreneurship majors.

**Repeatable:** *N*

**Formerly** 28-1270

**Minimum Credits 3 Maximum Credits 3**

## **BUSE 130 Business of Design**

This course introduces students to management practices in the design field. Students will investigate the business practices associated with a variety of design disciplines including graphic design, illustration, interior architecture, product design, web design, branding, marketing, photography, product design, and advertising design. Through an examination of functionality (mission/purpose, products/services, and target markets), clients/audience, organizational structure, strategy, and operations, students will understand the management of integrated design practices.

**Repeatable:** *N*

**Formerly** 28-1310

**Minimum Credits 3 Maximum Credits 3**

## **BUSE 135 Business of Music**

Business of Music provides a comprehensive exploration of the multibillion-dollar music industry. Both historical developments and current music business issues are examined. Topics include professional

songwriting, copyright, the recording industry, management, touring, publishing, marketing, distribution, the role of technology in the industry and careers in music. This course is an entry point for other music business classes, a requirement for students pursuing a music business management degree, and is also open to non-Business and Entrepreneurship majors.

**Repeatable:** *N*

**Formerly** 28-1410

**Minimum Credits 3 Maximum Credits 3**

### **BUSE 140 Promotional Marketing**

This course examines the range of techniques available to activate consumers to move from awareness and interest to purchase. In identifying the motivations behind loyalists, experimenters and switchers, students will explore promotional and retail marketing from the perspective of the retailer and manufacturer, as well as the shopper. A variety of online and brick-and-mortar retail channels are examined.

**Repeatable:** *N*

**Formerly** 28-1501

**Minimum Credits 3 Maximum Credits 3**

### **BUSE 145 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.

**Repeatable:** *Y*

**Formerly** 28-1505J

**Minimum Credits 1 Maximum Credits 1**

### **BUSE 150 Business of Media**

This course surveys the business of traditional media fields including radio, television and film, while also studying emerging digital media industries, including the Web and mobile platforms. This course also examines how changes in technology, consumer behavior, and deregulation are transforming the media industry and the production, distribution, and consumption of content in a digital environment. This course is an entry point for other media management classes, a requirement for students pursuing a media management degree, and is also open to non-Business and Entrepreneurship majors.

**Repeatable:** *N*

**Formerly** 28-1610

**Minimum Credits 3 Maximum Credits 3**

### **BUSE 155 Business of Film and TV**

This course studies how the movie business works in today's ever-changing marketplace, concentrating equally on mainstream Hollywood films as well as smaller independent films made outside the studio system. The two businesses co-exist, compete, and sometimes cross over in their attempts for money, starts, distribution deals, movie screens, and audience approval. Course will examine recent mega-mergers in the media world, the type of movies being released, the factors that constitute whether a film is considered a success or failure, and what it takes to compete as a professional working in the very competitive movie industry. Topics will include past events that have shaped today's film business climate,

the various methods of film financing, the cost of film distribution, the state of independent film, the operation of movie theaters, and the mysteries of Hollywood accounting. Throughout the course, students will get an inside glimpse into the economic, political, and power structures behind the scenes which help determine that movies get made, distributed, and seen by the public.

**Repeatable:** *N*

**Formerly** 28-1635

**Minimum Credits 3 Maximum Credits 3**

## **BUSE 160 Special Events and Promotions**

This course surveys the steps in producing events, including concept, budget, planning, pre-event implementation, day-of-event management, and post-event evaluation. Students explore the range of events from parades and marathons to product launches and theme parties, and participate in at least three events during the semester.

**Repeatable:** *N*

**Formerly** 28-1702

**Minimum Credits 3 Maximum Credits 3**

## **BUSE 165 Business of Sports**

This course is an introduction to Sports Management principles, the structure of the sports industry and sports organizations, either franchises (ex: Cubs), leagues (ex: NBA), venues (ex: Wrigley Field), equipment (ex: Nike), or events (ex: the Olympics). Course also examines the types of employment training and skills career seekers require. Class will focus on the following topics: sports, culture & society, scope of sports industry; sports consumers; governance; leadership; liability & risk management; role of sports agents; careers in sports management. This course is an entry point for other sports management classes, a requirement for students pursuing a sports management degree, and is also open to non-Business and Entrepreneurship majors.

**Repeatable:** *N*

**Formerly** 28-1710

**Minimum Credits 3 Maximum Credits 3**

## **BUSE 170 Business of 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. These concepts are explored through both theoretical discussions and practical exercises that focus on evaluation of real events, from concerts to theater productions and other forms of performance art.

**Repeatable:** *N*

**Formerly** 28-1718

**Minimum Credits 3 Maximum Credits 3**

## **BUSE 199 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.

**Repeatable:** Y  
**Formerly** 28-1523  
**Minimum Credits 1 Maximum Credits 1**

### **BUSE 201 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.

**Repeatable:** N  
**Formerly** 28-2110  
**Requirements** Sophomore Standing or Above (SO)  
**Minimum Credits 3 Maximum Credits 3**

### **BUSE 205 Law for Creative Industries**

This course enables future artists, managers and entrepreneurs to better understand legal issues in business dealings in creative 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.

**Repeatable:** N  
**Formerly** 28-2111  
**Requirements** Sophomore Standing or Above (SO)  
**Minimum Credits 3 Maximum Credits 3**

### **BUSE 208 Business Writing**

The course emphasizes the importance of professionally written communication for artists, entrepreneurs, and managers in today's arts, entertainment and media environment. The course focuses on identifying the most appropriate media and format for reaching target audiences and achieving intended communication goals. It also provides students with the essential tools and skills to organize and effectively convey information in a clear and concise manner. The course fulfills Columbia College's writing intensive requirement (WI).

**Repeatable:** N  
**Formerly** 28-2120  
**WI**  
**Prerequisites** ENGL 111 Writing and Rhetoric I or ENGL 109 Writing and Rhetoric I Stretch B or ENGL 112 Writing and Rhetoric II or TWC-T-7 EXAM-TWC WRITING MINIMUM SCORE = 7  
**Minimum Credits 3 Maximum Credits 3**

### **BUSE 210 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.

**Repeatable:** *N*

**Formerly** 28-1112

**Minimum Credits 3 Maximum Credits 3**

## **BUSE 215 Artists and the Art Market**

Designed to serve artists and arts managers and entrepreneurs, this course explores the ecosystem of the contemporary art market, within the context of its historic development and with a focus on future trends. It explores the art marketplace from the perspective of key stakeholders: artists, buyers, and mediating businesses (including auction houses, commercial galleries, art fairs, private dealers and advisors, on-line, and direct sales from the artist studio). The course addresses concepts relevant to both artists and arts managers and entrepreneurs including pricing, branding, marketing, business models, and career opportunities.

**Repeatable:** *N*

**Requirements** Sophomore Standing or Above (SO)

**Minimum Credits 3 Maximum Credits 3**

## **BUSE 218 Entrepreneurship Case Study**

Students work independently with an organization or start-up of their choice and create a case study. The case study involves research and direct observation, analysis, and recommendations. The case study may address marketing, human resources, operations, strategic management and planning, and other relevant business factors. Completion of this course requires students to write and present a comprehensive case study based upon their engagement with their specific organization.

**Repeatable:** *N*

**Formerly** 28-2152

**Requirements** Sophomore Standing or Above (SO)

**Minimum Credits 3 Maximum Credits 3**

## **BUSE 220 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.

**Repeatable:** *N*

**Formerly** 28-1115

**Requirements** Sophomore Standing or Above (SO)

**Minimum Credits 3 Maximum Credits 3**

## **BUSE 221 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.

**Repeatable:** *N*

**Formerly** 28-2165

**Prerequisites** BUSE 105 Introduction to Management and Entrepreneurship

**Requirements** Sophomore Standing or Above (SO)

**Minimum Credits 3 Maximum Credits 3**

## **BUSE 235 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.

**Repeatable:** *N*

**Formerly** 28-2411

**Prerequisites** BUSE 135 Business of Music

**Minimum Credits 3 Maximum Credits 3**

## **BUSE 240 ProTools**

This course provides an introduction to the digital production process for music using Avid's™ industry standard platform, Pro Tools. Topics include the digital audio workspace, Pro Tools software use, time efficiency using the software, industry standard plug-in use, and digital recording session organization. This course prepares students to communicate with recording personnel, artists, producers, engineers and session musicians.

**Repeatable:** *N*

**Formerly** 28-2415

**Minimum Credits 3 Maximum Credits 3**

## **BUSE 243 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.

**Repeatable:** *N*

**Formerly** 28-2425

**Co-requisites** BUSE 135 Business of Music

**Requirements** Sophomore Standing or Above (SO)

**Minimum Credits 3 Maximum Credits 3**

## **BUSE 248 Talent Management**

This course examines the crucial role of professional management for all types of artists and entertainers. Instruction focuses on roles of personal manager, booking agent, talent agent, road manager, and company manager. Course explores formation of an agency, development of talent, and special touring considerations.

**Repeatable:** *N*

**Formerly** 28-2430

**Requirements** Sophomore Standing or Above (SO)

**Minimum Credits 3 Maximum Credits 3**

## **BUSE 250 Music Publishing**

Students learn principles and procedures involved in music publishing both nationally and internationally. The course examines copyright basics, registration, and publishing income sources. Analysis of publishing deals and their negotiation provides a foundation in understanding the business of music publishing.

**Repeatable:** *N*

**Formerly** 28-2435

**Requirements** Sophomore Standing or Above (SO)

**Minimum Credits 3 Maximum Credits 3**

## **BUSE 253 Intro to Marketing Research**

This course surveys the many types of research, qualitative and quantitative, used by marketers to facilitate decision-making. It emphasizes the rationale behind each technique, and students will strategize, design and conduct a research study. Special attention will be paid to audience research.

**Repeatable:** *N*

**Formerly** 28-2500

**Requirements** Sophomore Standing or Above (SO)

**Minimum Credits 3 Maximum Credits 3**

## **BUSE 258 Creativity in Marketing**

This exploratory course encourages students to consider nontraditional methods of marketing products. Students engage in creative problem solving in all aspects of marketing to achieve marketing objectives and increase profitability.

**Repeatable:** *N*

**Formerly** 28-2502

**Prerequisites** BUSE 220 Entertainment Marketing or BUSE 101 Introduction to Marketing

**Minimum Credits 3 Maximum Credits 3**

## **BUSE 260 Brands and Branding**

This course surveys the strategies and activities that create distinctive brand identities and generate loyalty for products, services, people and places. Students will discover the many touch points and stakeholders that affect branding and create a portfolio-appropriate brand audit and branding recommendation.

**Repeatable:** *N*

**Formerly** 28-2510

**Minimum Credits 3 Maximum Credits 3**

## **BUSE 265 Internet and Mobile Business**

This course provides a broad overview of the concepts and principles of online business strategies. Topics discussed include Internet business models, revenue models, management of web development, online distribution, e-commerce, search engine optimization, mobile strategy, privacy and security management.

**Repeatable:** *N*

**Formerly** 28-2610

**Requirements** Sophomore Standing or Above (SO)

**Minimum Credits 3 Maximum Credits 3**

## **BUSE 268 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); and 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.

**Repeatable:** *N*

**Formerly** 28-2700

**Prerequisites** ENGL 111 Writing and Rhetoric I or ENGL 109 Writing and Rhetoric I Stretch B or ENGL 112 Writing and Rhetoric II or TWC-T-7 EXAM-TWC WRITING MINIMUM SCORE = 7

**Minimum Credits 3 Maximum Credits 3**

## **BUSE 271 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.

**Repeatable:** *N*

**Formerly** 28-2710

**SP**

**Prerequisites** ENGL 111 Writing and Rhetoric I or ENGL 109 Writing and Rhetoric I Stretch B or ENGL 112 Writing and Rhetoric II or TWC-T-7 EXAM-TWC WRITING MINIMUM SCORE = 7

**Requirements** Sophomore Standing or Above (SO)

**Minimum Credits 3 Maximum Credits 3**

## **BUSE 275 Self-Management and Freelancing**

This course provides artists of all disciplines with the fundamentals of self-sustaining careers in the arts, entertainment and media. The class equips students with an understanding of the matrix of skills, promotional vehicles, and revenue streams in the arts industries as well as fundamentals of career development and business acumen.

**Repeatable:** *N*

**Formerly** 28-2712

**Requirements** Sophomore Standing or Above (SO)

**Minimum Credits 3 Maximum Credits 3**

### **BUSE 280 Record Label Operations**

This course closely examines the recorded music sector of the music business. Topics include record label operations, distribution, revenue models and artist agreements. Students will learn the fundamentals, best practices, and innovations that take place at record labels and music groups around the world. They will examine how independent and major companies sign artists, build and maintain catalogs, as well as promote and distribute product. The course will focus on day-to-day operations and activities of organizations that develop music projects from inception to the marketplace.

**Repeatable:** *N*

**Prerequisites** BUSE 135 Business of Music

**Minimum Credits 3 Maximum Credits 3**

### **BUSE 299 Topics in Business and Entrepreneurship:**

This repeatable course consists of rotating subjects of interest.

**Repeatable:** *Y*

**Minimum Credits 1 Maximum Credits 6**

### **BUSE 301 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.

**Repeatable:** *N*

**Formerly** 28-3120

**Prerequisites** BUSE 201 Accounting

**Minimum Credits 3 Maximum Credits 3**

### **BUSE 303 Finance**

Finance is the art and science of managing funds. This course provides an understanding of the financial system, basic financial management techniques, and analyses as applied to the arts, entertainment, and media business environment. Concepts studied include cash flow, ratio analyses, time value of money methodology, capital budgeting, and business ethics. The course introduces students to essential financial management tools used by decision-makers. This course is supported by Supplemental Instruction Peer Study Groups. Please check the website at [www.colum.edu/si](http://www.colum.edu/si) for days and times.

**Repeatable:** *N*

**Formerly** 28-3110

**Prerequisites** BUSE 201 Accounting

**Minimum Credits 3 Maximum Credits 3**

## **BUSE 305 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.

**Repeatable:** *N*

**Formerly** 28-3125

**Requirements** Sophomore Standing or Above (SO)

**Minimum Credits 3 Maximum Credits 3**

## **BUSE 308 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.

**Repeatable:** *N*

**Formerly** 28-3130

**Requirements** Junior Standing or Above (JR)

**Minimum Credits 3 Maximum Credits 3**

## **BUSE 309 Entrepreneurship II:BusinessPlan**

This course builds on concepts learned in Entrepreneurship as they relate to preparing a business plan. Throughout the course, students will explore what constitutes stronger business plans, compare various business plan structures, learn research methods and tools to help flesh out their plans, and understand how to evaluate and evolve plans over time. By the end of the course, students will have a finished business plan ready to present to potential investors, donors and partners.

**Repeatable:** *N*

**Formerly** 28-3514

**Prerequisites** BUSE 308 Entrepreneurship

**Minimum Credits 3 Maximum Credits 3**

## **BUSE 311 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.

**Repeatable:** *N*

**Formerly** 28-3135

**Requirements** Junior Standing or Above (JR)

**Minimum Credits 3 Maximum Credits 3**

## **BUSE 312 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. Additional topics include leadership; ethics; resources management; and diversity, equity and inclusion in the workplace.

**Repeatable:** *N*

**Formerly** 28-2150

**Requirements** Sophomore Standing or Above (SO)

**Minimum Credits 3 Maximum Credits 3**

### **BUSE 314 Project Management**

Course is intended to familiarize students with fundamentals of project management and their application in the arts. Course will cover a variety of techniques used to manage any type of arts project regardless of scope and industry. An emphasis will be placed on understanding the importance of matching project goals and objectives with the mission of an arts organization or potential funders' interests.

**Repeatable:** *N*

**Formerly** 28-3150

**Requirements** Junior Standing or Above (JR)

**Minimum Credits 3 Maximum Credits 3**

### **BUSE 316 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.

**Repeatable:** *N*

**Formerly** 28-3152

**Requirements** Sophomore Standing or Above (SO)

**Minimum Credits 3 Maximum Credits 3**

### **BUSE 318 International Arts Management**

This course introduces students to the increasingly global nature of arts management. Students study cultural policies, organizational structures, and funding in a range of international arts, entertainment, and media enterprises. This course also prepares students for study abroad opportunities.

**Repeatable:** *N*

**Formerly** 28-3160

**GA**

**Requirements** Junior Standing or Above (JR)

**Minimum Credits 3 Maximum Credits 3**

### **BUSE 320 Fundraising**

This course is designed for students who are interested in fundraising for non-profit arts or cultural organizations. Students study fundraising concepts and methods used to design an annual funding campaign and a benefit event and develop a funding plan for a non-profit organization of their choice.

**Repeatable:** *N*

**Formerly** 28-3315

**Prerequisites** ENGL 122 International Writing and Rhetoric II or ENGL 111 Writing and Rhetoric I or ENGL 109 Writing and Rhetoric I Stretch B or ENGL 112 Writing and Rhetoric II or TWC-T-7 EXAM-TWC WRITING MINIMUM SCORE = 7

**Requirements** Senior Standing (SR)

**Minimum Credits** 3 **Maximum Credits** 3

### **BUSE 323 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.

**Repeatable:** *N*

**Formerly** 28-2210

**Requirements** Junior Standing or Above (JR)

**Minimum Credits** 3 **Maximum Credits** 3

### **BUSE 325 Cultural Policy**

Course provides an overview of the history, evolution, and challenges of arts and cultural policy on a global scale. Students will learn how the arts contribute to human and community development, cultural equity and learn how cultural managers can develop partnerships and strategies to work more effectively with policy makers.

**Repeatable:** *N*

**Formerly** 28-3330

**Prerequisites** ENGL 122 International Writing and Rhetoric II or ENGL 111 Writing and Rhetoric I or ENGL 109 Writing and Rhetoric I Stretch B or ENGL 112 Writing and Rhetoric II or TWC-T-7 EXAM-TWC WRITING MINIMUM SCORE = 7

**Requirements** Sophomore Standing or Above (SO)

**Minimum Credits** 3 **Maximum Credits** 3

### **BUSE 327 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.

**Repeatable:** *N*

**Formerly** 28-3410

**WI**

**Prerequisites** ENGL 122 International Writing and Rhetoric II or ENGL 111 Writing and Rhetoric I or ENGL 109 Writing and Rhetoric I Stretch B or ENGL 112 Writing and Rhetoric II or TWC-T-7 EXAM-TWC WRITING MINIMUM SCORE = 7

**Minimum Credits** 3 **Maximum Credits** 3

### **BUSE 330 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.

**Repeatable:** *N*

**Formerly** 28-3415

**Prerequisites** BUSE 135 Business of Music

**Minimum Credits 3 Maximum Credits 3**

## **BUSE 332 Managing and Licensing Intellectual Property**

This course examines issues related to the management and licensing of intellectual property in the arts, entertainment and media industries, and additionally explores new and emerging opportunities specific to the digital age. Students will engage in intellectual property and industry analysis, including simulated hands-on management of real-world intellectual property portfolios. Students will identify intellectual property assets and portfolios that are appropriate for monetization and will formulate plans for delivering and realizing such value and revenue to the relevant rights holders.

**Repeatable:** *N*

**Formerly** 28-2250

**Co-requisites** BUSE 201 Accounting

**Minimum Credits 3 Maximum Credits 3**

## **BUSE 334 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.

**Repeatable:** *N*

**Formerly** 28-3416

**Requirements** Sophomore Standing or Above (SO)

**Minimum Credits 3 Maximum Credits 3**

## **BUSE 337 Music Industry Immersion: Music Business Workshop Study Abroad**

Students in the Music Business Workshop Study Abroad will be coached on the development of their management skills through a music business simulation and collaborative projects encompassing artist management, marketing, tour planning and music company operations. The course involves an online component focused on the global music industry and a week long study abroad in Germany. The experience will involve students and faculty from the Departments of Music and Business and Entrepreneurship. Students and faculty from Pop Akademie University Baden-Wuerttemberg, Germany and other international partners also participate in this collaborative experience.

**Repeatable:** *N*

**Formerly** 28-3420

**Prerequisites** BUSE 135 Business of Music

**Requirements** Permission Required (DP)  
**Minimum Credits 3 Maximum Credits 3**

### **BUSE 343 Music Supervision**

The job of a Music Supervisor is to combine music and visual media. This course examines the role and responsibility of the music supervisor in connecting music with film, TV, video games and other forms of media. Emphasis is placed on understanding music selection, song clearance, budgeting, composer delivery and negotiation as it relates to fulfilling the needs of media producers (clientele). Students will gain a practical grasp on the day-to day activities of a music supervisor including client relations, licensing, working with composers and facilitating a successful project.

**Repeatable:** N  
**Formerly** 28-3426  
**Requirements** Junior Standing or Above (JR)  
**Minimum Credits 3 Maximum Credits 3**

### **BUSE 348 Concepts of Recorded Music in the Entertainment Industry (LA)**

No description available.

**Repeatable:** N  
**Formerly** 28-3427L  
**Requirements** Permission Required (DP)  
**Minimum Credits 4 Maximum Credits 4**

### **BUSE 350 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.

**Repeatable:** N  
**Formerly** 28-3430  
**Prerequisites** BUSE 250 Music Publishing  
**Minimum Credits 3 Maximum Credits 3**

### **BUSE 354 Decision Making: Music Business**

This capstone course in Music Business examines the organization and operation of principle sectors of the music business: the recording business, artist management and International music management. This course encapsulates the student's academic experience in the Music Business program. Students will explore the decision making process as it relates to the environment of the music business, marketing strategies, artist/performer relationships, deal structures and entrepreneurial opportunities. Students will also focus on a self-assessment and career strategy to assimilate into the music industry.

**Repeatable:** N  
**Formerly** 28-3472  
**Prerequisites** BUSE 135 Business of Music

**Requirements** Sophomore Standing or Above (SO)  
**Minimum Credits 3 Maximum Credits 3**

### **BUSE 357 Marketing Case Studies**

This advanced marketing course focuses on case study review and discussion. Students apply basic marketing principles to real-life, problem solving situations faced by product, service, media, and arts marketers.

**Repeatable:** *N*

**Formerly** 28-3501

**Requirements** Junior Standing or Above (JR)

**Minimum Credits 3 Maximum Credits 3**

### **BUSE 358 Marketing Data Analytics**

This course explores data analytics and their impact on marketing strategies. Students start with the fundamentals of proprietary social platform insights and move on to more complex consumer observations provided by big data. Students will explore engagement metrics, cost per click, multi-tiered demographics, audience segmentation, return on engagement, customer relationship management, complex targeting structures, behavioral statistics, and email success metrics.

**Repeatable:** *N*

**Formerly** 28-2515

**Requirements** Junior Standing or Above (JR)

**Minimum Credits 3 Maximum Credits 3**

### **BUSE 360 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.

**Repeatable:** *N*

**Formerly** 28-3502

**WI**

**Minimum Credits 3 Maximum Credits 3**

### **BUSE 363 Marketing and Branding Yourself**

This course introduces students to the steps involved in the job search process. Various Skills, techniques and resources for creating personal brand to improve job hunting effectiveness. 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.

**Repeatable:** *N*

**Formerly** 28-3505

**Requirements** Junior Standing or Above (JR)

**Minimum Credits 3 Maximum Credits 3**

## **BUSE 365 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.

**Repeatable:** *N*

**Formerly** 28-3510J

**Requirements** Senior Standing (SR)

**Minimum Credits 3 Maximum Credits 3**

## **BUSE 368 Leadership**

What is leadership and what does it take to be an effective leader in arts, entertainment, and media today? This course seeks to answer such questions as students study, analyze, and discuss leadership concepts and practices. Students also learn how to lead by evaluating the effectiveness of various leadership styles and through the development, application, and assessment of their own leadership capabilities through group and individual assignments and activities.

**Repeatable:** *N*

**Formerly** 28-3511

**Requirements** Junior Standing or Above (JR)

**Minimum Credits 3 Maximum Credits 3**

## **BUSE 370 Music Industry Deals**

The music business is built on relationships that are formalized by legal transactions that outline the rights and responsibilities of those involved. Students will have the opportunity to read, review, understand, and analyze contemporary agreements pertaining to a variety of aspects of the music business. Students will also have the opportunity to engage with both collaborators and adversaries in the evaluation and negotiation of important agreements, and should learn to pinpoint and apply concepts such as bargaining power, industry standards, incentivization, risk and uncertainty, party expectations, and more. This class aims to educate students on the real-life business of "doing the deals" that keep the music business running.

**Repeatable:** *N*

**Prerequisites** BUSE 135 Business of Music

**Requirements** Sophomore Standing or Above (SO)

**Minimum Credits 3 Maximum Credits 3**

## **BUSE 371 Global Marketing**

This course investigates the ways marketers adapt or redesign their product, packaging, price determination, and distribution for diverse markets throughout the world. Students will explore the local differences, including culture, economy, politics, and geography, that must be factored into any global marketing initiative.

**Repeatable:** *N*

**Formerly** 28-3535

**GA**

**Prerequisites** BUSE 220 Entertainment Marketing  
**Minimum Credits 3 Maximum Credits 3**

### **BUSE 373 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.

**Repeatable:** *N*

**Formerly** 28-3630

**Requirements** Sophomore Standing or Above (SO)

**Minimum Credits 3 Maximum Credits 3**

### **BUSE 375 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.

**Repeatable:** *N*

**Formerly** 28-3755

**Prerequisites** BUSE 205 Law for Creative Industries

**Minimum Credits 3 Maximum Credits 3**

### **BUSE 378 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.

**Repeatable:** *N*

**Formerly** 28-3760

**Requirements** Sophomore Standing or Above (SO)

**Minimum Credits 3 Maximum Credits 3**

### **BUSE 381 Box Office Management**

Every organization wants to sell more tickets. How can this be achieved? This course presents revenue maximization techniques, including dynamic pricing, discounting, list selection and segmentation, new box office technologies, marketing analyses and how these techniques are used in the not-for-profit and for-profit sectors of the live entertainment industry, including theater, music and sports events.

**Repeatable:** *N*

**Formerly** 28-3815

**Requirements** Junior Standing or Above (JR)

**Minimum Credits 3 Maximum Credits 3**

### **BUSE 385 Presenting the Performing Arts**

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.

**Repeatable:** N

**Formerly** 28-3830

**Requirements** Sophomore Standing or Above (SO)

**Minimum Credits 3 Maximum Credits 3**

### **BUSE 387 Producing & Touring Live Entertainment**

This course focuses on the process of translating artistic vision into a tangible live production, finding the money to launch it, and putting it on stage and on the road. By examining successful producing and touring organizations, students will deepen their knowledge of organization structure, financing, budgeting, professional ethics, and the tactical responsibilities that producing and touring require. Both profit-making and non-profit performance sectors are covered.

**Repeatable:** N

**Formerly** 28-3832

**Requirements** Sophomore Standing or Above (SO)

**Minimum Credits 3 Maximum Credits 3**

### **BUSE 399 Special Topics:**

This course is designed to respond to current trends and topical issues related to Business and Entrepreneurship. The course topic changes according to program needs.

**Repeatable:** Y

**Formerly** 28-4178

**Minimum Credits 3 Maximum Credits 3**

### **BUSE 405 Global Marketing: Prague**

This course focuses on case study review and discussion of global marketing issues in Europe and specifically the EU (European Union). Students apply basic marketing principles to real life problem solving situations. Students will have the opportunity to interface with advertising agency personnel from DRAFTFCB Prague.

**Repeatable:** Y

**Formerly** 28-4100PR

**GA**

**Minimum Credits 6 Maximum Credits 6**

### **BUSE 410 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.

**Repeatable:** *N*  
**Formerly** 28-4154J  
**Minimum Credits 1 Maximum Credits 1**

### **BUSE 415 Exhibition Management: International Perspectives**

Students will investigate exhibitions in museums, commercial galleries, and cultural sites in and around Rome. Through first-hand observation, research, and reflection, students will analyze differing approaches to curatorial direction, exhibition design and production, interpretative methodologies, use of technology, and marketing and communication strategies. Particular attention will be paid to developing exhibitions for multinational, multicultural, and multilingual audiences as well as similarities and differences to American exhibition models. Planned site visits may include museums such as the Vatican Museum, Capitoline Museum, Borghese, Gallery Maxxi (designed by Zaha Hadid), the National Museum of Art from the 21st century, Macro: Museum of Contemporary Art; cultural sites including the Roman Forum, Pompeii, churches and historic sites; and leading commercial galleries.

**Repeatable:** *N*  
**Formerly** 28-4178J  
**GA**  
**Minimum Credits 3 Maximum Credits 3**

### **BUSE 420 Puerto Rico: Arts and Cultural Management**

This course allows students to experience and investigate the performing, visual, and festival arts and culture scene in San Juan Puerto Rico. Visits to art galleries, theaters, and the San Sebastian Festival give students the opportunity to observe, research, and reflect upon the various strategies, leadership styles, and cultural policies of our Caribbean neighbors. Visits to other cultural institutions and sites, such as the Puerto Rico Film Commission, will further immerse students in the country's cultural scene, leading to a deeper understanding of the value of diversity in the arts, entertainment, and media, how business and the arts converge, and the impact on culture both locally and in the United States.

**Repeatable:** *N*  
**Formerly** 28-4250J  
**GA**  
**Requirements** Junior Standing or Above (JR)  
**Minimum Credits 3 Maximum Credits 3**

### **BUSE 425 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.

**Repeatable:** *Y*  
**Formerly** 28-4350J  
**Minimum Credits 3 Maximum Credits 3**

### **BUSE 430 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.

**Repeatable:** *N*

**Formerly** 28-4436J

**Minimum Credits 2 Maximum Credits 2**

### **BUSE 435 Global Entertainment Marketing: LA**

This course meets in Chicago and Los Angeles. It investigates, in depth and in practice: the globalization of the entertainment field; how global marketing plans, publicity campaigns, and branded entertainment are developed for film, TV, streaming, mobile, and other emerging forms of media to reach a worldwide audience; the importance of Los Angeles as an international platform for all the entertainment industries; and how industry-specific research and analytics are used to measure and forecast international market trends in the production, distribution, and consumption of entertainment products. This course immerses students in the L.A. creative industries, providing them with internship and employment opportunities through guest lectures by industry professionals, field trips and connections with Columbia College Chicago's alumni in Los Angeles.

**Repeatable:** *N*

**Formerly** 28-4556LJ

**Requirements** Permission Required (DP) and Senior Standing (SR)

**Minimum Credits 3 Maximum Credits 3**

### **BUSE 440 Entertainment and Media Analysis**

This course meets in Los Angeles. It introduces students to the industry-specific research and analytics used to measure and forecast market trends in the production, distribution, and consumption of films and media. Students analyze and interpret a range of media research quantitative, qualitative, film, TV, streaming, mobile and social as they learn how business decisions are made for programming, marketing, and advertising of content.

**Repeatable:** *N*

**Formerly** 28-4710L

**Requirements** Permission Required (DP)

**Minimum Credits 4 Maximum Credits 4**

### **BUSE 445 Entertainment & Media Marketing**

This course meets in Los Angeles. It investigates how marketing plans, publicity campaigns, and branded entertainment are developed for film, TV, streaming, mobile, and other emerging forms of media. This course introduces students to industry professionals and leaders, providing them with an overview of internship and employment opportunities through guest lectures and field trips.

**Repeatable:** *N*

**Formerly** 28-4711L

**Requirements** Permission Required (DP)

**Minimum Credits 4 Maximum Credits 4**

### **BUSE 450 Creative Industry Trends: Miami**

This course will connect students with the domestic and international cultural landscapes of Miami by exposing them to the diverse and global creative industries situated in the city, including: festivals and live events, sports, music, media and film, design, galleries and museums. Through various interactive projects, including on-site visits, group and online discussion forums, and various guest speakers, the students will explore and experience Miami's creative industries first-hand

**Repeatable:** *N*

**Requirements** Junior Standing or Above (JR)

**Minimum Credits 3 Maximum Credits 3**

## **BUSE 475 Sponsorship Practicum**

This class intends to provide future arts managers and artists with a hands-on expertise of Sponsorship, one of the fastest and most inclusive marketing tools in the Arts, Entertainment and Media industries. It is also an essential means of monetisation. Students will assimilate fundamental sponsorship principles and apply them to real, on-and off-campus clients (individual talents or creative enterprises), seeking tangible results. The course will operate as a real Sponsorship agency for its clients and engage in activities such as valuation, partner identification, activation and negotiation. In particular, the class will be of service to other practicum classes and work with them as clients.

**Repeatable:** *Y*

**Requirements** Sophomore Standing or Above (SO)

**Minimum Credits 3 Maximum Credits 3**

## **BUSE 476 Branded Entertainment Practicum**

In this cross-disciplinary course, students will gain production, branding and social media strategy experience in addition to working on a real client project. They may partner with a local small business owner and develop, produce and launch an online branded entertainment video series. The semester will start with an overview of best practices in branded entertainment in the digital age. Successful projects will be screened and discussed. All students will research local businesses and brainstorm how an online video series could help them find the right audience, energize customers or create a conversation surrounding their product or service. One local business will be selected and the class as a group will partner with the owner in creating a branded entertainment video series. Through a series of brainstorming sessions and pitches students and the business owner will develop a show idea and a social media strategy for its distribution. In the second half of the semester students will work on pre-production, production, post-production and distribution of a 3-part branded online video series.

**Repeatable:** *N*

**Formerly** 28-4242

**Requirements** Junior Standing or Above (JR)

**Minimum Credits 3 Maximum Credits 3**

## **BUSE 477 Entertainment & Media Marketing Communication: Practicum**

This course meets in Los Angeles. Students apply the knowledge and skills learned in the previous SILA Marketing courses to create, or find, a series of film/media content and conduct appropriate marketing research to assess the progress of their marketing plan by utilizing different types of marketing strategies. This is the basis from which students develop a communications strategy or campaign designed to reach their target audience and market.

**Repeatable:** *N*

**Formerly** 28-4712L

**Requirements** Permission Required (DP)

**Minimum Credits** 4 **Maximum Credits** 4

### **BUSE 478 Digital Business Development: Practicum**

Developing an online business entity is essential to supporting creative endeavor. Students will explore the necessary steps to construct an online system that will connect their artistic passions and/or business ideas with a particular market and enable them to grow their audience in a cost effective and viral manner. Topics will include: online market research, website development, website analytics and traffic generation strategy.

**Repeatable:** Y

**Formerly** 28-4615

**Minimum Credits** 3 **Maximum Credits** 3

### **BUSE 479 Executive Producing for Film and TV: Practicum**

Executive Management for Film and Television gives students the opportunity to develop a financial deal-making strategy for film and television projects. Students will investigate the responsibilities of executives and stakeholders - CFOs, Executive Directors, Executive Producers, Legal Counsel, Financial Advisors, Investors, and Donors - in for-profit and nonprofit companies and learn how they interact in greenlighting a film or TV project. Simulated scenarios in which students assume these executive management roles will allow students to experience what is involved in managing stakeholders, negotiating deals, and structuring the finances for these projects.

**Repeatable:** N

**Formerly** 28-4550

**Requirements** Junior Standing or Above (JR)

**Minimum Credits** 3 **Maximum Credits** 3

### **BUSE 480 Curatorial Practicum**

This practicum course enables students of all majors to develop a fully realized exhibition proposal in any media, subject or discipline, with the expectation that the proposal is submitted for review with a Columbia College gallery and/or external galleries or venues. Students apply best practices for curating an exhibition from preliminary research through final production, mentored by exhibition professionals and scholars in related fields.

**Repeatable:** Y

**Formerly** 28-4010

**Minimum Credits** 3 **Maximum Credits** 3

### **BUSE 481 Gallery Management: Practicum**

This practicum course provides hands-on gallery management, exhibition, curatorial, and design experience for students of all majors. Known as The Hokin Project, this course presents the work of the Columbia College Chicago community through exhibitions, programs, and events in the Hokin Gallery. Gallery Management Practicum is a student-run collaboration of the Business and Entrepreneurship Department and Student Affairs / Department of Exhibitions and Performance Spaces(DEPS).

**Repeatable:** Y

**Formerly** 28-4020

**Requirements** Junior Standing or Above (JR)  
**Minimum Credits 3 Maximum Credits 3**

### **BUSE 482 Entrepreneurship: Practicum**

This course provides students with an experiential learning opportunity to start their own business. Students will work in teams to explore, launch and grow a venture. Areas of interest will include: opportunity recognition; feasibility analysis; financing; marketing; market development; human resource and staffing issues; business growth; and management of entrepreneurial companies. Students will gain experience as they start and manage their own business. This course may be repeated.

**Repeatable:** Y  
**Formerly** 28-4030  
**Prerequisites** BUSE 308 Entrepreneurship  
**Requirements** Permission Required (DP)  
**Minimum Credits 3 Maximum Credits 3**

### **BUSE 483 AEMMP Record Label: Practicum**

This course provides students with an experiential learning opportunity operating a student-run record label. Students will work collaboratively on the development and management of music projects that include finding potential artists and repertoire, contract negotiation, production, marketing and distribution. Students enrolled in Spring sections of this course participate in activities at the South-by-Southwest Music Conference and Festival in Austin, TX.

**Repeatable:** Y  
**Formerly** 28-4040  
**Prerequisites** BUSE 135 Business of Music  
**Requirements** Junior Standing or Above (JR)  
**Minimum Credits 3 Maximum Credits 3**

### **BUSE 484 AEMMP Digital Distribution and Promotion Agency: Practicum**

This class provides students with an experiential learning opportunity and addresses new and emerging technologically based business models and strategies in today's rapidly evolving music and media industries. Topics include an in depth understanding of the retail and distribution of digital audio and visual content. Additional topics include online promotion strategies, e-commerce, web design strategy, mobile retail and promotion, community building, social network marketing, and direct to consumer marketing. Students enrolled in Spring sections of this course participate in activities at the South-by-Southwest Conference and Festival in Austin, TX.

**Repeatable:** Y  
**Formerly** 28-4060  
**Requirements** Junior Standing or Above (JR)  
**Minimum Credits 3 Maximum Credits 3**

### **BUSE 485 AEMMP Music Publishing: Practicum**

AEMMP Music Publishing: Practicum provides students with an experiential learning opportunity operating a student-run music publishing organization. Students will work with music rights holders and clients in need of music content for various media applications. Areas of focus will include A&R (Artist & Repertoire), publishing administration, licensing strategy and royalty collection. Students will gain publishing

management experience as they facilitate licensing opportunities for artists. This course may be repeated. Students enrolled in Spring sections of this course participate in activities at the South-by-Southwest Music Conference and Festival in Austin, TX.

**Repeatable:** Y

**Formerly** 28-4065

**Prerequisites** BUSE 250 Music Publishing

**Requirements** Junior Standing or Above (JR)

**Minimum Credits 3 Maximum Credits 3**

### **BUSE 486 Artist Management: Practicum**

This course provides students with an experiential learning opportunity to work with artists on matters of presentation, marketability, branding, product development, career planning and live performance. Additionally, students will gain management experience as they represent artists, develop promotional materials, create an online presence, plan artist showcases and prepare for product release. Students enrolled in Spring sections of this course participate in activities at the South-by-Southwest Music Conference and Festival in Austin, TX.

**Repeatable:** Y

**Formerly** 28-4070

**Co-requisites** BUSE 248 Talent Management

**Requirements** Junior Standing or Above (JR)

**Minimum Credits 3 Maximum Credits 3**

### **BUSE 487 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.

**Repeatable:** Y

**Formerly** 28-4080

**Requirements** Junior Standing or Above (JR)

**Minimum Credits 3 Maximum Credits 3**

### **BUSE 488 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.

**Repeatable:** Y

**Formerly** 28-4090

**Requirements** Junior Standing or Above (JR)

**Minimum Credits 3 Maximum Credits 3**

### **BUSE 489 Creative Agency: Practicum**

Students participate in a communications agency that extends student learning beyond the classroom by providing real-world experience and utilizing multi-platform tools to communicate. Students collaborate on a creative communications campaign including client management, advertising, branding, graphic design, marketing, and research.

**Repeatable:** Y

**Formerly** 28-4123

**Requirements** Junior Standing or Above (JR)

**Minimum Credits** 3 **Maximum Credits** 3

### **BUSE 495 Directed Study**

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

**Repeatable:** Y

**Formerly** 28-2195

**Requirements** Permission Required (DP)

**Minimum Credits** 1 **Maximum Credits** 6

### **BUSE 496 Independent Project: Management**

Students, with the approval of a supervising faculty, design a project to study independently in an area that is not currently available in the curriculum. Prior to registration, the student must submit a written proposal for approval to the chair of the department that outlines the project and its anticipated outcomes.

**Repeatable:** Y

**Formerly** 28-3199

**Requirements** Permission Required (DP)

**Minimum Credits** 1 **Maximum Credits** 6

### **BUSE 499 Topics in Business and Entrepreneurship:**

This repeatable course consists of rotating subjects of interest.

**Repeatable:** Y

**Minimum Credits** 1 **Maximum Credits** 6

### **BUSE 505 Global Marketing: Prague**

This course focuses on case study review and discussion of global marketing issues in Europe and specifically the EU (European Union). Students apply basic marketing principles to real life problem solving situations. Students will have the opportunity to interface with advertising agency personnel from DRAFTFCB Prague.

**Repeatable:** Y

**Formerly** 28-5100PR

**Minimum Credits** 6 **Maximum Credits** 6

## **BUSE 510 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.

**Repeatable:** *N*

**Formerly** 28-5154J

**Minimum Credits 1 Maximum Credits 1**

## **BUSE 515 Exhibition Management: International Perspectives**

Students will investigate exhibitions in museums, commercial galleries, and cultural sites in and around Rome. Through first-hand observation, research, and reflection, students will analyze differing approaches to curatorial direction, exhibition design and production, interpretative methodologies, use of technology, and marketing and communication strategies. Particular attention will be paid to developing exhibitions for multinational, multicultural, and multilingual audiences as well as similarities and differences to American exhibition models. Planned site visits may include museums such as the Vatican Museum, Capitoline Museum, Borghese, Gallery Maxxi (designed by Zaha Hadid), the National Museum of Art from the 21st century, Macro: Museum of Contemporary Art; cultural sites including the Roman Forum, Pompeii, churches and historic sites; and leading commercial galleries.

**Repeatable:** *N*

**Formerly** 28-5178J

**Minimum Credits 3 Maximum Credits 3**

## **BUSE 520 Puerto Rico: Arts and Cultural Management**

This course allows students to experience and investigate the performing, visual, and festival arts and culture scene in San Juan Puerto Rico. Visits to art galleries, theaters, and the San Sebastian Festival give students the opportunity to observe, research, and reflect upon the various strategies, leadership styles, and cultural policies of our Caribbean neighbors. Visits to other cultural institutions and sites, such as the Puerto Rico Film Commission, will further immerse students in the country's cultural scene, leading to a deeper understanding of the value of diversity in the arts, entertainment, and media, how business and the arts converge, and the impact on culture both locally and in the United States.

**Repeatable:** *N*

**Formerly** 28-5250J

**Requirements** Permission Required (DP)

**Minimum Credits 3 Maximum Credits 3**

## **BUSE 525 European Experiments in Arts Policy and Management**

This 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.

**Repeatable:** Y

**Formerly** 28-5350J

**Minimum Credits** 3 **Maximum Credits** 3

### **BUSE 530 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.

**Repeatable:** N

**Formerly** 28-5436J

**Minimum Credits** 2 **Maximum Credits** 2

### **BUSE 535 Global Entertainment Marketing: LA**

This course meets in Chicago and Los Angeles. It investigates, in depth and in practice: the globalization of the entertainment field; how global marketing plans, publicity campaigns, and branded entertainment are developed for film, TV, streaming, mobile, and other emerging forms of media to reach a worldwide audience; the importance of Los Angeles as an international platform for all the entertainment industries; and how industry-specific research and analytics are used to measure and forecast international market trends in the production, distribution, and consumption of entertainment products. This course immerses students in the L.A. creative industries, providing them with internship and employment opportunities through guest lectures by industry professionals, field trips and connections with Columbia College Chicago's alumni in Los Angeles.

**Repeatable:** N

**Formerly** 28-5556LJ

**Requirements** Permission Required (DP) and Senior Standing (SR)

**Minimum Credits** 3 **Maximum Credits** 3

### **BUSE 540 Entertainment and Media Analysis**

This course meets in Los Angeles. It introduces students to the industry-specific research and analytics used to measure and forecast market trends in the production, distribution, and consumption of films and media. Students analyze and interpret a range of media research quantitative, qualitative, film, TV, streaming, mobile and social as they learn how business decisions are made for programming, marketing, and advertising of content.

**Repeatable:** N

**Formerly** 28-5710L

**Minimum Credits** 4 **Maximum Credits** 4

### **BUSE 545 Entertainment & Media Marketing**

This course meets in Los Angeles. It investigates how marketing plans, publicity campaigns, and branded entertainment are developed for film, TV, streaming, mobile, and other emerging forms of media. This course introduces students to industry professionals and leaders, providing them with an overview of internship and employment opportunities through guest lectures and field trips.

**Repeatable:** *N*  
**Formerly** 28-5711L  
**Minimum Credits 4 Maximum Credits 4**

### **BUSE 550 Creative Industry Trends: Miami**

This course will connect students with the domestic and international cultural landscapes of Miami by exposing them to the diverse and global creative industries situated in the city, including: festivals and live events, sports, music, media and film, design, galleries and museums. Through various interactive projects, including on-site visits, group and online discussion forums, and various guest speakers, the students will explore and experience Miami's creative industries first-hand

**Repeatable:** *N*  
**Minimum Credits 3 Maximum Credits 3**

### **BUSE 575 Sponsorship Practicum**

This class intends to provide future arts managers and artists with a hands-on expertise of Sponsorship, one of the fastest and most inclusive marketing tools in the Arts, Entertainment and Media industries. It is also an essential means of monetisation. Students will assimilate fundamental sponsorship principles and apply them to real, on-and off-campus clients (individual talents or creative enterprises), seeking tangible results. The course will operate as a real Sponsorship agency for its clients and engage in activities such as valuation, partner identification, activation and negotiation. In particular, the class will be of service to other practicum classes and work with them as clients.

**Repeatable:** *Y*  
**Minimum Credits 3 Maximum Credits 3**

### **BUSE 577 Entertainment & Media Marketing Communication: Practicum**

This course meets in Los Angeles. Students apply the knowledge and skills learned in the previous SILA Marketing courses to create, or find, a series of film/media content and conduct appropriate marketing research to assess the progress of their marketing plan by utilizing different types of marketing strategies. This is the basis from which students develop a communications strategy or campaign designed to reach their target audience and market.

**Repeatable:** *N*  
**Formerly** 28-5712L  
**Minimum Credits 4 Maximum Credits 4**

### **BUSE 578 Digital Business Development: Practicum**

Developing an online business entity is essential to supporting creative endeavor. Students will explore the necessary steps to construct an online system that will connect their artistic passions and/or business ideas with a particular market and enable them to grow their audience in a cost effective and viral manner. Topics will include: online market research, website development, website analytics and traffic generation strategy.

**Repeatable:** *Y*  
**Formerly** 28-5615  
**Minimum Credits 3 Maximum Credits 3**

## **BUSE 579 Executive Producing for Film and TV: Practicum**

Executive Management for Film and Television gives students the opportunity to develop a financial deal-making strategy for film and television projects. Students will investigate the responsibilities of executives and stakeholders - CFOs, Executive Directors, Executive Producers, Legal Counsel, Financial Advisors, Investors, and Donors - in for-profit and nonprofit companies and learn how they interact in greenlighting a film or TV project. Simulated scenarios in which students assume these executive management roles will allow students to experience what is involved in managing stakeholders, negotiating deals, and structuring the finances for these projects.

**Repeatable:** N

**Formerly** 28-5550

**Minimum Credits 3 Maximum Credits 3**

## **BUSE 580 Curatorial Practicum**

This practicum course enables students of all majors to develop a fully realized exhibition proposal in any media, subject or discipline, with the expectation that the proposal is submitted for review with a Columbia College gallery and/or external galleries or venues. Students apply best practices for curating an exhibition from preliminary research through final production, mentored by exhibition professionals and scholars in related fields.

**Repeatable:** Y

**Formerly** 28-5010

**Minimum Credits 3 Maximum Credits 3**

## **BUSE 581 Gallery Management: Practicum**

This practicum course provides hands-on gallery management, exhibition, curatorial, and design experience for students of all majors. Known as The Hokin Project, this course presents the work of the Columbia College Chicago community through exhibitions, programs, and events in the Hokin Gallery. Gallery Management Practicum is a student-run collaboration of the Business and Entrepreneurship Department and Student Affairs / Department of Exhibitions and Performance Spaces (DEPS).

**Repeatable:** Y

**Formerly** 28-5020

**Minimum Credits 3 Maximum Credits 3**

## **BUSE 582 Entrepreneurship: Practicum**

This course provides students with an experiential learning opportunity to start their own business. Students will work in teams to explore, launch and grow a venture. Areas of interest will include: opportunity recognition; feasibility analysis; financing; marketing; market development; human resource and staffing issues; business growth; and management of entrepreneurial companies. Students will gain experience as they start and manage their own business. This course may be repeated.

**Repeatable:** Y

**Formerly** 28-5030

**Minimum Credits 3 Maximum Credits 3**

## **BUSE 583 AEMMP Record Label: Practicum**

This course provides students with an experiential learning opportunity operating a student-run record label. Students will work collaboratively on the development and management of music projects that include finding potential artists and repertoire, contract negotiation, production, marketing and distribution. Students enrolled in Spring sections of this course participate in activities at the South-by-Southwest Music Conference and Festival in Austin, TX.

**Repeatable:** Y

**Formerly** 28-5040

**Minimum Credits 3 Maximum Credits 3**

### **BUSE 584 AEMMP Digital Distribution and Promotion Agency: Practicum**

This class provides students with an experiential learning opportunity and addresses new and emerging technologically based business models and strategies in today's rapidly evolving music and media industries. Topics include an in depth understanding of the retail and distribution of digital audio and visual content. Additional topics include online promotion strategies, e-commerce, web design strategy, mobile retail and promotion, community building, social network marketing, and direct to consumer marketing. Students enrolled in Spring sections of this course participate in activities at the South-by-Southwest Music Conference and Festival in Austin, TX.

**Repeatable:** Y

**Formerly** 28-5060

**Minimum Credits 3 Maximum Credits 3**

### **BUSE 585 AEMMP Music Publishing: Practicum**

AEMMP Music Publishing: Practicum provides students with an experiential learning opportunity operating a student-run music publishing organization. Students will work with music rights holders and clients in need of music content for various media applications. Areas of focus will include A&R (Artist & Repertoire), publishing administration, licensing strategy and royalty collection. Students will gain publishing management experience as they facilitate licensing opportunities for artists. This course may be repeated. Students enrolled in Spring sections of this course participate in activities at the South-by-Southwest Music Conference and Festival in Austin, TX.

**Repeatable:** Y

**Formerly** 28-5065

**Minimum Credits 3 Maximum Credits 3**

### **BUSE 586 Artist Management: Practicum**

This course provides students with an experiential learning opportunity to work with artists on matters of presentation, marketability, branding, product development, career planning and live performance. Additionally, students will gain management experience as they represent artists, develop promotional materials, create an online presence, plan artist showcases and prepare for product release. Students enrolled in Spring sections of this course participate in activities at the South-by-Southwest Music Conference and Festival in Austin, TX.

**Repeatable:** Y

**Formerly** 28-5070

**Minimum Credits 3 Maximum Credits 3**

### **BUSE 587 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.

**Repeatable:** Y

**Formerly** 28-5080

**Minimum Credits 3 Maximum Credits 3**

### **BUSE 588 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.

**Repeatable:** Y

**Formerly** 28-5090

**Minimum Credits 3 Maximum Credits 3**

### **BUSE 589 Creative Agency: Practicum**

Students participate in a communications agency that extends student learning beyond the classroom by providing real-world experience and utilizing multi-platform tools to communicate. Students collaborate on a creative communications campaign including client management, advertising, branding, graphic design, marketing, and research.

**Repeatable:** Y

**Formerly** 28-5123

**Minimum Credits 3 Maximum Credits 3**

### **BUSE 599 Special Topics:**

This course is designed to respond to current trends and topical issues related to Business and Entrepreneurship. The course topic changes according to program needs.

**Repeatable:** Y

**Formerly** 28-5178

**Minimum Credits 3 Maximum Credits 3**

### **BUSE 601 Marketing Strategy I**

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

**Repeatable:** N

**Formerly** 28-6100

**Minimum Credits 3 Maximum Credits 3**

## **BUSE 602 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

**Repeatable:** *N*

**Formerly** 28-6118

**Prerequisites** BUSE 601 Marketing Strategy I

**Minimum Credits 3 Maximum Credits 3**

## **BUSE 605 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]

**Repeatable:** *N*

**Formerly** 28-6111

**Minimum Credits 3 Maximum Credits 3**

## **BUSE 608 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]

**Repeatable:** *N*

**Formerly** 28-6113J

**Minimum Credits 3 Maximum Credits 3**

## **BUSE 610 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]

**Repeatable:** *N*

**Formerly** 28-6115

**Prerequisites** BUSE 605 Accounting for Decision Making

**Minimum Credits 3 Maximum Credits 3**

### **BUSE 613 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.

**Repeatable:** *N*

**Formerly** 28-6116

**Minimum Credits 3 Maximum Credits 3**

### **BUSE 615 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]

**Repeatable:** *N*

**Formerly** 28-6117

**Minimum Credits 3 Maximum Credits 3**

### **BUSE 620 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.

**Repeatable:** *N*

**Formerly** 28-6120

**Minimum Credits 3 Maximum Credits 3**

### **BUSE 623 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]

**Repeatable:** *N*

**Formerly** 28-6121J

**Minimum Credits 1 Maximum Credits 1**

### **BUSE 625 Seminar**

Arts, entertainment and media managers examine the inter-disciplinary effects of aesthetic, economic, political, societal, and technological factors. Seminar assignments include: the nature of the artist-performer, formation of aesthetic judgment; race, ethnicity, and the arts; art vs. the marketplace; affirmative action, role of the critic, economic indicators, and public policy and the arts. [4th Semester Core course]

**Repeatable:** *N*

**Formerly** 28-6125

**Minimum Credits 3 Maximum Credits 3**

### **BUSE 627 Leadership in the Arts, Entertainment & Media**

Leadership in the Arts, Entertainment & Media Management will provide students with an overview of leadership theories, research and practices, along with the skills and techniques to assess and develop leadership capabilities in themselves and to others. The course will challenge students to understand and analyze how leaders successfully balance the creative and commercial aspects of an arts or media organization. Through lecture, discussion, case studies, improvisation, videos and experiential learning, students will examine the roles and responsibilities of leadership.

**Repeatable:** *N*

**Formerly** 28-6127

**Minimum Credits 3 Maximum Credits 3**

### **BUSE 630 Data Analytics for Decision Making**

This course provides students with a practical framework for understanding and implementing data analysis into decision-making for business. Students will learn how data is discovered, recorded, securely stored, organized, analyzed and put to use for business decision-making purposes. Concepts such as probability, big data, hypothesis testing and presenting data in narrative formats will be explored.

**Repeatable:** *N*

**Formerly** 28-6128

**Minimum Credits 3 Maximum Credits 3**

### **BUSE 633 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.

**Repeatable:** *N*

**Formerly** 28-6151

**Minimum Credits 3 Maximum Credits 3**

### **BUSE 635 Negotiation Strategies**

This course focuses on a variety of negotiation techniques used in business and personal life. Topics covered include diversity issues, conflict resolution, cultural sensitivity, styles of negotiation; preparation needed prior to negotiations, and negotiation tactics. [Elective]

**Repeatable:** *N*

**Formerly** 28-6154  
**Minimum Credits 1 Maximum Credits 1**

### **BUSE 638 Project Management**

No description available.

**Repeatable:** *N*  
**Formerly** 28-6161  
**Minimum Credits 1 Maximum Credits 1**

### **BUSE 641 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.

**Repeatable:** *N*  
**Formerly** 28-6270  
**Minimum Credits 3 Maximum Credits 3**

### **BUSE 645 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.

**Repeatable:** *N*  
**Formerly** 28-6275  
**Minimum Credits 3 Maximum Credits 3**

### **BUSE 647 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.

**Repeatable:** *N*  
**Formerly** 28-6315  
**Minimum Credits 3 Maximum Credits 3**

### **BUSE 650 Cultural Policy and Planning**

This course explores all aspects of cultural policy (the framework in which a society allows its artists to work and its culture to grow) and cultural planning (the process which identifies the cultural needs of a community, and proposes strategies to meet them). It takes the international dimension of cultural policy as its starting

point, drawing on experiences and examples from around the world. It investigates public, private and non-governmental support for culture at the city, state and federal levels. Students will be invited to question many of their assumptions about culture and to examine cultural policy and planning from a range of historical, political and theoretical perspectives. It provides students with a mix of the intellectual and practical skills needed for effective leadership in the creative economy.

**Repeatable:** *N*

**Formerly** 28-6330

**Minimum Credits 3 Maximum Credits 3**

## **BUSE 654 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.

**Repeatable:** *N*

**Formerly** 28-6405

**Minimum Credits 3 Maximum Credits 3**

## **BUSE 657 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.

**Repeatable:** *N*

**Formerly** 28-6415

**Minimum Credits 3 Maximum Credits 3**

## **BUSE 660 Concepts of Recorded Music in the Entertainment In**

No description available.

**Repeatable:** *N*

**Formerly** 28-6427L

**Minimum Credits 3 Maximum Credits 3**

## **BUSE 663 Entrepreneurship and New Business Creation**

This class introduces entrepreneurship as a way of thinking and acting that can serve as a springboard for a self-sustaining, creative career. It provides students with insight into how arts, entertainment, and media professionals turn ideas into a business, and how various elements of an organization fit together to become a viable venture, whether in the for-profit or non-profit world. Special focus will be given to the concept of arts consulting as a potential entrepreneurial pursuit.

**Repeatable:** *N*

**Formerly** 28-6512

**Minimum Credits 3 Maximum Credits 3**

## **BUSE 667 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.

**Repeatable:** *N*

**Formerly** 28-6760

**Minimum Credits 3 Maximum Credits 3**

## **BUSE 670 Box Office & Revenue Management**

This course presents the strategic role of the box office manager in improving customer experience and maximizing revenues for live & performing arts organizations. It explores the applications of new technologies to better price and sell tickets. It analyzes all revenue management techniques (service and subscription design, online marketing and ticketing, sales forecasting, customer modeling, dynamic pricing, yield management, customer relationship management) and their functions for nonprofit and for-profit concerts, theater, dance, sport and entertainment events. It provides students with a mix of theoretical tools and practical applications that will prepare them for general management responsibilities.

**Repeatable:** *N*

**Formerly** 28-6815

**Minimum Credits 3 Maximum Credits 3**

## **BUSE 690 Internship**

Internships are an integral part of the major, bringing together theoretical concepts with real world situations. In cooperation with leading organizations in the Chicago area and beyond, qualified students have the opportunity to acquire hands-on field experience, confidence, and contacts. Students become more aware of what is involved in their chosen career by actually working in a professional organization. The student, internship coordinator, faculty advisor, and sponsoring organization work together to make the internship experience one of the most important experiences in the student's education.

**Repeatable:** *Y*

**Formerly** 28-6180

**Minimum Credits 1 Maximum Credits 6**

## **BUSE 691 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.

**Repeatable:** *N*

**Formerly** 28-6187

**Requirements** Permission Required (DP)

**Minimum Credits 1 Maximum Credits 1**

## **BUSE 692 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.

**Repeatable:** Y

**Formerly** 28-6189

**Minimum Credits 1 Maximum Credits 1**

## **BUSE 695 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.

**Repeatable:** Y

**Formerly** 28-6195

**Requirements** Permission Required (DP)

**Minimum Credits 1 Maximum Credits 6**

## **BUSE 696 Independent Project**

The student, with the approval of a supervising faculty member, designs a tutorial/independent project to study an area that is not currently available in the curriculum. Prior to registration, the student must submit a written proposal that outlines the project to the chair of the Business and Entrepreneurship Department or Business and Entrepreneurship Faculty Supervisor for approval.

**Repeatable:** Y

**Formerly** 28-6198

**Requirements** Permission Required (DP)

**Minimum Credits 1 Maximum Credits 3**

## **CCCX 299 Topics in Creative World:**

Creative World builds on the foundational experience of Big Chicago. Students will draw on their interests and skills to contribute to multidisciplinary, socially-engaged projects and build deeper connections to Chicago and beyond. Students will develop tools for responsive engagement with contemporary practices, materials, and concepts, working with interdisciplinary collaborators and community partners. Course content encourages integrative thinking and is specific to the expertise and experience of the faculty instructors and the department offering the course.

**Repeatable:** N

**HU**

**Requirements** Sophomore Standing or Above (SO)

**Minimum Credits 3 Maximum Credits 3**

## **CCCX 399 Topics in Communication, Business, and Technology:**

Communication, Business, and Technology courses build on the experience of Creative World. These courses guide students through the application of specific analytical skills, techniques, and ethics to a variety of professional settings. Students will learn to define, articulate, and translate their ideas, practices, and entrepreneurial aspirations across multiple contexts. Through individual and collaborative work, students will examine their place in their own industry and the diverse global community.

**Repeatable:** *N*

**SP**

**Requirements** Junior Standing or Above (JR)

**Minimum Credits** 3 **Maximum Credits** 3

### **CHEM 101 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.

**Repeatable:** *N*

**Formerly** 56-1210

**SL**

**Minimum Credits** 4 **Maximum Credits** 4

### **CHEM 105 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.

**Repeatable:** *N*

**Formerly** 56-1211

**SL**

**Minimum Credits** 3 **Maximum Credits** 3

### **CHEM 110 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.

**Repeatable:** *N*

**Formerly** 56-1215

**SL**

**Minimum Credits** 4 **Maximum Credits** 4

### **CHEM 115 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.

**Repeatable:** *N*

**Formerly** 56-1220

**SL**

**Minimum Credits 3 Maximum Credits 3**

## **CHEM 120 Chemistry of Art and Color**

Course deals with atoms and molecules and how they create color or light and reflect and absorb light (dyes and pigments). Topics include additive and subtractive color mixing; interference, or iridescence, which is demonstrated through niobium anodizing; history and chemistry of pigments; and various paint media, including encaustic (or wax), egg tempura, linseed oil, gouache (or gum Arabic), fresco, calcium compounds, and oriental lacquers. The chemical reactions that set these paints are discussed.

**Repeatable:** *N*

**Formerly** 56-1224

**SL**

**Minimum Credits 4 Maximum Credits 4**

## **CHEM 125 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.

**Repeatable:** *N*

**Formerly** 56-1226

**SL**

**Minimum Credits 3 Maximum Credits 3**

## **CHEM 130 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 CHEM 120 Chemistry of Art and Color first.

**Repeatable:** *N*

**Formerly** 56-1228

**SL**

**Minimum Credits 4 Maximum Credits 4**

## **CHEM 135 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.

**Repeatable:** *N*

**Formerly** 56-1230

**SC**

**Minimum Credits 3 Maximum Credits 3**

## **CHEM 140 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.

**Repeatable:** *N*

**Formerly** 56-1240

**SL**

**Minimum Credits 4 Maximum Credits 4**

## **CHEM 145 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.

**Repeatable:** *N*

**Formerly** 56-1280

**SL**

**Minimum Credits 3 Maximum Credits 3**

## **CHEM 150 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.

**Repeatable:** *N*

**Formerly** 56-1511

**SL**

**Minimum Credits 4 Maximum Credits 4**

## **CHEM 201 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.

**Repeatable:** *N*

**Formerly** 56-2270

**SL**

**Prerequisites** MATH 210 College Algebra

**Minimum Credits 4 Maximum Credits 4**

## **CHEM 202 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.

**Repeatable:** *N*

**Formerly** 56-2271

**SL**

**Prerequisites** CHEM 201 General Chemistry I

**Minimum Credits 4 Maximum Credits 4**

## **CHEM 305 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.

**Repeatable:** *N*

**Formerly** 56-3270

**SL**

**Prerequisites** CHEM 110 Concepts of Biochemistry or CHEM 202 General Chemistry II

**Minimum Credits 4 Maximum Credits 4**

## **CHIN 101 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.

**Repeatable:** *N*

**Formerly** 47-1351

**HU GA**

**Minimum Credits 3 Maximum Credits 3**

## **CHIN 102 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.

**Repeatable:** *N*

**Formerly** 47-1352

**HU GA**

**Minimum Credits 3 Maximum Credits 3**

### **CINE 102 Cinema Notebooks**

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

**Repeatable:** *N*

**Formerly** 24-1000

**Minimum Credits 3 Maximum Credits 3**

### **CINE 103 Cinema Image and Process**

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

**Repeatable:** *N*

**Formerly** 24-1001

**Minimum Credits 3 Maximum Credits 3**

### **CINE 104 Fundamentals of Casting**

This course introduces the fundamental practices, etiquette and protocol for casting cinema productions. Sources of actors, methods of posting calls, offers and booking sheets and implementing SAG guidelines are presented and examined. The role and value of a casting director and their collaboration with directors, producers and line producers is covered. A standard protocol for scheduling and running casting sessions from pre-reads through chemistry tests is developed with an emphasis on professionalism.

**Repeatable:** *N*

**Formerly** 24-1301

**Co-requisites** CINE 102 Cinema Notebooks and CINE 103 Cinema Image and Process

**Minimum Credits 1 Maximum Credits 1**

### **CINE 105 Production Design Fabrication Basics**

Production design is both an artistic and industrial enterprise. In order to be an effective designer, one must have a thorough grounding in the techniques of safe and efficient fabrication. This course introduces

students to the art, math and science of the common materials and processes necessary to the creation of props, sets and dressing for cinema production design.

**Repeatable:** Y

**Formerly** 24-1011

**Co-requisites** CINE 107 Production Design I

**Minimum Credits 1 Maximum Credits 1**

## **CINE 107 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.

**Repeatable:** N

**Formerly** 24-1015

**Minimum Credits 3 Maximum Credits 3**

## **CINE 110 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.

**Repeatable:** N

**Formerly** 24-1016

**Minimum Credits 3 Maximum Credits 3**

## **CINE 113 Cinema Makeup and Makeup Special Effects**

The goal of this course is to give a broad overview of the responsibilities of the makeup artist on a film or television production and to show how makeup interacts with other departments. The class will also cover specific techniques and tools used in creating makeup looks for cinema, including historical period styles, aging, light special effects and gore. Students will learn how to create a budget, a character proposal, and to work with other members of a production team.

**Repeatable:** N

**Formerly** 24-1017

**Requirements** Sophomore Standing or Above (SO)

**Minimum Credits 3 Maximum Credits 3**

## **CINE 114 The Art of Editing and Postproduction**

Through lectures, clips, simple exercises and demonstrations, this introductory course will explore the art and mystery of film editing and the editor. From the creative edit through the finishing disciplines, this investigation is a valuable inquiry for filmmakers no matter their particular discipline.

**Repeatable:** *N*

**Minimum Credits 1 Maximum Credits 1**

### **CINE 115 Next Generation Cinema**

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

**Repeatable:** *N*

**Formerly** 24-1027

**Prerequisites** ENGL 111 Writing and Rhetoric I or ENGL 121 International Writing and Rhetoric I

**Minimum Credits 3 Maximum Credits 3**

### **CINE 117 Introduction to Producing**

This introductory course provides an overview of all aspects of film and TV producing from creative affairs to production management. This course exposes students to each phase of making film and TV from ideation/development to exhibition, and introduces students to creative exploration, establishing themselves as artists relative to the world around them.

**Repeatable:** *N*

**Minimum Credits 1 Maximum Credits 1**

### **CINE 118 Introduction to Sound for Cinema and Television**

This introductory course covers theory and aesthetics of sound as it is used in cinema and television, emphasizing visual storytelling through audio.

**Repeatable:** *N*

**Formerly** 24-1100

**Minimum Credits 1 Maximum Credits 1**

### **CINE 121 Lighting I**

Course introduces the physics of motion picture lighting for students with little or no lighting experience. Students become familiar with important safety procedures and the use of standard lighting equipment. Special attention is given to important light measuring techniques using incident light meters and spot meters, quality of light and lighting ratios. Course encourages intelligent, thoughtful approaches to the aesthetics of lighting.

**Repeatable:** *N*

**Formerly** 24-1200

**Prerequisites** CINE 102 Cinema Notebooks and CINE 103 Cinema Image and Process

**Minimum Credits 4 Maximum Credits 4**

### **CINE 125 Introduction to Digital Cinematography**

This beginning course in digital image acquisition technology introduces students to basic camera systems through lecture and hands-on exploration. Students will become proficient in the use of digital cameras, monitors and data management tools. Shooting exercises reinforce the tools available to a beginning cinematography student as a way to enhance storytelling.

**Repeatable:** *N*

**Formerly** 24-1210

**Prerequisites** CINE 102 Cinema Notebooks and CINE 103 Cinema Image and Process

**Minimum Credits 3 Maximum Credits 3**

## **CINE 128 Acting and Directing Workshop**

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

**Repeatable:** *N*

**Formerly** 24-1300

**Prerequisites** CINE 102 Cinema Notebooks and CINE 103 Cinema Image and Process

**Minimum Credits 3 Maximum Credits 3**

## **CINE 130 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.

**Repeatable:** *N*

**Formerly** 24-1401

**Minimum Credits 3 Maximum Credits 3**

## **CINE 131 Editing I Lab**

This Lab is required concurrently with Editing 1. Students develop basic skill in the use of a digital editing platform in completing the Editing I course exercises, as well as investigating current technical developments and digital workflow concepts. Content is presented through demonstrations, tutorials and hands-on practice using visual and audio media. Students receive ongoing critique, quizzes and one-to-one problem solving to determine their proficiency and advancement in the use of the platform.

**Repeatable:** *N*

**Formerly** 24-1401B

**Minimum Credits 1 Maximum Credits 1**

## **CINE 135 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.

**Repeatable:** N

**Formerly** 24-1426

**Minimum Credits 1 Maximum Credits 1**

## **CINE 140 Script Analysis for Cinema**

This 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. Script strengths and weaknesses are discussed in relation to each of the production areas. Course material links with material from each of the major concentration areas in Cinema.

**Repeatable:** N

**Formerly** 24-1700

**Prerequisites** ENGL 109 Writing and Rhetoric I Stretch B or ENGL 111 Writing and Rhetoric I or ENGL 111H Writing and Rhetoric I: Honors or ENGL 121 International Writing and Rhetoric I or TWC-T-7 EXAM-TWC WRITING MINIMUM SCORE = 7

**Minimum Credits 3 Maximum Credits 3**

## **CINE 142 Idea Development for Cinema**

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

**Repeatable:** Y

**Formerly** 24-1701

**Prerequisites** ENGL 109 Writing and Rhetoric I Stretch B or ENGL 111 Writing and Rhetoric I or ENGL 111H Writing and Rhetoric I: Honors or ENGL 121 International Writing and Rhetoric I or TWC-T-7 EXAM-TWC WRITING MINIMUM SCORE = 7

**Minimum Credits 1 Maximum Credits 1**

## **CINE 143 World Cinema I**

This course examines the world cinema up until World War II. Emphasis is placed on major directors, national cinemas, and movements that contributed to the development of narrative cinema. Screenings will be discussed for their aesthetic, historical, technological and ideological significance. Students will research and write papers and be involved in a number of other in-class and online research activities to help engage them actively with the material.

**Repeatable:** N

**Formerly** 24-2550

**Minimum Credits 3 Maximum Credits 3**

## **CINE 144 World Cinema II**

This course examines the world cinema after World War II. Emphasis is placed on major directors, national cinemas, and movements that contributed to the development of narrative cinema. Screenings will be

discussed for their aesthetic, historical, technological and ideological significance. Students will research and write papers and be involved in a number of other in-class and online research activities to help engage them actively with the material.

**Repeatable:** *N*

**Formerly** 24-2551

**Minimum Credits 3 Maximum Credits 3**

### **CINE 145 Screenwriting I: Writing the Short Film**

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

**Repeatable:** *N*

**Formerly** 24-1710

**Prerequisites** ENGL 111 Writing and Rhetoric I

**Minimum Credits 3 Maximum Credits 3**

### **CINE 148 Introduction to Documentary**

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

**Repeatable:** *N*

**Formerly** 24-1801

**Prerequisites** ENGL 109 Writing and Rhetoric I Stretch B or ENGL 111 Writing and Rhetoric I or ENGL 111H Writing and Rhetoric I: Honors or ENGL 121 International Writing and Rhetoric I or TWC-T-7 EXAM-TWC WRITING MINIMUM SCORE = 7

**Minimum Credits 3 Maximum Credits 3**

### **CINE 180 Studies 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.

**Repeatable:** *Y*

**Formerly** 24-1810

**Minimum Credits 3 Maximum Credits 3**

### **CINE 181 Studies in Editing**

This repeatable course consists of rotating subjects of interest to the developing editor or filmmakers who wants to explore particular aspects of editing and postproduction in depth. Classes include lectures, film

clips, written papers and/or exercises. Students choose to register for the subjects that best address their interests and needs.

**Repeatable:** Y

**Formerly** 24-1405

**Minimum Credits 1 Maximum Credits 1**

### **CINE 182 Topics in Cinematography**

This repeatable course consists of rotating subjects of interest to the developing cinematographer or filmmaker who appreciates the importance of visual storytelling. Suggested topics include introduction to cinematography; cinematography aesthetics; the role of lighting in storytelling; choreography of camera for story; editing from a cinematographers POV; blocking for camera; optics and lensing; etc. Topics address relevant camera and visual 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.

**Repeatable:** Y

**Formerly** 24-1201

**Co-requisites** CINE 102 Cinema Notebooks and CINE 103 Cinema Image and Process

**Minimum Credits 1 Maximum Credits 1**

### **CINE 183 SFC Topics**

Topics class(es) on Specific Sound for Cinema Recording & Post Production Techniques.

**Repeatable:** Y

**Formerly** 24-1103

**Minimum Credits 1 Maximum Credits 1**

### **CINE 184 Seminar in Producing**

This course consists of topics of interest to the developing filmmaker with an interest in producing. It will provide an indepth exploration of aesthetics, history, and cinematic trends from a producer's perspective. Subjects may include the producer/director power dynamic; the rise of the female producer; international co-productions; and the art and business of film analysis.

**Repeatable:** Y

**Formerly** 24-3606

**Minimum Credits 1 Maximum Credits 1**

### **CINE 201 Set Decorating Workshop for Cinema**

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

**Repeatable:** N

**Formerly** 24-2000J

**Minimum Credits 2 Maximum Credits 2**

## **CINE 202 Cinematic Art in the Land of Leonardo**

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

**Repeatable:** *N*

**Formerly** 24-2001

**GA**

**Minimum Credits 3 Maximum Credits 3**

## **CINE 203 Production: Fact and Fiction**

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

**Repeatable:** *N*

**Formerly** 24-2003

**Prerequisites** CINE 102 Cinema Notebooks and CINE 103 Cinema Image and Process

**Minimum Credits 3 Maximum Credits 3**

## **CINE 204 Production: The Cinematic Essay**

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

**Repeatable:** *Y*

**Formerly** 24-2004

**Prerequisites** CINE 102 Cinema Notebooks and CINE 103 Cinema Image and Process

**Minimum Credits 3 Maximum Credits 3**

## **CINE 205 Cinema Props**

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

**Repeatable:** *N*

**Formerly** 24-2011

**Prerequisites** CINE 105 Production Design Fabrication Basics and CINE 107 Production Design I

**Minimum Credits** 3 **Maximum Credits** 3

## **CINE 208 Cinema Set Design and Construction**

This course introduces the planning and fabrication skills necessary to design, estimate, and safely construct motion picture sets. Students will learn the basics of hand-drawn drafting to create working drawings and cost estimating for budget creation. Students will collaborate on in-class projects, gaining hands-on experience in construction techniques, shop safety, and the uses of common construction materials as they relate to set construction.

**Repeatable:** Y

**Formerly** 24-2013

**Prerequisites** CINE 105 Production Design Fabrication Basics

**Minimum Credits** 4 **Maximum Credits** 4

## **CINE 209 Production Design Rendering Techniques**

Production Design for cinema requires precise visual communication between all departments. This course emphasizes the rendering and drafting techniques necessary to create useful and believable previsualization images of sets, props, keyframes, and storyboards. Focus will be on utilizing elements and principles of design to compose drawings based on observation, understanding and utilizing perspective, and applying shading techniques and lighting.

**Repeatable:** N

**Formerly** 24-2014

**Prerequisites** CINE 107 Production Design I

**Minimum Credits** 3 **Maximum Credits** 3

## **CINE 211 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.

**Repeatable:** N

**Formerly** 24-2101

**Prerequisites** CINE 102 Cinema Notebooks and CINE 103 Cinema Image and Process

**Minimum Credits** 4 **Maximum Credits** 4

## **CINE 213 Location Sound Recording I**

Course introduces students to production applications and audio technologies for cinema and television arts. Areas covered include digital recorders, mixers, microphones, signal chain, time-code, metadata, production protocols and pre-production strategies for cinema and television production.

**Repeatable:** N

**Formerly** 24-2103

**Prerequisites** TELE 230 Production & Editing I or CINE 102 Cinema Notebooks and CINE 103 Cinema

Image and Process

**Minimum Credits 4 Maximum Credits 4**

### **CINE 214 Music for Cinema**

Students are introduced to the language of cinema and how composers and music supervisors serve the needs of the frame while exploring the functions of the score and music licensing. Textural conceptualization and technology expanding emotional resonance are examined. Understanding the vocabulary of music, contemporary targeting issues impacting tone, voicing, spotting and the business of synchronization to picture are a vital component. Students develop musical application skills using analysis and creative projects to foster and enhance their understanding.

**Repeatable:** *N*

**Formerly** 24-2104

**Prerequisites** CINE 102 Cinema Notebooks and CINE 103 Cinema Image and Process

**Minimum Credits 3 Maximum Credits 3**

### **CINE 215 Cinematography: Camera Seminar**

Course gives students a working knowledge of 16mm, Super-16 and beginning digital motion picture camera systems. It provides hands-on training in camera handling and assisting. Students learn basic image acquisition techniques based on optics, focal length, stops, and depth-of-field. Students are introduced to set protocol and the duties of the different members of the camera department.

**Repeatable:** *N*

**Formerly** 24-2202

**Prerequisites** CINE 102 Cinema Notebooks and CINE 103 Cinema Image and Process

**Minimum Credits 4 Maximum Credits 4**

### **CINE 216 Image Design for Cinema**

In this course students will examine the design of images and their critical role in how filmmakers communicate story. Through lectures, practical assignments and critique, students refine their ability to use visual components to see, conceive and communicate most effectively. This course bridges the gap between theory and practice and highlights the relationship between story structure and visual structure.

**Repeatable:** *N*

**Formerly** 24-2201

**Prerequisites** CINE 102 Cinema Notebooks and CINE 103 Cinema Image and Process

**Minimum Credits 3 Maximum Credits 3**

### **CINE 221 Photo Theory/Lab Practice**

This course deals with the technologies of image acquisition, from the first photographic emulsion to today's digital sensors. It offers in-depth studies of photosensitive emulsions, latent image theory, laboratory processing and printing, mechanical properties of film, image quality, densitometry, sensitometry and digital sensors, scanning, and archiving. A brief history of photochemical and digital photography is included.

**Repeatable:** *N*

**Formerly** 24-2216

**Prerequisites** CINE 102 Cinema Notebooks and CINE 103 Cinema Image and Process and CINE 121

Lighting I and CINE 216 Image Design for Cinema

**Minimum Credits 4 Maximum Credits 4**

### **CINE 223 Cinema Color I**

Students acquire a working knowledge of the aesthetics and technical aspects of the color correction process. Content addresses theory and application of color correction, image control and manipulation techniques. Principles and history of color theory and the tools available to filmmakers are explored through lecture, interactive computer exercises, and hands-on work with current professional color correction software.

**Repeatable:** *N*

**Formerly** 24-2208

**Prerequisites** CINE 130 Editing I or CINE 216 Image Design for Cinema

**Minimum Credits 3 Maximum Credits 3**

### **CINE 224 Color Correction for Editors**

Course is designed for any Cinema or Television 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. Students may bring an existing project to work with during the workshop part of the class, or exercises will be provided for them.

**Repeatable:** *N*

**Formerly** 24-2206J

**Prerequisites** CINE 230 Editing II

**Minimum Credits 2 Maximum Credits 2**

### **CINE 225 Cinema Directing I**

Course builds upon the relationship between actor, text, and director and expands to include camera blocking, basic scene coverage, additional rehearsal techniques, and effective critiquing skills. Emphasis is on the development of director's breakdowns, pre-visualization, set-etiquette, and fundamental collaboration with key department heads. Scene work culminates with the blocking and staging of a cinematic narrative scene.

**Repeatable:** *N*

**Formerly** 24-2301

**Prerequisites** CINE 128 Acting and Directing Workshop

**Minimum Credits 6 Maximum Credits 6**

### **CINE 226 Digital Workflow**

This repeatable course consists of rotating subjects supporting the creative workflow of digital cinema. This course would be of interest to developing editors, cinematographers, post-production supervisors, VFX supervisors or anyone else seeking fluency in the contemporary digital landscape. Classes may include lectures, demonstrations, site visits and/or practice.

**Repeatable:** *Y*

**Formerly** 24-2404

**Prerequisites** CINE 130 Editing I

**Minimum Credits 1 Maximum Credits 1**

## **CINE 227 Advanced Post-Production Tools**

This repeatable course consists of rotating subjects which support students to advance and deepen their skills in the tools used in editing and post-production workflows. Students will learn through lectures, demonstrations and exercises as they deepen and apply their skills in editing and post-production.

**Repeatable:** Y

**Formerly** 24-2406

**Prerequisites** CINE 130 Editing I

**Minimum Credits** 3 **Maximum Credits** 3

## **CINE 228 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.

**Repeatable:** Y

**Formerly** 24-2407

**Prerequisites** CINE 130 Editing I or CINE 267 Documentary Production Module I: Location Camera and Sound or TELE 230 Production & Editing I

**Minimum Credits** 4 **Maximum Credits** 4

## **CINE 229 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

**Repeatable:** N

**Formerly** 24-2425

**Prerequisites** CINE 130 Editing I

**Minimum Credits** 3 **Maximum Credits** 3

## **CINE 230 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.

**Repeatable:** N

**Formerly** 24-2402

**Prerequisites** CINE 130 Editing I and CINE 131 Editing I Lab

**Minimum Credits** 3 **Maximum Credits** 3

## **CINE 231 Editing II Lab**

This Lab must be taken concurrently with Editing II. Students develop advanced editing skills using a state-of-the-art digital editing platform. Skill development includes: editing techniques, sound design, color correction, simple compositing, and exporting to successfully complete the Editing II course projects. Content is presented through demonstrations, tutorials and hands-on practice. Ongoing critique and one-on-one problem solving are offered to determine proficiency and advancement in use of the platform.

**Repeatable:** N

**Formerly** 24-2402B

**Prerequisites** CINE 130 Editing I&L

**Minimum Credits** 1 **Maximum Credits** 1

## **CINE 232 Post-Production Supervisor**

Course is designed for the advanced editing student who is working as a post-production producer. Content emphasizes pre-production decisions necessary for post-production: 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 post-production houses. Course uses a feature length film as model.

**Repeatable:** N

**Formerly** 24-2427

**Prerequisites** CINE 130 Editing I and CINE 131 Editing I Lab

**Minimum Credits** 3 **Maximum Credits** 3

## **CINE 234 Cinema Analysis and Criticism**

Course is a writing-and-research-intensive introduction to cinema studies. Students are taught how to write about cinema and media using different approaches including: formal analysis, ideological analysis, and historical research. In order to focus more on writing and course content, screenings will be limited. The screenings may change at the discretion of the instructor but the nature and number of the assignments will remain the same for each offering of the course.

**Repeatable:** N

**Formerly** 24-2500

**WI**

**Minimum Credits** 3 **Maximum Credits** 3

## **CINE 235 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.

**Repeatable:** Y

**Formerly** 24-2501

**Minimum Credits** 3 **Maximum Credits** 3

## **CINE 236 Recent Directors**

This one credit course studies recent directors, stars, producers, and other content creators who usually are not discussed in fifteen week courses. Subjects change each semester. Students will examine recurring themes, stylistic innovations, and differentiating interpretations of the screenings. Course may be repeated as featured authors change.

**Repeatable:** Y

**Formerly** 24-2501A

**Minimum Credits 1 Maximum Credits 1**

### **CINE 238 Cinema History and Culture**

This course examines historical and cultural issues in cinema. Topics may include specific genres, national cinemas, representations of gender and sexuality, non-narrative cinema, or the aesthetic impact of technological innovations. Course may be repeated as topics change. Students will research and write papers and be involved in a number of other in-class and online research activities to help engage them actively with the topics.

**Repeatable:** Y

**Formerly** 24-2506

**Requirements** Sophomore Standing or Above (SO)

**Minimum Credits 3 Maximum Credits 3**

### **CINE 239 New Perspectives on Cinema Studies**

This one-credit course examines historical and cultural issues in cinema not usually discussed in a fifteen week course. Topics may include specific genres, national cinemas, representations of gender and sexuality, non-narrative cinema, or the aesthetic impact of technological innovations. Course may be repeated as topics change. Students will research and write papers and be involved in a number of other in-class and online research activities to help engage them actively with the topics.

**Repeatable:** Y

**Formerly** 24-2506A

**Requirements** Sophomore Standing or Above (SO)

**Minimum Credits 1 Maximum Credits 1**

### **CINE 240 Cinema & Global Media Culture**

This course examines the impact of global media culture on cinema history and aesthetics. Topics may include cinematic adaptations of video games, graphic novels, or television series, as well as an analysis of how distribution models and international film festivals help determine cinematic form and audience reception. Course may be repeated as topics change. Students will research and write papers and be involved in a number of other in-class and online research activities to help them engage actively with the topics.

**Repeatable:** Y

**Formerly** 24-2507

**Requirements** Sophomore Standing or Above (SO)

**Minimum Credits 3 Maximum Credits 3**

### **CINE 241 New Trends in Global Cinema**

This one-credit course examines the impact of global media culture on cinema history and aesthetics in the form of topics not usually discussed in a fifteen week course. Topics may include cinematic adaptations of video games, graphic novels, or television series, as well as an examination of how distribution models and international film festivals help determine cinematic form and audience reception. Course may be repeated as topics change. Students will research and write papers and be involved in a number of other in-class and online research activities to help engage them actively with the topics.

**Repeatable:** Y

**Formerly** 24-2507A

**Requirements** Sophomore Standing or Above (SO)

**Minimum Credits 1 Maximum Credits 1**

### **CINE 242 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.

**Repeatable:** Y

**Formerly** 24-2540J

**Minimum Credits 2 Maximum Credits 2**

### **CINE 243 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.

**Repeatable:** N

**Formerly** 24-2561

**Minimum Credits 3 Maximum Credits 3**

### **CINE 245 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.

**Repeatable:** N

**Formerly** 24-2710

**Prerequisites** CINE 145 Screenwriting I: Writing the Short Film

**Minimum Credits 3 Maximum Credits 3**

### **CINE 246 The Art and Business of Casting: Casting Director Workshop for Cinema**

Course examines the casting process from packaging a film to production. Creative casting will be explored as a necessary preparatory process undertaken by Casting Directors, Directors and Producers. Script roles must be embellished and further defined through this Director-Producer-CD collaboration, which yields a set

of aesthetic parameters for auditioning actors and their associated performances. The workshop will give the successful student an understanding of how to recruit actors through promotion, communication with agents and managers, and the rigor of in-person auditions. A comprehensive look at auditioning will include creation of sides, assessment of script readings and monologues and callbacks. Students will also focus on hiring both non-SAG and SAG actors and how to negotiate actor work-for-hire agreements.

**Repeatable:** *N*

**Formerly** 24-3601A

**Prerequisites** CINE 128 Acting and Directing Workshop

**Minimum Credits 2 Maximum Credits 2**

## **CINE 248 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.

**Repeatable:** *N*

**Formerly** 24-2600

**Prerequisites** CINE 102 Cinema Notebooks and CINE 103 Cinema Image and Process

**Minimum Credits 3 Maximum Credits 3**

## **CINE 249 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.

**Repeatable:** *N*

**Formerly** 24-2600J

**Minimum Credits 2 Maximum Credits 2**

## **CINE 250 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.

**Repeatable:** *N*

**Formerly** 24-2612

**Prerequisites** CINE 102 Cinema Notebooks and CINE 103 Cinema Image and Process

**Minimum Credits 3 Maximum Credits 3**

## **CINE 251 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.

**Repeatable:** N

**Formerly** 24-2701J

**Prerequisites** CINE 145 Screenwriting I: Writing the Short Film

**Minimum Credits 1 Maximum Credits 1**

### **CINE 253 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.

**Repeatable:** N

**Formerly** 24-2715

**Prerequisites** CINE 145 Screenwriting I: Writing the Short Film

**Minimum Credits 3 Maximum Credits 3**

### **CINE 255 Seminar in Directing:**

As a filmmaker, the approach to directing specific genres - like action or horror films - can be vastly different than directing dramatic and/ or static scenes. This is a rotating subjects course that will focus on the basics of directing a specific genre, driven as practical matters and will further reinforce directing the script/polishing, shot design, storyboarding, blocking, editing/delivery, and safety.

**Repeatable:** Y

**Prerequisites** CINE 225 Cinema Directing I

**Minimum Credits 1 Maximum Credits 1**

### **CINE 257 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.

**Repeatable:** Y

**Formerly** 24-2731L

**Requirements** Permission Required (DP)

**Minimum Credits 3 Maximum Credits 3**

### **CINE 259 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.

**Repeatable:** Y

**Formerly** 24-2735

**Prerequisites** CINE 245 Screenwriting II: The Feature Film

**Minimum Credits 3 Maximum Credits 3**

## **CINE 260 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.

**Repeatable:** *N*

**Formerly** 24-2740

**Prerequisites** CINE 245 Screenwriting II: The Feature Film or CINE 140 Script Analysis for Cinema

**Minimum Credits** 3 **Maximum Credits** 3

## **CINE 261 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.

**Repeatable:** *N*

**Formerly** 24-3615

**Prerequisites** CINE 248 Producing I: Production Team or TELE 210 The Television Producer

**Minimum Credits** 3 **Maximum Credits** 3

## **CINE 264 Documentary Production Module II The Interview**

This intensive workshop uses practical hands on experience in the essentials of the documentary interview. The workshop will focus on the basics for interviews including, strong camera skills, correct framing, lens sizes and eyeline, three-point lighting, microphone placement and appropriate sound recording for the formal, on the fly and alternative-styles of on-camera interviews. Students will work on developing questions and conversation strategies for working documentary interview subjects, helping interviewees feel at ease on camera. Focus will be given towards creative problem solving of sound and image technical issues for both on location and studio interviews.

**Repeatable:** *N*

**Formerly** 24-2812

**Prerequisites** CINE 102 Cinema Notebooks and CINE 103 Cinema Image and Process or CINE 148 Introduction to Documentary or JOUR 102 Introduction to Journalism or PHOT 101 Photographic Practice I or PHOT 102 Photographic Practice II

**Minimum Credits** 1 **Maximum Credits** 1

## **CINE 266 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. 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.

**Repeatable:** *N*

**Formerly** 24-2807

**Prerequisites** CINE 102 Cinema Notebooks and CINE 103 Cinema Image and Process or CINE 267 Documentary Production Module I: Location Camera and Sound and CINE 264 Documentary Production Module II The Interview

**Requirements** Sophomore Standing or Above (SO)

**Minimum Credits 3 Maximum Credits 3**

## **CINE 267 Documentary Production Module I: Location Camera and Sound**

This intensive workshop course gives students an introduction in basic documentary field production. The emphasis centers on camera operation including filming the essential shots that are key to the edit of a documentary sequence, including: tripod usage, cinema verite and various other handheld styles of documentary filming. Students will learn the basic aspects of recording location documentary sound with an emphasis on microphone placement, booming and the usage of wireless and hard-wired microphones. The focus of the course will teach students how to work in a two person documentary team using minimal equipment to capture intimate moments. Additional topics include set protocols specific to documentary, crew coordination strategies, gear checklists and preparation, logging, data wrangling and the basics of delivering media to the editorial team.

**Repeatable:** N

**Formerly** 24-2809

**Prerequisites** CINE 102 Cinema Notebooks and CINE 103 Cinema Image and Process or CINE 148 Introduction to Documentary or JOUR 102 Introduction to Journalism or PHOT 101 Photographic Practice I or PHOT 102 Photographic Practice II

**Minimum Credits 1 Maximum Credits 1**

## **CINE 268 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.

**Repeatable:** N

**Formerly** 24-2811

**Prerequisites** CINE 269 Documentary Production III: Intermediate Field Production or TELE 212 Television Arts: Writing and TELE 330 Production and Editing II

**Minimum Credits 1 Maximum Credits 1**

## **CINE 269 Documentary Production III: 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.

**Repeatable:** N

**Formerly** 24-2815

**Prerequisites** CINE 102 Cinema Notebooks and CINE 103 Cinema Image and Process or CINE 148 Introduction to Documentary or JOUR 102 Introduction to Journalism or PHOT 101 Photographic Practice I or PHOT 102 Photographic Practice II

**Minimum Credits 1 Maximum Credits 1**

## **CINE 271 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.

**Repeatable:** *N*

**Formerly** 24-2820

**Prerequisites** CINE 102 Cinema Notebooks and CINE 103 Cinema Image and Process

**Minimum Credits 3 Maximum Credits 3**

## **CINE 272 Interdisciplinary Documentary Producing**

This course covers the fundamentals of producing developing and funding nonfiction projects in multiple disciplines. Topics will include grant writing, pitching, research strategies, audience development, exhibition and distribution strategies. Emphasis will focus on creating plans for storytelling projects in the current multi-platform nonfiction landscape. The course will address issues of producing in video, audio, photography and written forms for distribution individually or across platforms.

**Repeatable:** *N*

**Formerly** 24-2825

**Prerequisites** CINE 148 Introduction to Documentary

**Minimum Credits 2 Maximum Credits 2**

## **CINE 273 Documentary Sound**

This course will focus on applied sound recording techniques specific to the documentary format, including short and feature film projects. Students will record audio in controlled and uncontrolled situations while exercising the skills required in pre-production, production, and post-production of advanced documentary films. 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, sound design and mixing.

**Repeatable:** *N*

**Formerly** 24-2805

**Prerequisites** CINE 267 Documentary Production Module I: Location Camera and Sound or CINE 264 Documentary Production Module II The Interview

**Minimum Credits 3 Maximum Credits 3**

## **CINE 275 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.

**Repeatable:** *N*

**Formerly** 24-2901

**Prerequisites** CINE 102 Cinema Notebooks and CINE 103 Cinema Image and Process

**Minimum Credits 3 Maximum Credits 3**

## **CINE 306 Cinematography I**

Through still and motion picture exercises, this course focuses on the interpretation of artistic goals by exploring the use of camera movement, focal length, depth of field, camera angles, etc. Students begin by developing different creative visualizations using pre-production tools including storyboards, shot lists, and overheads. Technical issues including acquisition formats, exposure, and lighting are analyzed.

**Repeatable:** *N*

**Formerly** 24-3202

**Prerequisites** CINE 215 Cinematography: Camera Seminar and CINE 221 Photo Theory/Lab Practice

**Minimum Credits** 4 **Maximum Credits** 4

## **CINE 307 Production Design II**

Building on the concepts introduced in Production Design I, 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.

**Repeatable:** *N*

**Formerly** 24-2010

**Prerequisites** CINE 107 Production Design I

**Minimum Credits** 3 **Maximum Credits** 3

## **CINE 308 Digital Cinematography**

This course is devoted to digital acquisition and to collaboration with directors on set. Cinematographers will work with a student enrolled in an advanced directing class, teaming up to create a pre-production plan and to shoot and color correct a short narrative story. Students will also shoot a non-narrative short such as a music video, commercial, or documentary. Using advanced digital systems, cinematography students learn all aspects of digital workflow from pre-production through post production.

**Repeatable:** *N*

**Formerly** 24-3204

**Prerequisites** CINE 306 Cinematography I

**Requirements** Permission Required (DP)

**Minimum Credits** 4 **Maximum Credits** 4

## **CINE 310 Cinema Models and Miniatures**

Course emphasizes the design and technical ability needed to create miniatures and models for cinema. Film examples will be analyzed for scale, medium, and style. Students will be introduced to physical modeling and sculpting techniques, media, scale, and architectural terms and concepts. Beginning from sketches and draftings, students will design and build miniature objects, environments, and characters utilizing a variety of materials.

**Repeatable:** *Y*

**Formerly** 24-2015

**Prerequisites** CINE 107 Production Design I and CINE 208 Cinema Set Design and Construction or

CINE 205 Cinema Props

**Minimum Credits 4 Maximum Credits 4**

### **CINE 311 Post-Production Audio II**

Course explores the post-production techniques used in creating effective audio for cinema. Students develop aesthetic judgment by analyzing a variety of soundtracks and develop technical skills, including track building, ADR, Foley, and mixing, by employing these techniques in the design and creation of their own soundtracks.

**Repeatable:** N

**Formerly** 24-2102

**Prerequisites** AUDI 324 Audio for Visual Media I or CINE 211 Post-Production Audio I

**Minimum Credits 4 Maximum Credits 4**

### **CINE 313 Location Sound Recording II**

This course applies the principles and applications of production sound recording for cinema and television arts by providing sound services for advanced student productions. Under faculty supervision students will examine professional protocols and practical applications of production sound for discussions, exchange of experiences, and problem solving.

**Repeatable:** Y

**Formerly** 24-3101

**Prerequisites** AUDI 122 DAW Production Techniques and Applications or CINE 213 Location Sound Recording I

**Minimum Credits 4 Maximum Credits 4**

### **CINE 315 Cinematography: Camera Seminar II**

This class expands upon concepts introduced in Camera Seminar I. In addition to the technical aspects of high end, professional level camera systems, this course focuses on the skills required to be a professional operator and the first assistant. Instruction also covers support equipment including the dolly, jib, gear head, and video assist. The course focuses on how various camera skills can be used to enhance storytelling.

**Repeatable:** N

**Formerly** 24-3201

**Prerequisites** CINE 215 Cinematography: Camera Seminar

**Co-requisites** CINE 321 Lighting II

**Concurrent Requisite** CINE 216 Image Design for Cinema

**Minimum Credits 4 Maximum Credits 4**

### **CINE 316 Camera Seminar II Lab**

Camera Seminar II lab is mandatory co-requisite for those enrolled in Camera Seminar II. In this lab students will work in groups acting as operators and focus pullers for in-class exercises. These exercises expand upon the skills students are developing in Camera Seminar II, applying them to more complex and complete storytelling assignments.

**Repeatable:** N

**Formerly** 24-3201A

**Concurrent Requisite** CINE 315 Cinematography: Camera Seminar II

**Minimum Credits 2 Maximum Credits 2**

### **CINE 318 The Art and Craft of Foley**

This workshop course offers hands-on projects designed to prepare students to cue, perform, and edit Foley tracks as needed for cinema, animation, television, and games. Small class projects will include studio time for performing footsteps, props, and cloth for Foley. Final projects will require the cueing, shooting, and editing of Foley on student projects.

**Repeatable:** Y

**Formerly** 24-2106

**Prerequisites** CINE 311 Post-Production Audio II

**Minimum Credits 2 Maximum Credits 2**

### **CINE 319 The Art and Craft of Automated Dialogue Replacement**

This workshop course offers hands-on projects designed to prepare students to cue, perform, and edit Automated Dialogue Replacement tracks as needed for cinema, animation, television, and games. Small class projects will include studio time for recording principal performers and group ADR. Final projects will require the cueing, shooting, and editing of ADR on student projects.

**Repeatable:** Y

**Formerly** 24-2107

**Prerequisites** CINE 311 Post-Production Audio II

**Minimum Credits 2 Maximum Credits 2**

### **CINE 321 Lighting II**

This course expands upon the skills and concepts introduced in Lighting I that revolve around the aesthetics and technical aspects of lighting for narrative storytelling. Using discovery and experimentation, it focuses on the emotional impact of visual image. Both lecture and hands-on practical experience are used to stress the technical elements necessary to accomplish the sophisticated marriage of art and science. Light II Lab is a co-requisite.

**Repeatable:** N

**Formerly** 24-3200

**Prerequisites** CINE 121 Lighting I and CINE 215 Cinematography: Camera Seminar

**Co-requisites** CINE 221 Photo Theory/Lab Practice

**Concurrent Requisite** CINE 322 Lighting II Lab

**Minimum Credits 4 Maximum Credits 4**

### **CINE 322 Lighting II Lab**

This co-requisite with Lighting II is designed to work in conjunction with Directing II. Each lighting student will be paired with a Directing II student and collaborate on class exercises, involving a full array of pre-visualization and production techniques with an emphasis on collaboration and communication. The coursework expands upon the skills cinematography students learn in Lighting II, applying them to more complex and complete storytelling assignments.

**Repeatable:** Y  
**Formerly** 24-3200A  
**Concurrent Requisite** CINE 321 Lighting II  
**Minimum Credits** 2 **Maximum Credits** 2

## **CINE 323 Cinema Color 2**

Course expands upon concepts taught in Cinema Color 1 by providing students with training in the theory and techniques of telecine and digital intermediates. Students apply their knowledge of the technical aspects and aesthetics of the celluloid-based film transfers and digital manipulation. Principles of color theory and the tools available to filmmakers engaged in the process of electronic media and image manipulation are explored through lecture, interactive computer exercises, and hands-on telecine experience.

**Repeatable:** N  
**Formerly** 24-3208  
**Prerequisites** CINE 230 Editing II or CINE 306 Cinematography I or CINE 223 Cinema Color I  
**Minimum Credits** 3 **Maximum Credits** 3

## **CINE 325 Cinema Directing II**

Course continues the development of collaboration with actors and key department heads while introducing the principles of cinematic coverage and providing the opportunity to develop personal directorial style. Pre-visualization, fundamental considerations of location shooting, and the use of editing and audio design in cinematic storytelling are emphasized. Student work culminates with the direction of scenes on both studio and location.

**Repeatable:** N  
**Formerly** 24-3302  
**Prerequisites** CINE 225 Cinema Directing I  
**Minimum Credits** 6 **Maximum Credits** 6

## **CINE 326 Directing Techniques for the Micro Feature**

This course examines the skills and aesthetics of micro-budgeted feature film cinema as created by directors working outside the established mainstream. Utilizing innovative hardware/software and ideology, micro feature directors evolve the art and practice of their cinema by creating and challenging financial boundaries, narrative topics and develop personal perspective(s) using entrepreneurial and cost/ time effective methodologies. A variety of proven authorial and developmental approaches shall be used for classroom practice with professional examples, instructor guidance and targeted student assignments/ projects.

**Repeatable:** N  
**Formerly** 24-4305  
**Prerequisites** CINE 325 Cinema Directing II  
**Minimum Credits** 3 **Maximum Credits** 3

## **CINE 327 Digital Imaging Technician and On-Set Post-Production**

This an intermediate-to-advanced, highly technical course in the use of on-set data management. Students will learn the responsibilities of a Digital Imaging Technician (DIT) and will gain experience working on-set for advanced productions. As a member of the Camera Department, students will practice the critical role of

interfacing between the production and post teams. A basic understanding of advanced camera systems, data management or color grading is required.

**Repeatable:** Y

**Formerly** 24-3211

**Prerequisites** CINE 230 Editing II or CINE 223 Cinema Color I or CINE 315 Cinematography: Camera Seminar II or CINE 229 The Assistant Editor

**Minimum Credits** 3 **Maximum Credits** 3

### **CINE 329 Scene Study with Camera: A Directing Workshop**

Course focuses on narrative scene work that is written by the director. Two scenes are developed, cast, rehearsed, shot on location and edited. Collaboration with a cinematographer remains a focus. Critical evaluation during each stage in the process emphasizes identifying the opportunities to revise and improve the material as the director realizes the dramatic potential of a scene and continues to develop a personal style.

**Repeatable:** Y

**Formerly** 24-3305

**Prerequisites** CINE 325 Cinema Directing II

**Requirements** Permission Required (DP)

**Minimum Credits** 6 **Maximum Credits** 6

### **CINE 332 Editing the Short Form**

Students edit commercials, trailers, music videos and other promotional short form content under tight deadlines while learning skills relevant to editing spots in a professional environment.

**Repeatable:** N

**Formerly** 24-3404

**Prerequisites** CINE 230 Editing II

**Minimum Credits** 3 **Maximum Credits** 3

### **CINE 333 Career Planning in Post-Production**

This workshop is encouraged for all students in postproduction. Students will create a career plan package including: written plan, resume, bio, 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.

**Repeatable:** Y

**Formerly** 24-3410

**Prerequisites** CINE 230 Editing II

**Minimum Credits** 1 **Maximum Credits** 1

### **CINE 334 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.

**Repeatable:** *N*  
**Formerly** 24-3429  
**Prerequisites** CINE 130 Editing I  
**Minimum Credits 3 Maximum Credits 3**

### **CINE 338 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.

**Repeatable:** *N*  
**Formerly** 24-3430J  
**Prerequisites** CINE 130 Editing I  
**Minimum Credits 1 Maximum Credits 1**

### **CINE 340 Cinema and Media Theory**

Using primary texts, the course examines and interrogates the significant debates and concepts in cinema and media theory. Among other issues, the course focuses on the ontology of the moving image, narratology, ideological and psychological theories spectatorship and audiences, and aesthetic differences between analog and digital. Students will read original texts and write papers in response to screenings where they apply various theories and readings.

**Repeatable:** *N*  
**Formerly** 24-3500  
**Requirements** Junior Standing or Above (JR)  
**Minimum Credits 3 Maximum Credits 3**

### **CINE 345 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.

**Repeatable:** *Y*  
**Formerly** 24-3601  
**Co-requisites** CINE 248 Producing I: Production Team or CINE 128 Acting and Directing Workshop  
**Minimum Credits 3 Maximum Credits 3**

### **CINE 348 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.

**Repeatable:** *N*

**Formerly** 24-3607

**Prerequisites** CINE 102 Cinema Notebooks and CINE 103 Cinema Image and Process

**Co-requisites** CINE 248 Producing I: Production Team

**Minimum Credits** 3 **Maximum Credits** 3

### **CINE 349 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.

**Repeatable:** N

**Formerly** 24-3609

**Prerequisites** CINE 248 Producing I: Production Team

**Minimum Credits** 3 **Maximum Credits** 3

### **CINE 350 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.

**Repeatable:** Y

**Formerly** 24-3608

**Prerequisites** CINE 248 Producing I: Production Team

**Co-requisites** CINE 348 Producing II: Legal and Financial Options or CINE 349 Producing III: The Creative Producer

**Minimum Credits** 3 **Maximum Credits** 3

### **CINE 351 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.

**Repeatable:** N

**Formerly** 24-3602J

**Prerequisites** CINE 145 Screenwriting I: Writing the Short Film

**Minimum Credits** 2 **Maximum Credits** 2

### **CINE 355 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.

**Repeatable:** Y

**Formerly** 24-3740

**Prerequisites** CINE 245 Screenwriting II: The Feature Film and CINE 140 Script Analysis for Cinema

**Minimum Credits** 3 **Maximum Credits** 3

### **CINE 357 Production 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.

**Repeatable:** N

**Formerly** 24-3610

**Minimum Credits** 2 **Maximum Credits** 2

### **CINE 358 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.

**Repeatable:** N

**Formerly** 24-3612

**Minimum Credits** 1 **Maximum Credits** 1

### **CINE 359 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.

**Repeatable:** N

**Formerly** 24-3613

**Minimum Credits** 1 **Maximum Credits** 1

### **CINE 360 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.

**Repeatable:** Y

**Formerly** 24-3741L

**Concurrent Requisite** CINE 489 Screenwriting III: Senior Thesis LA and CINE 257 Screenwriting Workshop: Reading for Coverage in LA

**Requirements** Permission Required (DP)

**Minimum Credits 3 Maximum Credits 3**

### **CINE 362 Los Angeles Speaker Series**

This course offers students participating in the Los Angeles program the opportunity to gain insight into the daily business of the entertainment industry through a series of guest lecturers.

**Repeatable:** Y

**Requirements** Junior Standing or Above (JR)

**Minimum Credits 3 Maximum Credits 3**

### **CINE 364 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.

**Repeatable:** N

**Formerly** 24-3624

**Prerequisites** CINE 102 Cinema Notebooks and CINE 103 Cinema Image and Process

**Minimum Credits 3 Maximum Credits 3**

### **CINE 365 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.

**Repeatable:** N

**Formerly** 24-2012

**Prerequisites** CINE 102 Cinema Notebooks and CINE 103 Cinema Image and Process and CINE 107 Production Design I

**Minimum Credits 3 Maximum Credits 3**

### **CINE 368 The Line Producer Workshop**

This course provides the Line Producing student with the unique opportunity to produce an advanced student short film. This course teaches Line Producers how to produce a short film by assembling all of the preparation elements needed for filming and then for the day-to-day operation of the shooting set/principal photography. The course explores a Line Producer's objective of maintaining financial responsibility while

providing the production and Creative Producer with everything needed to put the Director's vision on film. Their duties are supervisory, organizational, administrative and multifarious. The Line Producing student will be working within the structure that is governed by budgets, union and schedules, attend to cast, contract with vendors, hire crew, create detailed reports of each day's events and are looked to by cast and crew to problem solve on a moment to moment notice before and during production.

**Repeatable:** *N*

**Formerly** 24-3635

**Prerequisites** CINE 248 Producing I: Production Team

**Minimum Credits** 6 **Maximum Credits** 6

### **CINE 369 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.

**Repeatable:** *N*

**Formerly** 24-3637

**Prerequisites** CINE 248 Producing I: Production Team

**Minimum Credits** 3 **Maximum Credits** 3

### **CINE 371 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.

**Repeatable:** *N*

**Formerly** 24-3618

**Minimum Credits** 1 **Maximum Credits** 1

### **CINE 373 Comparative Screenwriting:**

This is a repeatable, rotating subjects course that provides students with an extensive examination of the screenwriter's role, career, development, and relationship to the production process. These objectives are achieved by comparing and contrasting screenplays and/or screenwriters that are related in a significant way.

**Repeatable:** *Y*

**Formerly** 24-3720

**Prerequisites** CINE 140 Script Analysis for Cinema and CINE 145 Screenwriting I: Writing the Short Film

**Minimum Credits** 3 **Maximum Credits** 3

### **CINE 374 Genres in Screenwriting:**

Course examines a specific genre and provides an opportunity to develop and write a feature screenplay based upon elements of the genre, but reflective of the student's personal themes, as well. This is a repeatable, rotating subjects course wherein the genre rotates from semester to semester.

**Repeatable:** Y

**Formerly** 24-3725

**Prerequisites** CINE 245 Screenwriting II: The Feature Film

**Minimum Credits 3 Maximum Credits 3**

### **CINE 376 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

**Repeatable:** N

**Formerly** 24-3701J

**Prerequisites** CINE 349 Producing III: The Creative Producer or CINE 245 Screenwriting II: The Feature Film

**Minimum Credits 2 Maximum Credits 2**

### **CINE 377 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.

**Repeatable:** Y

**Formerly** 24-3801

**Prerequisites** CINE 266 Documentary Storytelling

**Minimum Credits 3 Maximum Credits 3**

### **CINE 378 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.

**Repeatable:** N

**Formerly** 24-3750

**Prerequisites** CINE 374 Genres in Screenwriting: and CINE 253 Adaptation and CINE 260 Screen Treatment & Presentation

**Minimum Credits 3 Maximum Credits 3**

### **CINE 379 Advanced Topics in Sound for Cinema and Television**

This is an advanced topics course in sound for cinema and television. Topics will vary.

**Repeatable:** Y

**Prerequisites** CINE 211 Post-Production Audio I or AUDI 324 Audio for Visual Media I or CINE 213 Location Sound Recording I

**Minimum Credits 3 Maximum Credits 3**

### **CINE 380 Studies in Screenwriting:**

This repeatable course consists of subjects of interest to the developing screenwriter. Previous courses have focused on myths and dreams, experimental scriptwriting, business aspects of screenwriting, and historical research. This is a rotating subjects course.

**Repeatable:** Y

**Formerly** 24-3730

**Prerequisites** CINE 145 Screenwriting I: Writing the Short Film

**Minimum Credits 3 Maximum Credits 3**

### **CINE 381 Studies 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.

**Repeatable:** Y

**Formerly** 24-3820

**Prerequisites** CINE 102 Cinema Notebooks and CINE 103 Cinema Image and Process

**Minimum Credits 3 Maximum Credits 3**

### **CINE 382 Advanced Topics in Cinema Editing and Post Production**

This is an advanced topics course in Editing and Postproduction. Topics will vary.

**Repeatable:** Y

**Prerequisites** CINE 130 Editing I

**Minimum Credits 3 Maximum Credits 3**

### **CINE 383 Advanced Topics in Cinema Directing**

This is an advanced topics course in the area of Cinema Directing. Topics will vary.

**Repeatable:** Y

**Minimum Credits 1 Maximum Credits 4**

### **CINE 384 Advanced Topics in Cinema Producing**

This is an advanced topics course in the area of Cinema Producing. Topics will vary.

**Repeatable:** Y

**Minimum Credits 1 Maximum Credits 4**

### **CINE 385 Advanced Topics in Cinema: Production Design**

This course examines the ever-changing landscape of the Production Design discipline and techniques and its place in Cinema and Television. This course presents varying topics that address the vast and rich tapestry of both time honored traditions and up to the minute technological advancement in the field of Production Design.

**Repeatable:** Y

**Minimum Credits 1 Maximum Credits 6**

### **CINE 386 Advanced Topics in Cinematography**

This is an advanced course in cinematography. Topics will vary.

**Repeatable:** Y

**Minimum Credits 1 Maximum Credits 6**

### **CINE 387 Advanced Topics in Cinema Lighting:**

This repeatable course consists of rotating subjects of interest.

**Repeatable:** Y

**Minimum Credits 1 Maximum Credits 6**

### **CINE 388 Advanced Topics in Cinema Studies**

Advanced Topics in Cinema Studies is a speculative and highly focused inquiry into emergent discourses of cinema history, theory, and culture on the forefront of recent scholarship. Students will synthesize the results of their inquiry into the composition of a graduate-level essay or into the crafting of a video essay. Topics will vary.

**Repeatable:** Y

**Requirements** Junior Standing or Above (JR)

**Minimum Credits 3 Maximum Credits 3**

### **CINE 389 Advanced Topics in Documentary**

This is an advanced Topics course in Documentary. The topics will vary. This repeatable course consists of rotating subjects of interest.

**Repeatable:** Y

**Minimum Credits 1 Maximum Credits 6**

### **CINE 401 BFA Studio**

Students begin the development of the Thesis Project by collaborating with other BFA candidates. All will contribute ideas for development with ongoing revisions, peer evaluation, and Advisor/Instructor critiques. The work will culminate in a single locked script approved by the Thesis Advisors/Instructors for production. Concurrent with the script development, students will hone their skills through progressively complex assignments building toward a final short narrative cinematic story.

**Repeatable:** N

**Formerly** 24-4020

**Minimum Credits** 9 **Maximum Credits** 9

## **CINE 402 BFA Research and Presentation**

The Research and Presentation component of the BFA course of study provides an opportunity for candidates to place their Thesis work in the appropriate historical, thematic, and aesthetic context. Using the subject matter of the Thesis as the focal point of their work, candidates will research artists, genres, and cultural influences that provide a backdrop for the development and execution of the Thesis. A self-reflection and analysis of the candidate's work throughout the course of study, culminating in the Thesis, is integral to the overall written presentation

**Repeatable:** Y

**Formerly** 24-4040

**Minimum Credits** 3 **Maximum Credits** 3

## **CINE 403 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.

**Repeatable:** N

**Formerly** 24-4063

**Requirements** Permission Required (DP)

**Minimum Credits** 2 **Maximum Credits** 2

## **CINE 405 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.

**Repeatable:** N

**Formerly** 24-4302L

**Requirements** Permission Required (DP)

**Minimum Credits** 4 **Maximum Credits** 4

## **CINE 406 Cinematography II**

Building on Cinematography I, this course focuses on visual storytelling with an emphasis on color, camera movement, shot design and other creative choices. Students develop a story and visual concept and shoot a short project in 35mm film acquisition without any dialogue, relying heavily on visuals to communicate story, tone, theme and emotional impact.

**Repeatable:** N

**Formerly** 24-4203

**Prerequisites** CINE 306 Cinematography I and CINE 308 Digital Cinematography

**Requirements** Permission Required (DP)  
**Minimum Credits 4 Maximum Credits 4**

### **CINE 410 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, and business cards.

**Repeatable:** Y

**Formerly** 24-4406

**Prerequisites** CINE 230 Editing II

**Requirements** Permission Required (DP)

**Minimum Credits 4 Maximum Credits 4**

### **CINE 411 Post-Production Audio III**

Advanced level Sound for Cinema course designed to further student's insight and experience into the art of preparing, mixing and re-recording sound tracks for cinema. Students work in collaborative environment to complete class projects that mirror professional industry cinema sound practice. Skills training and learning outcomes offered in this class represent the capstone in the Sound for Cinema pathway.

**Repeatable:** N

**Formerly** 24-3122

**Prerequisites** CINE 311 Post-Production Audio II

**Minimum Credits 4 Maximum Credits 4**

### **CINE 412 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.

**Repeatable:** N

**Formerly** 24-4408

**Prerequisites** CINE 230 Editing II or CINE 228 Editing the Documentary or CINE 377 Documentary Projects

**Minimum Credits 4 Maximum Credits 4**

### **CINE 413 Advanced Production Sound Applications**

Course further examines and practices production sound recording strategies and techniques to better prepare advanced location sound students for a career as a professional sound mixer. Students will provide production sound services to advanced projects including pre-production assessment of equipment applications, budgets, attend all production meetings, location scouting, acquisition of audio tracks, keep production journals, manage all audio media, formats and documentation. Emphasis is on collaboration and providing a high level of production sound services to Cinema and Television Arts productions.

**Repeatable:** N

**Formerly** 24-3102

**Prerequisites** CINE 313 Location Sound Recording II

**Minimum Credits 4 Maximum Credits 4**

## **CINE 414 Digital Cinema Mastering**

Course provides an advanced editing experience in three areas: developing skills necessary to manipulate large amounts of cinema source material; acquiring the means to apply those skills while working with clients; and using nonlinear editing and color correction equipment to complete assigned online editing and cinema mastering projects. Students also learn organizational skills necessary to edit projects and gain advanced knowledge of post-production protocols in offline editing and the generation of EDLs and KeyKode cutlists, video online editing and digital cinema mastering. Students work on advanced cinema and high definition projects on industry leading nonlinear editing and color correction software. Digital Intermediates and Digital Cinema Packages will also be covered. Students receive critiques of their work after each project to determine the development of their proficiency of craft and creativity. Course culminates in the finishing of a cinema project from an off-line creative edit to a digital cinema master.

**Repeatable:** Y

**Formerly** 24-4428

**Prerequisites** CINE 230 Editing II

**Minimum Credits 4 Maximum Credits 4**

## **CINE 415 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.

**Repeatable:** N

**Formerly** 24-3126

**Prerequisites** CINE 311 Post-Production Audio II

**Minimum Credits 4 Maximum Credits 4**

## **CINE 416 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.

**Repeatable:** Y

**Formerly** 24-4615

**Prerequisites** CINE 364 The Assistant Director's Workshop

**Minimum Credits 3 Maximum Credits 3**

## **CINE 417 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.

**Repeatable:** *N*

**Formerly** 24-4621

**Prerequisites** CINE 248 Producing I: Production Team

**Minimum Credits 1 Maximum Credits 1**

### **CINE 418 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.

**Repeatable:** *N*

**Formerly** 24-4622

**Prerequisites** CINE 248 Producing I: Production Team

**Minimum Credits 1 Maximum Credits 1**

### **CINE 419 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.

**Repeatable:** *N*

**Formerly** 24-4623

**Prerequisites** CINE 248 Producing I: Production Team

**Minimum Credits 1 Maximum Credits 1**

### **CINE 420 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.

**Repeatable:** *N*

**Formerly** 24-4630L

**Requirements** Permission Required (DP)

**Minimum Credits 3 Maximum Credits 3**

### **CINE 421 Lighting III**

This course is a stage-based lighting workshop in which advanced camera and production design teams collaborate to develop and reproduce a pre-existing painting or photograph as a moving image. This work includes prevailing aesthetic principles of lighting for cinema, and highlights how lighting for still imagery differs from lighting for moving characters/objects/camera.

**Repeatable:** *N*

**Formerly** 24-3205

**Prerequisites** CINE 321 Lighting II and CINE 315 Cinematography: Camera Seminar II

**Requirements** Permission Required (DP)  
**Minimum Credits 4 Maximum Credits 4**

### **CINE 422 Camera Movement: Practical Application of the Moving Camera**

This advanced course is designed for cinematography students who are about to embark on a capstone experience. The class covers the study and practical application of camera movement. Students will complete multiple exercises in designing, blocking, lighting and shooting that contain choreographed camera movement. Additionally, students rotate through the four distinct jobs required for successful shot making: director of photography, camera operator, first camera assistant, and dolly grip.

**Repeatable:** *N*

**Formerly** 24-3211J

**Prerequisites** CINE 321 Lighting II and CINE 306 Cinematography I and CINE 315 Cinematography: Camera Seminar II

**Requirements** Permission Required (DP)

**Minimum Credits 2 Maximum Credits 2**

### **CINE 423 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.

**Repeatable:** *N*

**Formerly** 24-4633L

**Requirements** Permission Required (DP)

**Minimum Credits 3 Maximum Credits 3**

### **CINE 424 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.

**Repeatable:** *N*

**Formerly** 24-4660

**Prerequisites** CINE 248 Producing I: Production Team or CINE 225 Cinema Directing I

**Minimum Credits 3 Maximum Credits 3**

### **CINE 425 Cinema Directing III**

Course covers directing original material, from script breakdown and pre-visualization through location production and picture cut, culminating in a short narrative cinematic story. Using HD video format, instruction elaborates on collaborative skills needed to work with a cinematographer, production designer, editor, and other department heads. Students apply for admittance by submitting a very short, dramatically effective screenplay that is ready for pre-production.

**Repeatable:** *N*

**Formerly** 24-3303

**Prerequisites** CINE 325 Cinema Directing II  
**Requirements** Permission Required (DP)  
**Minimum Credits 6 Maximum Credits 6**

## **CINE 426 Cinema Comedy Directing**

Course focuses on narrative scene work with an emphasis on comedy theory, aesthetics, timing, performance, blocking, and improvisation. The identification and development of comedic material serves as the foundation for scene work that is directed and critiqued through in-class exercises. Course culminates in the direction of a short, scripted comedy project, shot on location.

**Repeatable:** N

**Formerly** 24-2302

**Prerequisites** CINE 225 Cinema Directing I

**Requirements** Sophomore Standing or Above (SO)

**Minimum Credits 3 Maximum Credits 3**

## **CINE 427 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.

**Repeatable:** Y

**Formerly** 24-4810

**Prerequisites** CINE 264 Documentary Production Module II The Interview or CINE 269 Documentary Production III: Intermediate Field Production or CINE 267 Documentary Production Module I: Location Camera and Sound

**Minimum Credits 3 Maximum Credits 3**

## **CINE 428 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.

**Repeatable:** Y

**Formerly** 24-4742

**Prerequisites** CINE 245 Screenwriting II: The Feature Film and CINE 140 Script Analysis for Cinema

**Minimum Credits 3 Maximum Credits 3**

## **CINE 430 Creative Seminar**

This course provides an opportunity for students to revisit work completed throughout their studies. Students critique their previous work in an effort to understand their themes and styles, their strengths and weaknesses, and their development as a filmmaker. This examination assists students in setting future goals both in terms of selecting their Capstone classes and what they plan to do after graduation, whether

that includes working in media, applying to grad schools, or identifying other career paths.

**Repeatable:** *N*

**Formerly** 24-4000

**Requirements** Junior Standing or Above (JR)

**Minimum Credits** 3 **Maximum Credits** 3

### **CINE 431 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.

**Repeatable:** *N*

**Formerly** 24-4900

**Prerequisites** CINE 348 Producing II: Legal and Financial Options or CINE 308 Digital Cinematography or CINE 325 Cinema Directing II or CINE 230 Editing II or CINE 307 Production Design II

**Requirements** Permission Required (DP)

**Minimum Credits** 4 **Maximum Credits** 4

### **CINE 432 Producing Creative Content - Los Angeles**

Hollywood continues to change rapidly, and this course will explore both the traditional studio/network distribution models as well as the digital ecosystem. What are the latest trends? How do producers get their material financed and made? What is the role of the producer in features, TV, new media platforms and emerging creative industries?

**Repeatable:** *N*

**Formerly** 24-4631L

**Requirements** Permission Required (DP)

**Minimum Credits** 3 **Maximum Credits** 3

### **CINE 435 Exploration in Career Development:**

This intensive workshop explores disciplines related to cinema, television, and other visual media like Production Design, Cinematography, Costume Design, and Film Festivals and potential career paths that lie before students. Students meet professionals and receive tours of discipline-specific facilities, or have other on-site experiences, acquainting them with steps for transitioning from an academic life to a professional one. Students should arrive with samples of creative work which may be refined during the semester. Students submit a paper detailing their overall experience and a self-assessment based on feedback given throughout the course. Students spend one week in the classroom with an additional one week online. This is a rotating subjects course.

**Repeatable:** *Y*

**Requirements** Junior Standing or Above (JR) and Permission Required (DP)

**Minimum Credits** 1 **Maximum Credits** 1

### **CINE 438 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.

**Repeatable:** *N*  
**Formerly** 24-4430  
**Prerequisites** CINE 130 Editing I  
**Minimum Credits 1 Maximum Credits 1**

### **CINE 440 Seminar in Cinema and Media Studies**

In this seminar, students will engage in extensive research into areas of cinema history, media, or theory and criticism. Students will apply their research into the composition of a graduate-level essay. This is a rotating subjects course.

**Repeatable:** *Y*  
**Formerly** 24-3503  
**Requirements** Junior Standing or Above (JR)  
**Minimum Credits 3 Maximum Credits 3**

### **CINE 445 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.

**Repeatable:** *N*  
**Formerly** 24-4710  
**Prerequisites** CINE 378 Ideation & Theme: Portfolio Review  
**Minimum Credits 3 Maximum Credits 3**

### **CINE 466 Production Design: Special Effects**

This course introduces students to the design and execution of safe practical special effects for cinema. Students will develop and 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.

**Repeatable:** *N*  
**Formerly** 24-3006  
**Prerequisites** CINE 208 Cinema Set Design and Construction or CINE 205 Cinema Props  
**Minimum Credits 4 Maximum Credits 4**

### **CINE 475 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.

**Repeatable:** *N*  
**Formerly** 24-4902

**Prerequisites** CINE 275 Experimental Production I

**Minimum Credits 3 Maximum Credits 3**

## **CINE 479 Editing and Finishing the Advanced Project**

This course is an opportunity for student directors, editors, producers and others who have a project in postproduction to complete the creative edit of their film and take the film through finishing. Students will work with the instructor through successive creative cuts and collaborate with the entire creative team, guiding them through the Post process, prepping the project for sound design, visual fx and color, until delivery of a completed Master is achieved.

Students must have an advanced project in postproduction and permission of instructor.

**Repeatable:** Y

**Formerly** 24-4400B

**Requirements** Permission Required (DP)

**Minimum Credits 2 Maximum Credits 2**

## **CINE 480 Script Development Practicum**

Course familiarizes students with the short film as a distinct form and explores 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 cinematic development process; and yield production-ready shooting scripts for the practicum production cycle that maximize the potential of the short film form to deliver concentrated (primarily visual) narrative.

**Repeatable:** Y

**Formerly** 24-4730

**Prerequisites** CINE 253 Adaptation AND CINE 260 Screen Treatment & Presentation

**Minimum Credits 3 Maximum Credits 3**

## **CINE 481 The Documentary Practicum**

This course functions as a production company with students developing and producing segments for a single film. The team decides on division of labor, ownership and general company policies. Additional topics include advanced proposal writing and grant application as well as narration and script writing. Students will produce collateral materials including publicity, study guides and DVD extras. The team is responsible for meeting stringent deliverable guidelines.

**Repeatable:** Y

**Formerly** 24-4852

**Prerequisites** CINE 267 Documentary Production Module I: Location Camera and Sound and CINE 264 Documentary Production Module II The Interview and CINE 269 Documentary Production III: Intermediate Field Production

**Minimum Credits 3 Maximum Credits 3**

## **CINE 482 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

**Repeatable:** *N*

**Formerly** 24-3400

**Prerequisites** CINE 230 Editing II

**Co-requisites** CINE 232 Post-Production Supervisor

**Requirements** Permission Required (DP)

**Minimum Credits** 6 **Maximum Credits** 6

### **CINE 483 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.

**Repeatable:** *Y*

**Formerly** 24-3304

**Requirements** Permission Required (DP)

**Minimum Credits** 6 **Maximum Credits** 6

### **CINE 484 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.

**Repeatable:** *Y*

**Formerly** 24-4608

**Requirements** Permission Required (DP)

**Minimum Credits** 6 **Maximum Credits** 6

### **CINE 485 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.

**Repeatable:** *Y*

**Formerly** 24-3004

**Prerequisites** CINE 107 Production Design I  
**Requirements** Permission Required (DP)  
**Minimum Credits 6 Maximum Credits 6**

## **CINE 486 Cinematography Practicum**

In this capstone class cinematography students work as Director of Photography on an advanced short film. Emphasis is on the visual and oral realization of a screenplay to affect an audience through dramatic screen presentation. 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 production parameters, and supervise the timing of the final project.

**Repeatable:** Y  
**Formerly** 24-4210  
**Prerequisites** CINE 406 Cinematography II  
**Requirements** Permission Required (DP)  
**Minimum Credits 4 Maximum Credits 4**

## **CINE 488 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.

**Repeatable:** Y  
**Formerly** 24-4400A  
**Requirements** Permission Required (DP)  
**Minimum Credits 4 Maximum Credits 4**

## **CINE 489 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.

**Repeatable:** Y  
**Formerly** 24-3711L  
**Prerequisites** CINE 378 Ideation & Theme: Portfolio Review  
**Requirements** Permission Required (DP)  
**Minimum Credits 3 Maximum Credits 3**

## **CINE 491 BFA Thesis**

In this course, CTVA B.F.A. students commence with preproduction on scripts developed in the designated BFA Studio curriculum and approved by the BFA faculty instructors. Students will collaborate with their thesis cohorts with an emphasis on visual and aural realization for all department heads including Directing, Producing, Cinematography, Production Design, and Sound for Cinema. The teams must meet specified milestones during the process, and production will take place during designated production windows once

green lit by their advisors. Each BFA candidate is expected to meet the complete deliverable schedule required by their department.

**Repeatable:** Y

**Formerly** 24-4030

**Minimum Credits** 6 **Maximum Credits** 6

### **CINE 495 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.

**Repeatable:** Y

**Formerly** 24-4080

**Requirements** Permission Required (DP)

**Minimum Credits** 1 **Maximum Credits** 6

### **CINE 496 Independent Project: Cinema and Television Arts**

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.

**Repeatable:** Y

**Formerly** 24-3098

**Requirements** Permission Required (DP)

**Minimum Credits** 1 **Maximum Credits** 6

### **CINE 501 Introduction to Cinema Directing**

This course is designed to ensure that students entering the MFA Cinema Directing program in Cinema and Television Arts have a broad, basic knowledge of screen directing and how they will develop as directors as they proceed through the program. This immersive 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 Graduate level faculty members and includes case studies and guest presentations.

**Repeatable:** N

**Formerly** 24-6360AS

**Requirements** Permission Required (DP)

**Minimum Credits** 4 **Maximum Credits** 4

### **CINE 502 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 an immersive 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 Graduate-level faculty members and includes case studies and guest presentations.

**Repeatable:** *N*

**Formerly** 24-6601AS

**Requirements** Permission Required (DP)

**Minimum Credits 4 Maximum Credits 4**

### **CINE 503 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.

**Repeatable:** *N*

**Formerly** 24-6361

**Co-requisites** CINE 501 Introduction to Cinema Directing

**Minimum Credits 6 Maximum Credits 6**

### **CINE 504 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.

**Repeatable:** *N*

**Formerly** 24-6721

**Co-requisites** CINE 502 CINE 502 Introduction To Creative Producing

**Minimum Credits 3 Maximum Credits 3**

### **CINE 505 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.

**Repeatable:** *N*

**Formerly** 24-5302L

**Minimum Credits 4 Maximum Credits 4**

### **CINE 506 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.

**Repeatable:** *N*  
**Formerly** 24-6612  
**Minimum Credits 3 Maximum Credits 3**

### **CINE 507 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.

**Repeatable:** *N*  
**Formerly** 24-6713  
**Co-requisites** CINE 501 Introduction to Cinema Directing  
**Minimum Credits 3 Maximum Credits 3**

### **CINE 508 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.

**Repeatable:** *N*  
**Formerly** 24-6610  
**Co-requisites** CINE 502 Introduction To Creative Producing  
**Minimum Credits 3 Maximum Credits 3**

### **CINE 509 Editing Theory and Practice**

This course gives directors hands on experience in editing and post-production practices using, in part, projects written and directed in Directing for Character. Emphasizes collaborative strategies across multiple cinematic disciplines and a comprehensive overview of the entire post-production process.

**Repeatable:** *N*  
**Formerly** 24-6430  
**Prerequisites** CINE 501 Introduction to Cinema Directing  
**Co-requisites** CINE 503 Directing for Character and CINE 507 Screenwriting I and CINE 534 Cinema Studies I  
**Minimum Credits 3 Maximum Credits 3**

### **CINE 510 Line Producing I-A**

The course focuses on teaching the student how to navigate themselves through pre-determined production obstacles commonly associated with line producing a short student film. This course teaches line producing students basic strategies of how to line produce a short film by assembling the preparation elements needed

for filming and then for the day-to-day operation of the shooting set/principal photography. The course explores a Line Producer's objective of maintaining financial responsibility while providing the production the support needed to place the Director's vision on film. Their duties are supervisory, organizational, administrative and multifarious. The line producing student will learn how to work within the structure that is governed by budgets, schedules, casting, contracts and crew, etc.

**Repeatable:** *N*

**Formerly** 24-6604A

**Co-requisites** CINE 502 Introduction To Creative Producing or CINE 508 Business and Legal

**Minimum Credits 2 Maximum Credits 2**

## **CINE 511 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.

**Repeatable:** *N*

**Formerly** 24-6604B

**Prerequisites** CINE 510 Line Producing I-A and CINE 508 Business and Legal and CINE 506 Acquisition, Development & Presentation

**Minimum Credits 1 Maximum Credits 1**

## **CINE 512 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.

**Repeatable:** *N*

**Formerly** 24-6607

**Prerequisites** CINE 534 Cinema Studies I and CINE 506 Acquisition, Development & Presentation and CINE 508 Business and Legal

**Minimum Credits 3 Maximum Credits 3**

## **CINE 513 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.

**Repeatable:** *N*

**Formerly** 24-6700

**Prerequisites** CINE 503 Directing for Character and CINE 507 Screenwriting I

**Minimum Credits 3 Maximum Credits 3**

## **CINE 514 Post-Production**

This course gives producers a comprehensive introduction to post-production strategies and workflow while collaborating with directors in finishing a short film. Includes creative critique, post-production planning, budgeting and scheduling, and hands-on editing of a short film or promotional reel.

**Repeatable:** *N*

**Formerly** 24-6606

**Prerequisites** CINE 510 Line Producing I-A and CINE 534 Cinema Studies I and CINE 508 Business and Legal and CINE 506 Acquisition, Development & Presentation

**Minimum Credits 3 Maximum Credits 3**

### **CINE 515 Teacher Training in Cinema**

This course provides students with an overview of teaching and learning theories, methodologies, techniques and practices as they relate to teaching creative and collaborative practices. Students are assigned as a Teaching Assistant to supplement classroom lectures, research and experiential activities. Students practice presentation skills, grading, creating lesson plans, working with students and implementing policies and procedures.

**Repeatable:** *N*

**Formerly** 24-5063

**Minimum Credits 3 Maximum Credits 3**

### **CINE 516 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.

**Repeatable:** *Y*

**Formerly** 24-5615

**Minimum Credits 3 Maximum Credits 3**

### **CINE 517 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.

**Repeatable:** *N*

**Formerly** 24-5621

**Minimum Credits 1 Maximum Credits 1**

### **CINE 518 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.

**Repeatable:** *N*

**Formerly** 24-5622

**Minimum Credits 1 Maximum Credits 1**

### **CINE 519 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.

**Repeatable:** *N*

**Formerly** 24-5623

**Minimum Credits 1 Maximum Credits 1**

### **CINE 520 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.

**Repeatable:** *N*

**Formerly** 24-5630L

**Minimum Credits 3 Maximum Credits 3**

### **CINE 522 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.

**Repeatable:** *N*

**Formerly** 24-6609

**Prerequisites** CINE 534 Cinema Studies I

**Minimum Credits 3 Maximum Credits 3**

### **CINE 523 Research & Analysis of the Film & Television Indus**

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.

**Repeatable:** *N*

**Formerly** 24-5633L

**Minimum Credits 3 Maximum Credits 3**

### **CINE 524 Digital Cinema Mastering**

Course provides an advanced editing experience in three areas: developing skills necessary to manipulate large amounts of cinema source material; acquiring the means to apply those skills while working with clients; and using nonlinear editing and color correction equipment to complete assigned online editing and

cinema mastering projects. Students also learn organizational skills necessary to edit projects and gain advanced knowledge of post-production protocols in offline editing and the generation of EDLs and KeyKode cutlists, video online editing and digital cinema mastering. Students work on advanced cinema and high definition projects on industry leading nonlinear editing and color correction software. Digital Intermediates and Digital Cinema Packages will also be covered. Students receive critiques of their work after each project to determine the development of their proficiency of craft and creativity. Course culminates in the finishing of a cinema project from an off-line creative edit to a digital cinema master.

**Repeatable:** *N*

**Formerly** 24-5428

**Prerequisites** CINE 509 Editing Theory and Practice

**Requirements** Permission Required (DP)

**Minimum Credits 4 Maximum Credits 4**

### **CINE 527 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.

**Repeatable:** *Y*

**Formerly** 24-5810

**Minimum Credits 3 Maximum Credits 3**

### **CINE 528 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.

**Repeatable:** *Y*

**Formerly** 24-5742

**Prerequisites** CINE 507 Screenwriting I

**Minimum Credits 3 Maximum Credits 3**

### **CINE 529 Directing the Biographical Documentary**

This course introduces MFA Screen Director Documentary students to the Biographical documentary film as a distinct form and will explore its relevance both sociologically and historically. Students will create short biographical films through primary and secondary interviews in a studio setting and in the field, in both controlled and uncontrolled situations. Basic skills of lighting, sound and interviewing techniques will demonstrate a visual strategy that explores a character's environment, social beliefs and Core Values, including legal and ethical considerations. Students will complete a treatment, script, verbal pitch in addition to a marketing strategy for the finished film.

**Repeatable:** *N*

**Formerly** 24-5861

**Prerequisites** CINE 501 Introduction to Cinema Directing

**Minimum Credits 6 Maximum Credits 6**

### **CINE 531 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.

**Repeatable:** *N*

**Formerly** 24-5900

**Minimum Credits 4 Maximum Credits 4**

### **CINE 532 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.

**Repeatable:** *N*

**Formerly** 24-5631L

**Minimum Credits 3 Maximum Credits 3**

### **CINE 534 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.

**Repeatable:** *N*

**Formerly** 24-6605A

**Co-requisites** CINE 501 Introduction to Cinema Directing or CINE 502 Introduction To Creative Producing

**Minimum Credits 1 Maximum Credits 1**

### **CINE 535 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.

**Repeatable:** *N*

**Formerly** 24-6605B

**Prerequisites** CINE 534 Cinema Studies I

**Minimum Credits 1 Maximum Credits 1**

### **CINE 540 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, and business cards.

**Repeatable:** *N*

**Formerly** 24-5406

**Prerequisites** CINE 509 Editing Theory and Practice

**Requirements** Permission Required (DP)

**Minimum Credits 4 Maximum Credits 4**

## **CINE 575 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.

**Repeatable:** *N*

**Formerly** 24-5902

**Minimum Credits 3 Maximum Credits 3**

## **CINE 602 Long-Form Narrative Development**

Building upon their experiences and preliminary work in Acquisitions, Development & Presentation, 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.

**Repeatable:** *N*

**Formerly** 24-6614

**Prerequisites** CINE 512 Story Development

**Minimum Credits 3 Maximum Credits 3**

## **CINE 603 Directing for Drama**

Building on the foundations of Directing for Character and MFA Screenwriting I, students will develop, cast, rehearse, prepare, shoot, and edit a 5- to 8-minute narrative film through a series of lectures, written assignments, shooting exercises and training workshops. These classroom experiences are designed to provide the student with a better understanding of the relationship of character to dramatic scene and story.

**Repeatable:** *N*

**Formerly** 24-6362

**Prerequisites** CINE 503 Directing for Character

**Co-requisites** CINE 535 Cinema Studies II and CINE 513 Ideation and Theme

**Minimum Credits 6 Maximum Credits 6**

## **CINE 604 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.

**Repeatable:** *N*

**Formerly** 24-6613

**Prerequisites** CINE 512 Story Development

**Minimum Credits** 3 **Maximum Credits** 3

## **CINE 611 Business Affairs**

Business Affairs is a Los Angeles-based seminar that introduces students to market trends in financing, ranging from entrepreneurial business plan-driven investment scenarios to more conventional distributor-driven opportunities, that include fundamentals in the roles of agents and managers. Students develop negotiating skills and further examine the art of effective negotiations.

**Repeatable:** *N*

**Formerly** 24-6611L

**Prerequisites** CINE 604 Marketing, Distribution and Exhibition

**Requirements** Permission Required (DP)

**Minimum Credits** 3 **Maximum Credits** 3

## **CINE 612 Long Form Narrative Package**

This course is a hands-on approach based on the principles learned, and materials developed, in Acquisition, Development and Presentation, and Long Form Narrative Development, concentrating on a final pitch and oral presentation with a thesis binder consisting of multiple projects and corresponding selling strategies. Coursework will include professionally-modeled research that identifies project-specific buyers, talent, and financing tactics. Students will package at least one project from their slate developed in course Long-Form Narrative Development.

**Repeatable:** *N*

**Formerly** 24-6619L

**Prerequisites** CINE 602 Long-Form Narrative Development

**Requirements** Permission Required (DP) Creative Producing MFA Students Only (G244)

**Minimum Credits** 2 **Maximum Credits** 2

## **CINE 615 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.

**Repeatable:** *N*

**Formerly** 24-6202

**Minimum Credits** 4 **Maximum Credits** 4

## **CINE 616 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.

**Repeatable:** *N*

**Formerly** 24-6201

**Minimum Credits 3 Maximum Credits 3**

## **CINE 621 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.

**Repeatable:** *N*

**Formerly** 24-6200

**Minimum Credits 4 Maximum Credits 4**

## **CINE 625 Applied Postproduction**

In this course producers and directors apply their knowledge of post-production and finishing strategies to their thesis production or another advanced project. Teams schedule and budget the specific post-production requirements across multiple workflows and platforms and continue to apply professional collaboration as a creative team. Site visits to local post-production facilities are included.

**Repeatable:** *Y*

**Formerly** 24-6618

**Prerequisites** CINE 634 Cinema Studies III

**Minimum Credits 3 Maximum Credits 3**

## **CINE 626 Directing Techniques for the Micro Feature**

This course examines the skills and aesthetics of micro-budgeted feature film cinema as created by directors working outside the established mainstream. Utilizing innovative hardware/software and ideology, micro feature directors evolve the art and practice of their cinema by creating and challenging financial boundaries, narrative topics and develop personal perspective(s) using entrepreneurial and cost/ time effective methodologies. A variety of proven authorial and developmental approaches shall be used for classroom practice with professional examples, instructor guidance and targeted student assignments/ projects.

**Repeatable:** *N*

**Formerly** 24-5305

**Minimum Credits 3 Maximum Credits 3**

## **CINE 628 Acting and Directing Workshop**

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

understanding of the actor's process and the collaboration and communication necessary between actors and directors.

**Repeatable:** *N*

**Formerly** 24-6300

**Minimum Credits 3 Maximum Credits 3**

### **CINE 634 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.

**Repeatable:** *N*

**Formerly** 24-6605C

**Prerequisites** CINE 535 Cinema Studies II

**Minimum Credits 1 Maximum Credits 1**

### **CINE 635 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.

**Repeatable:** *Y*

**Formerly** 24-6501

**Minimum Credits 3 Maximum Credits 3**

### **CINE 645 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.

**Repeatable:** *N*

**Formerly** 24-6710

**Minimum Credits 3 Maximum Credits 3**

### **CINE 653 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.

**Repeatable:** *N*  
**Formerly** 24-6715  
**Minimum Credits 3 Maximum Credits 3**

### **CINE 655 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.

**Repeatable:** *Y*  
**Formerly** 24-6730  
**Prerequisites** CINE 645 Screenwriting II:Feature Film  
**Minimum Credits 3 Maximum Credits 3**

### **CINE 660 Screen Treatment and Presentation**

This course develops student's skills in presenting their film ideas orally and in written treatment format. The 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. The course emphasizes rewriting and developing skills to sell screenplays.

**Repeatable:** *N*  
**Formerly** 24-6740  
**Minimum Credits 3 Maximum Credits 3**

### **CINE 665 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 and tax incentives, international sales and pre-sales, and film marketing.

**Repeatable:** *N*  
**Prerequisites** CINE 604 Marketing, Distribution and Exhibition  
**Requirements** Permission Required (DP) Creative Producing MFA Students Only (G244)  
**Minimum Credits 3 Maximum Credits 3**

### **CINE 673 Comparative Screenwriting:**

This is a repeatable, rotating subjects course that provides students with an extensive examination of the screenwriter's role, career, development and relationship to the production process. These objectives are achieved by comparing and contrasting screenplays and/or screenwriters that are related in a significant way.

**Repeatable:** *Y*  
**Formerly** 24-6705  
**Minimum Credits 3 Maximum Credits 3**

### **CINE 674 Genres In Screenwriting**

This course examines a specific genre and provides an opportunity to develop and write a feature screenplay based upon elements of the genre, but reflective of the student's personal themes, as well. This is a repeatable, rotating subjects course wherein the genre rotates from semester to semester.

**Repeatable:** Y

**Formerly** 24-6720

**Minimum Credits 3 Maximum Credits 3**

### **CINE 680 Topics in Screenwriting**

No description available.

**Repeatable:** Y

**Formerly** 24-6731

**Minimum Credits 3 Maximum Credits 3**

### **CINE 681 Thesis Workshop**

This is an advanced directing workshop in which students will further develop material generated in Ideation & Theme. Students will explore that material through a series of rehearsals, pre-visualization exercises, exploratory shoots, critique and discussion. These will provide the students with the opportunity to develop and sketch material from character-based, theme-based, traditional and nontraditional narrative perspectives as ways to test out active creative decisions that will help them prepare a strategy and finished script for their thesis film.

**Repeatable:** Y

**Formerly** 24-6363

**Prerequisites** CINE 603 Directing for Drama

**Minimum Credits 3 Maximum Credits 3**

### **CINE 690 Internship: Graduate Cinema**

This course provides graduate 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 departmental requirements for students seeking and taking internships.

**Repeatable:** Y

**Formerly** 24-6089

**Requirements** Permission Required (DP)

**Minimum Credits 1 Maximum Credits 6**

### **CINE 691 Graduate Thesis: CTVA**

Graduate students work with their thesis advisors on their required thesis deliverables including film, long form project or written thesis.

**Repeatable:** Y

**Formerly** 24-6071

**Prerequisites** CINE 512 Story Development or CINE 513 Ideation and Theme

**Requirements** Permission Required (DP)  
**Minimum Credits 1 Maximum Credits 6**

### **CINE 692 Thesis Extension**

Students work on the completion of their thesis project, under the direction of faculty advisor(s).

**Repeatable:** Y  
**Requirements** Permission Required (DP)  
**Minimum Credits 0 Maximum Credits 0**

### **CINE 695 Directed Study: CTVA Graduate**

Directed Studies are learning activities involving student autonomy within the context of regular guidance and direction from a faculty advisor. They are appropriate for students who wish to explore a subject beyond what is possible in existing courses or for students who wish to engage in a subject or activity not otherwise offered by the College. Directed studies cannot be substituted for any existing course whether it is running or not, including canceled courses. Directed studies involve close collaboration with a faculty advisor who assists in development and design of the study, oversees the student's progress on a regular basis, evaluates the final results, and submits a grade.

**Repeatable:** Y  
**Prerequisites** CINE 501 Introduction to Cinema Directing or CINE 502 Introduction To Creative Producing  
**Requirements** Permission Required (DP)  
**Minimum Credits 1 Maximum Credits 4**

### **CINE 696 Independent Project: Graduate Cinema**

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 offered by the college and should not be used to replace an existing or canceled course. Independent Projects must be approved by a faculty advisor who also evaluates the final results and awards a grade.

**Repeatable:** Y  
**Formerly** 24-6098  
**Requirements** Permission Required (DP)  
**Minimum Credits 1 Maximum Credits 6**

### **CINE 699 Graduate Topics in Cinema**

This is a Graduate studies topics course in Cinema. Different sections will have differing areas of focus, so please contact the department for information on the content offered offered in this particular semester.

**Repeatable:** Y  
**Prerequisites** CINE 501 Introduction to Cinema Directing and CINE 502 Introduction To Creative Producing  
**Requirements** Permission Required (DP)  
**Minimum Credits 1 Maximum Credits 4**

## **COLL 200 Internship**

This course allows students to take a valuable internship experience in their desired industry. Each position is vetted and approved by Career Center to ensure that it is an educational opportunity that will fulfill the learning objectives of the course. Participating in an internship allows the student to gain hands-on experience and explore career interests while applying knowledge and skills learned in the classroom to a work setting. The experience also helps students gain a clearer sense of what they still need to learn and provides an opportunity to build professional networks. Students are responsible for securing their own internships and should contact Career Center for assistance and resources to identify and apply for opportunities of interest.

**Repeatable:** Y

**Formerly** 99-2000

**Requirements** Permission Required (DP)

**Minimum Credits** 0 **Maximum Credits** 0

## **COLL 210 Internship**

This course allows students to take a valuable internship experience in their desired industry for academic credit. Each position is vetted and approved by Career Center to ensure that it is an educational opportunity that will fulfill the learning objectives of the course. Participating in an internship allows the student to gain hands-on experience and explore career interests while applying knowledge and skills learned in the classroom to a work setting. The experience also helps students gain a clearer sense of what they still need to learn and provides an opportunity to build professional networks. Students are responsible for securing their own internships and should contact Career Center for assistance and resources to identify and apply for opportunities of interest.

**Repeatable:** Y

**Formerly** 99-2100

**Requirements** Permission Required (DP)

**Minimum Credits** 1 **Maximum Credits** 1

## **COLL 230 Internship**

This course allows students to take a valuable internship experience in their desired industry for academic credit. Each position is vetted and approved by Career Center to ensure that it is an educational opportunity that will fulfill the learning objectives of the course. Participating in an internship allows the student to gain hands-on experience and explore career interests while applying knowledge and skills learned in the classroom to a work setting. In addition to participating in the internship, students will complete an online course which will reflect on their experience and will expand their knowledge of professionalism. Students are responsible for securing their own internships and should contact Career Center for assistance and resources to identify and apply for opportunities of interest.

**Repeatable:** Y

**Formerly** 99-2300

**Requirements** Permission Required (DP)

**Minimum Credits** 3 **Maximum Credits** 3

## **COLL 232 Internship**

This internship course allows students to gain hands-on experience within the Los Angeles entertainment and arts industries, bridging theory with practice. This real-world experiential learning opportunity allows

students to apply the knowledge and skills learned in the classroom to an existing organization. The online academic component of the course allows students to deepen their understanding of how entertainment and arts organizations and professions are structured and operate while learning how to assess and apply the knowledge and skills learned to more effectively contribute to an organization's success. The course features content specific to coursework and work experiences during the semester in LA.

**Repeatable:** Y

**Requirements** Permission Required (DP)

**Minimum Credits** 3 **Maximum Credits** 3

### **COLL 480 Undergraduate Research Mentorship**

The Undergraduate Research Mentorship connects talented students interested in conducting academic research with faculty. This course, available to students from across the College, gives students the opportunity to share the intellectual excitement of inquiry into new questions, the solving of scholarly and creative problems, and the creation of knowledge with faculty mentors. Students learn research and scholarly techniques as they assist faculty practitioners in their academic and integrative disciplines, gaining valuable experience in pursuit of professional fields or higher academic degrees. Prior to the project semester, the supervising faculty and student must submit a joint proposal outlining the project.

**Repeatable:** N

**Requirements** Permission Required (DP) and Junior Standing or Above (JR)

**Minimum Credits** 1 **Maximum Credits** 3

### **COLL 480H Undergraduate Research Mentorship: Honors**

The Undergraduate Research Mentorship connects talented students interested in conducting academic research with faculty. This course, available to students from across the College, gives students the opportunity to share the intellectual excitement of inquiry into new questions, the solving of scholarly and creative problems, and the creation of knowledge with faculty mentors. Students learn research and scholarly techniques as they assist faculty practitioners in their academic and integrative disciplines, gaining valuable experience in pursuit of professional fields or higher academic degrees. Prior to the project semester, the supervising faculty and student must submit a joint proposal outlining the project.

**Repeatable:** N

**Requirements** Permission Required (DP) and 3.5 or Higher GPA (35GP) and Junior Standing or Above (JR)

**Minimum Credits** 1 **Maximum Credits** 3

### **COLL 600 Graduate Internship**

In this course, students with internship opportunities gain valuable, hands-on experience in an industry of interest while receiving mentorship, critical feedback and educational supervision. This is an individual experience and is different for each student. Students cannot take this course without prior authorization from their Internship and Career Advisor. There are several steps to getting approval for an internship for credit.

**Repeatable:** Y

**Requirements** Permission Required (DP)

**Minimum Credits** 0 **Maximum Credits** 0

### **COMM 101 Career Opportunities in Communication**

This site visit intensive 1 credit, 8-week course exposes students from any and all majors to the variety of career opportunities available in the Communication field including, but not limited to: advertising, content creation, content strategy, digital and print-based journalism, broadcast journalism, radio production, radio voice-over, podcasting, public relations, strategic event planning, social media, visual communication and more. Students will learn about current best practices in the various allied fields, meet with working industry professionals, and go on site visits to explore career options looking for their transferable skills. This course is a great way to explore options for potential minors, college wide elective coursework and more.

**Repeatable:** *N*

**Minimum Credits 1 Maximum Credits 1**

## **COMM 102 Communication Essentials**

This hands-on interactive course explores communication perspectives and challenges (verbal and non-verbal) in our diverse culture. Students will practice management of creative communication issues and opportunities we all encounter working with others and in small group settings. Coursework will also investigate particular challenges facing us as ethical and responsible communicators in public, mass, and digital communication settings. Lastly, course will give students a glimpse of the wide range of creative career possibilities in communications fields.

**Repeatable:** *N*

**Formerly** 45-1300

**Minimum Credits 3 Maximum Credits 3**

## **COMM 103 Introduction to Social Media & Digital Strategies**

This introductory course teaches students how to connect businesses, brands, media and nonprofits to their critical audiences via digital communications. Through real-world best practices examples and hands-on projects, students will learn on-the-job skills and identify possible career paths in a vibrant field that blends aspects of advertising, public relations and journalism.

**Repeatable:** *N*

**Formerly** 54-1200

**Minimum Credits 3 Maximum Credits 3**

## **COMM 110 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.

**Repeatable:** *N*

**Formerly** 54-1704J

**Minimum Credits 1 Maximum Credits 1**

## **COMM 120 Truth, Lies and Accuracy in the Digital Age**

This course equips students with strategies to better evaluate what they see and hear in the media. It empowers them to cut through the underbrush of half truths and outright lies, determine the veracity of news sources found through Tweets, television, blogs, podcasts, photos, word of mouth, wikis, videos, newspapers, magazines and maps in order to become savvier, self-governing citizens of the world.

**Repeatable:** *N*

**Formerly** 53-1610

Not Open to Journalism Major or Minor Students (N530) and (N531) and (N532) and (NJMN)

**Minimum Credits 3 Maximum Credits 3**

## **COMM 201 Communication Professional Practices Across the U.S.**

This travel course introduces students to a variety of communication disciplines as practiced in other parts of the United States. Learning experiences will include tours, industry visits, and talks with working professionals.

**Repeatable:** *Y*

**Requirements** Sophomore Standing or Above (SO)

**Minimum Credits 1 Maximum Credits 3**

## **COMM 210 Visual Communication**

A theoretical and a hands-on course that immerses students in all aspects of visual communications, including typography, photography, illustration, informational graphics, design, and layout. Students will create visual projects according to their related fields.

**Repeatable:** *N*

**Formerly** 53-2220

**Minimum Credits 3 Maximum Credits 3**

## **COMM 219 Social Media Content**

This course trains students to post effectively, strategically and ethically on social media platforms; develop concise and accurate writing and editing skills; use search engine optimization; and effectively link and share to grow audiences through strategic social media outreach.

**Repeatable:** *N*

**Formerly** 54-2205

**Prerequisites** ENGL 111 Writing and Rhetoric I or ENGL 111H Writing and Rhetoric I: Honors or ENGL 121 International Writing and Rhetoric I or ENGL 108 Writing and Rhetoric Stretch A or TWC-T-7 EXAM-TWC WRITING MINIMUM SCORE = 7

**Minimum Credits 3 Maximum Credits 3**

## **COMM 222 Communication Ethics**

In this course, students will examine the professional and ethical standards and legal issues for creators of social media, advertising, public relations and media relations who represent companies, brands, media, nonprofits, organizations, causes and education.

**Repeatable:** *N*

**Formerly** 54-2206

**Prerequisites** ENGL 109 Writing and Rhetoric I Stretch B or ENGL 111 Writing and Rhetoric I or ENGL 111H Writing and Rhetoric I: Honors or ENGL 121 International Writing and Rhetoric I or TWC-T-7 EXAM-TWC WRITING MINIMUM SCORE = 7

**Minimum Credits 3 Maximum Credits 3**

## **COMM 299 Topics in Communication:**

This is a topics course in Communications for the Communication Department. Topics will vary.

**Repeatable:** Y

**Minimum Credits 1 Maximum Credits 3**

## **COMM 310 Oral Traditions**

This foundational course introduces students to the study of oral tradition - the verbal transmission and preservation of information from one generation to the next - and its history and processes. Taking a global perspective, students study a range of verbal art starting with the known origins of oral communication up to the modern application of spoken word performance.

**Repeatable:** N

**Formerly** 45-3410

**Minimum Credits 3 Maximum Credits 3**

## **COMM 320 Media Ecosystems**

This course provides an applied perspective on the local information ecosystem and the intersections between media systems, communities, and civic and commercial agencies.

**Repeatable:** N

**Formerly** 45-3420

**Minimum Credits 3 Maximum Credits 3**

## **COMM 325 Strategies in Data Visualization**

This class combines theory and practice on strategies of communicating data through digital graphics. It focuses on visual literacy, research, and infographics design. Students should gain experience creating digital media infographics and collaborating on a transmedia storytelling project, including images (icons, pictures, memes), explanatory charts (bars, pies, fever, tables), maps, animation (git, 3D, motion graphics, stop motion), and diagrams.

**Repeatable:** N

**Formerly** 53-3230

**Requirements** Junior Standing or Above (JR)

**Minimum Credits 3 Maximum Credits 3**

## **COMM 326 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.

**Repeatable:** Y

**Formerly** 54-3670

**SS WI**

**Requirements** Junior Standing or Above (JR)  
**Minimum Credits 3 Maximum Credits 3**

### **COMM 326H Semiotics for Creators of Popular Culture: Honors**

Writing-intensive course explores the study and use of semiotics (or symbolic meaning) in the development of advertising and other creative works that contribute to the content of popular culture. Interdisciplinary in scope, the course explores how advertising uses symbolic language from diverse disciplines such as literature, cinema, television, performing arts, architecture, fashion, and other fields that shape the overall popular culture. This is an Honors class. In addition to other possible pre-requisites, students need a minimum G.P.A. of 3.50 or higher to enroll.

**Repeatable:** Y  
**Formerly** 54-3670HN  
**SS WI**

**Requirements** 3.5 or Higher GPA (35GP)  
**Minimum Credits 3 Maximum Credits 3**

### **COMM 399 Advanced Topics in Communication**

This is an advanced topics course in Communication for the Communication Department. Topics will vary.

**Repeatable:** Y  
**Requirements** Junior Standing or Above (JR)  
**Minimum Credits 1 Maximum Credits 3**

### **COMM 460 Communication Capstone**

This hands-on senior capstone course involves students working as communication specialists within an integrated team on behalf of external organizations (non-profits, civic groups and others). Student work developed will range from digital content such as podcasts, websites, blogs, native ads, publicity, social media, branded videos, branded films, community outreach events, influencer communication and internal/external messaging. All fully engaged students should leave this integrated practicum experience with produced portfolio-ready work.

**Repeatable:** N  
**Formerly** 45-4500  
**Requirements** Senior Standing (SR)  
**Minimum Credits 3 Maximum Credits 3**

### **COMM 485 Social Media and Digital Strategy Practicum**

This capstone course is the culminating curricular experience for Social Media & Digital Strategy (SMDS) majors, moving beyond course concepts and simulated assignments, into real portfolio building work on behalf of a real cause or non profit organization. Students will apply all mastered SMDS concepts and will identify and interpret digital and other research; develop content strategies; create digital content via multiple platforms (e.g., Twitter, YouTube, mobile, etc.); monitor and engage with content consumers, and evaluate and analyze program performance.

**Repeatable:** N  
**Formerly** 54-3610

**Requirements** Permission Required (DP)  
**Minimum Credits 3 Maximum Credits 3**

### **COMM 495 Directed Study: Communication**

This is a Directed Study course in Communication. Directed studies are learning activities involving student independence within the context of regular guidance and direction from a faculty advisor. All directed study course proposals must be approved by the school and department administration.

**Repeatable:** Y  
**Requirements** Permission Required (DP)  
**Minimum Credits 1 Maximum Credits 3**

### **COMM 496 Independent Project:**

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 presently available in the curriculum. Prior to registration, student must submit a written proposal that outlines the project.

**Repeatable:** Y  
**Minimum Credits 1 Maximum Credits 6**

### **COMM 503 Introduction to Civic Media**

This seminar course will be required and introduce students to the core theoretical principles and historical underpinnings of civic media deriving from theories of participatory culture and media, open data, connected learning, and emerging social media and justice movements.

**Repeatable:** N  
**Minimum Credits 3 Maximum Credits 3**

### **COMM 505 Civic Media Applied Research**

This applied research course seeks to provide students with a deeply contextualized understanding of local civic initiatives through sustained inquiry, data gathering and relationship-building with city partners. Students should learn to form partnerships built upon trust, empathy, and cultural awareness while using participatory action research to conduct investigative inquiry and discovery.

**Repeatable:** N  
**Minimum Credits 3 Maximum Credits 3**

### **COMM 601 Civic Media Practicum**

Serving as the final capstone, this course will enable students to engage thoroughly in the complete cycle of a civic media project, including iterative design through user testing, documentation, assessment, impact sharing, and sustainability planning. Students will complete, implement, document and assess a collaborative civic media project in a real-world community context. Drawing from strategic framework analysis sustainability studies and systems thinking, collaborative student teams will design a communications plan that connects their findings and impact stories with broader issues and contexts to cultivate meaningful and long-term community adoption.

**Repeatable:** *N*

**Minimum Credits 6 Maximum Credits 6**

### **CRAT 105 Embodied Learning: Artist within a Social Context**

This course provides an introductory understanding of the body/mind/spirit relationship and how it can foster reflexivity within the creative process, providing a means of increasing understanding of personal values and how they intersect with diverse cultural worldviews. Students will gain an awareness of how to cultivate mindfulness and access an embodied way of knowing and being in the world through an examination of how one experiences and is experienced by others.

**Repeatable:** *N*

**Formerly** 70-1000

**Minimum Credits 3 Maximum Credits 3**

### **CRAT 405 Introduction to Laban Movement Analysis**

This course provides a broad overview of Rudolf Laban's taxonomy of human movement and Irmgard Bartenieff's Fundamentals of Movement. Through didactic and experiential learning, students explore the core concepts in Laban Movement Analysis: Body, Effort, Space, and Shape.

**Repeatable:** *N*

**Formerly** 70-4100

**Minimum Credits 1 Maximum Credits 1**

### **CRAT 410 Performance as Therapy**

Performance involves preparation through engagement on many levels, intrapersonally and interpersonally. It includes being immersed in the creative process, feedback on the emerging creation, and its integration. While there is an ongoing reflective dialogue between the process and the product, it also involves intense decision making and community building. Performance and rehearsals will be explored for therapeutic impact and value.

**Repeatable:** *N*

**Formerly** 70-4800

**Minimum Credits 1 Maximum Credits 1**

### **CRAT 415 Introduction to Creative Arts Therapies**

This course allows students to experience a sampling of the creative arts therapies as a means of assisting them in recognizing the scope of practice along the continuum of arts and therapy in healthcare. In addition, this course invites students to examine their own creative process through the lens of a theoretical model. Guest lecturers present on their field of creative arts specialty, including art, music, dance, and drama. Emphasis is placed on the creative process and the students' experience with it.

**Repeatable:** *N*

**Formerly** 70-4810

**Minimum Credits 1 Maximum Credits 1**

### **CRAT 420 Introduction to Expressive Arts Therapy**

This course introduces students to the theory and application of expressive arts therapy. According to the International Expressive Arts Therapy Association, the expressive arts combine the visual arts, movement, drama, music, writing and other creative processes to foster deep personal growth and community development. The students will safely experience the creative process across expressive media.

**Repeatable:** N

**Formerly** 70-4830

**Requirements** Sophomore Standing or Above (SO)

**Minimum Credits 1 Maximum Credits 1**

### **CRAT 425 Arts in Healthcare: Theory**

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 project options for diverse artistic media. Attention will be given to understanding healthcare policies specific to employees in this environment.

**Repeatable:** N

**Formerly** 70-3100

**Co-requisites** CRAT 405 Introduction to Laban Movement Analysis

**Minimum Credits 3 Maximum Credits 3**

### **CRAT 430 Arts in Healthcare: Practice**

This is the capstone course for the Arts in Healthcare Minor. Students will apply their knowledge by developing and implementing an arts project within a healthcare setting with special attention focused on best practice. Additionally, students will have the opportunity to experience a variety of special projects in arts in healthcare.

**Repeatable:** N

**Formerly** 70-3110

**Prerequisites** CRAT 425 Arts in Healthcare: Theory

**Minimum Credits 3 Maximum Credits 3**

### **CRAT 495 Directed Study: Arts in Health**

No description available.

**Repeatable:** Y

**Formerly** 70-3990

**Requirements** Permission Required (DP)

**Minimum Credits 1 Maximum Credits 6**

### **CRAT 499 Special Topics:**

This course will focus on specific topics, themes, and ideas that might not be included in the permanent course offering or will concentrate on new and experimental approaches to issues in professional practices.

**Repeatable:** Y

**Formerly** 70-4840

**Requirements** Sophomore Standing or Above (SO)

**Minimum Credits 1 Maximum Credits 1**

## **CRAT 505 Introduction to Laban Movement Analysis**

This course provides a broad overview of Rudolf Laban's taxonomy of human movement and Irmgard Bartenieff's Fundamentals of Movement. Through didactic and experiential learning, students explore the core concepts in Laban Movement Analysis: Body, Effort, Space, and Shape.

**Repeatable:** *N*

**Formerly** 70-5100

**Minimum Credits 1 Maximum Credits 1**

## **CRAT 510 Performance as Therapy**

Performance involves preparation through engagement on many levels, intrapersonally and interpersonally. It includes being immersed in the creative process, feedback on the emerging creation, and its integration. While there is an ongoing reflective dialogue between the process and the product, it also involves intense decision making and community building. Performance and rehearsals will be explored for therapeutic impact and value.

**Repeatable:** *N*

**Formerly** 70-5800

**Minimum Credits 1 Maximum Credits 1**

## **CRAT 515 Introduction to Creative Arts Therapies**

This course allows students to experience a sampling of the creative arts therapies as a means of assisting them in recognizing the scope of practice along the continuum of arts and therapy in healthcare. In addition, this course invites students to examine their own creative process through the lens of a theoretical model. Guest lecturers present on their field of creative arts specialty, including art, music, dance, and drama. Emphasis is placed on the creative process and the students' experience with it.

**Repeatable:** *N*

**Formerly** 70-5810

**Minimum Credits 1 Maximum Credits 1**

## **CRAT 520 Introduction to Expressive Arts Therapy**

This course introduces students to the theory and application of expressive arts therapy. According to the International Expressive Arts Therapy Association, the expressive arts combine the visual arts, movement, drama, music, writing and other creative processes to foster deep personal growth and community development. The students will safely experience the creative process across expressive media.

**Repeatable:** *N*

**Formerly** 70-5830

**Minimum Credits 1 Maximum Credits 1**

## **CRAT 599 Special Topics:**

This course will focus on specific topics, themes, and ideas that might not be included in the permanent course offering or will concentrate on new and experimental approaches to issues in professional practices.

**Repeatable:** *Y*

**Formerly** 70-5840

**Minimum Credits 1 Maximum Credits 1**

### **CRAT 601 Social and Cultural Foundations**

This course will introduce the social and cultural foundations of the arts in healing and how this has influenced current understanding of the creative arts therapies and counseling. The course focuses on the creative exploration of each of the student's cultural world views, influenced by beliefs about health, illness, and healing. The impact of power, prejudice and oppression on the provision of mental health services to diverse populations will also be examined. Participation in community-based cultural events will be central to the learning experience.

**Repeatable:** *N*

**Formerly** 70-6135

**Minimum Credits 3 Maximum Credits 3**

### **CRAT 603 Intro to the Body/Mind: Experience in Movement**

This course will provide an understanding for the development of a relationship to our body, mind and spiritual connection and how this connection can provide tools for understanding the intersubjective therapeutic process. The course will also explore the seeds for the development of a personal creative process for self-reflection. Anatomical/kinesiological methodologies, neurobiological and creative theory will be addressed and studied experientially.

**Repeatable:** *N*

**Formerly** 70-6310

**Minimum Credits 2 Maximum Credits 2**

### **CRAT 606 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 also focuses on how we construct ideas of normal and pathological development. Throughout the course, attention is paid to how the neurobiological, environmental, and cultural factors of human development influence creativity .

**Repeatable:** *N*

**Formerly** 70-6210

**Minimum Credits 3 Maximum Credits 3**

### **CRAT 609 Observation & Assessment of Movement I**

Students will learn and develop skills for observing, documenting, describing, and assessing human movement behavior grounded in applied Laban-based studies. Students will learn foundational theory, principles, vocabulary, and philosophy of Laban Movement Analysis through kinesthetic, written, and verbal experience within the Body and Effort portions of the taxonomy.

**Repeatable:** *N*

**Formerly** 70-6315

**Prerequisites** CRAT 505 Introduction to Laban Movement Analysis

**Minimum Credits 3 Maximum Credits 3**

## **CRAT 610 Observation and Assessment of Movement II**

As the second of two observation/assessment classes, students will build on their working knowledge of Body and Effort from Laban Movement Analysis (LMA) with the emphasis on Shape and Space. Training in Bartenieff Fundamentals will continue from the O & A I course. Through seeing, doing, and writing, students will utilize LMA as a foundation for clinical applications in dance/movement therapy. In addition students will examine foundational theory, principles and applications of the Kestenberg Movement Profile (KMP) and have the opportunity to discuss and apply their Laban-based skills in movement labs as well as in an application project.

**Repeatable:** *N*

**Formerly** 70-6320

**Prerequisites** CRAT 609 Observation & Assessment of Movement I

**Minimum Credits** 3 **Maximum Credits** 3

## **CRAT 612 Dance/Movement Therapy Theory I**

This course lays the basic foundation of becoming a dance/movement therapist through understanding the principles, methods, and techniques of the early pioneers of dance/movement Therapy. A historical overview of dance and psychology encompasses the bridge between aesthetic and scientific practices.

**Repeatable:** *N*

**Formerly** 70-6110

**Prerequisites** CRAT 601 Social and Cultural Foundations

**Minimum Credits** 3 **Maximum Credits** 3

## **CRAT 613 Dance/Movement Therapy Theory II**

This course emphasizes the practice of dance/movement therapy. Students will create and apply DMT techniques for a variety of contexts incorporating knowledge of human development, DMT methodologies and the unique needs of special populations. Students have the opportunity to investigate an area of specialty in the field through community site visitation that will prepare them for their three semesters of clinical placement.

**Repeatable:** *N*

**Formerly** 70-6115

**Prerequisites** CRAT 612 Dance/Movement Therapy Theory I and CRAT 609 Observation & Assessment of Movement I

**Minimum Credits** 3 **Maximum Credits** 3

## **CRAT 615 Psychopathology**

This course addresses individual mental functioning in health and disease from a variety of perspectives: biological, developmental, cultural, and interactional. Students learn to recognize and describe the signs and symptoms of mental illness on clinical examination in order to formulate a diagnosis consistent with the DSM-5 criteria with an understanding of the dynamic etiological and contextual perspectives.

**Repeatable:** *N*

**Formerly** 70-6215

**Minimum Credits** 3 **Maximum Credits** 3

## **CRAT 616 Theories & Principles of Counseling**

This course provides an introduction to counseling theories and principles, exploring culturally informed traditional and contemporary approaches. Students will be required to understand the relationship of counseling principles to the psychological theory from which they are derived. Microskills will be introduced.

**Repeatable:** *N*

**Formerly** 70-6220

**Minimum Credits 3 Maximum Credits 3**

### **CRAT 617 Clinical Techniques of Counseling**

Techniques in clinical counseling will be introduced and Microskills utilized in all counseling modalities will be further developed. Major treatment modalities, best practice recommendations, and effective intervention strategies will be addressed.

**Repeatable:** *N*

**Formerly** 70-6230

**Prerequisites** CRAT 616 Theories & Principles of Counseling

**Minimum Credits 3 Maximum Credits 3**

### **CRAT 620 Methods of Group Therapy**

This course provides students with a foundational understanding of group theory and practice. It examines concepts such as the stages of group development, group member roles, the therapist's role, and leadership styles as well as the types of groups and their differing group goals, objectives, and techniques. As part of the course, students facilitate their own group alternating as leaders and observers.

**Repeatable:** *N*

**Formerly** 70-6225

**Prerequisites** CRAT 613 Dance/Movement Therapy Theory II

**Minimum Credits 3 Maximum Credits 3**

### **CRAT 623 Professional, Legal & Ethical Responsibilities through Fieldwork**

Professional orientation includes the following content: federal and Illinois laws relevant to counselors including HIPPA regulations, ethics with an emphasis on the American Counseling Code of Ethics as well as the Code of Ethics specific to the practice of creative arts therapies, diverse organizational systems, administrative policies and procedures, roles and professional relationships, patient populations, daily routine, beginning documentation, beginning group facilitation, and the practice of counseling and the creative arts therapies within the clinical setting and the broader context of society.

**Repeatable:** *N*

**Formerly** 70-6515

**Prerequisites** CRAT 613 Dance/Movement Therapy Theory II and CRAT 615 Psychopathology and CRAT 616 Theories & Principles of Counseling

**Minimum Credits 3 Maximum Credits 3**

### **CRAT 628 Family Counseling**

Students will survey various frameworks from the field of couples and family counseling which focus on facilitating change in relational patterns. Emphasis will also be placed on at risk families and the challenges and issues they face. Effective treatment planning requires understanding the impact of environmental, social, economic and cultural factors on therapeutic processes for families.

**Repeatable:** Y

**Formerly** 70-6126

**Prerequisites** CRAT 637 Clinical Appraisal and Treatment Planning

**Minimum Credits 3 Maximum Credits 3**

### **CRAT 631 Research Methods**

This course is the first in a three course series designed to prepare the student as a researcher and consumer of research in the fields of counseling and creative arts therapies. The course will provide a basic overview of research methodologies that utilize qualitative and quantitative data followed by an exploration of research methods in ethical and legal contexts appropriate to counseling and creative arts therapies.

**Repeatable:** N

**Formerly** 70-6410

**Minimum Credits 3 Maximum Credits 3**

### **CRAT 632 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.

**Repeatable:** N

**Formerly** 70-6414

**Prerequisites** CRAT 631 Research Methods

**Minimum Credits 1 Maximum Credits 1**

### **CRAT 633 Thesis Seminar**

This course continues the three course research requirement begun with Research Methods and concluding with Graduate Thesis Credit. Students will develop their thesis project with the goal of completing their Departmental Thesis Committee (DTC) and Internal Review Board (IRB) thesis proposals. The seminar will provide consultation and assistance as well as offer group support and structure.

**Repeatable:** N

**Formerly** 70-6415

**Prerequisites** CRAT 631 Research Methods

**Minimum Credits 1 Maximum Credits 1**

### **CRAT 637 Clinical Appraisal and Treatment Planning**

This integrative course emphasizes treatment planning as informed by nomothetic and idiographic assessment including movement observation, assessment, and analysis. Best practices in clinical and creative interventions are examined through the application of psychological paradigms and creative arts therapies' methodologies to most effectively treat disorders within the DSM-5.

**Repeatable:** N

**Formerly** 70-6120

**Prerequisites** CRAT 617 Clinical Techniques of Counseling and CRAT 610 Observation and Assessment

of Movement II and CRAT 623 Professional, Legal & Ethical Responsibilities through Fieldwork

**Minimum Credits 3 Maximum Credits 3**

### **CRAT 640 Deepening Diversity**

This workshop harnesses the power of relationship to bring compassion to conversations of difference within and beyond the clinical realm. Explorations will entail examination of preconceptions and assumptions about culture and identity from an embodied place. The relationships between intersectionality and one's identity as well as situatedness and culture are investigated to increase cultural humility and facilitate best practices in clinical work. This course brings students' experience of difference to the foreground as those who have already taken the course assist in facilitating sensitivity to, awareness of, and appreciation for diversity, equity, and inclusion.

**Repeatable:** *N*

**Formerly** 70-6140

**Prerequisites** CRAT 623 Professional, Legal & Ethical Responsibilities through Fieldwork

**Minimum Credits 1 Maximum Credits 1**

### **CRAT 643 Addictions Counseling**

The etiology, assessment, diagnosis, and treatment of addictions will be explored through bio-psycho-social models of theory and practice ranging from the 12-step model to harm reduction, with emphasis given to the transtheoretical approach of Motivational Interviewing. Community learning through attendance at community support groups is essential for the completion of course requirements.

**Repeatable:** *N*

**Formerly** 70-6125

**Prerequisites** CRAT 617 Clinical Techniques of Counseling and CRAT 623 Professional, Legal & Ethical Responsibilities through Fieldwork

**Minimum Credits 3 Maximum Credits 3**

### **CRAT 645 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.

**Repeatable:** *N*

**Formerly** 70-6318

**Minimum Credits 1 Maximum Credits 1**

### **CRAT 646 Lifestyles and Career Development**

This hybrid course introduces basic career counseling theories, workforce trends, assessment tools, and community resources to assist creative arts therapists with service provision and conducting referrals. The creation of career patterns and the need for self-care in the workplace are examined. Students gain an understanding of professional development as related to licensing and credentialing.

**Repeatable:** *Y*

**Formerly** 70-6600

**Prerequisites** CRAT 623 Professional, Legal & Ethical Responsibilities through Fieldwork

**Minimum Credits 3 Maximum Credits 3**

### **CRAT 660 Graduate Laban Certificate in Movement Analysis I**

In this first of three courses, students develop an emerging understanding of Rudolph Laban's comprehensive conceptual framework for understanding movement. Students begin to examine the integration of Laban Movement Analysis (LMA) with Irmgard Bartenieff's Fundamentals (BF) of Movement theoretical model. Students apply LMA and BF concepts to the observation, recording, and assessment of movement.

**Repeatable:** *N*

**Formerly** 70-6700

**Minimum Credits 1 Maximum Credits 6**

### **CRAT 661 Graduate Laban Certificate in Movement Analysis II**

In this second course of study, students continue to develop a deeper understanding of Rudolph Laban's comprehensive conceptual framework for understanding movement. Students further examine the integration of Laban Movement Analysis (LMA) with Irmgard Bartenieff's Fundamentals (BF) of Movement theoretical model. Students expand the application of LMA and BF concepts to the observation, recording, and assessment of movement.

**Repeatable:** *N*

**Formerly** 70-6710

**Prerequisites** CRAT 660 Graduate Laban Certificate in Movement Analysis I

**Minimum Credits 1 Maximum Credits 6**

### **CRAT 662 Graduate Laban Certificate in Movement Analysis III**

In this culminating course, students develop an integrated understanding of Rudolph Laban's comprehensive conceptual framework for understanding movement. Students master the integration of Laban Movement Analysis (LMA) with Irmgard Bartenieff's Fundamentals (BF) of Movement theoretical model. Emphasis is given to professional application of LMA and BF concepts.

**Repeatable:** *Y*

**Formerly** 70-6720

**Prerequisites** CRAT 661 Graduate Laban Certificate in Movement Analysis II

**Minimum Credits 1 Maximum Credits 6**

### **CRAT 665 Graduate Laban Certificate in Movement Analysis IV: Professional Issues**

Reading and discussion seminar examining the theory and practice of body/mind therapy, performing arts, and relevant applications of Laban-based movement studies.

**Repeatable:** *N*

**Formerly** 70-6730

**Minimum Credits 1 Maximum Credits 6**

### **CRAT 670 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.

**Repeatable:** *N*

**Formerly** 70-6900

**Prerequisites** CRAT 505 Introduction to Laban Movement Analysis

**Minimum Credits** 3 **Maximum Credits** 3

## **CRAT 671 Movement Pattern Analysis II**

This course continues development of skills needed to make and apply individual Movement Pattern Analysis profiles. In addition, team analysis skills are introduced in the context of providing guidance to co-workers and professional or personal partners regarding their individual and composite decision-making styles according to the Movement Pattern analysis framework. Students learn to construct and interpret a profile of a dyad team, conduct a pair feedback session, and write a team report.

**Repeatable:** *N*

**Formerly** 70-6920

**Prerequisites** CRAT 670 Movement Pattern Analysis I

**Minimum Credits** 3 **Maximum Credits** 3

## **CRAT 672 MPA Profile**

A Movement Pattern Analysis Profile (MPA) provides an individual with insight into one's decision-making process as correlated to their intrinsic movement behavior. This course is designed to 1) provide students with their own individual profiles created by the instructor, and 2) begin the orientation process to the overall framework of Movement Pattern Analysis as it relates to their unique profiles. Students will engage one-on-one with the instructor for a two hour interview during which the instructor notates the student's movement for the purposes of constructing the Movement Profile, and for a one hour feedback session during which the instructor provides the Profile Report and all explanation of the Profile and its applications. Other students in the class are actively observing both the interviews and the feedback sessions.

**Repeatable:** *N*

**Formerly** 70-6905

**Prerequisites** CRAT 670 Movement Pattern Analysis I and CRAT 505 Introduction to Laban Movement Analysis

**Requirements** Permission Required (DP)

**Minimum Credits** 1 **Maximum Credits** 1

## **CRAT 673 Team Building Practicum**

This capstone course in Movement Pattern Analysis includes a theoretical orientation to team building and its application to practice. Pairs of students will complete a team-building project in the community, applying the principles of Movement Pattern Analysis.

**Repeatable:** *N*

**Formerly** 70-6930

**Prerequisites** CRAT 671 Movement Pattern Analysis II

**Minimum Credits** 3 **Maximum Credits** 3

## **CRAT 689 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.

**Repeatable:** Y

**Formerly** 70-6589

**Prerequisites** CRAT 623 Professional, Legal & Ethical Responsibilities through Fieldwork

**Minimum Credits** 3 **Maximum Credits** 3

### **CRAT 690 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.

**Repeatable:** N

**Formerly** 70-6590

**Prerequisites** CRAT 689 Internship I/Clinical Supervision

**Minimum Credits** 3 **Maximum Credits** 3

### **CRAT 691 Graduate Thesis**

Conducting the proposed thesis plan, writing, revising, and completing the final thesis project will occur under the guidance of the Individual Thesis Committee made up of the thesis advisor, outside reader, and research coordinator.

**Repeatable:** Y

**Formerly** 70-6420

**Prerequisites** CRAT 633 Thesis Seminar

**Minimum Credits** 1 **Maximum Credits** 6

### **CRAT 696 Independent Project: DCAT**

No description available.

**Repeatable:** Y

**Formerly** 70-6499

**Minimum Credits** 1 **Maximum Credits** 6

### **CRWR 101 Explorations in Creative Writing**

This innovative course in creative writing, centered on a universal human experience, fits in Rubric II within the LAS Core Curriculum: Culture, Values, and Ethics. By reading a wide range of poems, stories and essays, and by reading a small number of films and pieces of music and work in other art forms, students will become familiar with a wide range of human behavior and cultural responses in relation to the thematic topic as expressed in literature and other art. Topics may include Death and Dying, Art and Violence, and Love and Lust.

**Repeatable:** Y

**Formerly** 59-1101

**HU**

**Minimum Credits 3 Maximum Credits 3**

### **CRWR 105 Story Across Culture and Media**

This course explores the fundamental human concept of storytelling as it applies to the construction of culture and identity, through a variety of narrative media. Students will investigate, from a global perspective, the role of storytelling in shaping experience in a wide range of cultural and historical contexts. By examining fiction, poetry, non-fiction, film, television, theatre, music, and new media, students will identify universal narrative elements and determine the ways these universal narrative elements frame basic human experiences. This course will be helpful for students interested in studying creative writing, television, film, and other narrative arts where deeper understanding of the humanities and culture strengthen their art.

**Repeatable:** Y

**Formerly** 59-1110

**HU**

**Minimum Credits 3 Maximum Credits 3**

### **CRWR 106 Fantasy Genre Writing**

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.

**Repeatable:** N

**Formerly** 59-1490

**Minimum Credits 3 Maximum Credits 3**

### **CRWR 107 Science Fiction Genre Writing**

Science Fiction Genre 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.

**Repeatable:** N

**Formerly** 59-1491

**Minimum Credits 3 Maximum Credits 3**

### **CRWR 108 Popular Fiction Genre Writing**

Popular Fiction Genre 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.

**Repeatable:** *N*

**Formerly** 59-1492

**Minimum Credits 3 Maximum Credits 3**

### **CRWR 110 Foundations in Creative Writing**

This course will introduce students to an extensive creative writing practice by inviting them to write in a number of different genres and forms. Students will become familiar with core literary devices such as structure, conflict, scene, character, voice, point of view, setting, tone, metaphor, imagery, dialogue, and language. Students will learn to read closely and analyze stylistic choices and literary elements from genres such as poetry, fiction, nonfiction, playwriting, and hybrid texts. Course writing will range from experimental to traditional, from structured to open. Students will be introduced to the workshop process by writing in various genres and by providing feedback to their peers.

**Repeatable:** *N*

**Formerly** 59-1100

**Minimum Credits 3 Maximum Credits 3**

### **CRWR 112 Tutoring Fiction Writing Skills**

Tutorial course addresses basic skills in grammar and punctuation, fiction writing, rewriting, editing, journal writing, organization, and more. 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.

**Repeatable:** *Y*

**Formerly** 59-1450

**Concurrent Requisite** CRWR 150 Fiction Workshop: Beginning or CRWR 250 Fiction Workshop: Intermediate

**Minimum Credits 1 Maximum Credits 2**

### **CRWR 120 Craft and Process Seminar in Fiction: Topics**

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.

**Repeatable:** *Y*

**Formerly** 59-1301

**Co-requisites** CRWR 150 Fiction Workshop: Beginning

**Minimum Credits 3 Maximum Credits 3**

### **CRWR 121 Craft and Process Seminar in Fiction: 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.

**Repeatable:** *N*

**Formerly** 59-1302

**Co-requisites** CRWR 150 Fiction Workshop: Beginning

**Minimum Credits 3 Maximum Credits 3**

### **CRWR 122 Craft and Process Seminar in Fiction: 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.

**Repeatable:** *N*

**Formerly** 59-1305

**PL**

**Co-requisites** CRWR 150 Fiction Workshop: Beginning

**Minimum Credits 3 Maximum Credits 3**

### **CRWR 123 Craft and Process Seminar in Fiction: 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.

**Repeatable:** *N*

**Formerly** 59-1306

**Co-requisites** CRWR 150 Fiction Workshop: Beginning

**Minimum Credits 3 Maximum Credits 3**

### **CRWR 124 Craft and Process Seminar in Fiction: 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.

**Repeatable:** *N*

**Formerly** 59-1307

**Co-requisites** CRWR 150 Fiction Workshop: Beginning

**Minimum Credits** 3 **Maximum Credits** 3

### **CRWR 125 Craft and Process Seminar in Fiction: 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.

**Repeatable:** *N*

**Formerly** 59-1308

**Co-requisites** CRWR 150 Fiction Workshop: Beginning

**Minimum Credits** 3 **Maximum Credits** 3

### **CRWR 126 Craft and Process Seminar In Fiction: 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.

**Repeatable:** *N*

**Formerly** 59-1309

**Co-requisites** CRWR 150 Fiction Workshop: Beginning

**Minimum Credits** 3 **Maximum Credits** 3

### **CRWR 127 Craft and Process Seminar in Fiction: 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.

**Repeatable:** *N*

**Formerly** 59-1310

**PL**

**Co-requisites** CRWR 150 Fiction Workshop: Beginning

**Minimum Credits 3 Maximum Credits 3**

### **CRWR 128 Critical Reading & Writing: Fiction Writers as Creative Non-fiction Writers**

Course explores ways in which published writers bring their knowledge of fiction writing techniques such as dramatic scene, image, voice, story movement, and point of view to the writing of creative nonfiction. Using primarily journals, letters, and other private writings, students will research the writing processes of established fiction writers who have worked extensively in creative nonfiction modes--writers as diverse as Mark Twain, Isak Dinesen, Virginia Woolf, Zora Neale Hurston, John Edgar Wideman, Gretel Ehrlich, James Alan McPherson, Scott Russell Sanders, Alice Walker, Joyce Carol Oates, David Bradley, and others. In addition to offering insights about widening writing options in a growing nonfiction market for fiction writers, this course aids in development of oral, written, and research skills useful for any major and communications-related career.

**Repeatable:** *N*

**Formerly** 59-1311

**Co-requisites** CRWR 150 Fiction Workshop: Beginning

**Minimum Credits 3 Maximum Credits 3**

### **CRWR 129 Craft and Process Seminar in Fiction: 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.

**Repeatable:** *N*

**Formerly** 59-1312

**Co-requisites** CRWR 150 Fiction Workshop: Beginning

**Minimum Credits 3 Maximum Credits 3**

### **CRWR 130 Craft and Process Seminar in Fiction: Crime & Story**

Course explores the fact that, since Oedipus Rex, the crime has been one of the engines that drive story movement. Dostoevsky, Drieser, Petry, Dickens, Atwood, and Wright are among the many writers who use elements of the mystery and crime story to explore the psychological effects of crime on characters in fiction. By analyzing the writing techniques and processes--such as point of view, scene, voice, and story structure--of well-known writers, students will examine how murder, crime, and mystery have been transformed beyond genre to create dramatic literary fiction. By reading published work, as well as researching memoirs, journals, essays, and letters of established writers, students will explore how they may use these techniques to create compelling movement in their fiction.

**Repeatable:** *N*

**Formerly** 59-1316

**Co-requisites** CRWR 150 Fiction Workshop: Beginning

**Minimum Credits 3 Maximum Credits 3**

## **CRWR 131 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.

**Repeatable:** *N*

**Formerly** 59-1405

**Minimum Credits 3 Maximum Credits 3**

## **CRWR 132 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.

**Repeatable:** *N*

**Formerly** 59-1406

**GA**

**Minimum Credits 3 Maximum Credits 3**

## **CRWR 133 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.

**Repeatable:** *N*

**Formerly** 59-1410

**Co-requisites** CRWR 150 Fiction Workshop: Beginning

**Minimum Credits 3 Maximum Credits 3**

## **CRWR 134 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.

**Repeatable:** *N*

**Formerly** 59-1411

**Co-requisites** CRWR 150 Fiction Workshop: Beginning

**Minimum Credits 3 Maximum Credits 3**

## **CRWR 135 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.

**Repeatable:** *N*

**Formerly** 59-1412

**Co-requisites** CRWR 150 Fiction Workshop: Beginning

**Minimum Credits 3 Maximum Credits 3**

### **CRWR 136 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.

**Repeatable:** *N*

**Formerly** 59-1414

**Co-requisites** CRWR 150 Fiction Workshop: Beginning

**Minimum Credits 3 Maximum Credits 3**

### **CRWR 137 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.

**Repeatable:** *N*

**Formerly** 59-1415

**Co-requisites** CRWR 150 Fiction Workshop: Beginning

**Minimum Credits 3 Maximum Credits 3**

### **CRWR 138 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.

**Repeatable:** *N*

**Formerly** 59-1416

**Co-requisites** CRWR 150 Fiction Workshop: Beginning

**Minimum Credits 3 Maximum Credits 3**

### **CRWR 139 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.

**Repeatable:** *N*

**Formerly** 59-1417

**Co-requisites** CRWR 150 Fiction Workshop: Beginning

**Minimum Credits 3 Maximum Credits 3**

### **CRWR 140 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.

**Repeatable:** *N*

**Formerly** 59-1419

**Co-requisites** CRWR 150 Fiction Workshop: Beginning

**Minimum Credits 3 Maximum Credits 3**

### **CRWR 141 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.

**Repeatable:** *N*

**Formerly** 59-1420

**Co-requisites** CRWR 150 Fiction Workshop: Beginning

**Minimum Credits 3 Maximum Credits 3**

### **CRWR 142 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.

**Repeatable:** *N*

**Formerly** 59-1421

**Minimum Credits 3 Maximum Credits 3**

### **CRWR 143 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.

**Repeatable:** *N*

**Formerly** 59-1422

**GA**

**Co-requisites** CRWR 150 Fiction Workshop: Beginning

**Minimum Credits 3 Maximum Credits 3**

### **CRWR 144 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.

**Repeatable:** Y

**Formerly** 59-1401

**Co-requisites** CRWR 150 Fiction Workshop: Beginning

**Minimum Credits 3 Maximum Credits 3**

### **CRWR 150 Fiction Workshop: Beginning**

Course is the first one in the core sequence. Students move at their own pace in developing perceptual, technical, and imaginative abilities in fiction writing. No prerequisites, though either Foundations in Creative Writing or Writing and Rhetoric I are helpful.

**Repeatable:** N

**Formerly** 59-1201

**Minimum Credits 3 Maximum Credits 3**

### **CRWR 155 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.

**Repeatable:** N

**Formerly** 59-1500

**Minimum Credits 3 Maximum Credits 3**

### **CRWR 160 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.

**Repeatable:** N

**Formerly** 59-1700

**WI**

**Minimum Credits 3 Maximum Credits 3**

### **CRWR 199 Topics in Creative Writing**

This course is designed to respond to contemporary trends and topical issues in creative writing by focusing on specific topics, genres, and forms relative to the intersection of fiction, poetry, and creative nonfiction writing. Topics may range from the traditional to the experimental (examples: Creative Writing & Performance, Cross-Genre Writing, Creating Hybrid Texts, Creative Writing for New Media, Contemporary Publishing) or focus upon a particular author or theme or purpose in creative work. This course is repeatable, as topics rotate each semester to cover material that is not included in the permanent course offerings.

**Repeatable:** Y

**Formerly** 59-1105

**Co-requisites** CRWR 110 Foundations in Creative Writing

**Minimum Credits 3 Maximum Credits 3**

### **CRWR 215 Freelance Applications of Creative Writing Training**

Course looks at the application of the broad repertoire of creative writing techniques and approaches to writing and freelance tasks found in various businesses and services, including the writing that appears in a variety of publications and media. The student develops writing projects suitable for inclusion in his/her professional portfolios.

**Repeatable:** N

**Formerly** 59-2101

**Co-requisites** CRWR 251 Prose Forms or CRWR 255 Poetry Workshop: Intermediate or CRWR 260 Creative Nonfiction Workshop: Intermediate

**Minimum Credits 3 Maximum Credits 3**

### **CRWR 216 Small Press Publishing**

No description available.

**Repeatable:** N

**Formerly** 59-2102

**Co-requisites** CRWR 251 Prose Forms or CRWR 255 Poetry Workshop: Intermediate or CRWR 260 Creative Nonfiction Workshop: Intermediate

**Minimum Credits 3 Maximum Credits 3**

### **CRWR 217 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.

**Repeatable:** N

**Formerly** 59-2450J

**Co-requisites** CRWR 150 Fiction Workshop: Beginning

**Minimum Credits 2 Maximum Credits 2**

## **CRWR 220 Craft and Process Seminar in Fiction: 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.

**Repeatable:** *N*

**Formerly** 59-2301

**Co-requisites** CRWR 250 Fiction Workshop: Intermediate

**Minimum Credits 3 Maximum Credits 3**

## **CRWR 221 Craft and Process Seminar in Fiction: Short Story**

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.

**Repeatable:** *N*

**Formerly** 59-2302

**Co-requisites** CRWR 251 Prose Forms

**Minimum Credits 3 Maximum Credits 3**

## **CRWR 222 Craft and Process Seminar in Fiction: Women Writer**

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.

**Repeatable:** *N*

**Formerly** 59-2303

**PL**

**Co-requisites** CRWR 250 Fiction Workshop: Intermediate

**Minimum Credits 3 Maximum Credits 3**

## **CRWR 223 Craft and Process Seminar in Fiction: Fiction Writers and 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.

**Repeatable:** *N*

**Formerly** 59-2304

**Co-requisites** CRWR 250 Fiction Workshop: Intermediate

**Minimum Credits 3 Maximum Credits 3**

### **CRWR 233 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.

**Repeatable:** *N*

**Formerly** 59-2410

**Co-requisites** CRWR 251 Prose Forms

**Minimum Credits 3 Maximum Credits 3**

### **CRWR 234 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.

**Repeatable:** *N*

**Formerly** 59-2411

**WI**

**Prerequisites** CRWR 134 Young Adult Fiction

**Minimum Credits 3 Maximum Credits 3**

### **CRWR 238 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.

**Repeatable:** *N*

**Formerly** 59-2416

**Prerequisites** CRWR 138 Science Fiction Writing

**Minimum Credits 3 Maximum Credits 3**

### **CRWR 239 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.

**Repeatable:** *N*

**Formerly** 59-2430

**PL**

**Co-requisites** CRWR 251 Prose Forms

**Minimum Credits 3 Maximum Credits 3**

### **CRWR 242 Topics in Nonfiction**

A number and variety of courses are included under the umbrella of nonfiction topics, such as: Journal Writing (writing, reading and discussing nonfiction journals that explore the writer's life or an aspect of it, such as travel, memories or relationships to art or food. Course also examines ways personal writing can become public writing within genre of creative nonfiction.); Memoir Writing (how to select the most meaningful memories, and how to develop, focus and structure those memories); and the Graphic Memoir (While the emphasis will be on writing, the course will also explore the connection of writing to drawing and how one can enhance the other, such as how the images and language are placed in panels or pages). These courses will revolve and be offered different semesters. Content will vary slightly according to instructors.

**Repeatable:** *Y*

**Formerly** 59-2801

**Prerequisites** ENGL 112 Writing and Rhetoric II or ENGL 122 International Writing and Rhetoric II or CRWR 160 Creative Nonfiction Workshop: Beginning

**Minimum Credits 3 Maximum Credits 3**

### **CRWR 243 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.

**Repeatable:** *N*

**Formerly** 59-2802

**WI**

**Prerequisites** ENGL 112 Writing and Rhetoric II or ENGL 122 International Writing and Rhetoric II

**Minimum Credits 3 Maximum Credits 3**

### **CRWR 244 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.

**Repeatable:** *N*

**Formerly** 59-2803

**WI**

**Prerequisites** ENGL 112 Writing and Rhetoric II or ENGL 122 International Writing and Rhetoric II

**Minimum Credits 3 Maximum Credits 3**

### **CRWR 245 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.

**Repeatable:** *N*

**Formerly** 59-2804

**WI**

**Prerequisites** CRWR 160 Creative Nonfiction Workshop: Beginning

**Minimum Credits 3 Maximum Credits 3**

### **CRWR 246 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.

**Repeatable:** *N*

**Formerly** 59-2805

**Prerequisites** CRWR 245 Creative Non-Fiction: Writing Memoir

**Minimum Credits 3 Maximum Credits 3**

### **CRWR 247 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.

**Repeatable:** *N*

**Formerly** 59-2806

**WI PL**

**Prerequisites** ENGL 112 Writing and Rhetoric II or ENGL 122 International Writing and Rhetoric II

**Minimum Credits 3 Maximum Credits 3**

### **CRWR 248 Creative Non-Fiction: Travel & Food Writing**

No description available.

**Repeatable:** *N*

**Formerly** 59-2807

**Prerequisites** ENGL 112 Writing and Rhetoric II or ENGL 122 International Writing and Rhetoric II

**Minimum Credits 3 Maximum Credits 3**

### **CRWR 249 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.

**Repeatable:** *N*

**Formerly** 59-2850

**HL**

**Prerequisites** CRWR 260 Creative Nonfiction Workshop: Intermediate

**Minimum Credits 3 Maximum Credits 3**

### **CRWR 250 Fiction Workshop: Intermediate**

Course is the second workshop in the core curriculum for the Fiction concentration. Course continues the development of perceptual and technical abilities begun in Fiction Writing: Beginning, with a focus that may include, but is not limited to: point of view, structure, and parody of form.

**Repeatable:** *N*

**Formerly** 59-2201

**WI**

**Prerequisites** CRWR 150 Fiction Workshop: Beginning

**Minimum Credits 3 Maximum Credits 3**

### **CRWR 251 Prose Forms**

Course is the third class in the core sequence. Aimed toward producing publishable works, this practical exploration guides students in the production of 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.

**Repeatable:** *N*

**Formerly** 59-2202

**Prerequisites** CRWR 250 Fiction Workshop: Intermediate

**Minimum Credits 3 Maximum Credits 3**

### **CRWR 255 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.

**Repeatable:** *Y*

**Formerly** 59-2500

**Prerequisites** CRWR 155 Poetry Workshop: Beginning

**Minimum Credits 3 Maximum Credits 3**

### **CRWR 260 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.

**Repeatable:** Y

**Formerly** 59-2700

**WI**

**Prerequisites** CRWR 160 Creative Nonfiction Workshop: Beginning

**Minimum Credits 3 Maximum Credits 3**

### **CRWR 288 Practice Teaching: Tutor Training**

Course uses a range of pedagogical strategies to train and provide tutors who, concurrent with their training semester, staff the Department of Creative Writing's Fiction tutoring program. Tutors assist Fiction students who need help with reading and writing skills.

**Repeatable:** N

**Formerly** 59-3450

**Requirements** Permission Required (DP)

**Minimum Credits 3 Maximum Credits 3**

### **CRWR 289 Practice Teaching: Classroom**

Students explore a range of pedagogical strategies in order to prepare to teach the writing of Fiction.

**Repeatable:** Y

**Formerly** 59-3451

**Prerequisites** CRWR 288 Practice Teaching: Tutor Training

**Requirements** Permission Required (DP)

**Minimum Credits 3 Maximum Credits 3**

### **CRWR 315 Creative Writers and Publishing**

Course is designed to give developing creative writers an understanding of the publishing industry, and experience navigating it. Students will write and prepare work for potential publication, familiarize themselves with the literary marketplace and current publishing trends, participate in conversations and interviews with editors, agents, publishers, and other members of the publishing industry and literary community. Assignments will include research, presentations, and opportunities for submission of students' creative work. Students will undertake, present, and potentially publish in-depth research into literary magazines and journals, as well as independent and major publishing houses. Guest speakers may include bookstore owners, editors, publishers, and published creative writers.

**Repeatable:** N

**Formerly** 59-3100

**Co-requisites** CRWR 250 Fiction Workshop: Intermediate or CRWR 255 Poetry Workshop: Intermediate or CRWR 260 Creative Nonfiction Workshop: Intermediate

**Minimum Credits 3 Maximum Credits 3**

### **CRWR 316 Writer's Portfolio**

Course combines the study of aesthetics with the study of the business of creative writing. Student writing in class may include (but is not limited to) critical essays on the craft of creative writing; craft commentaries on your own work and on the work of others; interviews with other writers; cover letters; query letters; and research essays on publishing markets. Students will learn about professional presentation for submitting their writing for publication and for evaluation by employers and graduate-admission committees in fields where effective communication, creative problem-solving, critical analysis, editing, and group relationship

skills are crucial factors.

**Repeatable:** *N*

**Formerly** 59-3150

**Prerequisites** CRWR 250 Fiction Workshop: Intermediate or CRWR 255 Poetry Workshop: Intermediate or CRWR 260 Creative Nonfiction Workshop: Intermediate

**Minimum Credits** 3 **Maximum Credits** 3

### **CRWR 320 Craft and Process Seminar in Fiction: Kafka and European Masters**

With a focus on Franz Kafka, this course presents the work of Prague's most influential writers, paying special attention to how the historical and cultural landscape of Eastern Europe in the 20th century impacted their lives and work, and exploring the myriad ways culture and geography inform creative process. In this course, students will interact with the city of Prague through the lenses of great works such as Kafka's *The Trial*, Haseks, outrageous novel *Good Soldier Svejk*, Kundera's *The Unbearable Lightness of Being* and works by Karol Capek and Bohumil Hrabal.

**Repeatable:** *N*

**Formerly** 59-3173

**GA**

**Minimum Credits** 3 **Maximum Credits** 3

### **CRWR 325 Craft and Process Seminar in Nonfiction: Form and Theory**

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.

**Repeatable:** *Y*

**Formerly** 59-3800

**Prerequisites** CRWR 260 Creative Nonfiction Workshop: Intermediate

**Minimum Credits** 3 **Maximum Credits** 3

### **CRWR 326 Craft and Process Seminar 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.

**Repeatable:** *Y*

**Formerly** 59-3801

**WI**

**Prerequisites** CRWR 160 Creative Nonfiction Workshop: Beginning

**Minimum Credits** 3 **Maximum Credits** 3

### **CRWR 350 Fiction Workshop: Advanced**

Course is the third workshop in the core sequence for the Fiction concentration. Students intensively explore new fictional possibilities in the writing of short fiction and novels (students also have the option to continue to develop strong writing material from previous classes). Workshop may have an emphasis on a particular craft element of fiction and will stress rewriting and revision. Course is repeatable.

**Repeatable:** Y

**Formerly** 59-3201

**Prerequisites** CRWR 250 Fiction Workshop: Intermediate

**Minimum Credits 3 Maximum Credits 3**

### **CRWR 351 Advanced Prose Forms**

Course uses a range of pedagogical strategies to advance students' development of prose forms and publishable creative nonfiction.

**Repeatable:** N

**Formerly** 59-3202

**Prerequisites** CRWR 350 Fiction Workshop: Advanced

**Minimum Credits 3 Maximum Credits 3**

### **CRWR 355 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.

**Repeatable:** Y

**Formerly** 59-3500

**Prerequisites** CRWR 255 Poetry Workshop: Intermediate

**Minimum Credits 3 Maximum Credits 3**

### **CRWR 356 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.

**Repeatable:** N

**Formerly** 59-3601

**WI**

**Co-requisites** CRWR 355 Poetry Workshop: Advanced

**Minimum Credits 3 Maximum Credits 3**

### **CRWR 357 Craft and Process Seminar in Poetry**

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.

**Repeatable:** Y

**Formerly** 59-3602

**HL**

**Prerequisites** CRWR 155 Poetry Workshop: Beginning

**Minimum Credits 3 Maximum Credits 3**

### **CRWR 360 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.

**Repeatable:** Y

**Formerly** 59-3700

**WI**

**Prerequisites** CRWR 260 Creative Nonfiction Workshop: Intermediate

**Minimum Credits 3 Maximum Credits 3**

### **CRWR 370 Creative Writing: J-Term in Paris**

Dislocation from the familiar has for centuries played upon the imaginative processes of writers. This J-Session course offers an immersion in the literature, art, history, and culture of another city or country. Students read fiction and nonfiction by noted authors; visit major sites associated with these authors; write journal entries and reading responses; and intensively explore new fictional and creative nonfiction possibilities, as well as having the option of continuing to develop strong writing material from previous classes.

**Repeatable:** N

**Formerly** 59-3171J

**GA**

**Minimum Credits 3 Maximum Credits 3**

### **CRWR 371 Dreams and Creative Writing: Prague**

Mixing medieval with ultra-modern, the surreal and the mythological, the city of Prague has long inspired fantastic and dream-like literature, art, and architecture. In this course, students are invited to tap into the wildly imaginative world of dreams and explore their influence on the work of well-known Czech writers such as Franz Kafka and Gustav Meyrink. With site visits to weird and dreamy locales throughout the city, and through creative prompts and exercises, students will explore first-hand the role of dreams and dream imagery on the creative process.

**Repeatable:** N

**Formerly** 59-3172

**GA**

**Minimum Credits 3 Maximum Credits 3**

### **CRWR 372 Topics in Writing Abroad: Rome**

This J-session course offers an intensive two-week immersion in Rome's literature, art, history, and culture. Students read fiction, poetry, and nonfiction by noted authors; visit major sites, including the Colosseum, Vatican, Roman Forum, Pompeii, churches, museums and places associated with noted authors; and participate in writing workshops at Lorenzo d' Medici. Journal entries and reading responses lead to an extended story, essay, or digital project, which may be done in collaboration with students from the Business and Entrepreneurship Department.

**Repeatable:** *N*

**Formerly** 59-3170J

**GA**

**Minimum Credits 3 Maximum Credits 3**

### **CRWR 415 Literary Magazine Editing**

Course teaches students basic principles of literary magazine editing. This includes the processing and managing of submissions, editorial discussions of submitted material, editorial correspondence (rejections and acceptances), ordering of the final manuscript, and preparation of the electronic manuscript for typesetting.

**Repeatable:** *N*

**Formerly** 59-4150

**Requirements** Permission Required (DP)

**Minimum Credits 3 Maximum Credits 3**

### **CRWR 416 Literary Magazine Production**

Course teaches students basic principles of magazine production. Students act as editors and assistants for Columbia literary journals, learning the fundamentals of editorial selection, copyediting, proofreading, design, production and distribution.

**Repeatable:** *N*

**Formerly** 59-4151

**Requirements** Permission Required (DP)

**Minimum Credits 3 Maximum Credits 3**

### **CRWR 450 Fiction Workshop: Thesis**

This capstone course for the Fiction concentration focuses on the writing, revisions, and compilation of a fiction manuscript suitable for submission to publishers and/or submission for graduate school.

**Repeatable:** *N*

**Formerly** 59-4290

**Prerequisites** CRWR 350 Fiction Workshop: Advanced

**Minimum Credits 3 Maximum Credits 3**

### **CRWR 455 Poetry Workshop: Thesis**

This capstone course for the Poetry concentration focuses on the writing, revisions, and compilation of a chapbook-length poetry manuscript suitable for submission to publishers and/or submission for graduate school.

**Repeatable:** *N*

**Formerly** 59-4690

**Prerequisites** CRWR 355 Poetry Workshop: Advanced

**Minimum Credits 3 Maximum Credits 3**

### **CRWR 460 Creative Nonfiction Workshop: Thesis**

This capstone course for the Nonfiction concentration focuses on the writing, revisions, and compilation of a nonfiction manuscript suitable for submission to publishers and/or submission for graduate school.

**Repeatable:** *N*

**Formerly** 59-4890

**Prerequisites** CRWR 360 Creative Nonfiction Workshop: Advanced

**Minimum Credits** 3 **Maximum Credits** 3

### **CRWR 490 Internship: Creative Writing**

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

**Repeatable:** *Y*

**Formerly** 59-3990

**Requirements** Permission Required (DP)

**Minimum Credits** 1 **Maximum Credits** 6

### **CRWR 495 Directed Study: Creative Writing**

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

**Repeatable:** *Y*

**Formerly** 59-3999

**Requirements** Permission Required (DP)

**Minimum Credits** 1 **Maximum Credits** 4

### **CRWR 496 Independent Project: Creative Writing**

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

**Repeatable:** *Y*

**Formerly** 59-3998

**Requirements** Permission Required (DP)

**Minimum Credits** 1 **Maximum Credits** 6

### **CRWR 515 Literary Magazine Editing**

Course teaches students basic principles of literary magazine editing. This includes the processing and managing of submissions, editorial discussions of submitted material, editorial correspondence (rejections and acceptances), ordering of the final manuscript, and preparation of the electronic manuscript for typesetting.

**Repeatable:** *N*

**Formerly** 59-5150

**Requirements** Permission Required (DP)  
**Minimum Credits 3 Maximum Credits 3**

### **CRWR 516 Literary Magazine Production**

Course teaches students basic principles of magazine production. Students act as editors and assistants for Columbia literary journals, learning the fundamentals of editorial selection, copyediting, proofreading, design, production and distribution.

**Repeatable:** N  
**Formerly** 59-5151  
**Requirements** Permission Required (DP)  
**Minimum Credits 3 Maximum Credits 3**

### **CRWR 610 Advanced Graduate Fiction Workshop**

This repeatable Fiction workshop emphasizes further development in the writing of short fiction and novels.

**Repeatable:** Y  
**Formerly** 59-6203  
**Minimum Credits 3 Maximum Credits 3**

### **CRWR 611 Fiction Seminar**

No description available.

**Repeatable:** Y  
**Formerly** 59-6204  
**Minimum Credits 3 Maximum Credits 3**

### **CRWR 612 Graduate Critical Reading and Writing**

No description available.

**Repeatable:** Y  
**Formerly** 59-6301  
**Minimum Credits 3 Maximum Credits 3**

### **CRWR 620 Critical Reading and Writing: Kafka and European Masters**

With a focus on Franz Kafka, this course presents the work of Prague's most influential writers, paying special attention to how the historical and cultural landscape of Eastern Europe in the 20th century impacted their lives and work, and exploring the myriad ways culture and geography inform creative process. In this course, students will interact with the city of Prague through the lenses of great works such as Kafka's The Trial, Hasek's outrageous novel, The Good Soldier Svejk, Kundera's The Unbearable Lightness of Being, and works by Karol Capek and Bohumil Hrabal.

**Repeatable:** N

**Formerly** 59-6173  
**Minimum Credits 3 Maximum Credits 3**

### **CRWR 625 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.

**Repeatable:** Y  
**Formerly** 59-6500  
**Minimum Credits 3 Maximum Credits 3**

### **CRWR 626 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.

**Repeatable:** N  
**Formerly** 59-6510  
**Minimum Credits 3 Maximum Credits 3**

### **CRWR 630 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.

**Repeatable:** Y  
**Formerly** 59-6602  
**Minimum Credits 3 Maximum Credits 3**

### **CRWR 650 Thesis Development: Fiction**

This course concentrates on the process and extended development necessary for the completion of a book-length thesis. The course is designed for graduate students who normally have completed at least two semesters of Advanced Fiction Writing (or will be concurrently enrolled in a second Advanced class), who have sixty to seventy manuscript pages of what they have identified to a Workshop teacher as thesis material, and are in the early stages of working with a thesis advisor. The course is not for graduate students well on their way to completing the thesis, but rather for those in the early developmental stages of thesis work. The course will focus on how to put it all together; that is, such matters as novel structure and movement, short-story structure and movement, dimensions of point of view, and the uniqueness of such in the individual writing of the students.

**Repeatable:** N  
**Formerly** 59-6401  
**Minimum Credits 3 Maximum Credits 3**

### **CRWR 651 Thesis: Fiction**

Includes one-on-one intensive rewriting manuscript in preparation for candidate's thesis.

**Repeatable:** Y

**Formerly** 59-6402

**Minimum Credits 1 Maximum Credits 1**

### **CRWR 655 Thesis Development: Poetry**

Students in this course will complete the first draft of the thesis required for graduation and prepares students to work with their thesis advisor. Course includes revising and arranging the manuscript, analyzing first books of poetry and the marketplace, and composing the critical essay.

**Repeatable:** N

**Formerly** 59-6690

**Minimum Credits 3 Maximum Credits 3**

### **CRWR 656 Thesis: Poetry**

One-on-one intensive revision of the book-length thesis manuscript and/or critical essay required for graduation with an MFA in Poetry. Repeatable once.

**Repeatable:** Y

**Formerly** 59-6691

**Minimum Credits 1 Maximum Credits 1**

### **CRWR 660 Thesis: Nonfiction**

Thesis credits, under individual direction by faculty, toward completion of the thesis.

**Repeatable:** Y

**Formerly** 59-6891

**Minimum Credits 1 Maximum Credits 1**

### **CRWR 661 Form and Theory of Nonfiction**

No description available.

**Repeatable:** Y

**Formerly** 59-6800

**Minimum Credits 3 Maximum Credits 3**

### **CRWR 662 Graduate Workshop: Nonfiction**

Graduate-only advanced seminar in literature focuses on one author or a group of authors. Course is repeatable as topic changes.

**Repeatable:** Y

**Formerly** 59-6700

**Minimum Credits 3 Maximum Credits 3**

## **CRWR 663 Topics in Nonfiction**

No description available.

**Repeatable:** Y

**Formerly** 59-6810

**Minimum Credits** 3 **Maximum Credits** 3

## **CRWR 670 Creative Writing: J-Term in Paris**

No description available.

**Repeatable:** N

**Formerly** 59-6171J

**Minimum Credits** 3 **Maximum Credits** 3

## **CRWR 671 Dreams and Creative Writing: Prague**

Mixing medieval with ultra-modern, the surreal and the mythological, the city of Prague has long inspired fantastic and dream-like literature, art, and architecture. In this course, students are invited to tap into the wildly imaginative world of dreams and explore their influence on the work of well-known Czech writers such as Franz Kafka and Gustav Meyrink. With site visits to weird and dreamy locales throughout the city, and through creative prompts and exercises, students will explore first-hand the role of dreams and dream imagery on the creative process.

**Repeatable:** N

**Formerly** 59-6172

**Minimum Credits** 3 **Maximum Credits** 3

## **CRWR 672 Topics in Writing Abroad: Rome**

This J-session course offers an intensive two-week immersion in Rome's literature, art, history, and culture. Students read fiction, poetry, and nonfiction by noted authors; visit major sites, including the Colosseum, Vatican, Roman Forum, Pompeii, churches, museums and places associated with noted authors; and participate in writing workshops at Lorenzo d' Medici. Journal entries and reading responses lead to an extended story, essay, or digital project, which may be done in collaboration with students from the Business and Entrepreneurship Department.

**Repeatable:** N

**Formerly** 59-6170J

**Minimum Credits** 3 **Maximum Credits** 3

## **CRWR 690 Internship: Creative Writing**

No description available.

**Repeatable:** Y

**Formerly** 59-6990

**Minimum Credits 1 Maximum Credits 4**

### **CRWR 695 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.

**Repeatable:** Y

**Formerly** 59-6999

**Requirements** Permission Required (DP)

**Minimum Credits 1 Maximum Credits 5**

### **CRWR 696 Independent Project: Creative Writing**

No description available.

**Repeatable:** Y

**Formerly** 59-6898

**Minimum Credits 1 Maximum Credits 6**

### **CRWR 699 Topics in Creative Writing**

This course focuses on specific topics, genres, and forms relative to the intersection of fiction, poetry, and creative nonfiction writing, establishing the connection between the written word and other media. Topics covered may include traditional creative writing topics such as structure, form voice, and image, or may concentrate on experimental forms and trends in contemporary creative writing as well as publishing, performance, and new media. Topics include Pedagogy, Publishing, Experimental Writing, and Multimedia Applications.

**Repeatable:** Y

**Formerly** 59-6100

**Prerequisites** CRWR 625 MFA Poetry Workshop or CRWR 661 Form and Theory of Nonfiction

**Minimum Credits 3 Maximum Credits 3**

### **CULS 101 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.

**Repeatable:** N

**Formerly** 46-1100

**HU**

**Minimum Credits 3 Maximum Credits 3**

### **CULS 201 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.

**Repeatable: N**

**Formerly 46-2100**

**Minimum Credits 3 Maximum Credits 3**

### **CULS 205 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.

**Repeatable: N**

**Formerly 46-2150**

**Minimum Credits 3 Maximum Credits 3**

### **CULS 207 Critical Issues in Cultural Studies**

This is a topics course designed to engage students in current work in the field of Cultural Studies. Students will read and research the work of noted Cultural Studies scholars and activists and also engage them directly through a colloquium series showcasing local, national, or international contemporary scholars and activists. The topic of the course is changeable, and the course is repeatable with each topic change. Topics might include one of the following: Feminism and Film, Climate Change, Transgender Identity, Critical Prison Studies, and Critically Mapping Chicago.

**Repeatable: Y**

**Formerly 46-2200**

**Minimum Credits 3 Maximum Credits 3**

### **CULS 210 Critiquing Children's Culture**

This course examines varied spheres of children's culture while introducing students to the terms, analytical techniques, and interpretive strategies commonly employed in Cultural Studies. Emphasis is on interdisciplinary approaches to exploring how children's cultural processes and artifacts are produced, shaped, distributed, consumed and responded to in diverse ways. Through discussion, research and writing, class members investigate dimensions of children's culture, learning to understand them in their broader social, aesthetic, ethical, and political contexts. Topics studied include children's literature, animated films, teen literature, toys, public schooling, children's games and new media.

**Repeatable: N**

**Formerly 46-2425**

**HU**

**Prerequisites** ENGL 122 International Writing and Rhetoric II or ENGL 112H Writing and Rhetoric II: Honors or ENGL 112 Writing and Rhetoric II

**Minimum Credits 3 Maximum Credits 3**

### **CULS 211 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.

**Repeatable:** *N*

**Formerly** 46-2505

**HU GA**

**Minimum Credits 3 Maximum Credits 3**

### **CULS 212 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.

**Repeatable:** *N*

**Formerly** 46-2405

**HU**

**Minimum Credits 3 Maximum Credits 3**

### **CULS 213 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.

**Repeatable:** *N*

**Formerly** 46-2430

**WI**

**Prerequisites** ENGL 112 Writing and Rhetoric II and CULS 101 Introduction to Cultural Studies or ENGL 122 International Writing and Rhetoric II and CULS 101 Introduction to Cultural Studies

**Minimum Credits 3 Maximum Credits 3**

### **CULS 214 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.

**Repeatable:** *N*

**Formerly** 46-2412

**HU GA**

**Minimum Credits 3 Maximum Credits 3**

### **CULS 219 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.

**Repeatable:** *N*

**Formerly** 46-2420

**HU PL**

**Minimum Credits 3 Maximum Credits 3**

### **CULS 310 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.

**Repeatable:** *N*

**Formerly** 46-3535

**Prerequisites** CULS 201 Cultural Theories

**Minimum Credits 3 Maximum Credits 3**

### **CULS 311 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.

**Repeatable:** *N*

**Formerly** 46-3540

**Prerequisites** CULS 201 Cultural Theories

**Minimum Credits 3 Maximum Credits 3**

### **CULS 312 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.

**Repeatable:** *N*

**Formerly** 46-3530

**Prerequisites** CULS 201 Cultural Theories

**Minimum Credits 3 Maximum Credits 3**

### **CULS 313 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.

**Repeatable:** *N*

**Formerly** 46-3500

**Prerequisites** CULS 201 Cultural Theories

**Minimum Credits 3 Maximum Credits 3**

### **CULS 314 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.

**Repeatable:** *N*

**Formerly** 46-3520

**Prerequisites** CULS 201 Cultural Theories

**Minimum Credits 3 Maximum Credits 3**

### **CULS 315 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.

**Repeatable:** *N*

**Formerly** 46-3510

**HU GA**

**Prerequisites** CULS 201 Cultural Theories

**Minimum Credits 3 Maximum Credits 3**

### **CULS 316 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.

**Repeatable:** *N*

**Formerly** 46-3502

**SS**

**Prerequisites** CULS 201 Cultural Theories

**Minimum Credits 3 Maximum Credits 3**

### **CULS 317 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.

**Repeatable:** *N*

**Formerly** 46-3215

**Prerequisites** CULS 201 Cultural Theories

**Minimum Credits 3 Maximum Credits 3**

### **CULS 318 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.

**Repeatable:** *N*

**Formerly** 46-3207

**Prerequisites** CULS 201 Cultural Theories

**Minimum Credits 3 Maximum Credits 3**

### **CULS 319 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.

**Repeatable:** *N*

**Formerly** 46-3425

**HU**

**Prerequisites** CULS 201 Cultural Theories

**Minimum Credits 3 Maximum Credits 3**

## **CULS 320 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.

**Repeatable:** *N*

**Formerly** 46-3210

**Prerequisites** CULS 201 Cultural Theories

**Minimum Credits 3 Maximum Credits 3**

## **CULS 321 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.

**Repeatable:** *N*

**Formerly** 46-3415

**HU GA**

**Prerequisites** CULS 201 Cultural Theories

**Minimum Credits 3 Maximum Credits 3**

## **CULS 322 Writing, Language, and Culture Seminar**

Students study issues surrounding language, writing, and representation, and produce substantial, complex writing and research projects as they work to build skills in research, prose style, editing, and design. Topics include a rotating series of rhetorical and cultural analyses of consumer, popular culture, networked, and organizational settings. Overall, the course heightens student awareness of the power of writing and representation to shape the way we produce and are produced by the world around us.

**Repeatable:** *N*

**Formerly** 46-3430

**WI**

**Prerequisites** CULS 201 Cultural Theories

**Minimum Credits 3 Maximum Credits 3**

## **CULS 323 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).

**Repeatable:** *N*

**Formerly** 46-3501

**Prerequisites** CULS 201 Cultural Theories

**Minimum Credits 3 Maximum Credits 3**

### **CULS 401 Practicing Media and Popular Culture Studies**

Prepares students with the tools and conventions of contemporary research in Media Studies and Popular Culture Studies in order to create a project proposal for the Cultural Studies Capstone Project course. Students learn how to identify an inquiry that interests them, develop that interest into a focused research problem, research for material related to their problem, and prepare a literature review summarizing how their inquiry relates to conversations already taking place within the field. After developing a focused inquiry, reviewing the existing literature, and articulating how they might contribute to ongoing conversations about their topic, students write a proposal that supports the development of a substantive piece of research in Media Studies and Popular Culture Studies.

**Repeatable:** *N*

**Formerly** 46-4991

**Prerequisites** CULS 101 Introduction to Cultural Studies and CULS 201 Cultural Theories and CULS 205 Methods of Inquiry in Cultural Studies

**Minimum Credits 3 Maximum Credits 3**

### **CULS 402 Practicing Literary Studies**

Prepares students with the tools and conventions of contemporary research in Literary Studies in order to create a project proposal for the Cultural Studies Capstone Project course. Students learn to develop an inquiry that interests them, search the MLA and other databases for sources related to their project, and prepare a literature review that summarizes perspectives others have contributed to their proposed topic. After developing a focused inquiry, reviewing the existing literature, and articulating how they might contribute to ongoing conversations about their topic, students write a proposal that supports the development of a substantive piece of research in literary studies.

**Repeatable:** *N*

**Formerly** 46-4992

**Prerequisites** CULS 101 Introduction to Cultural Studies and CULS 201 Cultural Theories and CULS 205 Methods of Inquiry in Cultural Studies

**Minimum Credits 3 Maximum Credits 3**

### **CULS 403 Practicing Urban Studies**

Prepares students with the tools and conventions of contemporary research in the field of Urban Studies in order to create a project proposal for the Cultural Studies Capstone Project course. Students learn how to locate and analyze primary and secondary source materials, prepare a literature review, and develop an inquiry based, original research project proposal based on a topic of their choice. Students will explore a variety of research methods and learn to apply one or more of them to the Capstone Project proposal.

**Repeatable:** *N*

**Formerly** 46-4993

**Prerequisites** CULS 101 Introduction to Cultural Studies and CULS 201 Cultural Theories and CULS 205 Methods of Inquiry in Cultural Studies

**Minimum Credits 3 Maximum Credits 3**

### **CULS 409 Cultural Studies Capstone 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 project on a topic 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.

**Repeatable:** *N*

**Formerly** 46-4995

**Prerequisites** CULS 401 Practicing Media and Popular Culture Studies or CULS 402 Practicing Literary Studies or CULS 403 Practicing Urban Studies or CULS 323 Quantitative Toolkit: Lies, Damn Lies, and Statistics

**Minimum Credits 3 Maximum Credits 3**

### **CULS 496 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.

**Repeatable:** *N*

**Formerly** 46-3098

**Prerequisites** CULS 201 Cultural Theories

**Minimum Credits 1 Maximum Credits 6**

### **DANC 101 Modern Dance for Non-Majors**

In this course students will study the fundamental principles, practices and vocabulary common to modern dance through a daily practice of warm-up exercises and movement combinations. Emphasis will be on developing conditioning, coordination, alignment, clarity, movement pick-up and artistry. Students will be exposed to the basic historical and philosophical context for the emergence of Modern/Contemporary Dance and will supplement their movement studies with readings from applicable texts, attending performances and written responses.

**Repeatable:** *Y*

**Formerly** 33-1010

**Minimum Credits 3 Maximum Credits 3**

### **DANC 102 Performance and Process**

This course provides students a way to earn credit for the rehearsal process and/or technical work leading up to a performance in the Dance department. Depending on the length of the rehearsal process and performance commitment students may complete a corresponding reflection paper as part of the course in addition to fulfilling all aspects of their role in the production.

**Repeatable:** *Y*

**Requirements** Permission Required (DP)

**Minimum Credits 0 Maximum Credits 1**

### **DANC 105 Modern IA**

In this course students study the fundamental principles, practices and vocabulary common to Modern dance through a daily practice of warm-up exercises and movement combinations. 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. Live musicians accompany all dance major technique classes. Modern Technique IA is the first course in a two-semester sequence. Modern Technique IA is a prerequisite for Modern Technique IB.

**Repeatable:** *N*

**Formerly** 33-1011A

**Minimum Credits 2 Maximum Credits 2**

## **DANC 106 Modern IB**

In this course, students build upon the skills acquired in Modern Technique IA and explore further the fundamental principles, practices and vocabulary common to modern dance through a daily practice of warm-up exercises and movement combinations. Classes consist of a series of technical exercises that condition the body for strength, flexibility, endurance, and coordination; students begin to develop a physical and conceptual awareness of the elements of space, time, and energy; and promote performance skills of concentration, focus, and musicality. Live musicians accompany all dance major technique classes.

**Repeatable:** *N*

**Formerly** 33-1011B

**Prerequisites** DANC 105 Modern IA

**Minimum Credits 2 Maximum Credits 2**

## **DANC 110 Ballet Technique for Non-Majors**

In this course students will study the fundamental principles, practices and vocabulary common to ballet technique through a daily practice of warm-up exercises at the barre and movement combinations. The knowledge acquired at the barre is tested in the center through the adagio and allegro sections of the class. Adagio tests balance and fosters a lyrical quality. Allegro tests coordination, articulation and ballon. The daily practice develops strength, balance and dexterity with an emphasis on correct anatomical alignment. Students will be exposed to the basic historical and philosophical context for the emergence of Ballet and will supplement their movement studies with readings from applicable texts, attending performances and written responses.

**Repeatable:** *Y*

**Formerly** 33-1020

**Minimum Credits 3 Maximum Credits 3**

## **DANC 115 Ballet Technique IA**

This course focuses on fundamental principles, practices and vocabulary common to classical ballet technique through a daily practice of warm-up exercises at the barre and movement combinations both in the center and across the floor. The knowledge acquired at the barre is tested in the center through adagio and allegro sections of the class. Adagio tests balance and fosters a lyrical quality while allegro tests coordination, articulation and the ability to move quickly and softly through space. Emphasis is placed on physical conditioning, coordination, alignment, clarity, movement pick-up and artistry.

**Repeatable:** *N*

**Formerly** 33-1021A

**Minimum Credits 1 Maximum Credits 1**

### **DANC 116 Ballet Technique IB**

This course expands upon the fundamental principles, practices and vocabulary introduced in Ballet IA and, common to classical ballet technique, through a daily practice of warm-up exercises at the barre and movement combinations both in the center and across the floor. The knowledge acquired at the barre is tested in the center through the adagio and allegro sections of the class. Adagio tests balance and fosters a lyrical quality while allegro tests coordination, articulation and the ability to move quickly and softly through space. Emphasis is placed on physical conditioning, coordination, alignment, clarity, movement pick-up and artistry.

**Repeatable:** *N*

**Formerly** 33-1021B

**Prerequisites** DANC 115 Ballet Technique IA

**Minimum Credits 1 Maximum Credits 1**

### **DANC 120 West African Dance Technique IA**

In this course students will study the fundamental 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.

**Repeatable:** *N*

**Formerly** 33-1031A

**Minimum Credits 1 Maximum Credits 1**

### **DANC 121 West African Dance Technique IB**

This course expands upon the fundamental 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.

**Repeatable:** *N*

**Formerly** 33-1031B

**Prerequisites** DANC 120 West African Dance Technique IA

**Minimum Credits 1 Maximum Credits 1**

### **DANC 125 The Concert Dance Experience for Non-Majors**

The Concert Dance Experience for Non-Majors introduces non-major students to the multifaceted field of dance. Dance as a physical practice, a creative art form, an articulation of culture, and as a mode of intellectual inquiry will be explored. Students will be guided through a variety of creative and physical experiences informed by course readings that provide historical and theoretical context. As part of the course, students will see performances at The Dance Center, which offers a full season of nationally and internationally renowned artists, and use these performances to inform their own exploration in the field.

**Repeatable:** *N*  
**Formerly** 33-1201  
**Minimum Credits** 3 **Maximum Credits** 3

### **DANC 130 Hip-Hop Studies Symposium**

This course serves as an incubation space for students interested in Hip-Hop Studies to build relationships and spark ideas for collaboration through critical thinking and dialogue. The course requires students to attend lectures, workshops, jams and seminars around Hip-Hop history, culture, ethics, and practice both on and off campus. Students and the instructor meet weekly to discuss critical topics raised through these events. Additionally, students are required to complete reading and writing assignments, and give creative presentations that foster the critical dialogue which is the central focus of this course.

**Repeatable:** *Y*  
**Formerly** 33-1229  
**Minimum Credits** 1 **Maximum Credits** 1

### **DANC 135 Hip-Hop Dance and Culture**

This course is an introduction to Hip-Hop technique. In addition, students will develop an understanding of the history, and economic, social, cultural and political context of hip hop dance. Through the lens of cultural studies, students will explore themes of class, race, gender, sexuality, commodification, appropriation, exploitation and cultural resistance, as well as current trends in hip hop dance competition, performance and choreography. Embodied learning will be supplemented through videos, readings, and the completion of written assignments.

**Repeatable:** *Y*  
**Formerly** 33-1230  
**Minimum Credits** 3 **Maximum Credits** 3

### **DANC 140 Jazz Dance for Non-Majors**

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.

**Repeatable:** *Y*  
**Formerly** 33-1231  
**Minimum Credits** 3 **Maximum Credits** 3

### **DANC 145 African Dance for Non-Majors**

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

**Repeatable:** Y  
**Formerly** 33-1241  
**Minimum Credits** 3 **Maximum Credits** 3

### **DANC 150 Tap Dance for Non-Majors**

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.

**Repeatable:** Y  
**Formerly** 33-1251  
**Minimum Credits** 3 **Maximum Credits** 3

### **DANC 155 Tai Chi Chuan**

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.

**Repeatable:** Y  
**Formerly** 33-1261  
**Minimum Credits** 2 **Maximum Credits** 2

### **DANC 160 Yoga**

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.

**Repeatable:** Y  
**Formerly** 33-1271  
**Minimum Credits** 3 **Maximum Credits** 3

### **DANC 165 Contact Improvisation**

This 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.

**Repeatable:** Y  
**Formerly** 33-1281

**Prerequisites** DANC 106 Modern IB or 33 1212 Intro to Dance Technique II

**Minimum Credits 1 Maximum Credits 1**

## **DANC 170 Strength and Conditioning**

Strength and Conditioning provides students with basic knowledge and skills necessary for maintaining a fit and healthy body. Class sessions consist of physical workouts using exercises designed to increase muscular strength, endurance, and flexibility. Health-related issues of diet and lifestyle are also examined in order to build a foundation for healthy eating throughout life. Individual fitness goals are defined and focused programs of exercises may be developed.

**Repeatable:** Y

**Formerly** 33-1285

**Minimum Credits 3 Maximum Credits 3**

## **DANC 175 Music and Rhythm in Dance**

This 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.

**Repeatable:** N

**Formerly** 33-1350

**Minimum Credits 3 Maximum Credits 3**

## **DANC 180 Introduction to Dance Studies**

This course orients students to the field of dance as an academic discipline, profession and art form. To this end, this course arms students with information and processes of inquiry so as to facilitate their own decision making as they proceed in the department. Topics to be covered include: an introduction to dance as an art form, dance history, dance as a product of culture, and the relationship of dance technique to the overall field. Class sessions may be augmented by guest lectures led by a number of different Dance Department faculty, staff, students and alumni in an effort to bring new students fully into our learning community.

**Repeatable:** N

**Formerly** 33-1351

**Minimum Credits 3 Maximum Credits 3**

## **DANC 185 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.

**Repeatable:** Y

**Formerly** 33-1385

**Minimum Credits 1 Maximum Credits 1**

### **DANC 198 Topics in Movement Practice**

This course teaches specific movement forms and styles that enrich students in ways that may include increased aptitude in dance, more efficient movement, and improved body awareness, as well as broadening their understanding of dance traditions and practices throughout the world. Each semester a different discipline or set of disciplines is featured. Course develops awareness of movement and aesthetic principles particular to each form.

**Repeatable:** Y

**Minimum Credits 1 Maximum Credits 1**

### **DANC 199 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.

**Repeatable:** Y

**Formerly** 33-1331

**Minimum Credits 1 Maximum Credits 1**

### **DANC 205 Modern Technique II**

In this course students will study the principles, practices and vocabulary common to modern dance through a daily practice of warm-up exercises and movement combinations. Emphasis will be on developing conditioning, coordination, alignment, clarity, movement pick-up and artistry. Live musicians accompany all modern classes.

**Repeatable:** Y

**Formerly** 33-2011

**Prerequisites** DANC 106 Modern IB or 33 1212 Intro to Dance Technique II or 33 1311 Modern Technique I

**Minimum Credits 1 Maximum Credits 1**

### **DANC 215 Ballet Technique II**

This course focuses on the principles, practices and vocabulary common to classical ballet technique through a daily practice of warm-up exercises at the barre and movement combinations both in the center and across the floor. The knowledge acquired at the barre is tested in the center through the adagio and allegro sections of the class. Adagio tests balance and fosters a lyrical quality while allegro tests coordination, articulation and the ability to move quickly and softly through space. Emphasis is placed on physical conditioning, coordination, alignment, clarity, movement pick-up and artistry.

**Repeatable:** Y

**Formerly** 33-2021

**Prerequisites** DANC 116 Ballet Technique IB or 33 1212 Intro to Dance Technique II or 33 1321 Ballet I

**Minimum Credits 1 Maximum Credits 1**

## **DANC 220 West African Dance Technique II**

This course focuses on the 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.

**Repeatable:** Y

**Formerly** 33-2031

**Prerequisites** DANC 121 West African Dance Technique IB or 33 1212 Intro to Dance Technique II or 33 1341 West African Dance Technique I

**Minimum Credits 1 Maximum Credits 1**

## **DANC 225 Experiential Anatomy**

This 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.

**Repeatable:** N

**Formerly** 33-2371

**Prerequisites** DANC 106 Modern IB or 33 1212 Intro to Dance Technique II or 33 1311 Modern Technique I or 33 2011 Modern Technique II

**Minimum Credits 3 Maximum Credits 3**

## **DANC 230 Dance Improvisation**

This course introduces students to dance performance, composition, and movement research through improvisation. Coursework balances in-depth individual exploration with rigorous practice in spontaneous duet, small group, and ensemble dance making. Throughout the course students will investigate concepts of dance composition while developing skills to work spontaneously, collaboratively, and independently. Direct physical work will prioritize the development of the student's unique movement voice, readings, writing, and discussion will develop the student's analytical skills.

**Repeatable:** N

**Formerly** 33-2381

**Prerequisites** DANC 106 Modern IB or 33 1212 Intro to Dance Technique II or 33 1311 Modern Technique I or 33 2011 Modern Technique II

**Minimum Credits 3 Maximum Credits 3**

## **DANC 240 Jazz Dance Technique**

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.

**Repeatable:** Y

**Formerly** 33-2232

**Prerequisites** DANC 140 Jazz Dance for Non-Majors or DANC 106 Modern IB or DANC 205 Modern Technique II or 33 1212 Intro to Dance Technique II or 33 1311 Modern Technique I

**Minimum Credits 1 Maximum Credits 1**

## **DANC 255 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.

**Repeatable:** Y

**Formerly** 33-2262

**Prerequisites** DANC 155 Tai Chi Chuan

**Minimum Credits 3 Maximum Credits 3**

## **DANC 260 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.

**Repeatable:** Y

**Formerly** 33-2272

**Prerequisites** DANC 160 Yoga

**Minimum Credits 1 Maximum Credits 1**

## **DANC 285 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.

**Repeatable:** Y

**Formerly** 33-2386

**Prerequisites** DANC 185 Hip-Hop Dance Technique I

**Minimum Credits 1 Maximum Credits 1**

## **DANC 305 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.

**Repeatable:** Y

**Formerly** 33-3062J

**Requirements** Permission Required (DP)

**Minimum Credits 1 Maximum Credits 1**

### **DANC 310 Intermediate Contemporary Techniques**

This course develops physical proficiency in the performance of complex dance materials, emphasizing the deepening of technical practices in either Hip-Hop or modern technical forms. Material may draw upon skills acquired in Hip-Hop I and/or Modern Technique II 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 and/or receive a teacher recommendation. Or, students must have completed 4 credits of Modern II and Hip-Hop I prior to enrolling in this course.

**Repeatable:** Y

**Formerly** 33-3091

**Prerequisites** DANC 205 Modern Technique II or 33 2012 Modern Technique II (F)

**Requirements** Permission Required (DP)

**Minimum Credits 1 Maximum Credits 1**

### **DANC 315 Ballet Technique III**

This course goes deeper into the principles, practices and vocabulary common to classical ballet technique through a daily practice of warm-up exercises at the barre and movement combinations both in the center and across the floor. The knowledge acquired at the barre is tested in the center through the adagio and allegro sections of the class. Adagio tests balance and fosters a lyrical quality while allegro tests coordination, articulation and the ability to move quickly and softly through space. Emphasis is placed on physical conditioning, coordination, alignment, clarity, movement pick-up and artistry.

**Repeatable:** Y

**Formerly** 33-3021

**Prerequisites** DANC 215 Ballet Technique II or 33 2022 Ballet Technique II (F) or 33 3022 Ballet Technique III (F)

**Requirements** Permission Required (DP)

**Minimum Credits 1 Maximum Credits 1**

### **DANC 316 Ballet Technique IV**

This course develops physical proficiency in the performance of more complex ballet material and may draw upon skills acquired in Ballet Technique III but with increasing demands and higher expectations for competent execution. Technical weaknesses are addressed as students' understanding, range, and body control increase. The knowledge acquired at the barre is tested in the center through more challenging adagio and allegro combinations. Emphasis is placed on physical conditioning to support stronger allegro work, coordination, alignment, clarity, movement pick-up and artistry.

**Repeatable:** Y

**Formerly** 33-3023

**Requirements** Permission Required (DP)

**Minimum Credits 1 Maximum Credits 1**

## **DANC 320 West African Dance Technique III**

This course goes deeper into the 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.

**Repeatable:** Y

**Formerly** 33-3031

**Prerequisites** DANC 220 West African Dance Technique II or 33 2031 West African Technique II or 33 2032 West African Technique II (F)

**Requirements** Permission Required (DP)

**Minimum Credits** 1 **Maximum Credits** 1

## **DANC 330 Postcolonial Approaches to Dance Studies**

This course explores dance and movement practices through a post-colonial lens. This course introduces methodologies for writing about the socio-political meanings that bodies carry as they move through time and space. Topics include: dance as cultural identity, dance as a social form of expression, dance as sacred practice, and dance as political power. Through readings, writing, lectures, discussion and extensive viewing of filmed and live performance, students come to understand dance as a rich human activity with many different manifestations and applications.

**Repeatable:** N

**Formerly** 33-3342

**WI**

**Prerequisites** DANC 180 Introduction to Dance Studies and ENGL 122 International Writing and Rhetoric II or DANC 180 Introduction to Dance Studies and ENGL 112 Writing and Rhetoric II or DANC 180 Introduction to Dance Studies and ENGL 112H Writing and Rhetoric II: Honors

**Minimum Credits** 3 **Maximum Credits** 3

## **DANC 335 Historical Approaches to Western Concert Dance**

Historical Approaches to Western Concert Dance explores the artistic developments in the field of Western concert dance from the 17th century to the 21st century. The course focuses on the socio-political contexts that birthed ballet and modern dance and traces how the aesthetic values of western dance forms over time morph and shift for the concert stage. Through readings, writing, lectures, discussions and extensive viewing of video and live performance, students come to understand the rich lineage of these dance forms.

**Repeatable:** N

**Formerly** 33-3343

**Prerequisites** DANC 330 Postcolonial Approaches to Dance Studies

**Minimum Credits** 3 **Maximum Credits** 3

## **DANC 340 Teaching Dance I**

This course is a broad overview of teaching dance, covering both creative and technical skills as they are taught to diverse student populations. In this class students will plan and present material to their classmates and to a population outside of class. Students will observe teachers at work, discuss various methods of teaching and prepare materials for teaching job applications.

**Repeatable:** *N*

**Formerly** 33-3372

**Prerequisites** DANC 230 Dance Improvisation

**Co-requisites** DANC 310 Intermediate Contemporary Techniques

**Minimum Credits 3 Maximum Credits 3**

## **DANC 341 Teaching Dance II**

This course will focus primarily on methodologies of teaching dance technique. Students will serve as teaching assistants - demonstrating, making corrections, and presenting exercises - in a Level I course, in any style. Students will prepare and present movement assignments, design lesson plans, observe and practice teaching skills, and create teaching resources. For the culminating project, students will prepare and present a technique class.

**Repeatable:** *N*

**Formerly** 33-3674

**Prerequisites** DANC 340 Teaching Dance I

**Minimum Credits 3 Maximum Credits 3**

## **DANC 345 Choreography**

This course explores a variety of concepts and processes that may be used in making dances. Students will create their own dance studies in response to a variety of assigned exercises. Topics will include concepts such as space, time, shape, and dynamics, and processes for the invention, manipulation and structuring of movement materials. Improvisation and other physical processes will be employed as works are developed, revised and solidified into repeatable forms. Students will engage in critiques of their own and others' work and are expected to work rigorously and imaginatively to expand in new directions.

**Repeatable:** *N*

**Formerly** 33-3382

**Prerequisites** PREREQUISITES: DANC 230 Dance Improvisation

**Minimum Credits 3 Maximum Credits 3**

## **DANC 350 Artists and Audiences**

This course explores the work and rewards of making, teaching, and producing dance and performance in a local-to-global setting. Through reading, reflection and discussion on the artist's role in society, the class will investigate cultural policy and community-based activism in and through artistic practice. Students will undertake writing and creative assignments aimed at challenging them to develop and articulate their own positions on what they want to do with and through dance. The course features periodic guest speakers, panel discussions, and interaction with working professionals in various functions in the dance and performance world.

**Repeatable:** *Y*

**Formerly** 33-3445

**Prerequisites** DANC 335 Historical Approaches to Western Concert Dance

**Minimum Credits 3 Maximum Credits 3**

## **DANC 355 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.

**Repeatable:** *N*

**Formerly** 33-3456

**Prerequisites** DANC 345 Choreography

**Minimum Credits 3 Maximum Credits 3**

### **DANC 360 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.

**Repeatable:** *N*

**Formerly** 33-3473

**Prerequisites** DANC 225 Experiential Anatomy

**Minimum Credits 3 Maximum Credits 3**

### **DANC 365 Screen Dance and Sound Design**

This course explores computer-based technologies and their applications in dance. A variety of software packages will be examined as partners in the creative process, components within stage productions, and as tools for career support. Direct interaction with technology will be supported by viewings, readings, and discussions about important artists and work in the field. Students will produce finished projects through work in at least two of the following software environments: Dance Forms, Protools LE, and iMovie.

**Repeatable:** *N*

**Formerly** 33-3840

**Prerequisites** DANC 230 Dance Improvisation

**Co-requisites** DANC 345 Choreography

**Minimum Credits 3 Maximum Credits 3**

### **DANC 374 Graduate Dancemaking II: Representing Self and Other**

This course requires students to consider the ethical and aesthetic ramifications that arise when attempting to represent society. Through weekly choreographic studies, students will respond to world events and, in the process, come to a greater awareness of the limits and possibilities of different representational strategies. Of particular interest will be the development of the student's choreographic point of view through which politics can be articulated. This course will culminate in an informal public showing of student work.

**Repeatable:** *N*

**Formerly** 33-6182

**Concurrent Requisite** DANC 377 Graduate Dance Studies II: The Politics of Postmodernism  
**Minimum Credits 3 Maximum Credits 3**

### **DANC 377 Graduate Dance Studies II: The Politics of Postmodernism**

Taken concurrently with Graduate Dancemaking II, this second course in the Graduate Dance Studies Sequence exposes students to the complicated history of ideas associated with historical yet ongoing shifts from modernism to postmodernism. In particular, readings will reckon with the unique spatial logic of postmodernism, its relationship to history, and the ramifications of postmodern aesthetics on identity formation and community.

**Repeatable:** N

**Formerly** 33-6752

**Concurrent Requisite** DANC 374 Graduate Dancemaking II: Representing Self and Other

**Minimum Credits 3 Maximum Credits 3**

### **DANC 399 Advanced Topics in Dance**

Advanced Topics in Dance offers an opportunity for in-depth, collaborative research in domains of performance, choreography and scholarship. Each semester, the course will focus on specific themes or issues submitted to hybrid pedagogical enterprises that may include, choreographic, performative, and scholarly articulations. Semester long course topics may include: Dance for Camera, Post-Colonial Choreographies, Feminist Discourses in Dance, Physical Theatre Workshop, and Site-Specific Dancemaking Strategies. Through extended research processes-which may include extensive viewing of video and live performances, reading of pertinent literature, student driven choreographic workshops, instructor-led movement experiences, and substantial performance and production experience-students will engage with dance as a form that resists compartmentalization by methodological boundaries.

**Repeatable:** Y

**Formerly** 33-3444

**Requirements** Permission Required (DP)

**Minimum Credits 3 Maximum Credits 3**

### **DANC 425 Advanced Contemporary Techniques**

This course develops physical proficiency in the performance of highly complex dance materials, emphasizing the deepening of technical practices in either Hip-Hop or modern technical forms. Material may draw upon skills acquired in Intermediate Contemporary Techniques 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.

**Repeatable:** Y

**Formerly** 33-3093

**Requirements** Permission Required (DP)

**Minimum Credits 1 Maximum Credits 1**

### **DANC 470 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.

**Repeatable:** *N*

**Formerly** 33-4001

**Requirements** Permission Required (DP)

**Minimum Credits** 3 **Maximum Credits** 3

### **DANC 480 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.

**Repeatable:** *Y*

**Formerly** 33-3365

**Requirements** Permission Required (DP)

**Minimum Credits** 3 **Maximum Credits** 3

### **DANC 495 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.

**Repeatable:** *Y*

**Formerly** 33-2795

**Minimum Credits** 1 **Maximum Credits** 6

### **DANC 496 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.

**Repeatable:** *Y*

**Formerly** 33-3998

**Requirements** Permission Required (DP)

**Minimum Credits** 1 **Maximum Credits** 6

### **DSGN 110 Design Thinking**

This course is an introduction to the theories and methods of design thinking which are empathetic, human-centered, tolerant of ambiguity, and action-

oriented. Design thinking is a creative, innovative process to identify and solve complex problems. In this course, students participate in a series of exercises and project challenges that are resolved using a holistic design thinking process.

**Repeatable:** N

**Minimum Credits 3 Maximum Credits 3**

### **DSGN 112 Ceramics I**

This introductory level design/fabrication studio acquaints students with methods of forming and finishing clay into vessels and objects. The design process and material exploration is emphasized through lecture/demonstration and class discussions, where the relationship between design concept, skilled craftsmanship, and aesthetics is explored. Methods of hand building, modeling, and finishing are demonstrated. In addition to studio work, presentations, readings and discussions of traditional and contemporary applications for clay may be introduced. This course is appropriate for students from all majors.

**Repeatable:** Y

**Formerly** 21-1940

**Minimum Credits 3 Maximum Credits 3**

### **DSGN 113 Jewelry and Objects I**

This introductory level design/fabrication studio acquaints students with jewelry and object creation. The design process is emphasized through lecture, demonstration, critiques and class discussions, where the relationship between design concept, skilled craftsmanship, and aesthetics is explored. Through a variety of exercises, students explore technical skills including fabrication, cold-joining, soldering, surface embellishment, coloring, and finishing. This course is appropriate for students from all majors.

**Repeatable:** Y

**Formerly** 21-1942

**Minimum Credits 3 Maximum Credits 3**

### **DSGN 199 Special Topics in Design:**

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

**Repeatable:** Y

**Formerly** 21-2901

**Requirements** Permission Required (DP)

**Minimum Credits 1 Maximum Credits 6**

### **DSGN 212 Ceramics II**

This advanced level design/fabrication studio encourages personal expression through the creation of ceramic-based functional or non-functional objects. Building on the skills introduced in Ceramics I, multiple processes and methods for working with clay will be presented and explored. Skilled craftsmanship and an understanding of how design concepts may be reflected in material and constructive choices are emphasized.

**Repeatable:** *N*

**Formerly** 21-2941

**Prerequisites** DSGN 112 Ceramics I

**Minimum Credits** 3 **Maximum Credits** 3

## **DSGN 213 Jewelry and Objects II**

This advanced level design/fabrication studio encourages personal investigation through the creation of jewelry and functional/non-functional objects. Building on the skills introduced in Jewelry and Objects I, a variety of advanced techniques including etching, enameling, and forming are presented and explored. Skilled craftsmanship and an understanding of how design concepts may be reflected in material and fabrication choices are emphasized.

**Repeatable:** *Y*

**Formerly** 21-2943

**Prerequisites** DSGN 113 Jewelry and Objects I

**Minimum Credits** 3 **Maximum Credits** 3

## **DSGN 265 Furniture I**

This introductory level design/fabrication studio acquaints students with the requirements of furniture making, primarily concentrating on wood constructive techniques. Design planning and material exploration is emphasized through lecture/demonstration and class discussions, where the relationship between design concept, skilled craftsmanship, and aesthetics is explored. Instruction includes hand and power tools and covers skills from conceptualization to hand finishing. This course is appropriate for students from all majors.

**Repeatable:** *Y*

**Formerly** 21-2946

**Prerequisites** ARTS 105 Foundation Studio or 22 1920 Making 2

**Minimum Credits** 3 **Maximum Credits** 3

## **DSGN 268 Metal Fabrication**

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

**Repeatable:** *N*

**Formerly** 21-2961

**Prerequisites** ARTS 105 Foundation Studio or 22 1920 Making 2

**Minimum Credits** 3 **Maximum Credits** 3

## **DSGN 315 Digital Presentation Techniques**

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

**Repeatable:** *N*

**Formerly** 21-3715

**Prerequisites** ARTS 105 Foundation Studio or ARTS 210 Drawing I or 22 1920 Making 2

**Minimum Credits** 3 **Maximum Credits** 3

## **DSGN 350 Portfolio**

Portfolio is a focal course designed to utilize work from other required courses within a student's major. Students explore concepts and professional techniques to develop, document, and curate a body of work for different audiences (think entering the job market), demonstrating a range of work, conceptual sophistication and technical proficiency. The course will allow students to demonstrate professionalism, verbal skills, and conceptual and critical thinking, while communicating a personal creative story in a compelling manner. Topics include archiving and curating a sequence, researching a target market, and self-branding.

**Repeatable:** *N*

**Formerly** 21-4385

**Requirements** Junior Standing or Above (JR) Design Majors Only (4DSG)

**Minimum Credits** 3 **Maximum Credits** 3

## **DSGN 365 Furniture II**

This advanced level design/fabrication studio acquaints students with the requirements of advanced furniture making. Building on the skills introduced in Furniture I, a variety of advanced techniques which may include steam-bending, veneering, digital fabrication, limited-edition production, and spray-finishing are presented and explored. Primarily concentrating on wood constructive techniques, students are provided the opportunity to design and fabricate a piece of their choosing and may incorporate additional/alternative materials. The design process, incorporating model and full-scale mock-ups, continues to be emphasized.

**Repeatable:** *N*

**Formerly** 21-3946

**Prerequisites** DSGN 265 Furniture I

**Minimum Credits** 3 **Maximum Credits** 3

## **DSGN 495 Directed Study: Design**

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

**Repeatable:** *N*

**Formerly** 21-3990

**Requirements** Permission Required (DP)

**Minimum Credits** 1 **Maximum Credits** 6

## **DSGN 496 Independent Project: Design**

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

**Repeatable:** Y  
**Formerly** 21-3998  
**Requirements** Permission Required (DP)  
**Minimum Credits** 1 **Maximum Credits** 6

### **EASC 101 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.

**Repeatable:** N  
**Formerly** 56-1310  
**SL**  
**Minimum Credits** 4 **Maximum Credits** 4

### **EASC 105 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.

**Repeatable:** N  
**Formerly** 56-1311  
**SC**  
**Minimum Credits** 3 **Maximum Credits** 3

### **EASC 110H The Science of Global Change: Honors**

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. 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). Students will be challenged to use their knowledge to better inform public awareness of global change, and public policy on global change issues.

**Repeatable:** N  
**Formerly** 56-1312  
**SC**  
**Requirements** 3.5 or Higher GPA (35GP)  
**Minimum Credits** 3 **Maximum Credits** 3

### **EASC 115 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.

**Repeatable:** *N*  
**Formerly** 56-1320  
**SC**  
**Minimum Credits 3 Maximum Credits 3**

### **EASC 120 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.

**Repeatable:** *N*  
**Formerly** 56-1330  
**SC**  
**Minimum Credits 3 Maximum Credits 3**

### **EASC 125 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.

**Repeatable:** *N*  
**Formerly** 56-1350  
**SC**  
**Minimum Credits 3 Maximum Credits 3**

### **EASC 125H 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.

**Repeatable:** *N*  
**Formerly** 56-1350HN  
**SC**  
**Requirements** 3.5 or Higher GPA (35GP)  
**Minimum Credits 3 Maximum Credits 3**

### **EASC 130 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.).

**Repeatable:** *N*

**Formerly** 56-1351

**SL**

**Minimum Credits 4 Maximum Credits 4**

## **EASC 135 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.

**Repeatable:** *N*

**Formerly** 56-1352

**SL**

**Concurrent Requisite** EASC 136 Dinosaur Evolution and Extinction: Lab

**Minimum Credits 2 Maximum Credits 2**

## **EASC 136 Dinosaur Evolution and Extinction: Lab**

This is the 2-credit Lab component for the Lecture course EASC 135 Dinosaur Evolution and Extinction

**Repeatable:** *N*

**Formerly** 56-1353

**SL**

**Concurrent Requisite** EASC 135 Dinosaur Evolution and Extinction

**Minimum Credits 2 Maximum Credits 2**

## **EASC 140H Paleontology Field Observations & Methods: Honors**

This course provides a hands-on introduction to paleontology field methods, including fossil reconnaissance, identification, and collection during a two-week field expedition to the Petrified Forest National Park, Arizona. You will learn about the paleontology and geology of the park by reading and interpreting popular and scientific literature. Emphasis will be placed on detailed observation and documentation of vertebrate fossils and geologic context in a field notebook that will provide the basis for a final project interpreting your field experience.

**Repeatable:** *N*

**Formerly** 56-1354HN

**SL**

**Requirements** Permission Required (DP)

**Minimum Credits 3 Maximum Credits 3**

## **EASC 145 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 theory of Plate Tectonics and follows 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.

**Repeatable:** *N*

**Formerly** 56-1380

**SL**

**Minimum Credits 3 Maximum Credits 3**

## **ECON 101 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.

**Repeatable:** *N*

**Formerly** 50-1201

**SS**

**Minimum Credits 3 Maximum Credits 3**

## **ECON 310 Ethics and Economics: Controversial Policy Issues of Our Time**

Conventional economic justification for policies embodies a particular moral logic despite its claim to value-neutrality. This course surveys alternate moral/political perspectives from which legitimacy (or moral acceptability) of contemporary economic policies could be debated. Students will be invited to apply these theoretical arguments to a set of contemporary policy issues in the U.S.

**Repeatable:** *N*

**Formerly** 50-3202

**SS WI**

**Prerequisites** ENGL 112 Writing and Rhetoric II or ENGL 122 International Writing and Rhetoric II

**Minimum Credits 3 Maximum Credits 3**

## **ECON 310H Ethics and Economics: Controversial Policy Issues of Our Time: Honors**

Conventional economic justification for policies embodies a particular moral logic despite its claim to value-neutrality. This course surveys alternate moral/political perspectives from which legitimacy (or moral acceptability) of contemporary economic policies could be debated. Students will be invited to apply these theoretical arguments to a set of contemporary policy issues in the U.S. This is an Honors class. In addition to other possible pre-requisites, students need a minimum G.P.A. of 3.50 or higher to enroll.

**Repeatable:** *N*

**Formerly** 50-3202HN

**SS WI**

**Prerequisites** ENGL 112 Writing and Rhetoric II or ENGL 122 International Writing and Rhetoric II

**Requirements** 3.5 or Higher GPA (35GP)

**Minimum Credits 3 Maximum Credits 3**

## **ECON 311 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.

**Repeatable:** *N*

**Formerly** 50-3203

**SS WI**

**Prerequisites** ENGL 112 Writing and Rhetoric II or ENGL 122 International Writing and Rhetoric II

**Minimum Credits 3 Maximum Credits 3**

## **ECON 311H 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.

**Repeatable:** *N*

**Formerly** 50-3203HN

**SS WI**

**Prerequisites** ENGL 112 Writing and Rhetoric II or ENGL 122 International Writing and Rhetoric II

**Requirements** 3.5 or Higher GPA (35GP)

**Minimum Credits 3 Maximum Credits 3**

## **ECON 312 Urban Economics of Creative Industries**

This course analyzes the emergence and the growth of creative and cultural industries, such as fashion or performing arts in contemporary cities. Drawing on the field of Urban Economics' primary concepts, such as agglomeration and clustering, students will explore the specific economic and geographic factors that make modern cities magnetic destinations for creative individuals and cultural enterprises/institutions. The city of Chicago will be used as a case study for our investigations.

**Repeatable:** *N*

**Formerly** 50-3204

**SS**

**Prerequisites** ENGL 112 Writing and Rhetoric II or ENGL 112H Writing and Rhetoric II:

Honors or ENGL 122 International Writing and Rhetoric II

**Minimum Credits 3 Maximum Credits 3**

## **EDUC 105 Introduction to Early Childhood Education**

This course provides an overview of early childhood care and education with emphasis on historical, cultural, political, and theoretical implications related to perspectives of young children, the learning process, teaching, and social justice. Introductions to the variety of programs, the role of the teacher, career opportunities, and professional organizations are included. Emphasis will be given to developmentally appropriate practice, the learning context, the role of art and play, the Reggio Emilia approach, and trends and issues within the field.

**Repeatable:** *N*

**Formerly** 38-1100

**Minimum Credits** 3 **Maximum Credits** 3

### **EDUC 110 Integrating Literature in ECE**

Students will explore various books/stories for infants/toddlers, preschool, and early elementary aged children. This course will investigate quality board and picture books, as well as beginning reading books while considering nursery rhymes, fiction and non-fiction, fairytales, and folktales. Students will better understand quality elements of books/stories, respected authors, and developmentally and culturally appropriate books/stories. Ultimately students will become more competent with selecting, evaluating, and presenting children's books/stories while learning to instill a love of reading with children.

**Repeatable:** *N*

**Formerly** 38-1101

**Minimum Credits** 1 **Maximum Credits** 1

### **EDUC 115 Human Development Across the Lifespan**

Students survey theories of holistic human development spanning the cognitive, physical, and social emotional domains. Emphasis is on the earlier stages of development, but encompasses the entire lifespan. Attention will be given to the application of theory to personal experience; the impact of an anti-bias approach; and the role of family, culture, and community on development.

**Repeatable:** *N*

**Formerly** 38-1125

**SS**

**Minimum Credits** 3 **Maximum Credits** 3

### **EDUC 120 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.

**Repeatable:** *N*

**Formerly** 38-1530

**SC**

**Minimum Credits** 3 **Maximum Credits** 3

### **EDUC 210 Language Learning and Linguistic Development**

This course develops students' understandings of typical and atypical speech and language development from birth through age eight in monolingual and multilingual children with a focus on the rights of the learner. Students explore the relationships between linguistic and language development, and other areas of development and learning are explored. Since language is integral to thinking and learning processes, the course frames students' examination of the biological, environmental, social, and cultural components of language learning and linguistic development.

**Repeatable:** *N*

**Formerly** 38-2130

**Prerequisites** EDUC 115 Human Development Across the Lifespan

**Minimum Credits 3 Maximum Credits 3**

### **EDUC 215 Child, Family & Community: Critical Perspectives**

This course contributes to students' knowledge and skills necessary to work successfully with diverse families in individual, group, and community settings. The course emphasizes strategies for strengthening adult-child relationships and collaborative partnerships between educators, families, community members, and agencies. This content is examined critically to understand how some children and their families are often perceived and treated inequitably and how these inequities are embedded in US history.

**Repeatable:** *N*

**Formerly** 38-2140

**PL**

**Prerequisites** EDUC 115 Human Development Across the Lifespan

**Minimum Credits 3 Maximum Credits 3**

### **EDUC 220 Teaching English Language Learners: Theoretical Foundations**

This course provides the foundations necessary for making informed decisions about the education of English Language Learners (ELLs), their characteristics and challenges, and English language acquisition. Students will explore the connections among theory, diversity, and equity, and the research and policies that inform instructional designs and practices.

**Repeatable:** *N*

**Formerly** 38-2150

**PL**

**Minimum Credits 3 Maximum Credits 3**

### **EDUC 225 Education of Learners with Exceptional and Diverse Needs**

This course introduces the concept of exceptionality, providing an overview of various forms of atypical growth and development and teaching methods. The emphasis is on children having a variety of disabilities and/or delays and the implications for learning and growth. The roles of legislation; collaboration between parents, schools, and teachers; children's cultures; and the rights of learners identified as having exceptional needs will be explored.

**Repeatable:** *N*

**Formerly** 38-2155

**Prerequisites** EDUC 115 Human Development Across the Lifespan

**Minimum Credits 3 Maximum Credits 3**

### **EDUC 230 Culture in Young Children's Literature**

This course offers students the opportunity to learn how children's literature, as text and art, has been used to teach youth throughout history; how it has been appropriated by societies; and how children's authors and illustrators have become authors of the culture of their times. The course embodies elements of traditional literary analysis where students will study historical trends, literary and artistic devices, cultural ideologies, and elements of text quality present in multicultural children's literature for audiences aged birth through nine years.

**Repeatable:** *N*

**Formerly** 38-2601

**HL**

**Prerequisites** ENGL 112 Writing and Rhetoric II or ENGL 122 International Writing and Rhetoric II

**Minimum Credits** 3 **Maximum Credits** 3

## **EDUC 299 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.

**Repeatable:** *Y*

**Formerly** 38-2175

**Minimum Credits** 1 **Maximum Credits** 3

## **EDUC 305 Pre-Primary Methods for Math and Science**

This course is designed to develop understandings and practical applications of principles and techniques that promote supportive learning environments and foster children's active engagement. It introduces the role of play and major curriculum approaches including the Reggio Emilia approach. Through observation of children and application of knowledge of child development, students construct understandings of planning, documenting, and assessing interdisciplinary, inquiry-based, and developmental learning opportunities. Special emphasis will be given to math, science, and technology for young children.

**Repeatable:** *N*

**Formerly** 38-3100

**Concurrent Requisite** EDUC 315 Seminar I: Preprimary Methods for Language, Literacy and the Arts

**Requirements** Permission Required (DP)

**Minimum Credits** 3 **Maximum Credits** 3

## **EDUC 315 Seminar I: Preprimary Methods for Language, Literacy and the Arts**

Students will focus on planning, implementing, and evaluating a rich and engaging learning environment that stresses language and emergent literacy, visual arts, drama, music, and movement experiences for young children. Additionally, students will develop further understanding of the role of play, the Reggio Emilia approach, and the teacher as a professional within a preprimary educational context.

**Repeatable:** *N*

**Formerly** 38-3110

**Requirements** Permission Required (DP)

**Minimum Credits** 3 **Maximum Credits** 3

## **EDUC 320 Infant, Toddler, and Two-Year- Old Programming and Methods**

This course will apply knowledge of young children's development in planning for growth and learning for infant and toddler through two-year-old children. Students will gain experience with curricular opportunities and gain knowledge of programming that include health and safety.

**Repeatable:** *N*

**Formerly** 38-3115

**Prerequisites** EDUC 105 Introduction to Early Childhood Education and EDUC 115 Human Development

Across the Lifespan

**Minimum Credits 3 Maximum Credits 3**

### **EDUC 325 Seminar II: Environments and Relationships that Cultivate Learning**

This seminar is taken concurrently with Preprimary Practicum (38-3105). Students explore the role of the learning environment, children's developing identities, connections with the community, and social interactions in shaping educational experiences.

**Repeatable:** *N*

**Formerly** 38-3130

**Prerequisites** EDUC 315 Seminar I: Preprimary Methods for Language, Literacy and the Arts

**Concurrent Requisite** EDUC 480 Preprimary Practicum

**Requirements** Permission Required (DP)

**Minimum Credits 3 Maximum Credits 3**

### **EDUC 350 Documenting and Assessing Children's Learning**

This course provides an overview of Early Childhood assessment principles and practices. Students develop knowledge and skills to assess learning and development of young children, including those with special and diverse learning needs. Students learn how and why to document children's learning processes. Students will develop strategies for assessing young children's social, emotional, cognitive, and motor development using both formal and informal means.

**Repeatable:** *N*

**Formerly** 38-3135

**Requirements** Permission Required (DP)

**Minimum Credits 3 Maximum Credits 3**

### **EDUC 355 Methods for Teaching Language Arts in Primary Grades**

This course prepares students to guide children from diverse backgrounds as they learn how to read, write, and communicate in printed and digital contexts. Students learn how to plan for standards-based and assessment-driven curricula in English and the Language Arts and in the content areas. They also learn how to apply developmentally appropriate literacy practices across content areas. The methods explored are intended for children five through eight years of age. Students fulfill field experience requirements for this course within a practicum experience in a Kindergarten, first, or second grade classroom.

**Repeatable:** *N*

**Formerly** 38-3140

**Prerequisites** EDUC 210 Language Learning and Linguistic Development

**Requirements** Permission Required (DP)

**Minimum Credits 3 Maximum Credits 3**

### **EDUC 360 Methods for Teaching English as a Second Language**

This course focuses on approaches, methods, and materials for teaching English as an additional language to English Language Learners (ELLs). Additionally, application of such skills will be applied to content-area learning. Class sessions will focus on theory and practice related to the important components of language learning from a developmental perspective. In addition, students will analyze second language unit and lesson plans, develop instructional units, engage in short in-class demonstration lessons that illustrate state-of-the-art second-language teaching techniques, and participate in required field experiences in classrooms

in which there are ELLs. Special attention will be given to culturally relevant pedagogy.

**Repeatable:** *N*

**Formerly** 38-3145

**Requirements** Permission Required (DP)

**Minimum Credits 3 Maximum Credits 3**

### **EDUC 365 Methods for Teaching Mathematics in Primary Grades**

This course provides students with ideas, techniques, and strategies for teaching math at the Kindergarten through second grade levels. An active and developmentally appropriate approach is emphasized so that students gain experience using manipulatives and technology, and participate in constructing or revising their own understanding of math concepts. Students will reflect on and discuss theory, research, and practice related to how young children learn mathematics. Students fulfill field experience requirements for this course within a practicum experience in a Kindergarten, first, or second grade classroom.

**Repeatable:** *N*

**Formerly** 38-3150

**Prerequisites** EDUC 325 Seminar II: Environments and Relationships that Cultivate Learning

**Requirements** Permission Required (DP)

**Minimum Credits 3 Maximum Credits 3**

### **EDUC 375 Methods for Teaching Social Studies and Science in Primary Grades**

This course focuses on methods for teaching social studies and science. Per the National Council for the Social Studies, this course fosters the integrated study of the social sciences and humanities to promote civic competence. Students will reflect, in-depth, about what it means to be a good citizen within a culturally and socio-economically diverse society. The science component of the course provides students with ideas, techniques, and strategies for applying understandings of science, technology, and engineering practices within the major content areas of science (Life, Physical, Earth, and Space Sciences). Students are exposed to a variety of science curricular materials that emphasize a hands-on, inquiry-based approach. Field experiences occur within a practicum in a Kindergarten, first, or second grade classroom.

**Repeatable:** *N*

**Formerly** 38-3160

**PL**

**Prerequisites** EDUC 325 Seminar II: Environments and Relationships that Cultivate Learning

**Requirements** Permission Required (DP)

**Minimum Credits 3 Maximum Credits 3**

### **EDUC 380 The Teaching Artist in School and Community Settings**

This course engages students in the theory and practice of the teaching artist. Students will explore the role of the teaching artist in arts education in an historical context as well as in current practice with children, adolescents, adult and senior populations. This exploration is anchored in study, reflection, and direct experience in Chicago Public Schools, arts organizations and community settings. Students will spend class time studying teaching artist fundamentals including: building partnerships, developing and implementing inquiry-based arts curricula and lesson plans, creating community in the classroom, designing inclusive experiences in the arts, working within community and school cultures, and understanding classroom management in a variety of settings and populations. Guest teaching artists, from a range of disciplines, will lead sessions introducing a range of effective teaching artist strategies. Students will observe and/or assist in the delivery of arts instruction in a variety of settings.

**Repeatable:** *N*

**Formerly** 38-3580

**HU**

**Prerequisites** ENGL 112 Writing and Rhetoric II or ENGL 122 International Writing and Rhetoric II

**Minimum Credits** 3 **Maximum Credits** 3

### **EDUC 385 Arts Integration: Interdisciplinary Learning K-12**

This course will take an in-depth look at the impact of interdisciplinary arts teaching on student learning. It will engage students in the theory, history, research, and practice of interdisciplinary arts teaching and learning in the schools. Students will learn how to create interdisciplinary curriculum across core academic subjects and the arts, connect to the Common Core Standards, develop assessment tools, and build documentation into teaching practice. They will study the connections between arts-integration, the Reggio Emilia approach, as well as inquiry and project-based learning. They will develop an interdisciplinary unit plan, have the opportunity to teach and revise curriculum with one another, and observe and reflect on interdisciplinary arts learning in Chicago Public School classrooms. Guests will include teaching artist and classroom teacher partners, and leaders in the field of teaching artistry.

**Repeatable:** *N*

**Formerly** 38-3581

**HU**

**Prerequisites** EDUC 380 The Teaching Artist in School and Community Settings

**Minimum Credits** 3 **Maximum Credits** 3

### **EDUC 390 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.

**Repeatable:** *Y*

**Formerly** 38-3588

**Prerequisites** EDUC 380 The Teaching Artist in School and Community Settings

**Concurrent Requisite** EDUC 385 Arts Integration: Interdisciplinary Learning K-12

**Minimum Credits** 3 **Maximum Credits** 3

### **EDUC 405 The Reflective Professional**

Investigation of young children's and teachers' learning and teaching through the lens of the Reggio Emilia approach continues in this course. Students will thoughtfully and critically reflect on their entire program experience, further developing a vocabulary to convey its meaning to a variety of audiences: orally, in written form, and visually. Each student will develop an individual product to represent personal and professional understandings to a variety of audiences.

**Repeatable:** *N*

**Formerly** 38-4005

**HU WI**

**Concurrent Requisite** EDUC 490 Primary Student Teaching Internship and EDUC 410 Seminar IV: Primary Student Teaching

**Minimum Credits 3 Maximum Credits 3**

### **EDUC 410 Seminar IV: Primary Student Teaching**

This course accompanies concurrent requisite 38-4000 Primary Student Teaching Internship and provides students with a supportive environment, helpful resources, and thought-provoking presentations and discussions on all aspects of the K-2 classroom experience. Students independently prepare and submit artifacts for a performance-based state licensure requirement: the edTPA.

**Repeatable:** *N*

**Formerly** 38-4010

**Concurrent Requisite** EDUC 490 Primary Student Teaching Internship

**Minimum Credits 3 Maximum Credits 3**

### **EDUC 480 Preprimary Practicum**

This practicum focuses on methods of teaching and learning with preschool children through the lens of social constructivism. Communication, creativity, collaboration, and critical thinking are key to the learning process. Students will plan, implement, and assess approved learning experiences for young children that consider both developmental domains and content areas appropriate for individual and group abilities, contexts, and cultures. Students will engage in field work at a preschool for three hours a day for four days a week to observe examples of the ways in which methods are implemented in such settings.

**Repeatable:** *N*

**Formerly** 38-3105

**Prerequisites** EDUC 305 Pre-Primary Methods for Math and Science or EDUC 315 Seminar I: Preprimary Methods for Language, Literacy and the Arts

**Co-requisites** EDUC 325 Seminar II: Environments and Relationships that Cultivate Learning

**Requirements** Permission Required (DP)

**Minimum Credits 3 Maximum Credits 3**

### **EDUC 481 Seminar III: Primary Practicum**

This one-credit practicum gives students the opportunity to observe primary classrooms during the Fall semester prior to full-day student teaching the following spring. In addition, there is a strong focus on discussing and analyzing their classroom experiences and learning how to write lesson plans. Because it is taken during the same semester as all primary methods, students will develop understandings of effective classrooms across content areas.

**Repeatable:** *N*

**Formerly** 38-3155

**Prerequisites** EDUC 315 Seminar I: Preprimary Methods for Language, Literacy and the Arts and EDUC 325 Seminar II: Environments and Relationships that Cultivate Learning

**Concurrent Requisite** EDUC 355 Methods for Teaching Language Arts in Primary Grades and EDUC 365

Methods for Teaching Mathematics in Primary Grades and EDUC 375 Methods for Teaching Social Studies and Science in Primary Grades

**Minimum Credits 1 Maximum Credits 1**

### **EDUC 490 Primary Student Teaching Internship**

Students participate in an internship of full-time student teaching experiences at the Kindergarten, first, or second grade level. They are supported and assessed through regularly scheduled visits from college-based field-experience supervisors, and they participate in periodic evaluations in a cooperative setting with their K-2 cooperating teacher. This course accompanies concurrent requisite 38-4010 Seminar IV: Primary Student Teaching.

**Repeatable:** N

**Formerly** 38-4000

**WI**

**Prerequisites** EDUC 375 Methods for Teaching Social Studies and Science in Primary Grades

**Concurrent Requisite** EDUC 410 Seminar IV: Primary Student Teaching

**Requirements** Permission Required (DP)

**Minimum Credits 6 Maximum Credits 6**

### **EDUC 495 Directed Study**

No description available.

**Repeatable:** Y

**Formerly** 38-3176

**Minimum Credits 1 Maximum Credits 9**

### **EDUC 496 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.

**Repeatable:** Y

**Formerly** 38-3175

**Requirements** Permission Required (DP)

**Minimum Credits 1 Maximum Credits 6**

### **ENGL 108 Writing and Rhetoric Stretch A**

Writing and Rhetoric I Stretch A introduces students to key concepts in writing and rhetoric. These concepts comprise an intellectual framework that enable students to approach a variety of writing tasks in college, in their creative professions, and in their lives as citizens. While the primary focus is on reading and writing alphabetic text, Writing and Rhetoric I Stretch A encourages students to explore the affordances of a variety of genres, media, platforms, and technologies. Along with Writing and Rhetoric I Stretch B, this course provides students with ample opportunity for revision and reading assignments, exercises that guide students through longer assignment sequences, instruction about the role of various technologies in writing, and extra one-on-one support from the instructor. Upon registering for and successfully completing Writing and Rhetoric I Stretch A, students understand and agree to be administratively registered for the same section (same day and time) of Stretch B in the Spring semester.

**Repeatable:** *N*

**Formerly** 52-1101S

**Prerequisites** TWC-T-3 EXAM-TWC WRITING MINIMUM SCORE = 3

**Minimum Credits** 3 **Maximum Credits** 3

## **ENGL 109 Writing and Rhetoric I Stretch B**

Writing and Rhetoric I Stretch B continues the work begun in Writing and Rhetoric I Stretch A, introducing students to key concepts in writing and rhetoric. These concepts comprise an intellectual framework that enable students to approach a variety of writing tasks in college, in their creative professions, and in their lives as citizens. While the primary focus is on reading and writing alphabetic text, Writing and Rhetoric I Stretch B encourages students to explore the affordances of a variety of genres, media, platforms, and technologies. Along with Writing and Rhetoric I Stretch A, this course provides students with ample opportunity for revision and reading assignments, exercises that guide students through longer assignment sequences, instruction about the role of various technologies in writing, and extra one-on-one support from the instructor. Students are administratively registered for Writing and Rhetoric I Stretch B. To drop or withdraw from this course, please contact the English and Creative Writing department.

**Repeatable:** *N*

**Formerly** 52-1151S

**EN**

**Prerequisites** ENGL 108 Writing and Rhetoric Stretch A

**Minimum Credits** 3 **Maximum Credits** 3

## **ENGL 110 EAL Tutoring in Writing**

Tutoring in Writing Skills for students with home/heritage languages other than English. Designates tutoring with an ESL Specialist in the Writing Center.

**Repeatable:** *N*

**Formerly** 52-1108

**Concurrent Requisite** ENGL 121 International Writing and Rhetoric I or ENGL 122 International Writing and Rhetoric II

**Minimum Credits** 0 **Maximum Credits** 0

## **ENGL 111 Writing and Rhetoric I**

Writing and Rhetoric I introduces students to key concepts in writing and rhetoric. These concepts comprise an intellectual framework that enable students to approach a variety of writing tasks in college, in their creative professions, and in their lives as citizens. In Writing and Rhetoric I, students use the key concepts to compose texts of their own and to analyze the work of other authors. While the primary focus is on reading and writing alphabetic text, Writing and Rhetoric I encourages students to explore the affordances of a variety of genres, media, platforms, and technologies.

**Repeatable:** *N*

**Formerly** 52-1151

**EN**

**Prerequisites** TWC-T-4 EXAM-TWC WRITING MINIMUM SCORE = 4

**Minimum Credits** 3 **Maximum Credits** 3

## **ENGL 111H 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.

**Repeatable:** *N*

**Formerly** 52-1151HN

**EN**

**Prerequisites** TWC-T-4 EXAM-TWC WRITING MINIMUM SCORE = 4

**Requirements** 3.5 or Higher GPA (35GP)

**Minimum Credits** 3 **Maximum Credits** 3

## **ENGL 112 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.

**Repeatable:** *N*

**Formerly** 52-1152

**EN**

**Prerequisites** ENGL 109 Writing and Rhetoric I Stretch B or ENGL 111 Writing and Rhetoric I or ENGL 121 International Writing and Rhetoric I or TWC-T-7 EXAM-TWC WRITING MINIMUM SCORE = 7

**Minimum Credits** 3 **Maximum Credits** 3

## **ENGL 112H 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.

**Repeatable:** *N*

**Formerly** 52-1152HN

**EN**

**Prerequisites** ENGL 111 Writing and Rhetoric I or ENGL 111H Writing and Rhetoric I: Honors or TWC-T-7 EXAM-TWC WRITING MINIMUM SCORE = 7

**Requirements** 3.5 or Higher GPA (35GP)

**Minimum Credits** 3 **Maximum Credits** 3

## **ENGL 120 U.S. Academic Language and Culture**

U.S. Academic Language and Culture for EAL is designed to address the needs of the cohort of international exchange students and degree-seeking students who do not formally live in the U.S. In this course, we will work to (1) improve and refine students' academic English skills including productive skills (i.e., writing, speaking) and receptive skills (i.e., reading, listening); (2) enhance students' intercultural competency; and (3) develop their digital literacy.

**Repeatable:** *N*

**Formerly** 52-1120

**Requirements** Permission Required (DP)

**Minimum Credits 3 Maximum Credits 3**

## **ENGL 121 International Writing and Rhetoric I**

Writing and Rhetoric I for Non-Native Speakers of English is reserved for students who do not speak English as their first language. Identical to 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.

**Repeatable:** *N*

**Formerly** 52-1121

**EN**

**Prerequisites** TWC-T-2 EXAM-TWC WRITING MINIMUM SCORE = 2

**Concurrent Requisite** ENGL 110 EAL Tutoring in Writing

**Minimum Credits 3 Maximum Credits 3**

## **ENGL 122 International Writing and Rhetoric II**

Writing and Rhetoric II for Non-Native Speakers of English is reserved for students who do not speak English as their first language. Identical to 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.

**Repeatable:** *N*

**Formerly** 52-1122

**EN**

**Prerequisites** ENGL 121 International Writing and Rhetoric I or TWC-T-7 EXAM-TWC WRITING MINIMUM SCORE = 7

**Concurrent Requisite** ENGL 110 EAL Tutoring in Writing

**Minimum Credits 3 Maximum Credits 3**

## **ENGL 123 Summer Intensive Program: U.S. Language and Creative Industries in Western Markets**

The Summer Intensive Program for EAL students is an intensive English as an additional language (EAL) course designed to address the needs of incoming international students who will be studying at Columbia College Chicago. The curriculum includes intensive academic language and creative industries in Western markets. The program helps students investigate industry knowledge and experience to identify and develop opportunities for working in and with the cultural and creative sectors in global markets. The language

portion of the course will improve and refine students' academic English skills including critical thinking, rhetorical decisions, reading comprehension, and functioning effectively in a community of writer-readers, so that students are better prepared to engage in discussions and presentations in professional and academic situations in the U.S.

**Repeatable:** *N*

**Formerly** 52-1230

**Minimum Credits** 0 **Maximum Credits** 0

## **ENGL 124 International Oral Expression**

Oral Expression for Non-Native Speakers of English is reserved for students who do not speak English as their first language. This course addresses specific barriers to effective public speaking for English as a Second Language students, such as stage fright, poor pronunciation/rhythm patterns, and intercultural communication difficulties. The course introduces students to basic principles of communication theory and informative, persuasive, and occasional models of public speaking. Instruction focuses on planning, organization, argumentation, delivery and posture, use of gestures and voice, and U.S. academic audience expectations. Oral Expressions for Non-Native Speakers of English meets the LAS Core requirement for Oral Communications. (Requires one hour of tutoring.)

**Repeatable:** *N*

**Formerly** 52-1400

**SP**

**Minimum Credits** 3 **Maximum Credits** 3

## **ENGL 130 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.

**Repeatable:** *N*

**Formerly** 52-1401

**SP**

**Minimum Credits** 3 **Maximum Credits** 3

## **ENGL 130H 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.

**Repeatable:** *N*

**Formerly** 52-1401HN

**SP**

**Requirements** 3.5 or Higher GPA (35GP)

**Minimum Credits** 3 **Maximum Credits** 3

## **ENGL 241 Writing for the Creative Workplace**

Students are introduced to the study of writing for creative professionals from a rhetorical perspective, gaining a broad sense of issues, topics, genres, and practices that mark the field of professional and technical writing in creative industries. Students also explore professional writing as socially situated art and practice and gain practical hands-on experience through a variety of professional writing projects.

**Repeatable:** *N*

**Formerly** 52-2801

**EN WI**

**Prerequisites** ENGL 122 International Writing and Rhetoric II or ENGL 112 Writing and Rhetoric II

**Minimum Credits 3 Maximum Credits 3**

## **ENGL 242 Writing Digital Content**

Students engage in evaluation, analysis, and preparation of content for the web using a combination of web standard markup and content management/delivery systems. The course covers principles of rhetoric, design, practices of web accessibility, develops basic ability to write in plain text files with web standard markup (HTML and CSS), and offers students practical experience in evaluating, creating, editing, curating, and delivering content for the web.

**Repeatable:** *N*

**Formerly** 52-2802

**EN WI**

**Prerequisites** ENGL 122 International Writing and Rhetoric II or ENGL 112 Writing and Rhetoric II

**Minimum Credits 3 Maximum Credits 3**

## **ENGL 244 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.

**Repeatable:** *N*

**Formerly** 52-2804

**WI**

**Prerequisites** ENGL 122 International Writing and Rhetoric II or ENGL 112 Writing and Rhetoric II

**Minimum Credits 3 Maximum Credits 3**

## **ENGL 245 Technical Writing for Creative People**

This is an introductory course in technical writing for students in the arts and media. Students will understand and produce primary genres of technical writing including instructions, technical descriptions and recommendation reports. We will also study the workplace contexts in which these genres function, with a special focus on the role of technical writing in the arts and media. This awareness of the rhetorical context of technical writing will ultimately become a powerful basis for students to make informed choices about the texts they produce.

**Repeatable:** *N*

**Formerly** 52-2805

**EN WI**

**Prerequisites** ENGL 112 Writing and Rhetoric II or ENGL 122 International Writing and Rhetoric II

**Minimum Credits 3 Maximum Credits 3**

## **ENGL 246 Reviewing the Arts**

Students write confident and well-researched reviews of visual, performing, and media arts, reviews that can broaden the role of the arts in our daily lives. Students generate content for their reviews by visiting cultural and artistic institutions, attending performances, and / or viewing recordings. They examine selected expert reviews and theoretical perspectives; and they compose and revise their work through a combination of weekly in-class workshops, discussion, and take-home assignments.

**Repeatable:** *N*

**Formerly** 52-2816

**HU WI**

**Prerequisites** ENGL 122 International Writing and Rhetoric II or ENGL 112 Writing and Rhetoric II

**Minimum Credits 4 Maximum Credits 4**

## **ENGL 246H Reviewing the Arts: Honors**

Students write confident and well-researched reviews of visual, performing, and media arts, reviews that can broaden the role of the arts in our daily lives. Students generate content for their reviews by visiting cultural and artistic institutions, attending performances, and / or viewing recordings. They examine selected expert reviews and theoretical perspectives; and they compose and revise their work through a combination of weekly in-class workshops, discussion, and take-home assignments. This is an Honors class. In addition to other possible pre-requisites, students need a minimum G.P.A. of 3.50 or higher to enroll.

**Repeatable:** *N*

**Formerly** 52-2816HN

**HU WI**

**Prerequisites** ENGL 112 Writing and Rhetoric II or ENGL 122 International Writing and Rhetoric II

**Requirements** 3.5 or Higher GPA (35GP)

**Minimum Credits 4 Maximum Credits 4**

## **ENGL 247 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.

**Repeatable:** *N*

**Formerly** 52-2814

**WI**

**Prerequisites** ENGL 122 International Writing and Rhetoric II or ENGL 112 Writing and Rhetoric II

**Minimum Credits 3 Maximum Credits 3**

## **ENGL 248 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.

**Repeatable:** *N*

**Formerly** 52-2809

**WI**

**Prerequisites** ENGL 122 International Writing and Rhetoric II or ENGL 112 Writing and Rhetoric II

**Minimum Credits 3 Maximum Credits 3**

### **ENGL 310 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.

**Repeatable:** *N*

**Formerly** 52-3100

**WI**

**Prerequisites** ENGL 112 Writing and Rhetoric II

**Requirements** Sophomore Standing or Above (SO) and 3.5 or Higher GPA (35GP)

**Minimum Credits 3 Maximum Credits 3**

### **ENGL 341 Rhetoric of Digital Media**

Students explore rhetorical theories and practices that shape digital networked interaction and literacies. In this course students interact with, analyze, and research technologies and literacies that have transformed communication practices and then turn their attention to producing digital artifacts and materials. Issues covered may include the relationship between print and digital culture, creative content licensing, content strategy and curation, perspectives on authorship, the social and cultural dimensions of technology, and professional models of writing associated with digital media. Each section takes a unique approach to the hands-on exploration of exploring, consuming, creating, and even hacking digital networked spaces and cultures.

**Repeatable:** *N*

**Formerly** 52-3801

**EN WI**

**Prerequisites** ENGL 122 International Writing and Rhetoric II or ENGL 112 Writing and Rhetoric II

**Minimum Credits 3 Maximum Credits 3**

### **ENGL 343 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.

**Repeatable:** *N*

**Formerly** 52-3803

**Prerequisites** ENGL 122 International Writing and Rhetoric II or ENGL 112 Writing and Rhetoric II

**Minimum Credits 3 Maximum Credits 3**

### **ENGL 344 Writing, Language, and Culture Seminar**

Students study issues surrounding language, writing, and representation, and produce substantial, complex writing and research projects as they work to build skills in research, prose style, editing, and design. Topics

include a rotating series of rhetorical and cultural analyses of consumer, popular culture, networked, and organizational settings. Overall, the course heightens student awareness of the power of writing and representation to shape the way we produce and are produced by the world around us.

**Repeatable:** Y

**Formerly** 52-3804

**EN WI**

**Prerequisites** ENGL 122 International Writing and Rhetoric II or ENGL 112 Writing and Rhetoric II

**Minimum Credits 3 Maximum Credits 3**

### **ENGL 345 Methods of Discourse Analysis: Understanding Text**

Students are introduced to the study of discourse, which is the study of language in use or what people do with language and how they do it. Practiced by scholars from a range of disciplines, discourse analysis is used to approach a variety of questions, such as how people negotiate power in everyday conversation, how racism or sexism might be communicated in institutional documents, or how news media privileges certain groups through lexical and grammatical choices. Using a variety of tools, students learn how to analyze specific instances of written and spoken communication. Through this analysis, students come to understand the relationship between language and politics, values, and beliefs; how identities are constructed in language; and the way we shape our world through the words we use. Such analysis can help students be attentive to these issues in their own oral and written communication. Theoretical principles informing the practice of discourse analysis and an overview of the various disciplinary approaches to discourse analysis are also briefly covered.

**Repeatable:** N

**Formerly** 52-3806

**HU**

**Prerequisites** ENGL 112 Writing and Rhetoric II

**Minimum Credits 3 Maximum Credits 3**

### **ENGL 346 Cultural Criticism and the Arts**

ks of art of many kinds can be critiqued to make larger points about society and culture, and how different media can be used to present these kinds of critical pieces. 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.

**Repeatable:** N

**Formerly** 52-3816

**EN WI**

**Prerequisites** ENGL 122 International Writing and Rhetoric II or ENGL 112 Writing and Rhetoric II

**Minimum Credits 3 Maximum Credits 3**

### **ENGL 346H Cultural Criticism and the Arts: Honors**

Students hone fundamental skills for research and writing necessary for insightful, interdisciplinary critical readings of trends or topics in media culture. They also will come to understand how works of art of many kinds can be critiqued to make larger points about society and culture, and how different media can be used to present these kinds of critical pieces. 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 prerequisites).

**Repeatable:** *N*

**Formerly** 52-3816HN

**EN WI**

**Prerequisites** ENGL 122 International Writing and Rhetoric II or ENGL 112 Writing and Rhetoric II

**Requirements** 3.5 or Higher GPA (35GP)

**Minimum Credits** 3 **Maximum Credits** 3

## **ENGL 347 Writing for Late Night: A Comedy Collaboration**

Writing for Late Night is a 3-credit, Professional Writing comedy-writing class. It is an immersion experience for students pursuing a career on stage or behind the scenes in theatre or television, on multiple platforms. This 10-day course guides participants to delve into the real-time pressures of making a long-form variety show. The course will cover dozens of segments within comedy writing found in: Late Night, Live Sketch Revue, and News Satire/Parody.

**Repeatable:** *N*

**Formerly** 52-3814J

**Prerequisites** ENGL 112 Writing and Rhetoric II or ENGL 122 International Writing and Rhetoric II

**Minimum Credits** 3 **Maximum Credits** 3

## **ENGL 350 Content Strategy**

This course invites students to step into the roles of leader, manager and editor-in-chief and to practice strategies that effective leaders use for facilitating other authors' writing. Students will have the opportunity to learn to think strategically about writing as content that can be managed across platforms and digital spaces. Students will also have the opportunity to align content to personal, professional and organizational goals; to collaborate with other authors; to consider the needs of diverse audiences; and to prepare instructions and guides that shape other authors' writing. Students will also critique the rise of content management systems and discuss tactics to use to leverage imperfect technologies and platforms.

**Repeatable:** *N*

**Prerequisites** ENGL 112 Writing and Rhetoric II or ENGL 112H Writing and Rhetoric II: Honors or ENGL 122 International Writing and Rhetoric II

**Minimum Credits** 3 **Maximum Credits** 3

## **ENGL 450 Capstone in English**

In collaboration with the instructor and classmates, students produce a capstone portfolio that demonstrates the culmination of their work in the major, representing both breadth of achievement and significant intellectual inquiry. Students revise selected works in the portfolio and produce a project that highlights their accomplishments in the major for an external audience. Course texts change from section to section.

**Repeatable:** *N*

**Prerequisites** LITR 388 Critical Editions in Literature or ENGL 350 Content Strategy

**Requirements** Senior Standing (SR)

**Minimum Credits** 3 **Maximum Credits** 3

## **ENGL 495 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.

**Repeatable:** Y

**Formerly** 52-3899

**Minimum Credits 1 Maximum Credits 3**

### **ENGL 496 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.

**Repeatable:** Y

**Formerly** 52-3898

**Requirements** Permission Required (DP)

**Minimum Credits 1 Maximum Credits 6**

### **ENGL 620 U.S. Academic Language and Culture**

U.S. Academic Language and Culture for EAL is designed to address the needs of the cohort of international exchange students and degree-seeking students who do not formally live in the U.S. In this course, we will work to (1) improve and refine students' academic English skills including productive skills (i.e., writing, speaking) and receptive skills (i.e., reading, listening); (2) enhance students' intercultural competency; and (3) develop their digital literacy.

**Repeatable:** N

**Formerly** 52-6120

**Prerequisites** CRWR 625 MFA Poetry Workshop

**Requirements** Permission Required (DP)

**Minimum Credits 0 Maximum Credits 0**

### **ENGL 650 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.

**Repeatable:** N

**Formerly** 52-6150

MFA Poetry Only (POET)

**Minimum Credits 3 Maximum Credits 3**

### **ENGL 695 Directed Study: English**

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

who will assist in development and design of the project, oversee its progress, evaluate the final results, and submit a grade.

**Repeatable:** Y

**Formerly** 52-6899

**Minimum Credits 1 Maximum Credits 3**

## **ENGL 696 Independent Project: English**

No description available.

**Repeatable:** Y

**Formerly** 52-6898

**Minimum Credits 1 Maximum Credits 6**

## **FASH 101 Intro to the Fashion Industry**

This course offers students a broad overview of the interrelated fields of product development and merchandising within the fashion industry. This includes an introduction to global markets, fashion production, distribution, and marketing, and apparel business practices.

**Repeatable:** N

**Formerly** 27-1100

**Minimum Credits 3 Maximum Credits 3**

## **FASH 102 Fashion Design Principles**

This course offers a basic overview of the process of design for the body, built environment, and user experience. Students will engage with various design elements relative to the field of fashion. These include visual presentation techniques and storyboards for fashion collections, brick and mortar retail, and e-commerce.

**Repeatable:** N

**Formerly** 27-1101

**Minimum Credits 3 Maximum Credits 3**

## **FASH 130 Patternmaking and Construction I**

Patternmaking and Construction I introduces students to and gives them practice in a range of patternmaking and construction techniques used in apparel product development. Students will be able to create and apply basic blocks, patternmaking and draping techniques to construct prototypes and finished products.

**Repeatable:** N

**Formerly** 27-1607

**Minimum Credits 3 Maximum Credits 3**

## **FASH 154 Fashion Illustration Workshop**

This workshop introduces the student to the basics of fashion illustration and the role of fashion illustration in contemporary fashion practice and marketing. A variety of analog and digital media will be utilized to express fashion ideas.

**Repeatable:** *N*

**Formerly** 27-1602

**Minimum Credits 1 Maximum Credits 1**

## **FASH 170 Fashion Foundations**

The course content provides an exploratory platform for design processes as they apply to fashion and design. Using two- and three-dimensional formats and techniques the students will experiment with materials and medium, image creation and concept prototyping in an environment of experimentation, personal growth and collaboration emphasizing the scope of idea development and realization as it relates to the body.

**Repeatable:** *N*

**Formerly** 27-1000

**Minimum Credits 3 Maximum Credits 3**

## **FASH 171 Garment Construction I**

This course is an introduction to basic sewing and construction techniques. Fabric definition, construction and function are explored at the beginning level. Students learn hand sewing and finishing, machine operation, primary machine maintenance, industry vocabulary and production practices. Students are required to create and complete garments. This course is supported by Supplemental Instruction Peer Study Groups. Please check the website at [www.colum.edu/si](http://www.colum.edu/si) for days and times.

**Repeatable:** *N*

**Formerly** 27-1600

Fashion Design Majors Only (M271)

**Minimum Credits 3 Maximum Credits 3**

## **FASH 172 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.

**Repeatable:** *N*

**Formerly** 27-1603

**Minimum Credits 3 Maximum Credits 3**

## **FASH 173 Apparel Studio I**

Using designs developed in Fashion Design Studio I, students will explore the two- and three-dimensional patternmaking approach to garment design in this introductory course. Using basic patterns and introductory draping techniques, students develop original design concepts through pivot, slash and spread, and contouring techniques. Through critiqued design development on the dress form, students develop a sense of proportion, silhouette, line and style, while exploring current market trends. Projects are evaluated on

professional models for fit and style.

**Repeatable:** *N*

**Formerly** 27-1606

**Prerequisites** FASH 171 Garment Construction I

**Co-requisites** FASH 101 Intro to the Fashion Industry

**Concurrent Requisite** FASH 174 Fashion Design Studio I

**Minimum Credits** 3 **Maximum Credits** 3

## **FASH 174 Fashion Design Studio I**

This course introduces fashion design students to research methods, theme development and various design processes as they apply to fashion. Students will learn and apply the basic tools for designing a fashion collection, including trend and market research, drawing for fashion, generating color palettes, use and suitability of fabric choices, design development and presentation techniques. Students will be encouraged to develop skill-sets related to professional practice including developing a cohesive work product, working to deadlines, team work and constructive critique.

**Repeatable:** *N*

**Formerly** 27-1710

**Prerequisites** FASH 172 Fashion Illustration I

**Co-requisites** FASH 101 Intro to the Fashion Industry

**Concurrent Requisite** FASH 173 Apparel Studio I

**Minimum Credits** 3 **Maximum Credits** 3

## **FASH 180 Sewing for Non-Majors**

This course provides students, not enrolled in Fashion Design, the opportunity to learn and develop basic sewing skills and techniques, industrial machine use, and an understanding of the relationship of flat patterns to a 3-dimensional product. The course is comprised of the understanding and use of commercial sewing patterns and industrial equipment; the production sequencing steps to completion of a combination of basic garments and products; and a final project of the student's own choice.

**Repeatable:** *N*

**Formerly** 27-1105

**Minimum Credits** 3 **Maximum Credits** 3

## **FASH 181 Visual Merchandising I**

Students will analyze store environments and the role of visual merchandising through interior and exterior displays. This course emphasizes the use of color, fixtures, and lighting used for display purposes. This hands-on course also gives students the opportunity to create visual displays.

**Repeatable:** *N*

**Formerly** 27-1920

**Minimum Credits** 3 **Maximum Credits** 3

## **FASH 182 Fashion Show Production**

This course introduces fashion show planning and implementation techniques.

**Repeatable:** *N*

**Formerly** 27-1925

**Minimum Credits 3 Maximum Credits 3**

### **FASH 183 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.

**Repeatable:** *N*

**Formerly** 27-1930

**Minimum Credits 3 Maximum Credits 3**

### **FASH 203 Trendspotting**

This course introduces students to research methodology used to merchandise and design products for the fashion industry.

**Repeatable:** *N*

**Formerly** 27-2125

**Prerequisites** FASH 101 Intro to the Fashion Industry

**Minimum Credits 3 Maximum Credits 3**

### **FASH 204 Math for Fashion**

This course explores mathematical applications used in product development and merchandising for the fashion industry. Emphasis is placed on use of formula-based spreadsheets to expedite and defend financial problem solving.

**Repeatable:** *N*

**Formerly** 27-2110

**Prerequisites** MATH 110 College Mathematics or MATH 160 Mathematical Ideas or MATH 115 Liberal Arts Mathematics or MATH 150 Geometry in the Arts or MATH 155 Math in Art and Nature or MATH 165 Math for Marketing and Management or MATH 120 Quantitative Reasoning

**Minimum Credits 3 Maximum Credits 3**

### **FASH 205 Textiles Survey**

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.

**Repeatable:** *N*

**Formerly** 27-2121

**Prerequisites** FASH 101 Intro to the Fashion Industry

**Requirements** Sophomore Standing or Above (SO)

**Minimum Credits 3 Maximum Credits 3**

### **FASH 220 Future of Retail and Shopping**

This course introduces students to the omnichannel retail environment integrating traditional brick and mortar commerce with e-commerce. Students will identify the various methods of e-commerce delivery, recommend true-to-brand strategies that encompass multiple channels and prepare a mock e-commerce initiative.

**Repeatable:** *N*

**Formerly** 27-2930

**Prerequisites** ENGL 109 Writing and Rhetoric I Stretch B or ENGL 111 Writing and Rhetoric I or ENGL 111H Writing and Rhetoric I: Honors or ENGL 121 International Writing and Rhetoric I or TWC-T-7 EXAM-TWC WRITING MINIMUM SCORE = 7

**Requirements** Sophomore Standing or Above (SO)

**Minimum Credits 3 Maximum Credits 3**

## **FASH 221 Marketing Fashion Brands**

This course provides a critical look at fashion marketing and branding. Students will examine case studies, conduct market research and execute marketing projects for a fashion business.

**Repeatable:** *N*

**Formerly** 27-2935

**Requirements** Sophomore Standing or Above (SO)

**Minimum Credits 3 Maximum Credits 3**

## **FASH 230 Patternmaking and Construction Design II**

Patternmaking and Construction Design II further develops students' knowledge of patternmaking and construction techniques used in apparel product development and advances their technical skills in these areas.

**Repeatable:** *N*

**Formerly** 27-2607

**Prerequisites** FASH 130 Patternmaking and Construction I

**Co-requisites** FASH 204 Math for Fashion

**Concurrent Requisite** FASH 231 Approaches and Process in Fashion Design

**Requirements** Sophomore Standing or Above (SO)

**Minimum Credits 3 Maximum Credits 3**

## **FASH 231 Approaches and Process in Fashion Design**

Approaches and Processes in Fashion Design is best delivered in an open environment where students purposefully interact with their own and other class cohorts and begin to develop team ethos; negotiation, communication, and other cross-functional skills.

**Repeatable:** *N*

**Formerly** 27-2730

**Concurrent Requisite** FASH 230 Patternmaking and Construction Design II

**Minimum Credits 3 Maximum Credits 3**

## **FASH 251 Textile Fabrication and Surface Embellishment**

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.

**Repeatable:** Y

**Formerly** 27-2620

**Prerequisites** FASH 205 Textiles Survey

**Minimum Credits 3 Maximum Credits 3**

## **FASH 253 Millinery**

This course introduces students to the design and construction of hats. 3-D design principles and hatmaking techniques are studied and applied to wearable and non-wearable creations. Students learn basic skills of millinery construction through the methods of patterned and blocked forms.

**Repeatable:** N

**Formerly** 27-2621

**Minimum Credits 3 Maximum Credits 3**

## **FASH 271 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.

**Repeatable:** N

**Formerly** 27-2600

**Prerequisites** FASH 171 Garment Construction I

**Minimum Credits 3 Maximum Credits 3**

## **FASH 273 Apparel Studio II**

Using designs developed in Fashion Design Studio II, students will further explore the two- and three-dimensional patternmaking approach to garment design. Using fitting shells/blocks and draping principles, students will realize original design concepts. Through critiqued design development on the dress form, students learn the principles of proportion, silhouette, line and style, while exploring current market trends. Projects are evaluated on professional models for fit and style.

**Repeatable:** N

**Formerly** 27-2606

**Prerequisites** FASH 173 Apparel Studio I and FASH 205 Textiles Survey

**Co-requisites** FASH 271 Garment Construction II

**Concurrent Requisite** FASH 274 Fashion Design Studio II

**Minimum Credits 3 Maximum Credits 3**

## **FASH 274 Fashion Design Studio II**

This computer-based studio course introduces students to Adobe Illustrator and Photoshop techniques as creative tools for fashion design. Course covers digital flat creation, drawing, mood boards, fashion illustration and portfolio design techniques.

**Repeatable:** *N*

**Formerly** 27-2710

**Prerequisites** FASH 174 Fashion Design Studio I

**Concurrent Requisite** FASH 273 Apparel Studio II

**Minimum Credits** 3 **Maximum Credits** 3

## **FASH 275 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.

**Repeatable:** *N*

**Formerly** 27-2176

**Prerequisites** ENGL 112 Writing and Rhetoric II or ENGL 122 International Writing and Rhetoric II or ENGL 112H Writing and Rhetoric II: Honors

**Minimum Credits** 3 **Maximum Credits** 3

## **FASH 284 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.

**Repeatable:** *Y*

**Formerly** 27-2120

**Prerequisites** FASH 171 Garment Construction I or FASH 274 Fashion Design Studio II

**Minimum Credits** 1 **Maximum Credits** 1

## **FASH 285 Fashion Styling I**

This course provides an introduction to the fashion stylist's role. A historical overview of fashion and costume styling will provide context for understanding the cultural significance of this practice. Students will also be introduced to the actual work and responsibilities of fashion stylists, and will actively engage in conceptualizing ideas, working in collaborative teams, shopping and prepping merchandise, styling hair and makeup, learning how to evaluate and hire models, managing and executing the final products.

**Repeatable:** *N*

**Formerly** 27-2160

**Prerequisites** ENGL 112 Writing and Rhetoric II or ENGL 122 International Writing and Rhetoric II

**Minimum Credits** 3 **Maximum Credits** 3

## **FASH 286 Stores**

This course teaches students how to recognize the steps needed to develop a retail operation, analyze business situations and apply solutions based on sound management theory, and examine the processes involved in maintaining a successful retail establishment.

**Repeatable:** *Y*

**Formerly** 27-2940

**Requirements** Sophomore Standing or Above (SO)

**Minimum Credits 3 Maximum Credits 3**

### **FASH 287 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

**Repeatable:** Y

**Formerly** 27-2631LDM

**GA**

**Requirements** Sophomore Standing or Above (SO)

**Minimum Credits 3 Maximum Credits 3**

### **FASH 306 Apparel Evaluation**

Apparel Evaluation provides students with a production vocabulary based on a thorough knowledge of the relationship from textiles to finished garments, including fit, construction details, federal regulations, quality, and wholesale/retail pricing relationships by market segment. Decision making and negotiating skills are highlighted.

**Repeatable:** N

**Formerly** 27-3115

**Prerequisites** FASH 101 Intro to the Fashion Industry or FASH 204 Math for Fashion

**Minimum Credits 3 Maximum Credits 3**

### **FASH 307 Fashion History: Global Perspectives**

This course introduces students to universal historical and contemporary concepts of dress through the examination of developments in construction techniques, fashion technologies, international trade, and retail practices.

**Repeatable:** N

**Formerly** 27-3175

**Prerequisites** FASH 101 Intro to the Fashion Industry and ENGL 112 Writing and Rhetoric II or FASH 101 Intro to the Fashion Industry and ENGL 122 International Writing and Rhetoric II

**Minimum Credits 3 Maximum Credits 3**

### **FASH 308 Professional Practice**

Students will create a professional package based on their career interests comprised of the following elements: a portfolio, resume, cover letter, website and LinkedIn page. Students will develop interview skills and gain an understanding of how to pursue a meaningful career in the fashion industry.

**Repeatable:** N

**Formerly** 27-3130

**Minimum Credits 3 Maximum Credits 3**

### **FASH 309 Sourcing and Supply Chain**

Sourcing and Supply Chain introduces students to the nature, scope, finance, logistics, and fiscal, ethical, and environmental challenges of sourcing local and global materials used to create consumer soft goods.

**Repeatable:** *N*

**Formerly** 27-3930

**Prerequisites** FASH 306 Apparel Evaluation

**Minimum Credits 3 Maximum Credits 3**

## **FASH 322 Merchandising and Assortment Planning**

This course integrates assortment planning and marketing within the constraints of stock and sales plans. Emphasis is placed on planning, developing, and computing of assortment and buying plans. Domestic and foreign merchandise resources, vendor negotiation, and profitability are also covered.

**Repeatable:** *N*

**Formerly** 27-3940

**Prerequisites** FASH 221 Marketing Fashion Brands or FASH 370 Merchandising: Concept to Consumer

**Minimum Credits 3 Maximum Credits 3**

## **FASH 323 Visual Merchandising and Space Planning**

Students will analyze store environments and the role of visual merchandising through interior/exterior displays and store layout. This course emphasizes the use of color, fixtures, and lighting used for display purposes. This course blends hands on learning experience with the most current MockShop software.

**Repeatable:** *Y*

**Formerly** 27-3921

**Prerequisites** FASH 221 Marketing Fashion Brands

**Co-requisites** FASH 322 Merchandising and Assortment Planning

**Minimum Credits 3 Maximum Credits 3**

## **FASH 330 Digital Patternmaking and Construction**

Students will move between Optitex digital platform, paper patternmaking, sewn prototypes and adjustments to fit. Familiarity with digital applications will open pathways to nuanced alteration, grading for size and use of patterned fabric.

**Repeatable:** *N*

**Formerly** 27-3607

**Prerequisites** FASH 230 Patternmaking and Construction Design II and FASH 231 FASH 231 Approaches and Process in Fashion Design

**Concurrent Requisite** FASH 331 Design Solutions for Fashion

**Minimum Credits 3 Maximum Credits 3**

## **FASH 331 Design Solutions for Fashion**

Using 2D and 3D platforms and prototypes to creatively solve design challenges, students will work independently and in teams to research, analyze and develop design strategies and innovations for a variety of products for fashion consumers.

**Repeatable:** *N*

**Formerly** 27-3730

**Prerequisites** FASH 230 Patternmaking and Construction Design II and FASH 231 Approaches and Process in Fashion Design

**Minimum Credits 3 Maximum Credits 3**

## **FASH 351 Digital Textiles**

This course explores the use of computer technology as a means for textile design and rendering. Areas of study include palette development, print design, pattern repeats, knit design, weave design, color reduction, and recoloring.

**Repeatable:** *N*

**Formerly** 27-3641

**Prerequisites** FASH 174 Fashion Design Studio I and FASH 205 Textiles Survey

**Minimum Credits 3 Maximum Credits 3**

## **FASH 355 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.

**Repeatable:** *N*

**Formerly** 27-3605

**Concurrent Requisite** FASH 379 Senior Thesis II

**Minimum Credits 3 Maximum Credits 3**

## **FASH 356 Advanced Garment Construction**

This course focuses on advanced garment construction techniques, including but not limited to, the selection, handling, cutting, and sewing of a variety of specialty fabrics including fine silks, lace, and knits. Students will experiment with prototypes and also construct entire garments while learning to identify the correct techniques appropriate to construction, detailing and refined finishing of bespoke apparel.

**Repeatable:** *Y*

**Formerly** 27-3600

**Prerequisites** FASH 271 Garment Construction II

**Minimum Credits 3 Maximum Credits 3**

## **FASH 357 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.

**Repeatable:** *N*

**Formerly** 27-3611

**Prerequisites** FASH 273 Apparel Studio II

**Minimum Credits 3 Maximum Credits 3**

## **FASH 370 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.

**Repeatable:** *N*

**Formerly** 27-3910

**Prerequisites** FASH 306 Apparel Evaluation

**Minimum Credits** 3 **Maximum Credits** 3

## **FASH 372 Decision Making for Fashion Business:**

In this course, taken in the final semester, students apply decision-making skills to successfully address the needs of their community partners. In addition, students prepare for their transition from college to career.

**Repeatable:** *N*

**Formerly** 27-3970

**Prerequisites** FASH 370 Merchandising: Concept to Consumer

**Minimum Credits** 3 **Maximum Credits** 3

## **FASH 373 Apparel Studio III**

Using designs developed in Fashion Design Studio III, students will further refine two- and three-dimensional patternmaking techniques, and blend the two for a more studio centered work approach to garment design. They will explore 2-D to 3-D visualization along with construction details and finishes that allow for innovative cut, shape and silhouette. Critical thinking and problem solving skills will be used to realize students' unique work. Projects are evaluated on professional models for fit and style.

**Repeatable:** *N*

**Formerly** 27-3606

**Prerequisites** FASH 273 Apparel Studio II

**Concurrent Requisite** FASH 374 Fashion Design Studio III

**Minimum Credits** 3 **Maximum Credits** 3

## **FASH 374 Fashion Design Studio III**

In this course the process of developing and generating a body of work is designed to deepen knowledge and understanding of research as it applies to creativity and reflective practice. Fashion design is explored through the phases of conceptualization, context, and process. Of particular focus is the development of effective design practice and the generation of original and innovative concepts relative to fashion, structure and the body.

**Repeatable:** *N*

**Formerly** 27-3710

**Prerequisites** FASH 274 Fashion Design Studio II

**Concurrent Requisite** FASH 373 Apparel Studio III

**Minimum Credits** 3 **Maximum Credits** 3

## **FASH 376 Senior Thesis I**

This course emphasizes deep and immersive studio-based exploration of research methods and design processes towards developing original concepts, ideas, and prototypes culminating in a Senior Thesis proposal (to be realized in the following semester). Students consider contemporary trends/art movements and customer research/audience as part of their design process. They will also be required to present their proposal to a jury comprised of faculty and industry professionals. The course also includes process documentation, portfolio design, and formal presentation.

**Repeatable:** *N*

**Formerly** 27-3720

**Prerequisites** FASH 331 Design Solutions for Fashion or FASH 374 Fashion Design Studio III

**Co-requisites** FASH 378 Production to Showroom

**Requirements** BFA Degree (BFA)

**Minimum Credits 3 Maximum Credits 3**

### **FASH 377 Digital Patternmaking**

This course explores software tools (CAD) designed to work with patterns used for clothing production. Students learn to apply patternmaking skills acquired in the Apparel Studio courses to develop digital patterns. Topics of study include the drafting, altering, grading, and digitizing of apparel patterns.

**Repeatable:** *N*

**Formerly** 27-3640

**Prerequisites** FASH 273 Apparel Studio II

**Minimum Credits 3 Maximum Credits 3**

### **FASH 378 Production to Showroom**

Fashion Design students will explore the process from production to sales through the lens of a major brand as well as a start-up fashion line. Students will learn the steps of line development including sourcing, costing, pre-production, working with a manufacturer and taking a product line to market at the wholesale level.

**Repeatable:** *N*

**Formerly** 27-3740

**Prerequisites** FASH 271 Garment Construction II

**Requirements** Senior Standing (SR) Fashion Design Majors Only (M271)

**Minimum Credits 3 Maximum Credits 3**

### **FASH 379 Senior Thesis II**

This course gives students the opportunity to further develop and finally construct an original collection of clothing that showcases their creativity, innovative designs, and technical skills, using design and production processes and sample prototypes from Senior Thesis I. Students will also develop strategies for marketing their collection along with a professional portfolio.

**Repeatable:** *N*

**Formerly** 27-3770

**Prerequisites** FASH 376 Senior Thesis I

**Minimum Credits 6 Maximum Credits 6**

### **FASH 385 Costume Styling for Television**

Costume styling and creation play an integral role in the successful development of character for television. This course will provide an immersive, hands-on study of the symbiotic relationship between fashion and television. In collaboration with the Columbia College Television department, students will conceptualize character costume, pitch writers and producers, source needed wardrobe, fit actors and execute on-set costume for multiple digital television shorts.

**Repeatable:** Y

**Formerly** 27-3160

**Prerequisites** FASH 285 Fashion Styling I

**Minimum Credits** 3 **Maximum Credits** 3

### **FASH 386 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.

**Repeatable:** N

**Formerly** 27-3960

**Prerequisites** FASH 285 Fashion Styling I

**Requirements** Permission Required (DP)

**Minimum Credits** 3 **Maximum Credits** 3

### **FASH 387 Fashion Studies in the Field: New York**

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.

**Repeatable:** Y

**Formerly** 27-3990

**Requirements** Permission Required (DP)

**Minimum Credits** 1 **Maximum Credits** 3

### **FASH 399 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.

**Repeatable:** Y

**Formerly** 27-3120

**Prerequisites** ENGL 112 Writing and Rhetoric II or ENGL 112H Writing and Rhetoric II: Honors or ENGL 122 International Writing and Rhetoric II

**Minimum Credits** 3 **Maximum Credits** 3

### **FASH 401 Fashion Design and Merchandising Concept to Consumer I**

This course is the penultimate course in a year-long capstone for both design and merchandising students. It requires cross-functional teams to design and develop a viable fashion and/or function based market-

ready capsule for a specific market segment, constrained by defined sourcing and production variables.

**Repeatable:** N

**Formerly** 27-4100

**Co-requisites** FASH 331 Design Solutions for Fashion or FASH 323 Visual Merchandising and Space Planning

**Requirements** Senior Standing (SR)

**Minimum Credits** 3 **Maximum Credits** 3

## **FASH 402 Fashion Design and Merchandising Concept to Consumer II**

This course is the culmination of a yearlong capstone for both design and merchandising students. It requires cross-functional teams to design, develop, and merchandise a viable fashion and/or function based market-ready collection for a specific market segment, constrained by defined sourcing and production variables.

**Repeatable:** N

**Formerly** 27-4101

**Prerequisites** FASH 401 Fashion Design and Merchandising Concept to Consumer I

**Requirements** Senior Standing (SR)

**Minimum Credits** 3 **Maximum Credits** 3

## **FASH 480 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.

**Repeatable:** Y

**Formerly** 27-3920

**Prerequisites** FASH 323 Visual Merchandising and Space Planning

**Requirements** Permission Required (DP)

**Minimum Credits** 3 **Maximum Credits** 3

## **FASH 495 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.

**Repeatable:** Y

**Formerly** 27-3995

**Requirements** Permission Required (DP)

**Minimum Credits** 1 **Maximum Credits** 6

## **FASH 496 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.

**Repeatable:** Y

**Formerly** 27-3999

**Requirements** Permission Required (DP)

**Minimum Credits** 1 **Maximum Credits** 6

## **FEXP 110 Chicago: The Global Metropolis**

The course will introduce students to Chicago's economic, ethnic, racial, cultural, and political development. Students develop knowledge concerning the impact of technological change on Chicago and the economic and demographic forces that have helped shape the city's history. In addition the class will help CCC freshman to gain access to the various cultural institutions and neighborhoods of the city.

**Repeatable:** N

**FE**

**Requirements** Freshman Only (FF14)

**Minimum Credits** 3 **Maximum Credits** 3

## **FEXP 111 Fashion in Chicagoland: Vintage, Thrift, Fast and Cool**

In this course students will explore Chicago through the dynamic lens of fashion. Each week students will be introduced to a topic with an assignment that requires them to examine different aspects of the fashion scene throughout the city. By digging deep and documenting their findings, students will work collaboratively to brainstorm, delegate tasks, and contribute to a blog or magazine inspired by Humans of New York and Bill Cunningham, with images, interviews and comments focused on fashion in Chicago. Local experts will speak on trend forecasting, blogging, design, vintage, thrifting, retail and the secondhand clothing trade.

**Repeatable:** N

**Formerly** 48-1102

**FE**

**Requirements** Freshman Only (FF14)

**Minimum Credits** 3 **Maximum Credits** 3

## **FEXP 112 Music & Media in Chicago**

Music & Media in Chicago will provide an overview of the past, present, and future of the many genres of music thriving in Chicago. It will examine how this city put its stamp on the development of these sounds as they spread around the world, as well as introducing the tools of the historian, sociologist, musicologist, and cultural critic via lectures, video, film, online and dead-tree readings, and vibrant discussions. The class also will review the past, present, and future of Chicago media-newspapers, magazines, radio, television, and the blogosphere-examining the city's journalism culture and infrastructure, and, as with music, providing an understanding for an informed and critical reading of these texts so that the student can become an active and involved citizen participating to the fullest extent in everything this extraordinary metropolis has to offer. Students should expect to do some writing for each class, providing their reactions to and analysis of their choice of one of several examples of the music or media being discussed that week, and in some sessions sharing their work with the class or in breakout groups. Taught by Jim DeRogatis, English.

**Repeatable:** N

**Formerly** 48-1103

**FE**

**Requirements** Freshman Only (FF14)  
**Minimum Credits 3 Maximum Credits 3**

### **FEXP 113 Curiosity in the City: Monsters, Marvels and Museums**

Freak shows, serial killers, medical oddities, and flesh-eating beetles are all part of the Chicago experience. This course is an interdisciplinary study of curiosity and wonder, incorporating philosophy, science, and history to investigate the threshold between shadow (the unfamiliar) and light (the known). Celebrating the marvelous and the macabre is part of a long history of collecting, reaching back to the wonder-cabinets of the late Renaissance. Chicago museums were leaders in the post-Darwinian transformation from sideshow to legitimate science. In this course we will explore three categories of strange Chicago (monsters, marvels, and museology) as case studies to understand the nature of curiosity. Themes will include the nature of knowledge (e.g., credulity, skepticism, collecting and constructing nature, etc.), the borders of human and inhuman (natural and moral monsters), and the hidden oddities of urban natural history. In addition to reporting on a few strange sites in Chicago, each student will make their own curiosity cabinet (a personal artistic/intellectual statement).

**Repeatable:** *N*  
**Formerly** 48-1104

**FE**

**Requirements** Freshman Only (FF14)  
**Minimum Credits 3 Maximum Credits 3**

### **FEXP 113H Curiosity in the City: Monsters, Marvels and Museums: Honors**

Freak shows, serial killers, medical oddities, and flesh-eating beetles are all part of the Chicago experience. This course is an interdisciplinary study of curiosity and wonder, incorporating philosophy, science, and history to investigate the threshold between shadow (the unfamiliar) and light (the known). Celebrating the marvelous and the macabre is part of a long history of collecting, reaching back to the wonder-cabinets of the late Renaissance. Chicago museums were leaders in the post-Darwinian transformation from sideshow to legitimate science. In this course we will explore three categories of strange Chicago (monsters, marvels, and museology) as case studies to understand the nature of curiosity. Themes will include the nature of knowledge (e.g., credulity, skepticism, collecting and constructing nature, etc.), the borders of human and inhuman (natural and moral monsters), and the hidden oddities of urban natural history. In addition to reporting on a few strange sites in Chicago, each student will make their own curiosity cabinet (a personal artistic/intellectual statement).

**Repeatable:** *N*  
**Formerly** 48-1104HN

**FE**

**Requirements** Freshman Only (FF14) and Honors Student (HONR)  
**Minimum Credits 3 Maximum Credits 3**

### **FEXP 114 50 Years of Civil Rights in Chicago**

A half century ago the Rev. Dr. Martin Luther King Jr brought the civil rights movement from Selma to Chicago, and shocked a nation that thought racial oppression was just a Southern thing. Today, exactly 50 years later, young American men and women hardly out of their teens -- including Columbia College students -- are playing a role in the critical issues summarized by black lives matter. The City of Chicago -- its people, its history, its culture -- are on the front lines of a newly energized struggle for civil rights. And it is true today, as it was 50 years ago, that The Whole World is Watching. Students in this course will engage with the people and institutions that have made our city an international focus for social change. They will

use public relations techniques to document and communicate the past and current state of civil rights in Chicago. And looking toward graduation, they will prepare for their careers a whole lot smarter, ready for intelligent, emotional engagement with the realities of diversity in America today.

**Repeatable:** *N*

**Formerly** 48-1105

**FE**

**Requirements** Freshman Only (FF14)

**Minimum Credits 3 Maximum Credits 3**

## **FEXP 115 Heard in the Hood: Social Media Storytelling From Chicago's Neighborhoods**

This course gives students the opportunity to tell stories from Chicago's 77 neighborhoods, using mobile apps such as Instagram and Vine to document the community. Students in this course will have the opportunity to learn basic smartphone photography and video and best practices for using social media. We will look at how journalists and storytellers use social media to report and to engage because social media without engagement is just media. Students also will have the opportunity to learn how to verify information and to find credible Tweets in a sea of Tweets. What does a politician's social media account really tell you about what's going on in a neighborhood? We'll use our investigative skills to find out. This course is for students who love telling stories with the latest mobile technology. Everyone in the course is a storyteller and journalist, and at the end of the semester, students will have a small body of work to show for it.

**Repeatable:** *N*

**FE**

**Requirements** Freshman Only (FF14)

**Minimum Credits 3 Maximum Credits 3**

## **FEXP 116 Podcasting Chicago: Capturing the Sounds of Chicago's Neighborhoods**

The course emphasizes the art of listening with a focus on Chicago's unique neighborhoods, engaging students by employing them to study, travel to, and listen for the sounds of the city in communities like Chinatown, Little Italy or Pilsen. Students will record the sounds of the neighborhoods (with the help of Radio Department teaching assistants) and then create a series of audio podcast episodes through words and particularly the captured sounds. The goal is to create a series of audio documentaries that are, in essence, a sound mosaic of the city of Chicago that will be featured in a podcast series deliverable online.

**Repeatable:** *N*

**Formerly** 48-1107

**FE**

**Requirements** Freshman Only (FF14)

**Minimum Credits 3 Maximum Credits 3**

## **FEXP 117 Chicago Film History**

Chicago Film History is a screening, lecture, and discussion course with a two-fold purpose. It explores Chicago's formative role in the creation of the Hollywood system and analyzes how Chicago has been represented in American narrative and documentary features. In particular, it's divided into four units. Unit I uses Flickering Empire: How Chicago Invented the U.S Film Industry to review how Chicago functioned as the center of American film production pre-Hollywood. Unit II explores images of Chicago in genres such as gangster films, film noir, and romantic comedies. Unit III covers Chicago documentaries. Lastly, Unit IV

contains in-class presentations where students synthesize their own analyses and research in front of their peers.

**Repeatable:** *N*

**Formerly** 48-1108

**FE**

**Requirements** Freshman Only (FF14)

**Minimum Credits** 3 **Maximum Credits** 3

### **FEXP 118 Flagships, Boutiques, Popups and More: Chicago, a Retail Innovation Lab**

Chicago has been a retail destination shop since the days of fur traders and, later, retail pioneers like Marshall Field and Richard Warren Sears. Today, Chicago is still a retail giant for residents and tourists alike, featuring a multitude of retail flagships (Crate & Barrel, AT&T, NikeTown, UnderArmor, American Girl, Warby Parker, Uniqlo, Eataly, Walgreens' State Street Store.) as well as some of the most exciting boutiques and pop-up concepts anywhere in the world (think Transistor, Wolfbait & B-girls, Open Book).

**Repeatable:** *N*

**Formerly** 48-1109

**FE**

**Requirements** Freshman Only (FF14)

**Minimum Credits** 3 **Maximum Credits** 3

### **FEXP 119 Chicago Means Business: The Creative Leadership of Our City**

This course will connect incoming first-year students with the urban landscape of Chicago by exposing them to various facets of the cultural industries in the city: festivals and live events; sports; music; digital media; design; fine, visual and performing arts; and others. Through various interactive projects as well as and group and online discussion forums, the students will explore and experience Chicago's creative industries.

**Repeatable:** *N*

**Formerly** 48-1110

**FE**

**Requirements** Freshman Only (FF14)

**Minimum Credits** 3 **Maximum Credits** 3

### **FEXP 120 Big Chicago: Dance, Sex and Popular Culture**

This class explores how Chicago's rich dance history and contemporary practices--from the Savoy to Soul Train--circulate throughout and influence popular culture. Readings, discussions, performances and close viewings reveal dance in popular culture as texts that reflect culturally held ideas about sexuality, race, class and gender. The class introduces students to Chicago through and exploration of Chicago's house, footwork and stepping dance cultures, as well as its contemporary concert dance scene. Popular television dance shows Bring It!, Dance Moms and So You Think You Can Dance, and popular performances by artists in music videos, film and television such as Beyoncé, Katie Perry, Nikki Minaj and Taylor Swift are also interrogated to see how they articulate contemporary socio-political ideals through their dancing bodies, or the bodies that dance for them. Social media sites including Twitter, Facebook and Tumblr are critically engaged as pertinent sites of public discourse.

**Repeatable:** *N*

**Formerly** 48-1111

**FE**

**Requirements** Freshman Only (FF14)

**Minimum Credits 3 Maximum Credits 3**

## **FEXP 121 Did You Just Flip Me Off?? Deaf People and Linguistic Diversity in Chicago**

This course introduces the cultural, educational, artistic, and linguistic aspects of the vibrant Deaf community in Chicago and around the world. Students in this course will explore, analyze, and come to understand the historical roots of the Deaf cultural and educational experience both locally and globally. Additionally, this course will survey the topics of local and global Deaf artistic expression, signed languages and their structures, the role of interpreters and assistive technologies, and will introduce laws that impact accessibility for all.

**Repeatable:** *N*

**Formerly** 48-1112

**FE**

**Requirements** Freshman Only (FF14)

**Minimum Credits 3 Maximum Credits 3**

## **FEXP 122 The Late, Late Afternoon Show**

The Late, Late Afternoon Show will expose students to the best and the brightest across Chicago's vivid cultural landscape. The class is taught through a talk show/interview format, allowing each week's featured guest to share their life and work experiences in the arts. Students will race across the city to experience music venues, museums, theatres, performances, art exhibits, design shows and all the human-made beauty a world-class city's culture provides.

**Repeatable:** *N*

**Formerly** 48-1113

**FE**

**Requirements** Freshman Only (FF14)

**Minimum Credits 3 Maximum Credits 3**

## **FEXP 123 Chicago: Creating a Cinematic Diary**

The city provides a dynamic space to experience immediate methods of personal inquiry, creativity, sharing, experimentation and self-expression. Using focused observation through image and sound acquisition and curation, students will set, articulate and re-examine artistic goals through intentional self-reflection about their emerging creative process through making increasingly sophisticated cinematic diary entries. The course employs two types of expression and exploration: writing using images and sounds and writing using text and voice in ways that require students to explore thought and expression that are metaphorical, aesthetic, contextual and personal. Activities are grounded in a number of needed future skills: design sense, novel and adaptive thinking, media and digital literacy, information literacy, transdisciplinarity, social intelligence, collaboration and connectivity.

**Repeatable:** *N*

**FE**

**Requirements** Freshman Only (FF14)

**Minimum Credits 3 Maximum Credits 3**

## **FEXP 124 Chicago: City of Stories**

The spirit of a place is most aptly captured by its artists. Writers in particular have long been fascinated with the city of Chicago. The literary tradition in Chicago is rich and varied. From the politically conscious poems of Gwendolyn Brooks, to the fantastic imaginings of L. Frank Baum and Ray Bradbury, to the blue collar portraits and tales of Studs Terkel, Nelson Algren and beyond. Chicago's contribution to the pantheon of storytelling goes without question. The city is at the forefront of the modern graphic novel renaissance, and was the birthplace of the poetry slam. In this lecture hall class, students will survey the history of Chicago literature and storytelling from the Great Fire of 1871 to the present. The course will examine the literary history of the City of Big Shoulders and learn to understand the profound impact the city will have on their own sense of story and development as artists. The course will not only place the city in literary context, but will help students discover the many voices at the center of this complex, vigorous, beautifully paradoxical city. In doing so, students will begin to discover the most important voice of all-their own.

**Repeatable:** *N*

**Formerly** 48-1115

**FE**

**Requirements** Freshman Only (FF14)

**Minimum Credits 3 Maximum Credits 3**

## **FEXP 125 Death and Desire in Chicago**

In this course we will use texts in literature, science, and the arts, in the context of the City of Chicago, to frame an exploration of human representations of the relationship between death and desire. Walking the city and on excursions to locations such as The Art Institute of Chicago, The Field Museum, Chicago Museum of Sex, The Cambodian Memorial Museum, Cook County Forest Preserves, and Chicago city parks and cemeteries, students will be invited to consider the visual, physical, and spatial manifestations of theoretical concepts such as: the abject, decay, ancestry, legacy, fetish, jouissance, the erotic, evolution, and symbiosis. Texts, visits, and events range from the murders during the 1893 World's Fair to deaths caused by the 1995 heat wave; from Chicago's identity as the slaughterhouse of the world to its current reputation as a world class food city; from its geologic history as a site of widespread destruction and extinction to its reputation as having one of the more vibrant queer cultures in the United States. Students will create a working artist/design journal as a site of artistic and academic observation and reflection to explore their experiences, research, and ideas presented in the class. Students will also use social media platforms such as Instagram and Twitter to aggregate personal observations and data to be analyzed in a final course reflection.

**Repeatable:** *N*

**Formerly** 48-1116

**FE**

**Requirements** Freshman Only (FF14)

**Minimum Credits 3 Maximum Credits 3**

## **FEXP 126 Chicago: Design of Cities and Social Justice**

In this course, we investigate Chicago as a hub for activism and social change through the lens of architecture, urban planning, design and the arts. Students will be invited to consider the physical and virtual places and spaces and objects that constitute and define the city of Chicago and the Chicagoland region. Students will learn of Daniel Burnham, the architect and visionary urban planner who, in the early 1900s, proposed access to clean air, green space, civic engagement and cultural life for Chicago's residents. On walking tours and site visits throughout the city, students will examine and critically evaluate the current condition of Chicago's urban and civic spaces against the backdrop of Burnham's plan. Students will investigate how different people and organizations throughout the region contribute to access for services in health, nutrition, safety and the environment for Chicagoans. Students will be introduced to models of grassroots and community engagement that open up spaces for dialogue, action, agency and continued

transformation and vitality.

**Repeatable:** *N*

**Formerly** 48-1117

**FE**

**Requirements** Freshman Only (FF14)

**Minimum Credits 3 Maximum Credits 3**

### **FEXP 127 Chicago Fashion Tribes**

*Women's Wear Daily* once described dress code unifiers as fashion tribes; calling out those that flaunt their sartorial signage to show who they run with. Fashion in Chicago is shaped by mainstream brands and local style tribes. A hundred years before there were brand name stores in every town or shopping online, Chicago was the capital of the mail-order catalog industry, providing and distributing ready-to-wear clothing and accessories for the masses. Nowadays, with a diverse population of close to three million people, it is possible to see high fashion and street style in the same neighborhood. Add to the mix the diversity of race, ethnicity, gender, sexual orientation, socio-economic status, age, physical abilities, religions, political beliefs and ideologies, then Chicago represents a fascinating fashion fusion; a global experience without leaving the city. Students will observe and participate in the function of fashion as a form of belonging. With a focus on observing and documenting fashion tribes, and identifying their own, students will learn how fashion can define, incorporate and galvanize by expanding their understanding of what makes Chicago style unique.

**Repeatable:** *N*

**Formerly** 48-1118

**FE**

**Requirements** Freshman Only (FF14)

**Minimum Credits 3 Maximum Credits 3**

### **FEXP 128 Made in Chicago: The City of Art and Design**

Chicago has served as the home of the surrealist art collective The Hairy Who?, an incubator of innovative African-American graphic design, the site of vibrant Latino/a murals, a cradle of forward-thinking urban photography, and a crossroads for civil rights and gay liberation visual culture. This course examines Chicago as a national and international center for art and design. Students will have the opportunity to travel across the city to explore, understand, and engage with historic and contemporary art and design objects in a process of hands-on inquiry and experiential learning. In the classroom, there will be lectures, discussions, and group/individual projects to address topics like the role of cities as cultural incubators, the importance of images in understanding cities, the role of art and design as a tool for empowering diverse communities, and students' role in Chicago's current art and design culture. The course pairs with [artdesignchicago.org](http://artdesignchicago.org), an unprecedented series of exhibitions and programs across the entire City of Chicago in 2018.

**Repeatable:** *N*

**FE**

**Requirements** Freshman Only (FF14)

**Minimum Credits 3 Maximum Credits 3**

### **FEXP 129 A River Runs Through It: Crossroads Chicago and the Making of America**

The blue horizontal lines that frame the iconic four red stars on the Chicago flag represent Lake Michigan and the Great Canal, waterways that link the City across time and space to the development and growth of modern America. In this course, students will learn about the science and natural history of the Continental

Divide, a natural feature formed during the Ice Age that provided favorable conditions for development along the southern shore of the Great Lakes. Chicago also boasts a rich history of technological innovation to create the complex transportation network of canals, railroads, highways and air corridors that link East to West, and North to South. This network contributed directly to Chicago becoming an industrial and financial powerhouse and a beacon to adventurers, entrepreneurs, scientists, educators and artists. This course will explore how the natural and human-created environment led directly to innovations in science, engineering, manufacturing, and retail and distribution, sometimes with negative effects to the land and water. Students will explore a variety of sites in and around the City and will use a journal as a site of artistic and academic observation and reflection to document some of the scientific, environmental, technological, artistic and historic features of this great crossroads metropolis.

**Repeatable:** *N*

**FE**

**Requirements** Freshman Only (FF14)

**Minimum Credits 3 Maximum Credits 3**

### **FEXP 199 Big Chicago**

Led by top scholars and practitioners in their fields, these first semester courses connect students to the city of Chicago and encourage reflection on those experiences with a cohort of student peers. Students investigate aspects of Columbia College Chicago's diverse urban and cultural setting. Courses introduce students to different learning environments, issues of diversity, equity, and inclusion, and deeper ways of engaging the urban contexts and communities of Chicago.

**Repeatable:** *N*

**FE**

**Requirements** Freshman Only (FF14)

**Minimum Credits 3 Maximum Credits 3**

### **FEXP 199H Big Chicago: Honors**

Led by top scholars and practitioners in their fields, these first semester courses connect students to the city of Chicago and encourage reflection on those experiences with a cohort of student peers. Students investigate aspects of Columbia College Chicago's diverse urban and cultural setting. Courses introduce students to different learning environments, issues of diversity, equity, and inclusion, and deeper ways of engaging the urban contexts and communities of Chicago.

**Repeatable:** *N*

**FE**

**Requirements** Freshman Only (FF14)

**Minimum Credits 3 Maximum Credits 3**

### **FREN 101 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.

**Repeatable:** *N*

**Formerly** 47-1310

**HU GA**

**Minimum Credits 3 Maximum Credits 3**

## **FREN 102 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.

**Repeatable:** *N*

**Formerly** 47-1311

**HU GA**

**Minimum Credits 3 Maximum Credits 3**

## **FREN 201 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.

**Repeatable:** *N*

**Formerly** 47-2330

**HU GA**

**Minimum Credits 3 Maximum Credits 3**

## **FREN 202 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.

**Repeatable:** *Y*

**Formerly** 47-2333

**HU GA**

**Minimum Credits 3 Maximum Credits 3**

## **GAME 105 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.

**Repeatable:** *N*

**Formerly** 36-1100

**Prerequisites** ENGL 109 Writing and Rhetoric I Stretch B or ENGL 111 Writing and Rhetoric I or ENGL 111H Writing and Rhetoric I: Honors or ENGL 121 International Writing and Rhetoric I or TWC-T-7 EXAM-TWC WRITING MINIMUM SCORE = 7

**Minimum Credits 3 Maximum Credits 3**

## **GAME 110 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.

**Repeatable:** *N*

**Formerly** 36-1500

**Co-requisites** ENGL 109 Writing and Rhetoric I Stretch B or ENGL 111 Writing and Rhetoric I or ENGL 111H Writing and Rhetoric I: Honors or ENGL 121 International Writing and Rhetoric I or TWC-T-7 EXAM-TWC WRITING MINIMUM SCORE = 7

**Minimum Credits 3 Maximum Credits 3**

## **GAME 140 Sound for Interaction**

This course provides the foundation for designing, programming and critiquing interactive sound environments. Audio programming environments are introduced to facilitate the production of generative, responsive and interactive sound projects. Theories of acoustic, psychoacoustics as well as audio recording and production techniques are presented and applied in the context of interactive sound. Approaches to creating images and narratives through sound without the support of visuals is emphasized. Film, website, game and animation audio is analyzed alongside audio only works for impact, technique, structure and effectiveness.

**Repeatable:** *N*

**Formerly** 36-1400

**Prerequisites** ENGL 109 Writing and Rhetoric I Stretch B or ENGL 111 Writing and Rhetoric I or ENGL 111H Writing and Rhetoric I: Honors or ENGL 121 International Writing and Rhetoric I or TWC-T-7 EXAM-TWC WRITING MINIMUM SCORE = 7

**Minimum Credits 3 Maximum Credits 3**

## **GAME 201 3D Composition for Interactive Media**

Course covers the basic principles and language of modeling, texturing, and animation, which are supported by a firm theoretical grounding in 3-D design. 3-D modeling, texturing, and animation have become essential components of most media-driven events. The strategies and processes needed for 3-D composition are vastly different from those of traditional 2-D graphic design. 3-D is particularly important for interface design as well as in creating convincing spaces for simulation or other educational environments.

**Repeatable:** *N*

**Formerly** 36-2370

**Prerequisites** INMD 120 Digital Image Design

**Minimum Credits 3 Maximum Credits 3**

## **GAME 205 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.

**Repeatable:** *N*

**Formerly** 36-2350

**Prerequisites** INMD 120 Digital Image Design and GAME 110 Introduction to Game Development  
**Minimum Credits 3 Maximum Credits 3**

### **GAME 210 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.

**Repeatable:** *N*

**Formerly** 36-2360

**Prerequisites** INMD 120 Digital Image Design and GAME 110 Introduction to Game Development

**Co-requisites** GAME 205 2D Art for Games

**Minimum Credits 3 Maximum Credits 3**

### **GAME 215 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.

**Repeatable:** *N*

**Formerly** 36-2380

**Prerequisites** GAME 205 2D Art for Games and GAME 210 2D Motion for Games

**Minimum Credits 3 Maximum Credits 3**

### **GAME 220 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.

**Repeatable:** *N*

**Formerly** 36-2500

**Prerequisites** GAME 110 Introduction to Game Development and PROG 201 Object Oriented Programming I

**Co-requisites** ENGL 112 Writing and Rhetoric II or ENGL 112H Writing and Rhetoric II: Honors or ENGL 122 International Writing and Rhetoric II

**Minimum Credits 3 Maximum Credits 3**

### **GAME 225 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.

**Repeatable:** *N*

**Formerly** 36-2510

**Prerequisites** GAME 110 Introduction to Game Development

**Co-requisites** PROG 201 Object Oriented Programming I

**Minimum Credits** 3 **Maximum Credits** 3

## **GAME 230 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.

**Repeatable:** *N*

**Formerly** 36-2515

**Prerequisites** GAME 140 Sound for Interaction and GAME 110 Introduction to Game Development or

GAME 110 Introduction to Game Development and GAME 225 Game Engine Scripting or GAME 110

Introduction to Game Development and GAME 225 Game Engine Scripting and PROG 220 C++

Programming I or GAME 201 3D Composition for Interactive Media and GAME 205 2D Art for Games and

PROG 101 Introduction to Programming

**Requirements** Sophomore Standing or Above (SO)

**Minimum Credits** 3 **Maximum Credits** 3

## **GAME 235 Sound and Music for Interactive Visual Media**

This course introduces students to the psychological and technical aspects of applying sound and music to interactive visual media. Students work to develop their skills with tools for non-linear editing, the production of interactive sound environments (sound effects and musical tracks) and incorporating sound into interactive visual media. Works from a variety of interactive media including Games, web, installations and performance are analyzed and discussed in terms of aesthetic quality and technical implementation.

**Repeatable:** *N*

**Formerly** 36-2610

**Prerequisites** GAME 140 Sound for Interaction

**Minimum Credits** 3 **Maximum Credits** 3

## **GAME 236 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.

**Repeatable:** *N*

**Formerly** 36-2520

**Prerequisites** GAME 110 Introduction to Game Development and GAME 105 Game Culture

**Requirements** Junior Standing or Above (JR)

**Minimum Credits 3 Maximum Credits 3**

## **GAME 240 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.

**Repeatable:** Y

**Formerly** 36-2400

**Prerequisites** GAME 110 Introduction to Game Development and GAME 235 Sound and Music for Interactive Visual Media

**Minimum Credits 3 Maximum Credits 3**

## **GAME 250 Topics in Game Production**

This is a topics course in Game Production. Different sections of this course will focus on different topic areas related to Game Production that are not taught in other classes. Please contact the department for specifics on the content of each topic.

**Repeatable:** Y

**Minimum Credits 1 Maximum Credits 3**

## **GAME 260 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.

**Repeatable:** N

**Formerly** 36-2800

**WI**

**Prerequisites** ENGL 112 Writing and Rhetoric II or ENGL 112H Writing and Rhetoric II: Honors or ENGL 122 International Writing and Rhetoric II

**Requirements** Sophomore Standing or Above (SO)

**Minimum Credits 3 Maximum Credits 3**

## **GAME 302 Technical Art Programming**

Technical artists bridge between the fields of programming and art; in the game industry this role is becoming increasingly sought after as games and technology become more complex. In this course students will learn about the workflow and challenges of tech artists as they program in a contemporary language to build custom tools for tech art production.

**Repeatable:** N

**Formerly** 36-3002

**Prerequisites** PROG 101 Introduction to Programming

**Minimum Credits** 3 **Maximum Credits** 3

## **GAME 320 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.

**Repeatable:** Y

**Formerly** 36-3060J

**Requirements** Permission Required (DP)

**Minimum Credits** 2 **Maximum Credits** 2

## **GAME 330 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.

**Repeatable:** Y

**Formerly** 36-3302

**Prerequisites** GAME 210 2D Motion for Games

**Minimum Credits** 3 **Maximum Credits** 3

## **GAME 335 Shading and Surfacing for Games**

In this course, students will learn the workflows necessary to create materials, textures, and shaders for physically based render systems. Students will learn how to edit shaders and materials through the creation and editing of textures in an image-editing program. Students will also be taught the theory behind physically based rendering and how it relates to rendering objects in real time through game engine technology.

**Repeatable:** N

**Formerly** 36-3315

**Prerequisites** GAME 201 3D Composition for Interactive Media

**Minimum Credits** 3 **Maximum Credits** 3

## **GAME 336 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.

**Repeatable:** N

**Formerly** 36-2530

**Prerequisites** GAME 220 Simulation and Serious Games and GAME 236 Game Design I

**Minimum Credits 3 Maximum Credits 3**

## **GAME 337 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.

**Repeatable:** Y

**Formerly** 36-3350

**Prerequisites** GAME 201 3D Composition for Interactive Media

**Minimum Credits 3 Maximum Credits 3**

## **GAME 340 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.

**Repeatable:** N

**Formerly** 36-3400

**Prerequisites** GAME 240 Sound Design for Games I

**Minimum Credits 3 Maximum Credits 3**

## **GAME 345 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.

**Repeatable:** N

**Formerly** 36-3510

**Prerequisites** GAME 225 Game Engine Scripting

**Minimum Credits 3 Maximum Credits 3**

## **GAME 350 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.

**Repeatable:** N

**Formerly** 36-3550

**Prerequisites** INMD 102 Fundamentals of Interaction and GAME 260 Story Development for Interactive Media

**Co-requisites** GAME 336 Game Design II

**Minimum Credits 3 Maximum Credits 3**

### **GAME 355 Mobile Game Development and Distribution**

Mobile Game Development teaches students how to develop and distribute mobile games. Mobile game design theory, development, content creation, feature development, and user interaction are all covered in the course. Students will explore how to add mobile OS specific features such as challenges and achievements. Finally, students will create a very small scope, re-playable game that meets the requirements for distribution on the mobile marketplace.

**Repeatable:** N

**Formerly** 36-3580

**Prerequisites** GAME 225 Game Engine Scripting or GAME 201 3D Composition for Interactive Media or GAME 240 Sound Design for Games I or PROG 201 Object Oriented Programming I

**Minimum Credits 3 Maximum Credits 3**

### **GAME 360 Advanced Topics in Game Art**

This is an advanced topics course in Game Art. Different sections of this course will focus on different topic areas related to Game Production that are not taught in other classes. Please contact the department for specifics on the content of each topic.

**Repeatable:** Y

**Minimum Credits 1 Maximum Credits 3**

### **GAME 361 Advanced Topics in Game Design**

This is an advanced topics course in Game Design. Different sections of this course will focus on different topic areas related to Game Design that are not taught in other classes. Please contact the department for specifics on the content of each topic.

**Repeatable:** Y

**Minimum Credits 1 Maximum Credits 3**

### **GAME 362 Advanced Topics in Game Sound**

This is an advanced topics course in Game Sound. Different sections of this course will focus on different topic areas related to Game Sound that are not taught in other classes. Please contact the department for specifics on the content of each topic.

**Repeatable:** Y

**Minimum Credits 1 Maximum Credits 3**

### **GAME 365 Locomotion Systems for Game Engines**

In this course, students will learn how to successfully traverse locomotion systems in a game engine. Students begin by creating game assets (polygonal meshes, blendshapes and character rigs) that properly function in the locomotion system. Students then will work with the game engine scripting API to create locomotion networks for blending, scripted behaviors and events that can be dynamically implemented video games.

**Repeatable:** *N*

**Formerly** 36-3660

**Prerequisites** GAME 330 Advanced 3D for Games or GAME 225 Game Engine Scripting

**Minimum Credits 3 Maximum Credits 3**

## **GAME 370 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.

**Repeatable:** *N*

**Formerly** 36-3650

**Requirements** Permission Required (DP)

**Minimum Credits 3 Maximum Credits 3**

## **GAME 436 Advanced 3D Digital Sculpting**

Digital sculpting is a cornerstone of 3D content creation and concept art creation for games. This course serves as a way for students to create more thoughtfully considered content using digital sculpting processes. Students will learn how to sculpt a series of 3D concepts and then develop a concept into a fully realized, hyper realistic piece of content for a game. This goal will be achieved by using more involved retopology and normal mapping techniques to translate high resolution from high polygon meshes to optimized, low polygon game meshes that can be translated to a game engine.

**Repeatable:** *N*

**Formerly** 36-3750

**Prerequisites** GAME 337 3D Digital Sculpting

**Minimum Credits 3 Maximum Credits 3**

## **GAME 440 Game Audio Studio**

This course is the audio team management companion course to the senior year capstone classes Indie Team Game Studio and Large Team Game Studio. This course explores audio team leadership, administration, and cross-team communication with regard to the scheduling and implementation of audio production tasks related to the senior capstone project's communication.

**Repeatable:** *N*

**Formerly** 36-3800

**Co-requisites** GAME 475 Indie Team Game Studio or GAME 485 Large Team Game Studio

**Requirements** Permission Required (DP)

**Minimum Credits 1 Maximum Credits 1**

## **GAME 470 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.

**Repeatable:** *N*

**Formerly** 36-3994

**Requirements** Permission Required (DP)

**Minimum Credits** 3 **Maximum Credits** 3

### **GAME 475 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.

**Repeatable:** *N*

**Formerly** 36-3995

**Prerequisites** GAME 470 Indie Team Game Project

**Requirements** Permission Required (DP)

**Minimum Credits** 6 **Maximum Credits** 6

### **GAME 480 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.

**Repeatable:** *N*

**Formerly** 36-3997

**Requirements** Permission Required (DP)

**Minimum Credits** 3 **Maximum Credits** 3

### **GAME 485 Large Team Game Studio**

Game Studio is an intensive capstone experience in gaming production. The primary creative objective of the course is completion of a substantial game prototype that includes market quality content and is produced using industry best practices and tools.

**Repeatable:** *Y*

**Formerly** 36-3998

**Prerequisites** GAME 480 Large Team Game Project

**Requirements** Permission Required (DP)

**Minimum Credits** 6 **Maximum Credits** 6

### **GAME 495 Directed Study: Game Production**

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.

**Repeatable:** Y

**Minimum Credits 1 Maximum Credits 3**

### **GAME 496 Independent Project: Game Production**

Course is an individualized project in Game Production, determined by interest and ability of the student, and carried out under the direction, guidance, and supervision of an instructor.

**Repeatable:** Y

**Minimum Credits 1 Maximum Credits 3**

### **GEOG 210 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.

**Repeatable:** N

**Formerly 50-2703**

**SS**

**Minimum Credits 3 Maximum Credits 3**

### **GEOG 211 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.

**Repeatable:** N

**Formerly 50-1702**

**SS GA**

**Minimum Credits 3 Maximum Credits 3**

### **GERM 101 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.

**Repeatable:** N

**Formerly 47-1370**

**HU GA**

**Minimum Credits 3 Maximum Credits 3**

## **GERM 102 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.

**Repeatable:** *N*

**Formerly** 47-1371

**HU GA**

**Minimum Credits 3 Maximum Credits 3**

## **GERM 201 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.

**Repeatable:** *N*

**Formerly** 47-2370

**HU GA**

**Minimum Credits 3 Maximum Credits 3**

## **GRDE 131 Survey of Typography**

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

**Repeatable:** *N*

**Formerly** 21-1310

**Co-requisites** GRDE 136 Design Lab

**Minimum Credits 3 Maximum Credits 3**

## **GRDE 136 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.

**Repeatable:** *N*

**Formerly** 21-1320

**Minimum Credits 3 Maximum Credits 3**

## **GRDE 231 Graphic Design I: Form and Structure**

As the basis for creating well-structured design outcomes, students in this course are provided opportunities to learn the basics of creating graphic design using the principles of form and structure. This course explores how graphic content informs the structure of visual compositions and client based outcomes. Instruction will engage students in developing conceptual thinking and problem-solving skills; observational and presentation skill; and knowledge of basic typography and color theory.

**Repeatable:** *N*

**Formerly** 21-2330

**Prerequisites** ARTS 105 Foundation Studio or 22 1920 Making 2

**Co-requisites** GRDE 136 Design Lab

**Minimum Credits 3 Maximum Credits 3**

## **GRDE 232 Graphic Design II:Semiotics and Form**

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

**Repeatable:** *N*

**Formerly** 21-2350

**Prerequisites** GRDE 231 Graphic Design I: Form and Structure

**Minimum Credits 3 Maximum Credits 3**

## **GRDE 238 Typography for Graphic Design**

This course examines the historical, aesthetic, and cultural development of typographic forms from their beginnings in 1455 to the 21st century. Projects involve the examination of historical styles and theories of type design and typographic layouts, and their influence on modern and contemporary typography.

**Repeatable:** *N*

**Formerly** 21-2340

**Prerequisites** GRDE 231 Graphic Design I: Form and Structure

**Minimum Credits 3 Maximum Credits 3**

## **GRDE 240 Website Design I**

This course covers website design topics, including hypertext, graphic style information, graphic file formats, digital imaging, and basic computer-user interface issues. Course assignments include design and execution of HTML documents and graphics.

**Repeatable:** *N*

**Formerly** 21-2375

**Requirements** Sophomore Standing or Above (SO)

**Minimum Credits 3 Maximum Credits 3**

## **GRDE 245 Interaction Design**

Interaction design involves creating meaningful and intuitive experiences for the users of digital products and services. This course introduces students to the theoretical and practical issues involved in interaction

design. Through readings and hands-on studio projects, students explore and develop appropriate solutions for a range of design contexts where interaction is critical, such as an information kiosk, a mobile device, or a service. Students develop user-centered scenarios with narrative scripts, personas, and storyboards to develop wireframes that can be translated into testable screen-based simulations or prototypes of their final designs.

**Repeatable:** Y

**Formerly** 21-2725

**Prerequisites** ARTS 105 Foundation Studio or ARTS 210 Drawing I

**Minimum Credits 3 Maximum Credits 3**

## **GRDE 250 3D NURBS Modeling**

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

**Repeatable:** N

**Formerly** 21-2750

**Prerequisites** ARTS 105 Foundation Studio or ARTS 210 Drawing I or 22 1920 Making 2

**Minimum Credits 3 Maximum Credits 3**

## **GRDE 305 Publication Design**

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

**Repeatable:** N

**Formerly** 21-3345

**Prerequisites** GRDE 238 Typography for Graphic Design and GRDE 232 Graphic Design II:Semiotics and Form

**Minimum Credits 3 Maximum Credits 3**

## **GRDE 315 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.

**Repeatable:** N

**Formerly** 21-3347

**Prerequisites** GRDE 238 Typography for Graphic Design and GRDE 232 Graphic Design II:Semiotics and Form

**Minimum Credits 3 Maximum Credits 3**

## **GRDE 325 Packaging Design**

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

**Repeatable:** *N*

**Formerly** 21-3360

**Prerequisites** GRDE 232 Graphic Design II:Semiotics and Form

**Minimum Credits 3 Maximum Credits 3**

### **GRDE 331 Graphic Design III: Visual Identity and Narrative**

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

**Repeatable:** *N*

**Formerly** 21-3358

**Prerequisites** GRDE 232 Graphic Design II:Semiotics and Form

**Minimum Credits 3 Maximum Credits 3**

### **GRDE 332 Graphic Design IV: Narrative and Research Studio**

In this course students will use inquiry-based methods to find meaning and create narrative-based outcomes. Students are provided the opportunity to understand the importance of design research and information organization. Research phase includes: Data collection and analysis from various relevant sources. This highly intensive course employs advanced use of typography to create information graphics.

**Repeatable:** *N*

**Formerly** 21-3372

**Prerequisites** GRDE 331 Graphic Design III: Visual Identity and Narrative

Graphic Design Majors Only (M213)

**Minimum Credits 3 Maximum Credits 3**

### **GRDE 336 Design Lab II**

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

**Repeatable:** *N*

**Formerly** 21-3378

**Prerequisites** GRDE 136 Design Lab

**Minimum Credits 3 Maximum Credits 3**

### **GRDE 340 Website Design II**

This course covers advanced topics in website design, covering human-computer interface design, multimedia use in internet and intranet publications, and network systems design and functions. Course assignments include design and execution of HTML documents, graphics, and other media objects.

**Repeatable:** *N*

**Formerly** 21-3376

**Prerequisites** GRDE 240 Website Design I

**Minimum Credits** 3 **Maximum Credits** 3

## **GRDE 348 Experimental Typography**

This course studies 20th- and 21st-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.

**Repeatable:** *N*

**Formerly** 21-3370

**Prerequisites** GRDE 238 Typography for Graphic Design

**Minimum Credits** 3 **Maximum Credits** 3

## **GRDE 350 Web Design III**

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

**Repeatable:** *N*

**Formerly** 21-3381

**Prerequisites** GRDE 340 Website Design II

**Minimum Credits** 3 **Maximum Credits** 3

## **GRDE 385 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.

**Repeatable:** *N*

**Formerly** 21-3955

**Requirements** Senior Standing (SR)

**Minimum Credits** 3 **Maximum Credits** 3

## **GRDE 431 Graphic Design V: Branded Environments**

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

graphic solutions.

**Repeatable:** *N*

**Formerly** 21-4380

**Prerequisites** GRDE 332 Graphic Design IV: Narrative and Research Studio

**Minimum Credits** 3 **Maximum Credits** 3

### **GRDE 480 Graphic Design Practicum: Client Design Studio**

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

**Repeatable:** *N*

**Formerly** 21-4300

**Prerequisites** GRDE 431 Graphic Design V: Branded Environments

**Minimum Credits** 6 **Maximum Credits** 6

### **HIST 101 African History and Culture to 1600**

African civilizations from antiquity to the early modern era are explored to reveal features of selected societies and their major achievements. This course considers internal processes such as migration and cultural exchange alongside external exposures to Mediterranean, Atlantic and Swahili Coast worlds. This course introduces students to historical source material and interdisciplinary techniques relevant to investigating African history and culture.

**Repeatable:** *N*

**Formerly** 49-1001

**HI GA**

**Minimum Credits** 3 **Maximum Credits** 3

### **HIST 102 African History and Culture Since 1600**

This course investigates Africa from 1600 to the present. Key topics include, slavery, abolition colonialism, nationalism, liberation movements and modernity. We will emphasize African interaction with these wide ranging historical processes. European and Atlantic legacies in Africa are also examined. Within indigenous, colonial and post-colonial spaces we consider intersections of globalization and local and regional culture and history.

**Repeatable:** *N*

**Formerly** 49-1002

**HI GA**

**Minimum Credits** 3 **Maximum Credits** 3

### **HIST 103 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.

**Repeatable:** *N*

Formerly 49-1101

HI GA

Minimum Credits 3 Maximum Credits 3

### **HIST 104 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.

**Repeatable:** *N*

Formerly 49-1102

HI GA

Minimum Credits 3 Maximum Credits 3

### **HIST 121 Europe & the West: Ancient Civilizations**

Students gain an understanding of the history and culture of Greece, Rome, and other civilizations of the ancient world.

**Repeatable:** *N*

Formerly 49-1301

HI GA

Minimum Credits 3 Maximum Credits 3

### **HIST 122 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.

**Repeatable:** *N*

Formerly 49-1302

HI GA

Minimum Credits 3 Maximum Credits 3

### **HIST 123 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.

**Repeatable:** *N*

Formerly 49-1303

HI GA

Minimum Credits 3 Maximum Credits 3

### **HIST 131 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.

**Repeatable:** *N*

**Formerly** 49-1503

**HI GA**

**Minimum Credits 3 Maximum Credits 3**

### **HIST 132 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.

**Repeatable:** *N*

**Formerly** 49-1504

**HI GA**

**Minimum Credits 3 Maximum Credits 3**

### **HIST 141 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.

**Repeatable:** *N*

**Formerly** 49-1401

**HI GA**

**Minimum Credits 3 Maximum Credits 3**

### **HIST 142 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.

**Repeatable:** *N*

**Formerly** 49-1402

**HI GA**

**Minimum Credits 3 Maximum Credits 3**

### **HIST 143 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.

**Repeatable:** *N*

**Formerly** 49-1410

**HI GA**

**Minimum Credits 3 Maximum Credits 3**

## **HIST 144 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.

**Repeatable:** *N*

**Formerly** 49-1411

**HI GA**

**Minimum Credits 3 Maximum Credits 3**

## **HIST 151 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.

**Repeatable:** *N*

**Formerly** 49-1601

**HI**

**Minimum Credits 3 Maximum Credits 3**

## **HIST 152 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.

**Repeatable:** *N*

**Formerly** 49-1602

**HI**

**Minimum Credits 3 Maximum Credits 3**

## **HIST 199 Topics in History**

Series of courses that deal with specific topics or themes in history. Course is repeatable as topic changes.

**Repeatable:** *Y*

**Formerly** 49-2700

**HI GA**

**Minimum Credits 3 Maximum Credits 3**

## **HIST 201 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.

**Repeatable:** *N*

**Formerly** 49-2026

**HI GA**

**Prerequisites** ENGL 109 Writing and Rhetoric I Stretch B or ENGL 111 Writing and Rhetoric I or ENGL 111H Writing and Rhetoric I: Honors or ENGL 121 International Writing and Rhetoric I or TWC-T-7 EXAM-TWC WRITING MINIMUM SCORE = 7

**Minimum Credits 3 Maximum Credits 3**

## **HIST 202 Liberation and Resistance in Southern Africa**

This course seeks to examine the processes of colonization and decolonization during the historical development of a specific region called Southern Africa. By Southern Africa we mean more than just the eleven countries beginning with Angola, Zambia and Malawi which stretch southwards and eastwards toward the island nation of Madagascar and the Republic of South Africa. We include, as well, the island nations of Mauritius, Reunion, the Comoros and the Seychelles. But most significantly, we include the Congo as part of Southern Africa for we argue that the Congo has been and remains a key constituent element of that vast and powerful socio-economic complex historically dominated by the Witwatersrand mining conglomerates of Anglo-American, DeBeers, Union Miniere and American Metal Climax.

**Repeatable:** *N*

**Formerly** 49-2027

**HI GA**

**Minimum Credits 3 Maximum Credits 3**

## **HIST 221 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.

**Repeatable:** *N*

**Formerly** 49-2310

**HI GA**

**Minimum Credits 3 Maximum Credits 3**

## **HIST 222 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.

**Repeatable:** *N*

**Formerly** 49-2303

**HI GA**

**Prerequisites** ENGL 112 Writing and Rhetoric II or ENGL 122 International Writing and Rhetoric II

**Requirements** Sophomore Standing or Above (SO)

**Minimum Credits 3 Maximum Credits 3**

### **HIST 223 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.

**Repeatable:** *N*

**Formerly** 49-2302

**HI GA**

**Minimum Credits 3 Maximum Credits 3**

### **HIST 224 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.

**Repeatable:** *N*

**Formerly** 49-2311

**HI GA**

**Minimum Credits 3 Maximum Credits 3**

### **HIST 225 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.

**Repeatable:** *N*

**Formerly** 49-2312

**HI GA**

**Minimum Credits 3 Maximum Credits 3**

### **HIST 226 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.

**Repeatable:** *N*

**Formerly** 49-2313

**HI GA**

**Prerequisites** ENGL 112 Writing and Rhetoric II or ENGL 122 International Writing and Rhetoric II

**Minimum Credits 3 Maximum Credits 3**

## **HIST 227 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.

**Repeatable:** *N*

**Formerly** 49-2501

**HI GA**

**Prerequisites** ENGL 112 Writing and Rhetoric II or ENGL 122 International Writing and Rhetoric II

**Minimum Credits 3 Maximum Credits 3**

## **HIST 228 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.

**Repeatable:** *N*

**Formerly** 49-2520

**HI GA**

**Minimum Credits 3 Maximum Credits 3**

## **HIST 241 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.

**Repeatable:** *N*

**Formerly** 49-2401

**HI GA**

**Minimum Credits 3 Maximum Credits 3**

## **HIST 251 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.

**Repeatable:** *N*

**Formerly** 49-2620

**HI PL**

**Minimum Credits 3 Maximum Credits 3**

## **HIST 252 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.

**Repeatable:** *N*

**Formerly** 49-2621

**HI PL**

**Minimum Credits 3 Maximum Credits 3**

### **HIST 253 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.

**Repeatable:** *N*

**Formerly** 49-2626

**HI PL**

**Minimum Credits 3 Maximum Credits 3**

### **HIST 254 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.

**Repeatable:** *N*

**Formerly** 49-2627

**HI PL**

**Minimum Credits 3 Maximum Credits 3**

### **HIST 255 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.

**Repeatable:** *N*

**Formerly** 49-2630

**HI PL**

**Minimum Credits 3 Maximum Credits 3**

### **HIST 256 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.

**Repeatable:** *N*

**Formerly** 49-2632

**HI PL**

**Minimum Credits 3 Maximum Credits 3**

### **HIST 257 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.

**Repeatable:** *N*

**Formerly** 49-2641

**HI PL**

**Minimum Credits 3 Maximum Credits 3**

### **HIST 258 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.

**Repeatable:** *N*

**Formerly** 49-2642

**HI PL**

**Minimum Credits 3 Maximum Credits 3**

### **HIST 259 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.

**Repeatable:** *N*

**Formerly** 49-2680

**HI PL**

**Minimum Credits 3 Maximum Credits 3**

### **HIST 260 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.

**Repeatable:** *N*

**Formerly** 49-2639

**HI**

**Minimum Credits 3 Maximum Credits 3**

## **HIST 261 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.

**Repeatable:** *N*

**Formerly** 49-2656

**HI**

**Minimum Credits 3 Maximum Credits 3**

## **HIST 262 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.

**Repeatable:** *N*

**Formerly** 49-2683

**HI PL**

**Minimum Credits 3 Maximum Credits 3**

## **HIST 262H 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.

**Repeatable:** *N*

**Formerly** 49-2683HN

**HI PL**

**Requirements** 3.5 or Higher GPA (35GP)

**Minimum Credits 3 Maximum Credits 3**

## **HIST 263 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.

**Repeatable:** *N*

**Formerly** 49-2659

**HI PL**

**Minimum Credits 3 Maximum Credits 3**

## **HIST 264 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.

**Repeatable:** *N*

**Formerly** 49-2691

**HI**

**Minimum Credits 3 Maximum Credits 3**

### **HIST 264H The Nineteen Twenties and the Birth of Modern America: Honors**

A study on how the nineteen-twenties brought forth modern America. Prosperity and technological innovation resulted in the emergence of a consumer society. A more permissive society redefined gender roles, while an increasingly diverse, urban society introduced ideas and customs that changed the nation for good. Traditional, rural Americans, feeling threatened by so much that was new and foreign, fought back in an attempt to restore the pre-war world. This is an Honors class. In addition to other possible pre-requisites, students need a minimum G.P.A. of 3.50 or higher to enroll.

**Repeatable:** *N*

**Formerly** 49-2691HN

**HI**

**Requirements** 3.5 or Higher GPA (35GP)

**Minimum Credits 3 Maximum Credits 3**

### **HIST 265 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.

**Repeatable:** *N*

**Formerly** 49-2660

**HI**

**Minimum Credits 3 Maximum Credits 3**

### **HIST 266 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.

**Repeatable:** *N*

**Formerly** 49-2675

**HI**

**Minimum Credits 3 Maximum Credits 3**

### **HIST 267 Public History: Presenting & Interpreting the Past**

This course introduces students to the field of Public History, ?a set of theories, methods, assumptions, and practices guiding the identification, preservation, interpretation, and presentation of historical artifacts, texts, structures, and landscapes in conjunction with and for the public.? (Public History Resource Center)

Through field trips, readings, lectures and films, students explore how various stakeholders, both non-profit and commercial, conceive and convey history for public consumption. This is a Writing Intensive class that requires students to apply a range of writing styles to respond to materials presented throughout the semester. The course is ?hands-on? and takes full advantage of Columbia's city campus through visits to museums, cultural institutions, architectural sites, historical monuments, libraries, etc.

**Repeatable:** N

**Formerly** 49-2676

**HI WI**

**Minimum Credits 3 Maximum Credits 3**

### **HIST 267H Public History: Presenting & Interpreting the Past: Honors**

This course introduces students to the field of Public History, a set of theories, methods, assumptions, and practices guiding the identification, preservation, interpretation, and presentation of historical artifacts, texts, structures, and landscapes in conjunction with and for the public.(Public History Resource Center) Through field trips, readings, lectures and films, students explore how various stakeholders, both non-profit and commercial, conceive and convey history for public consumption. The course is hands-on and takes full advantage of Columbia's city campus through visits to museums, cultural institutions, architectural sites, historical monuments, libraries, etc. This is an Honors course and incoming freshman students need to be admitted to the Honors Program to register.

**Repeatable:** N

**Formerly** 49-2676HN

**HI**

**Requirements** Freshman Only (FF14)

**Minimum Credits 3 Maximum Credits 3**

### **HIST 268 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.

**Repeatable:** N

**Formerly** 49-2776

**HI**

**Prerequisites** ENGL 112 Writing and Rhetoric II or ENGL 122 International Writing and Rhetoric II

**Minimum Credits 3 Maximum Credits 3**

### **HIST 302 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.

**Repeatable:** *N*

**Formerly** 49-3690

**HI PL**

**Minimum Credits 3 Maximum Credits 3**

### **HIST 321H The Enlightenment: Honors**

Learning about the Enlightenment as a complex, trans-national intellectual movement, we will focus in this class on the Enlightenment in Paris, its heart. Issues studied will vary by semester, and may include science, social satire, women's roles in the Enlightenment, the development of a public sphere, the use of fictional literature to ?do? Enlightenment, commerce, education and epistemology, political thought, penal reform, aesthetics, racial and gender theory, the transmission of ideas, and the question of how the Enlightenment may be linked to the French Revolution of 1789. This is an Honors class and students need a GPA of 3.50 or higher to register.

**Repeatable:** *N*

**Formerly** 49-3301HN

**HI GA**

**Requirements** Sophomore Standing or Above (SO) and 3.5 or Higher GPA (35GP)

**Minimum Credits 3 Maximum Credits 3**

### **HIST 322H Taste and Consumption in French History: Honors**

We tend to associate all things French, whether fashions, luxury goods, fine restaurants, champagne, or French women themselves, with good taste and chic. This course explores how notions of taste and practices of consumption have changed in France from ca. 1650 to ca. 1914, from the absolutist court to the modern department store. Against a historical background of dramatic economic, political, social and cultural change, we will explore how aesthetic, consumerist and critical practices associated with taste became shifting, highly charged and contested markers of individual and group (e.g., national, class and gender) identity and even political position, and will examine different historically-applied theories about the motives that have driven or inspired people to consume, use and display certain goods or appreciate particular aesthetic forms. We will read primary and secondary sources (none in French). This course provides comparative historical insight to help students understand the historicity of the contemporary classed and gendered consumption regimes in which we live today. This class may require a small amount of additional expenditure of monies for required excursions (usually no more than \$30 This is an Honors class. In addition to other possible pre-requisites, students need a minimum G.P.A. of 3.50 or higher to enroll.

**Repeatable:** *N*

**Formerly** 49-3353HN

**HI GA**

**Requirements** 3.5 or Higher GPA (35GP) and Junior Standing or Above (JR)

**Minimum Credits 3 Maximum Credits 3**

### **HIST 351 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.

**Repeatable:** *N*

**Formerly** 49-3665

**HI PL**

**Prerequisites** ENGL 122 International Writing and Rhetoric II or ENGL 112 Writing and Rhetoric II

**Minimum Credits** 3 **Maximum Credits** 3

### **HIST 352 Harlem Renaissance: 1918-1935**

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.

**Repeatable:** *N*

**Formerly** 49-3101

**HI PL**

**Minimum Credits** 3 **Maximum Credits** 3

### **HIST 353 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.

**Repeatable:** *N*

**Formerly** 49-3672

**HI**

**Requirements** Permission Required (DP)

**Minimum Credits** 3 **Maximum Credits** 3

### **HIST 353H Oral History: The Art of the Interview: Honors**

The foundation of this multi-layered, applied history course is immersion into a specific period in United States history to acquire the contextual knowledge necessary to conduct a well-informed oral history interview. After an extensive introduction into the field of oral history and the discipline's methodology, a series of colloquiums on question formulation, script development, interviewing techniques, and transcription standards are held. Finally, after the interview and full transcription is completed, each student will present a content analysis and edit of their interview. All interviews will be archived with an established oral history project. This is an Honors class. In addition to other possible pre-requisites, students need a minimum G.P.A. of 3.50 or higher to enroll.

**Repeatable:** *N*

**Formerly** 49-3672HN

**HI**

**Requirements** 3.5 or Higher GPA (35GP)

**Minimum Credits** 3 **Maximum Credits** 3

### **HIST 354 The Great Depression & the New Deal: the U.S. in the 1930s**

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.

**Repeatable:** *N*

**Formerly** 49-3678

**HI PL**

**Prerequisites** ENGL 112 Writing and Rhetoric II or ENGL 122 International Writing and Rhetoric II

**Minimum Credits** 3 **Maximum Credits** 3

### **HIST 354H The Great Depression & the New Deal: the U.S. in the 1930s: 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.

**Repeatable:** *N*

**Formerly** 49-3678HN

**HI PL**

**Requirements** 3.5 or Higher GPA (35GP)

**Minimum Credits** 3 **Maximum Credits** 3

### **HIST 355 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.

**Repeatable:** *N*

**Formerly** 49-3680

**HI**

**Prerequisites** ENGL 122 International Writing and Rhetoric II or ENGL 112 Writing and Rhetoric II

**Minimum Credits** 3 **Maximum Credits** 3

### **HIST 381 The Black Atlantic**

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.

**Repeatable:** *N*

**Formerly** 49-3774

**HI**

**Minimum Credits** 3 **Maximum Credits** 3

## **HIST 399H Topics in History: Honors**

Series of courses that deal with specific topics or themes in history. Course is repeatable as topic changes. This is an Honors course and in addition to any other prerequisites, students need a cumulative GPA of 3.50 or higher to register.

**Repeatable:** Y

**Formerly** 49-2700HN

**HI GA**

**Requirements** 3.5 or Higher GPA (35GP)

**Minimum Credits** 3 **Maximum Credits** 3

## **HIST 496 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.

**Repeatable:** Y

**Formerly** 49-3798

**Requirements** Permission Required (DP)

**Minimum Credits** 1 **Maximum Credits** 6

## **HUMA 102 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.

**Repeatable:** N

**Formerly** 51-2105

**HU GA**

**Minimum Credits** 3 **Maximum Credits** 3

## **HUMA 103 Introduction to Latin American Studies**

This interdisciplinary humanities course serves as a basic introduction to the social, historical and cultural complexity of Latin America and the Caribbean Basin. From Pre-Columbian times to the contemporary moment, the course examines issues of colonialism and sovereignty, indigeneity, cultural diversity and cultural difference, modernity, postmodernity, and globalization through a variety of historical documents and drawing on all the arts--especially film, literature, music, fine arts and popular culture.

**Repeatable:** N

**Formerly** 51-1215

**HU GA**

**Minimum Credits** 3 **Maximum Credits** 3

## **HUMA 104 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.

**Repeatable:** *N*

**Formerly** 51-1211

**HU PL**

**Minimum Credits 3 Maximum Credits 3**

### **HUMA 105 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.

**Repeatable:** *N*

**Formerly** 51-1270

**HU PL**

**Minimum Credits 3 Maximum Credits 3**

### **HUMA 106 Gay and Lesbian Studies II: 1980 to Present**

The course explores contributions of gay, lesbian, bisexual, and transgender 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.

**Repeatable:** *N*

**Formerly** 51-1271

**HU PL**

**Minimum Credits 3 Maximum Credits 3**

### **HUMA 110 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.

**Repeatable:** *N*

**Formerly** 51-1101

**HU**

**Minimum Credits 3 Maximum Credits 3**

### **HUMA 111 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.

**Repeatable:** *N*

**Formerly** 51-1102

**HU GA**

**Minimum Credits 3 Maximum Credits 3**

### **HUMA 112 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.

**Repeatable:** *N*

**Formerly** 51-1103

**HU**

**Minimum Credits 3 Maximum Credits 3**

### **HUMA 113 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.

**Repeatable:** *N*

**Formerly** 51-1104

**HU**

**Minimum Credits 3 Maximum Credits 3**

### **HUMA 120 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.

**Repeatable:** *N*

**Formerly** 51-1112

**HU PL**

**Minimum Credits 3 Maximum Credits 3**

### **HUMA 121 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.

**Repeatable:** *N*

**Formerly** 51-1111

**HU GA**

**Minimum Credits 3 Maximum Credits 3**

## **HUMA 122 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.

**Repeatable:** *N*

**Formerly** 51-1113

**HU GA**

**Minimum Credits 3 Maximum Credits 3**

## **HUMA 122H 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.

**Repeatable:** *N*

**Formerly** 51-1113HN

**HU GA**

**Requirements** 3.5 or Higher GPA (35GP)

**Minimum Credits 3 Maximum Credits 3**

## **HUMA 123 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.

**Repeatable:** *N*

**Formerly** 51-1110

**HU PL**

**Minimum Credits 3 Maximum Credits 3**

## **HUMA 199 Topics in Humanities**

Topic changes.

**Repeatable:** *N*

**Formerly** 51-1221

**HU**

**Minimum Credits 3 Maximum Credits 3**

## **HUMA 210 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.

**Repeatable:** *N*

**Formerly** 51-2102

**HU PL**

**Minimum Credits 3 Maximum Credits 3**

## **HUMA 211 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.

**Repeatable:** *N*

**Formerly** 51-2104

**HU PL**

**Minimum Credits 3 Maximum Credits 3**

## **HUMA 212 Contemporary African Film, 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.

**Repeatable:** *N*

**Formerly** 51-2112

**HU GA**

**Minimum Credits 3 Maximum Credits 3**

## **HUMA 213 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.

**Repeatable:** *N*

**Formerly** 51-2216

**HU PL**

**Prerequisites** ENGL 109 Writing and Rhetoric I Stretch B or ENGL 111 Writing and Rhetoric I or ENGL 111H Writing and Rhetoric I: Honors or ENGL 121 International Writing and Rhetoric I or TWC-T-

7 EXAM-TWC WRITING MINIMUM SCORE = 7

**Minimum Credits 3 Maximum Credits 3**

### **HUMA 214 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.

**Repeatable:** *N*

**Formerly** 51-2103

**HU**

**Minimum Credits 3 Maximum Credits 3**

### **HUMA 215 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.

**Repeatable:** *N*

**Formerly** 51-2222

**HU GA**

**Prerequisites** ENGL 109 Writing and Rhetoric I Stretch B or ENGL 111 Writing and Rhetoric I or ENGL 111H Writing and Rhetoric I: Honors or ENGL 121 International Writing and Rhetoric I or TWC-T-7 EXAM-TWC WRITING MINIMUM SCORE = 7

**Minimum Credits 3 Maximum Credits 3**

### **HUMA 216 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.

**Repeatable:** *N*

**Formerly** 51-2272

**HU**

**Minimum Credits 3 Maximum Credits 3**

### **HUMA 217 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.

**Repeatable:** *N*

**Formerly** 51-2213

**HU**

**Minimum Credits 3 Maximum Credits 3**

## **HUMA 218 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.

**Repeatable:** *N*

**Formerly** 51-2218

**HU GA**

**Minimum Credits 3 Maximum Credits 3**

## **HUMA 219H 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.

**Repeatable:** *N*

**Formerly** 51-2219HN

**HU GA**

**Requirements** 3.5 or Higher GPA (35GP)

**Minimum Credits 3 Maximum Credits 3**

## **HUMA 220 Critiquing Children's Culture**

This course examines varied spheres of children's culture while introducing students to the terms, analytical techniques, and interpretive strategies commonly employed in Cultural Studies. Emphasis is on interdisciplinary approaches to exploring how children's cultural processes and artifacts are produced, shaped, distributed, consumed and responded to in diverse ways. Through discussion, research and writing, class members investigate dimensions of children's culture, learning to understand them in their broader social, aesthetic, ethical, and political contexts. Topics studied include children's literature, animated films, teen literature, toys, public schooling, children's games and new media.

**Repeatable:** *N*

**Formerly** 51-2212

**HU**

**Prerequisites** ENGL 112 Writing and Rhetoric II or ENGL 122 International Writing and Rhetoric II

**Co-requisites** CULS 101 Introduction to Cultural Studies or HUMA 104 Introduction to Women and Gender Studies

**Minimum Credits 3 Maximum Credits 3**

## **HUMA 221 Introduction to Digital Humanities**

This course will explore the emergence of the digital humanities as both a disciplinary field of study and a reaction to changes in our culture more broadly. Students will be introduced to the theories, methods, and practices of reading, analysis, writing, and exhibition that comprise the digital humanities. Using tools for distant reading, geotemporal visualization, and data mining, they will develop new ways to conceptualize and communicate the rich landscape of our human cultural existence.

**Repeatable:** *N*

**Formerly** 51-2224

**HU**

**Minimum Credits 3 Maximum Credits 3**

## **HUMA 222 Nature and Environmentalism in U.S. Culture**

This course explores the relationship between humans and the non-human natural world, emphasizing popular conceptions of nature in American culture and the way in which the very notion of "nature" itself is a profoundly human conception. We can never really know the natural world "out there." Rather the natural world that we seek to understand, even conserve and protect, can only ever be understood through the lens of our social and cultural imagination. What are the socio-cultural manifestations of nature, and how do these manifestations affect the uses and/or abuses of nature in American society?

**Repeatable:** *N*

**Formerly** 51-2225

**HU**

**Minimum Credits 3 Maximum Credits 3**

## **HUMA 223 Media, Politics and Intervention**

The media, traditional and new, has been a central aspect of US and global culture, politics, and life over the last several decades. To understand and interrogate the multiple roles, functions, and contexts of media, this course will draw on the critical theoretical legacies and conceptual tools of media studies and cultural studies. This will help students locate media forms, texts, practices, institutions, and industries in their larger social, political, economic, and ideological contexts and to begin to comprehend their histories, present(s), and also imagine their future(s). Combining both critical theoretical work and applied studies of the media, the course takes an interdisciplinary approach and draws freely on the social sciences and the humanities traditions. More specifically, in an attempt to comprehend the whole circuit of media/circuit of culture<sup>2</sup> (production-text-consumption), the course will engage social and political theory, cultural studies, textual analysis, ethnography, critical political economy, and cultural policy studies, among others. The course will also be addressing key questions including, but NOT limited to, the role of the state; media effects; the politics of the media; the politics of representation, subjectivity and agency; media and ideology; and political activism.

**Repeatable:** *N*

**Formerly** 51-2226

**HU GA**

**Minimum Credits 3 Maximum Credits 3**

## **HUMA 224 Urban Images in Media & Film**

Using an interdisciplinary approach, this survey course examines how urban life is portrayed in various media forms. Students will discuss and analyze the way film, television and other forms engage with issues

of representation, history, politics, economics, culture, ethnicity, and migration related to the urban environment.

**Repeatable:** Y

**Formerly** 51-2211

**HU WI**

**Prerequisites** ENGL 112 Writing and Rhetoric II or ENGL 122 International Writing and Rhetoric II

**Minimum Credits 3 Maximum Credits 3**

## **HUMA 225 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.

**Repeatable:** N

**Formerly** 51-2360

**HU**

**Minimum Credits 3 Maximum Credits 3**

## **HUMA 226 Asian Journeys**

This course examines texts about or by East Asian travelers with journey as the central motif. Texts include those from ancient times to contemporary period, such as classical poetry of retreat and exile, biography, autobiography, and novellas depicting East Asians' encounters with the West during the transitional period from premodern to modern time, the traveling of classical texts within Asia as well as between Asia and the West, and films and critical essays about Asians in migration. Topics of discussion are formation of cultural traditions and individual selfhood, journeys abroad and their impact on self-identities, cultural appropriations, and finally, issues of migration and immigration.

**Repeatable:** N

**Formerly** 51-2601

**HU GA**

**Minimum Credits 3 Maximum Credits 3**

## **HUMA 227 The Chinese City in Literature, Art, and Media**

This course uses an interdisciplinary humanities approach to Chinese cities from ancient to contemporary times depicted in various literary texts, visual arts, films and other popular media. The course serves both as an exploration of the Chinese city within historical contexts and as an examination of forms of representation. We will discuss themes such as national identity, the garden and intellectual identity, the intersection between China and the foreign, and human responses to the city in perpetual transition to modernity.

**Repeatable:** N

**Formerly** 51-2602

**HU GA**

**Minimum Credits 3 Maximum Credits 3**

## **HUMA 310 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.

**Repeatable:** *N*

**Formerly** 51-3202

**HU**

**Requirements** Junior Standing or Above (JR)

**Minimum Credits** 3 **Maximum Credits** 3

### **HUMA 311 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.

**Repeatable:** *N*

**Formerly** 51-3203

**HU**

**Prerequisites** ENGL 112 Writing and Rhetoric II or ENGL 122 International Writing and Rhetoric II

**Minimum Credits** 3 **Maximum Credits** 3

### **HUMA 399 Topics in Humanities**

Series of courses that deal with specific topics or themes in humanities. Course is repeatable as topic changes.

**Repeatable:** *Y*

**Formerly** 51-2860

**HU**

**Minimum Credits** 3 **Maximum Credits** 3

### **HUMA 495 Directed Study: Humanities**

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

**Repeatable:** *N*

**Formerly** 51-3299

**Minimum Credits** 1 **Maximum Credits** 4

### **HUMA 496 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.

**Repeatable:** *Y*

**Formerly** 51-3298

**Requirements** Permission Required (DP)  
**Minimum Credits 1 Maximum Credits 6**

### **ILLU 203 Illustration: Concept Art**

This course examines the sketching process, using research to solve problems and various types of media to create clear and effective visual presentations.

**Repeatable:** N

**Formerly** 21-2401

**Prerequisites** ARTS 105 Foundation Studio or ARTS 210 Drawing I or ANIM 105 Animation or GAME 205 2D Art for Games or 22 1920 Making 2

**Requirements** Sophomore Standing or Above (SO)

**Minimum Credits 3 Maximum Credits 3**

### **ILLU 204 Figure Drawing**

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

**Repeatable:** Y

**Formerly** 21-2402

**Prerequisites** ARTS 105 Foundation Studio or ARTS 210 Drawing I or ANIM 105 Animation or GAME 205 2D Art for Games or 22 1920 Making 2

**Minimum Credits 3 Maximum Credits 3**

### **ILLU 206 Illustration: Drawing to Print**

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

**Repeatable:** Y

**Formerly** 21-2404

**Prerequisites** ARTS 105 Foundation Studio or 22 1920 Making 2

**Minimum Credits 1 Maximum Credits 1**

### **ILLU 212 Figure Drawing and Color**

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

**Repeatable:** Y

**Formerly** 21-2405

**Prerequisites** ARTS 105 Foundation Studio or ARTS 210 Drawing I or 22 1920 Making 2

**Minimum Credits 3 Maximum Credits 3**

## **ILLU 213 Illustration History & Practice**

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

**Repeatable:** *N*

**Formerly** 21-3401

**Prerequisites** ILLU 203 Illustration: Concept Art

**Minimum Credits 3 Maximum Credits 3**

## **ILLU 214 Illustration Studio I**

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

**Repeatable:** *N*

**Formerly** 21-3402

**Prerequisites** ILLU 203 Illustration: Concept Art

**Concurrent Requisite** ILLU 213 Illustration History & Practice

**Minimum Credits 3 Maximum Credits 3**

## **ILLU 304 Figure Drawing II**

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

**Repeatable:** *N*

**Formerly** 21-3404

**Prerequisites** ILLU 204 Figure Drawing or 22 1285 Figurative Sculpture

**Minimum Credits 3 Maximum Credits 3**

## **ILLU 310 History of Political and Social Illustration**

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

**Repeatable:** *N*

**Formerly** 21-3405

**Requirements** Junior Standing or Above (JR)

**Minimum Credits 3 Maximum Credits 3**

## **ILLU 311 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.

**Repeatable:** *N*

**Formerly** 21-3400

**Prerequisites** ARTS 105 Foundation Studio or 22 1920 Making 2

**Minimum Credits 1 Maximum Credits 1**

## **ILLU 313 Illustration Studio II**

Professional applications of traditional and/or digital illustration related to a market-based portfolio. Assignments present industry-specific problems which encourage students to examine their process, project conceptualization, and personal style. The objective of this class is to create a collection of artwork for professional portfolio development.

**Repeatable:** *N*

**Formerly** 21-4401

**Prerequisites** ILLU 214 Illustration Studio I

**Requirements** Junior Standing or Above (JR) Illustration Majors Only (M214)

**Minimum Credits 3 Maximum Credits 3**

## **ILLU 314 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.

**Repeatable:** *N*

**Formerly** 21-3403

**Prerequisites** ILLU 214 Illustration Studio I

**Minimum Credits 3 Maximum Credits 3**

## **ILLU 320 Cartooning**

This course introduces different aspects and basic techniques of cartoon drawing, emphasizing clear, efficient visual storytelling, the art of composition, and establishing character and environment. Instruction includes the historical study of various types of cartoons (both from print and animation). Styles of cartoons, thematic types, narrative structures, and construction of cartoon characters are analyzed and explored.

**Repeatable:** *N*

**Formerly** 21-3406

**Prerequisites** ARTS 210 Drawing I or ILLU 204 Figure Drawing or ILLU 203 Illustration: Concept Art or ANIM 210 Drawing for Animation I or GAME 205 2D Art for Games

**Requirements** Junior Standing or Above (JR)

**Minimum Credits 3 Maximum Credits 3**

## **ILLU 325 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.

**Repeatable:** *N*

**Formerly** 21-3407

**Prerequisites** ENGL 112 Writing and Rhetoric II

**Minimum Credits** 3 **Maximum Credits** 3

## **ILLU 330 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.

**Repeatable:** *Y*

**Formerly** 21-3408

**Prerequisites** ARTS 105 Foundation Studio or ARTS 210 Drawing I or 22 1920 Making 2

**Minimum Credits** 1 **Maximum Credits** 3

## **ILLU 335 Illustration: Motion**

This course helps students develop a command of creating an animatic-style motion graphic. Planning, storyboarding, and preparing images for a motion graphic are addressed.

**Repeatable:** *N*

**Formerly** 21-3409

**Prerequisites** GRDE 231 Graphic Design I: Form and Structure or ILLU 214 Illustration Studio I

**Minimum Credits** 1 **Maximum Credits** 1

## **ILLU 360 Illustration: Materials & Techniques**

Students will be given the opportunity to create innovative illustrations through the hands-on exploration of a series of materials- and techniques-based projects. Contemporary and historical approaches within the field of illustration will be presented and discussed. By engaging with a variety of textures and surfaces, watercolor and gauche painting, ink applications and other media, students will be encouraged to seek deeper connections between seeing, thinking, and making, as it relates to the field of illustration.

**Repeatable:** *N*

**Prerequisites** ILLU 214 Illustration Studio I OR ARTS 220 Painting I

**Requirements** Junior Standing or Above (JR)

**Minimum Credits** 3 **Maximum Credits** 3

## **ILLU 405 Illustration: Experimental Techniques**

In this course, students will create a series of innovative illustrations through the hands-on exploration of unusual materials and techniques, documenting their process in a journal. Contemporary and historical experimental approaches within the field of illustration will be presented and discussed. By engaging with a

variety of textures and surfaces, print applications, collage and other media, students will be encouraged to seek deeper connections between seeing, thinking, and making as they compose their illustrations.

**Repeatable:** Y

**Formerly** 21-4000

**Requirements** Sophomore Standing or Above (SO)

**Minimum Credits 1 Maximum Credits 1**

### **ILLU 440 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.

**Repeatable:** N

**Formerly** 21-4402

**Prerequisites** ILLU 320 Cartooning

**Minimum Credits 3 Maximum Credits 3**

### **ILLU 441 Children's Book Illustration**

Students study the work of 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 in contemporary markets.

**Repeatable:** N

**Formerly** 21-4403

**Prerequisites** ILLU 214 Illustration Studio I or ILLU 320 Cartooning

**Minimum Credits 3 Maximum Credits 3**

### **ILLU 442 Commercial Illustration**

This course combines analysis and personal expression to convey ideas via illustration. Content includes traditional and non-traditional methods and materials. Students apply previously learned skills and techniques to solve visual problems, as in a professional environment.

**Repeatable:** N

**Formerly** 21-4404

**Prerequisites** ILLU 314 Digital Illustration or ILLU 360 Illustration: Materials & Techniques

**Minimum Credits 3 Maximum Credits 3**

### **ILLU 444 Illustration Studio III**

This course assists senior students majoring in illustration with the creation of competitive artwork and assembly of an illustration portfolio. The course also covers professional practices, career strategies, compensation, and industries of employment for illustrators. The objective of this class is to complete a collection of artwork for a portfolio and transition from students to their career.

**Repeatable:** N

**Formerly** 21-4406

**Prerequisites** ILLU 313 Illustration Studio II

**Requirements** Senior Standing (SR) Illustration Majors Only (M214)

**Minimum Credits 3 Maximum Credits 3**

## **INMD 102 Fundamentals of Interaction**

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.

**Repeatable:** N

**Formerly** 36-1010

**Minimum Credits 3 Maximum Credits 3**

## **INMD 110 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.

**Repeatable:** N

**Formerly** 36-1000

**Prerequisites** ENGL 109 Writing and Rhetoric I Stretch B or ENGL 111 Writing and Rhetoric I or ENGL 111H Writing and Rhetoric I: Honors or ENGL 121 International Writing and Rhetoric I or TWC-T-7 EXAM-TWC WRITING MINIMUM SCORE = 7

**Minimum Credits 3 Maximum Credits 3**

## **INMD 114 Web Development I**

Counter to printed compositions, web design and development is about fluid and interactive experiences. This course provides an introduction to programming environments and teaches fundamental skills necessary to prototype and deploy digital media. Using technical elements like variables, conditions, sequences and events, completion of this course will empower students with the ability to design interactive applications.

**Repeatable:** Y

**Formerly** 36-1420

**Prerequisites** MATH 165 Math for Marketing and Management or MATH 205 Introduction to Statistics or MATH 210 College Algebra or ACCU-T-67 EXAM-ACCUPLACER MATH MINIMUM SCORE = 67 or ACT-M-23 EXAM-ACT MATH MINIMUM SCORE = 23 or SAT-M-550 EXAM-SAT MATH MINIMUM SCORE = 550 or CMPS-M-67 EXAM-CMPS MATH MINIMUM SCORE = 67

**Minimum Credits 3 Maximum Credits 3**

## **INMD 115 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.

**Repeatable:** *N*

**Formerly** 36-1114

**Minimum Credits 1 Maximum Credits 1**

## **INMD 120 Digital Image Design**

Technical, conceptual and aesthetic skills and concepts will inform an introductory body of work using imaging applications. Idea development, research, vocabulary and critical analysis skills will enhance development of individual voice. This fundamental media art course will also focus on visual design theory, gestalt principles and semiotics.

**Repeatable:** *N*

**Formerly** 36-1300

**Minimum Credits 3 Maximum Credits 3**

## **INMD 160 Authoring Interactive Media**

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.

**Repeatable:** *N*

**Formerly** 36-1601

**Prerequisites** INMD 120 Digital Image Design

**Minimum Credits 3 Maximum Credits 3**

## **INMD 201 Interactive Portfolio Development**

This course will allow students to create an engaging portfolio of interactive work. Students will be encouraged to actively critique their own work as well as the work of their peers. Students will be expected to be aware of their personal branding, professional strengths and abilities, and presentation skills.

**Repeatable:** *Y*

**Formerly** 36-3010

**Prerequisites** INMD 102 Fundamentals of Interaction and INMD 160 Authoring Interactive Media

**Minimum Credits 1 Maximum Credits 1**

## **INMD 208 Motion Capture for Artists**

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.

**Repeatable:** *N*

**Formerly** 26-2080

**Prerequisites** ANIM 150 Introduction to Computer Animation or GAME 201 3D Composition for Interactive Media

**Minimum Credits 3 Maximum Credits 3**

## **INMD 210 Interface Design I**

Course advances students' practical understanding of media theory, with an emphasis on interactive models of communication. This course focuses on navigational models of interaction design and how to create participant-centered interfaces through research, usability testing, and iterative design. Students produce substantial written critiques to demonstrate their growing understanding of the discipline.

**Repeatable:** *N*

**Formerly** 36-2110

**Prerequisites** ENGL 112 Writing and Rhetoric II or ENGL 112H Writing and Rhetoric II: Honors or ENGL 122 International Writing and Rhetoric II

**Requirements** Sophomore Standing or Above (SO)

**Minimum Credits** 3 **Maximum Credits** 3

## **INMD 214 Web Development II**

Interactive design and development can narrate any topic. Using methods and techniques exposed in Web Development I, students prototype and iterate work as a means of increasing complexity and refining concept. Throughout this course students gain and apply the project development strategies necessary to research and produce interactive media using professional management strategies.

**Repeatable:** *N*

**Formerly** 36-2421

**Prerequisites** INMD 114 Web Development I

**Minimum Credits** 3 **Maximum Credits** 3

## **INMD 215 Conversational Interfaces**

Conversation interfaces offer 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.

**Repeatable:** *N*

**Formerly** 36-2130

**Prerequisites** ENGL 112 Writing and Rhetoric II or ENGL 112H Writing and Rhetoric II: Honors or ENGL 122 International Writing and Rhetoric II

**Minimum Credits** 3 **Maximum Credits** 3

## **INMD 220 Prototyping Strategies**

Students gain a deeper understanding of techniques and practices by sketching, thumbnailing, storyboarding and making physical mock-ups for digital projects. The iterative production cycle is practiced by rapid prototyping in a collaborative environment, and is informed by research and testing. Each five week module of this one credit, repeatable course will focus on a different prototyping tool and evaluation method. 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.

**Repeatable:** *Y*

**Formerly** 36-2310

**Prerequisites** INMD 102 Fundamentals of Interaction

**Minimum Credits 1 Maximum Credits 1**

## **INMD 230 Interactive Advertising Campaign**

Student teams from multiple departments 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.

**Repeatable:** Y

**Formerly** 36-2606

**Prerequisites** INMD 102 Fundamentals of Interaction and INMD 114 Web Development I

**Minimum Credits 3 Maximum Credits 3**

## **INMD 250 Topics in Interactive Arts and Media:**

This repeatable course consists of rotating subjects of interest.

**Repeatable:** Y

**Minimum Credits 1 Maximum Credits 6**

## **INMD 260 Intro to IAM Team Development**

Working in a collaborative environment is a fundamental skill within the interaction design industry. In this course, students will learn about the roles in interactive team development; how to effectively manage time and project scope; how to set and meet deadlines; and how to work as a group to deliver user-centered projects.

**Repeatable:** N

**Formerly** 36-2602

**Prerequisites** INMD 102 Fundamentals of Interaction and INMD 120 Digital Image Design and INMD 160 Authoring Interactive Media and PROG 101 Introduction to Programming

**Minimum Credits 3 Maximum Credits 3**

## **INMD 263 Physical Computing I**

Course teaches students to read wiring diagrams, as well as design and build basic electronic circuits for general applications. Students use commercially available tools to design, build, and program simple functional devices which produce a physical response (light, sound, or motion) in the environment and interfacing with a computer.

**Repeatable:** Y

**Formerly** 36-2620

**Prerequisites** PROG 101 Introduction to Programming or PROG 110 Art and Code I

**Minimum Credits 3 Maximum Credits 3**

## **INMD 310 Interface Design II**

Course leverages the broader and interdisciplinary foundational understanding of media-related theories from preceding courses to explore advanced theory and practice of interface design. This course focuses on impressive and environmental models of interaction design, including connected interfaces, smart

technology, and experience design. Students produce substantial written critiques as well as prototypes for their own interactive work to demonstrate a literate and evolved understanding of the diverse theories that influence design.

**Repeatable:** *N*

**Formerly** 36-3110

**Prerequisites** INMD 210 Interface Design I

**Minimum Credits 3 Maximum Credits 3**

## **INMD 315 Experience Design**

This course will encourage students to evaluate their own work, as well as the work of others, from the viewpoint of their audience. By gaining an awareness of how the participant experiences their work, students will gain an understanding of how to create engaging, user-centered interfaces.

**Repeatable:** *N*

**Formerly** 36-3150

**Prerequisites** INMD 210 Interface Design I

**Minimum Credits 3 Maximum Credits 3**

## **INMD 320 Wearable Interfaces**

This introductory course focuses on wearable applications of physical computing. Students will use conductive materials, circuits, and sensors to create functional, wearable pieces that incorporate different types of metrics and feedback. Students will explore foundational topics of programming and logic to extend microcontrollers. Students will work in small teams to leverage talent and capabilities from multiple fields of study to create collaborative products and prototypes.

**Repeatable:** *N*

**Formerly** 36-3020

**Minimum Credits 3 Maximum Credits 3**

## **INMD 330 Immersive Environments 1**

Examining the historical and contemporary uses of Immersive Environments, students will generate a variety of Immersive Environments using Augmented Reality, Virtual Reality & 360 Video technologies to explore 21st Century alternative modes of spectatorship, in particular immersive and interactive ways of experiencing visual spectacle.

**Repeatable:** *N*

**Requirements** Junior Standing or Above (JR)

**Minimum Credits 3 Maximum Credits 3**

## **INMD 335 Immersive Environments 2**

Continued explorations of Immersive and interactive visual engagement using Video Projection Mapping technology and on-site creative practice. Designing immersive environmental projects for institutions, galleries and public forums, artist/ practitioners develop idiosyncratic and dynamic animated visual sculptures and art showcases. By developing a more nuanced and flexible definition of public art spectacle, authors can produce multipurpose animated Projection Art and showcase evolving Immersive Video Environments.

**Repeatable:** *N*

**Prerequisites** INMD 330 Immersive Environments 1

**Requirements** Junior Standing or Above (JR)

**Minimum Credits 3 Maximum Credits 3**

## **INMD 340 Emergent Web Technologies**

The internet includes a perpetually evolving set of technologies and production practices that include design conventions, programming languages, and media techniques. Course builds on previously developed skills in Web Development II by using them in new contexts focusing on a specific current emergent Web technology.

**Repeatable:** *N*

**Formerly** 36-3444

**Prerequisites** INMD 214 Web Development II

**Minimum Credits 3 Maximum Credits 3**

## **INMD 350 Digital Product Planning & Design**

Successful digital products solve a problem held by an identifiable group of people. Identifying the problem, the potential solutions, and knowing how to identify and reach the target market are all essential elements of a digital product launch. Students will have the opportunity to explore the foundational concepts and practices of both user and market research and will gain valuable experience pitching their ideas. Multidisciplinary teams research, plan, design and rapidly build a digital product and pitch their ideas to professionals including product and user experience experts, start-up team members and investors, and digital entrepreneurs.

**Repeatable:** *Y*

**Prerequisites** INMD 114 Web Development I or INMD 210 Interface Design I

**Requirements** Junior Standing or Above (JR)

**Minimum Credits 3 Maximum Credits 3**

## **INMD 355 Information Architecture**

This course provides insight into the way we sort and categorize data, and how these different schema impact the user experience. Students will explore multiple concepts of organizational techniques, and introduce the student to methods for effectively assessing and creating their own organizational structures to optimize the user experience.

**Repeatable:** *N*

**Formerly** 36-3515

**Prerequisites** INMD 210 Interface Design I

**Minimum Credits 3 Maximum Credits 3**

## **INMD 360 Advanced Topics in Interaction Design**

This is an Advanced topics course in Interaction Design. Different sections of this course will focus on different topic areas related to Interaction Design that are not taught in other classes. Please contact the department for specifics on the content of each topic.

**Repeatable:** *Y*

**Minimum Credits 1 Maximum Credits 3**

## **INMD 363 Physical Computing II**

Students learn how to network microprocessors and computers together to control interactive media environments and/or physical objects. Students work on project to explore USB, Ethernet, Wifi, Bluetooth, and XBee networking. Students work on a final project reflecting on their own interest, to develop a device of environment for controlling a second physical or virtual environment.

**Repeatable:** Y

**Formerly** 36-3630

**Prerequisites** INMD 263 Physical Computing I

**Minimum Credits 3 Maximum Credits 3**

## **INMD 364 Computer Vision**

Students are introduced to the basic techniques and theories of computer vision and the use of cameras as sensors in interactive systems. Students will learn to apply theories in practical situation by work on group and individual projects using the open source computer vision libraries.

**Repeatable:** N

**Formerly** 36-3640

**Prerequisites** PROG 201 Object Oriented Programming I

**Minimum Credits 3 Maximum Credits 3**

## **INMD 390 McCarthy Technologies Bootcamp**

Practice cutting edge team building and collaboration skills in the context of a complete product development cycle. This experiential workplace simulation, often run in Fortune 500 environments, defies typical corporate conventions and stereotypes. Professional certification upon successful completion of the course. Taught by McCarthy Technologies Certified Core Instructors.

**Repeatable:** Y

**Formerly** 36-3690

**Minimum Credits 3 Maximum Credits 3**

## **INMD 460 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.

**Repeatable:** Y

**Formerly** 36-4600

**Prerequisites** INMD 210 Interface Design I and INMD 260 Intro to IAM Team Development

**Minimum Credits 6 Maximum Credits 6**

## **INMD 495 Directed Study: Interactive Arts and Media**

Directed Studies are appropriate for students who wish to explore a subject beyond what is possible in regular courses, or for students who wish to engage in a subject or activity not otherwise offered that semester by the College. Directed Studies involve close collaboration with a faculty advisor who will assist in

development and design of the project, oversee its progress, evaluate the final results, and submit a grade.

**Repeatable:** Y

**Formerly** 36-3798

**Minimum Credits 1 Maximum Credits 3**

### **INMD 496 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.

**Repeatable:** Y

**Formerly** 36-3399

**Minimum Credits 1 Maximum Credits 6**

### **INMD 501 Experience Design**

Engaging experience design looks beyond the digital environment; physical space, pervasive multi-channel experiences, and non-UI environments will be explored alongside traditional digital media and product design. This course will encourage students to evaluate their own work, as well as the work of others, from the viewpoint of their audience. By gaining an awareness of how the participant experiences their work, students should gain an understanding of how to create engaging, user-centered interfaces.

**Repeatable:** N

**Minimum Credits 3 Maximum Credits 3**

### **INMD 504 Information Architecture**

This course provides insight into the way we sort and categorize data, and how these different schema impact the User Experience. Students will explore multiple concepts of organizational techniques, and be introduced to methods for effectively assessing and creating their own organizational structures to optimize the User Experience.

**Repeatable:** N

**Minimum Credits 3 Maximum Credits 3**

### **INMD 506 Prototyping**

This course is about the interactive media production process. Students will have the opportunity to 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 aims to develop 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.

**Repeatable:** N

**Minimum Credits 3 Maximum Credits 3**

### **INMD 508 Information Visualization**

Data can be a powerful cognition device when used effectively. In this course, students will have the opportunity to gain an understanding of visual design theory as it relates to the display of information, and how to create engaging visualizations that are clear, usable, and participant centered.

**Repeatable:** *N*

**Minimum Credits 3 Maximum Credits 3**

### **INMD 509 Interface Design**

This course aims to advance students' practical understanding of media theory with an emphasis on interactive models of communication. This course focuses on navigational models of interaction design and how to create participant-centered interfaces through research, usability testing, and iterative design. Students should produce substantial written critiques to demonstrate their growing understanding of the discipline.

**Repeatable:** *N*

**Minimum Credits 3 Maximum Credits 3**

### **INMD 550 Collaborative Development**

This course offers an introductory look into the collaborative process in the interactive field. Students will have the opportunity to learn about the roles in interactive team development, how to effectively manage time and project scope, how to set and meet deadlines, and how to work as a group to deliver user-centered projects.

**Repeatable:** *N*

**Minimum Credits 3 Maximum Credits 3**

### **INTA 105 Human Dimension in InArch**

In this course, students will be introduced to social, behavioral and psychological perspectives of the built environment to support human-centered design. Through lectures, discussion and research examples, students explore the basics of anthropometrics, ergonomics, human behavior and universal design principles.

**Repeatable:** *N*

**Formerly** 21-2806

**Prerequisites** INTA 111 Contemporary Practice: InArch

**Minimum Credits 1 Maximum Credits 1**

### **INTA 111 Contemporary Practice: InArch**

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

**Repeatable:** *Y*

**Formerly** 21-1801

**Minimum Credits 1 Maximum Credits 1**

### **INTA 115 Textiles for InArch**

In this course students will be introduced to the construction, use, application and design standards specific to textiles used in the interior environment. The course highlights awareness of fibers, material properties and performance criteria to provide students with a knowledge base from which to make informed design choices.

**Repeatable:** *N*

**Formerly** 21-2811

**Prerequisites** INTA 111 Contemporary Practice: InArch

**Minimum Credits 1 Maximum Credits 1**

### **INTA 121 Manual Drafting**

This foundation level course will provide an introduction to the process of hand drafting for designers. Students will begin with the review of proper use of drafting equipment, acquiring the skills necessary for producing scaled, legible drawings. Orthographic drawing systems will be introduced.

**Repeatable:** *N*

**Formerly** 21-1814

**Minimum Credits 1 Maximum Credits 1**

### **INTA 131 Digital Media for InArch I**

This course introduces the digital workflow process employed by designers to communicate design intent through the use of several software applications. Using a case study, students will explore orthographic drawing systems (plans, sections, and elevations). Students will make use of AutoCAD and Adobe Photoshop to create drawings, and InDesign for presentation preparation. (first in a three-course sequence)

**Repeatable:** *N*

**Formerly** 21-1840

**Minimum Credits 3 Maximum Credits 3**

### **INTA 201 Design History: Spaces + Objects**

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

**Repeatable:** *N*

**Formerly** 21-2805

**Prerequisites** ARTH 105 Introduction to Visual Culture

**Minimum Credits 3 Maximum Credits 3**

### **INTA 210 Lighting for InArch**

In this course, students explore light as a design element in the interior environment. Basic principles of lighting design will be introduced through lecture, discussion, demos and exercises.

**Repeatable:** *N*

**Formerly** 21-2810

**Prerequisites** ARTS 120 Foundation Skill: Color Theory and INTA 121 Manual Drafting and INTA 105 Human Dimension in InArch

**Minimum Credits 2 Maximum Credits 2**

## **INTA 220 Building Codes for InArch**

In this course, students will be introduced to laws, codes, standards and guidelines that impact human experience of interior spaces. The course focuses on protecting health, safety, and general user well-being.

**Repeatable:** *N*

**Formerly** 21-2815

**Prerequisites** INTA 251 InArch: Introductory Studio

**Minimum Credits 2 Maximum Credits 2**

## **INTA 231 Digital Media for InArch II**

This course develops proficiency in the digital workflow process employed by designers to communicate design intent through the use of several software applications. Using a case study, students will explore building modeling techniques using a combination of AutoCad, Revit, and SketchUp software to create basic renderings of interior space. This course is the second in a three-course sequence.

**Repeatable:** *Y*

**Formerly** 21-2840

**Prerequisites** INTA 131 Digital Media for InArch I

**Minimum Credits 3 Maximum Credits 3**

## **INTA 232 Digital Media for InArch III**

In this course, students build upon their knowledge of Interior Architecture digital workflow by investigating the use of applications used for design, visualization, and presentation. This course will build upon two- and three-dimensional representation skills learned in Digital Media for InArch I and II. Projects present further opportunities to explore the connection between digital files and physical output.

**Repeatable:** *Y*

**Formerly** 21-2841

**Prerequisites** INTA 231 Digital Media for InArch II

**Minimum Credits 3 Maximum Credits 3**

## **INTA 240 Construction Documents I**

In this course, students are introduced to construction document standards for interior architecture. Lecture, assignments, and exercises will review principles of standard construction details.

**Repeatable:** *N*

**Formerly** 21-2850

**Prerequisites** INTA 121 Manual Drafting

**Co-requisites** INTA 251 InArch: Introductory Studio  
**Minimum Credits 2 Maximum Credits 2**

### **INTA 251 InArch: Introductory Studio**

This fundamental level design studio introduces students to basic theoretical and practical aspects of designing interior space. Through a series of small projects students experience various stages of the design process, employing elements and principles of design.

**Repeatable:** N

**Formerly** 21-2890

**Prerequisites** INTA 121 Manual Drafting and INTA 131 Digital Media for InArch I and INTA 105 Human Dimension in InArch and ARTS 120 Foundation Skill: Color Theory

**Co-requisites** INTA 210 Lighting for InArch

**Minimum Credits 4 Maximum Credits 4**

### **INTA 252 InArch: Surface Manipulation Studio**

This required, intermediate level studio introduces students to surface manipulation as a tool for designing the interior envelope and other free standing elements. Materiality will be explored in respect to appropriateness; standard sizes and sources will be introduced through a series of exercises that will inform a final project of no more than 3,500 sf.

**Repeatable:** N

**Formerly** 21-2891

**Prerequisites** INTA 251 InArch: Introductory Studio and INTA 231 Digital Media for InArch II and INTA 105 INTA 105 Human Dimension in InArch

**Co-requisites** INTA 210 Lighting for InArch and INTA 220 Building Codes for InArch and INTA 232 Digital Media for InArch III and INTA 240 Construction Documents I

**Minimum Credits 6 Maximum Credits 6**

### **INTA 261 Moldmaking and Casting**

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

**Repeatable:** Y

**Formerly** 21-2936

**Prerequisites** ARTS 105 Foundation Studio or 22 1920 Making 2

**Minimum Credits 3 Maximum Credits 3**

### **INTA 318 InArch: Corporate Studio**

This studio introduces the complexities of the design of large scale corporate interiors. Students will be introduced to in depth programming and space planning techniques applied to a variety of base buildings and requirements.

**Repeatable:** N

**Formerly** 21-3885

**Prerequisites** INTA 252 InArch: Surface Manipulation Studio and INTA 232 Digital Media for InArch III and INTA 220 Building Codes for InArch and INTA 240 Construction Documents I

**Co-requisites** INTA 370 Construction Methods for InArch and INTA 340 Construction Documents II  
**Minimum Credits 4 Maximum Credits 4**

### **INTA 320 Charette Studio**

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

**Repeatable:** *N*

**Formerly** 21-3887

**Requirements** Permission Required (DP)

**Minimum Credits 3 Maximum Credits 3**

### **INTA 324 InArch: Narrative Studio**

This design studio introduces students to narrative-driven space making. Studio will explore the spatial manifestation of personal, client and brand driven narratives through the design of small scale spatial experiences. Emphasis will be placed on translating abstract theoretical ideas into constructible spatial solutions.

**Repeatable:** *N*

**Formerly** 21-3891

**Prerequisites** INTA 318 InArch: Corporate Studio and INTA 340 Construction Documents II and INTA 370 Construction Methods for InArch

**Minimum Credits 4 Maximum Credits 4**

### **INTA 340 Construction Documents II**

In this course, students will be introduced to construction document preparation using Building Information Modeling (BIM). Lecture, assignments, and exercises will cover the basic principles of standard and custom details and assemblies, culminating in a partial construction document set.

**Repeatable:** *N*

**Formerly** 21-3850

**Prerequisites** INTA 240 Construction Documents I

**Minimum Credits 2 Maximum Credits 2**

### **INTA 370 Construction Methods for InArch**

This advanced level course covers how buildings and interior spaces are built out - the technique of building. Students will have the opportunity to consolidate the skills and knowledge obtained in Construction Documents I, II.

**Repeatable:** *N*

**Formerly** 21-3801

**Prerequisites** INTA 240 Construction Documents I

**Minimum Credits 3 Maximum Credits 3**

## **INTA 372 Building Systems for InArch**

In this course, students will be introduced to various systems utilized within the interior environment. This lecture course will encompass class exercises and assignments. The lectures will be augmented with visiting lectures and site visits. The course will focus on building technologies, building systems integration, and the role of consultants in respect to systems integration.

**Repeatable:** *N*

**Formerly** 21-3811

**Prerequisites** INTA 240 Construction Documents I

**Minimum Credits 3 Maximum Credits 3**

## **INTA 410 Research Methods for InArch**

In this course, students will be introduced to a variety of methods and strategies for research which forms the basis, and adds value, to the practice of design. Students will explore how research is integrated into the design process and produce work that will guide their Final Studio project.

**Repeatable:** *N*

**Formerly** 21-4810

**Prerequisites** INTA 324 InArch: Narrative Studio

**Minimum Credits 2 Maximum Credits 2**

## **INTA 415 Professional Practices in InArch**

In this course, students will be introduced to the business structures, project management, communication and delivery methods for design firms. Lectures will also cover the licensure process and networking.

**Repeatable:** *N*

**Formerly** 21-4815

**Prerequisites** INTA 324 InArch: Narrative Studio or INTA 426 InArch: Detail Studio

**Minimum Credits 1 Maximum Credits 1**

## **INTA 420 Portfolio Development for InArch**

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

**Repeatable:** *N*

**Formerly** 21-4816

**Prerequisites** INTA 324 InArch: Narrative Studio or INTA 426 InArch: Detail Studio

**Minimum Credits 1 Maximum Credits 1**

## **INTA 426 InArch: Detail Studio**

This design studio immerses students in the practice of interior architecture design detailing. Students will utilize basic detailing principles and processes, including hands-on prototyping, while working within the

context of various sized design projects.

**Repeatable:** *N*

**Formerly** 21-3893

**Prerequisites** INTA 324 InArch: Narrative Studio and INTA 370 Construction Methods for InArch

**Minimum Credits** 4 **Maximum Credits** 4

### **INTA 435 InArch: Final Studio**

This capstone design studio provides students the opportunity to apply the knowledge acquired throughout previous program coursework to a single, complex design project. The course encourages individual expression through student-selected projects which are guided by the instructor in conjunction with skills developed in the research methods course

**Repeatable:** *N*

**Formerly** 21-4890

**Prerequisites** INTA 370 Construction Methods for InArch and INTA 372 Building Systems for InArch and INTA 324 InArch: Narrative Studio or

INTA 370 Construction Methods for InArch and INTA 372 Building Systems for InArch and INTA 426 InArch: Detail Studio or

INTA 370 Construction Methods for InArch and INTA 372 Building Systems for InArch and 21 3890 InArch: Branded Environments Studio and 21 3892 InArch: Community Engagement

**Minimum Credits** 6 **Maximum Credits** 6

### **INTA 490 Internship for InArch**

Students will be required to obtain and complete a 225-hour internship in the interior architecture field during their studies in the program. In this course, students will be encouraged to take advantage of the portfolio development and networking opportunities offered by the college.

**Repeatable:** *Y*

**Formerly** 21-3825

**Prerequisites** INTA 252 InArch: Surface Manipulation Studio and INTA 232 Digital Media for InArch III

**Minimum Credits** 0 **Maximum Credits** 6

### **ITAL 101 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.

**Repeatable:** *N*

**Formerly** 47-1320

**HU GA**

**Minimum Credits** 3 **Maximum Credits** 3

### **ITAL 102 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.

**Repeatable:** *N*

**Formerly** 47-1321

**HU GA**

**Minimum Credits 3 Maximum Credits 3**

### **ITAL 201 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.

**Repeatable:** *N*

**Formerly** 47-2320

**HU GA**

**Minimum Credits 3 Maximum Credits 3**

### **ITAL 202 Italian IV: Italian Through Film**

This course will use contemporary Italian films such as Cinema Paradiso, Mediterraneo, L'America and La Vita e Bella as its content base. A textbook will reinforce speaking, reading, writing, vocabulary and culture to advance student's skills.

**Repeatable:** *N*

**Formerly** 47-2321

**HU GA**

**Minimum Credits 3 Maximum Credits 3**

### **JAPN 101 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.

**Repeatable:** *N*

**Formerly** 47-1330

**HU GA**

**Minimum Credits 3 Maximum Credits 3**

### **JAPN 102 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.

**Repeatable:** *N*

**Formerly** 47-1331

**HU GA**

**Minimum Credits 3 Maximum Credits 3**

## **JAPN 201 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.

**Repeatable:** *N*

**Formerly** 47-2332

**HU GA**

**Minimum Credits 3 Maximum Credits 3**

## **JOUR 102 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.

**Repeatable:** *N*

**Formerly** 53-1011

**Minimum Credits 4 Maximum Credits 4**

## **JOUR 105 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. Equipment is required for this course. Consult the Department website.

**Repeatable:** *N*

**Formerly** 53-1015

**WI**

**Prerequisites** JOUR 102 Introduction to Journalism and ENGL 111 Writing and Rhetoric I

**Concurrent Requisite** JOUR 108 Editing Essentials

**Minimum Credits 3 Maximum Credits 3**

## **JOUR 106 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 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. Consult the department website.

**Repeatable:** *N*

**Formerly** 53-1015A

**WI**

**Prerequisites** JOUR 102 Introduction to Journalism and ENGL 111 Writing and Rhetoric I

**Concurrent Requisite** JOUR 108 Editing Essentials

**Requirements** Permission Required (DP)

**Minimum Credits 3 Maximum Credits 3**

## **JOUR 108 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.

**Repeatable:** *N*

**Formerly** 53-1017

**Prerequisites** JOUR 102 Introduction to Journalism

**Concurrent Requisite** JOUR 105 Reporting and Writing I or JOUR 106 College Newspaper Workshop

**Minimum Credits 4 Maximum Credits 4**

## **JOUR 112 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.

**Repeatable:** *N*

**Formerly** 53-1100J

**PL**

**Requirements** Permission Required (DP)

**Minimum Credits 3 Maximum Credits 3**

## **JOUR 123 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.

**Repeatable:** *N*

**Formerly** 53-1122J

**Requirements** Permission Required (DP)

**Minimum Credits 1 Maximum Credits 1**

## **JOUR 128 Comedy Journalism**

This course will explore the evolution and current practice of using comedy to deliver and critique the news, with an emphasis on digital media and video. Students will survey the work of journalists who are at the forefront of experimenting with this format, learn about comic theory, explore the ethical implications and pitfalls of comedy as journalism, and will produce work in this genre through class collaborations. Comedy as a journalistic beat will also be examined.

**Repeatable:** *N*  
**Formerly** 53-1123J  
**Minimum Credits** 2 **Maximum Credits** 2

### **JOUR 135 Dead Beat: The Art of the Obit**

Will provide students with context and practice in creating multimedia obituaries after a grounding in the history, ethics and 21st century trends of crafting mini-biographies of those who have died.

**Repeatable:** *N*  
**Formerly** 53-1501J  
**Minimum Credits** 1 **Maximum Credits** 1

### **JOUR 140 Smartphone/photo**

This is a hands-on class focusing on the technical, aesthetic and multimedia skills needed to produce images with a smartphone for professional communication and storytelling.

**Repeatable:** *N*  
**Formerly** 53-1520  
**Minimum Credits** 1 **Maximum Credits** 1

### **JOUR 141 Smartphone/video**

This is a hands-on class focusing on the technical, aesthetic and multimedia skills needed to produce professional video with a smartphone.

**Repeatable:** *N*  
**Formerly** 53-1521  
**Minimum Credits** 1 **Maximum Credits** 1

### **JOUR 142 Social Media and Journalism**

Students will examine the use of social media in journalism and how journalists break news, follow the news and tell stories using different social media platforms. Students also will learn how to curate and create stories using various social media tools and how to uphold professional and ethical standards while using social media.

**Repeatable:** *N*  
**Formerly** 53-1522  
**Minimum Credits** 1 **Maximum Credits** 1

### **JOUR 143 Smartphone/audio**

This is a hands-on class focusing on the technical, aesthetic and multimedia skills needed to produce professional audio with a Smartphone.

**Repeatable:** *N*  
**Formerly** 53-1523  
**Minimum Credits** 1 **Maximum Credits** 1

## **JOUR 160 War Stories: Following Veterans and Refugees**

This course gives students a broad perspective on the global war on terror that resulted from the 9-11 terrorist attacks on the United States. It explores some of the best narrative writing, art and journalism from this period. Students produce a project on the platform of their choice to tell the story of the war on terror from the veteran or refugee communities in Chicago. All disciplines welcome.

**Repeatable:** N

**Formerly** 53-1620J

**PL**

**Minimum Credits 2 Maximum Credits 2**

## **JOUR 163 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.

**Repeatable:** Y

**Formerly** 53-1665J

**WI PL**

**Prerequisites** JOUR 102 Introduction to Journalism

**Minimum Credits 3 Maximum Credits 3**

## **JOUR 168 Essentials of Interviewing**

Effective interviewing enables you to obtain information, capture dynamic quotes and incorporate personalities into a story. In this course, students develop skills and strategies, including how to land an interview, thoroughly research the topic and subject, get the subject to open up and offer candid responses, handle follow-up questions, and select and edit quotations. These techniques apply to documentary practices of all kinds in journalism, audio, fiction, creative nonfiction, marketing and other fields.

**Repeatable:** Y

**Formerly** 53-1715

**Minimum Credits 1 Maximum Credits 1**

## **JOUR 172 Writing Tools**

This online course enables students from all programs to polish their writing and improve their essential grammar and punctuation skills. Coursework will enhance the skills that students need in order to write with clarity and conciseness. Note: This course is not for journalism majors.

**Repeatable:** Y

**Formerly** 53-1814

Not Open to Journalism Major or Minor Students (N530, N531, N532, NJMN)

**Minimum Credits 2 Maximum Credits 2**

## **JOUR 178 Journalism and Society**

This course focuses on the important public service role of journalism in a democratic society, including the rights and responsibilities protected under the First Amendment, as well as the role journalism plays in the lives and professions of non-journalists. Students will become more sophisticated media consumers.

**Repeatable:** *N*

**Formerly** 53-1899

**Minimum Credits 3 Maximum Credits 3**

## **JOUR 201 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.

**Repeatable:** *N*

**Formerly** 53-2010

**PL**

**Minimum Credits 3 Maximum Credits 3**

## **JOUR 205 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. Consult the Department website.

**Repeatable:** *N*

**Formerly** 53-2020A

**Prerequisites** JOUR 105 Reporting and Writing I or JOUR 106 College Newspaper Workshop

**Minimum Credits 6 Maximum Credits 6**

## **JOUR 208 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.

**Repeatable:** *N*

**Formerly** 53-2015

**Prerequisites** JOUR 102 Introduction to Journalism or ADVE 101 Introduction to Advertising or PURE 102 Intro to Public Relations

**Minimum Credits 3 Maximum Credits 3**

## **JOUR 211 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.

**Repeatable:** *N*

**Formerly** 53-2025

**Minimum Credits 3 Maximum Credits 3**

## **JOUR 216 Blogging: Beyond the Basics**

Anyone can blog; this course will teach you how to blog well. Students from throughout the college identify a niche, research the editorial 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, social media and monetization.

**Repeatable:** Y

**Formerly** 53-2116

**Requirements** Junior Standing or Above (JR)

**Minimum Credits** 3 **Maximum Credits** 3

## **JOUR 218 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.

**Repeatable:** N

**Formerly** 53-2035J

**Prerequisites** JOUR 105 Reporting and Writing I or JOUR 106 College Newspaper Workshop

**Minimum Credits** 1 **Maximum Credits** 1

## **JOUR 227 Social Media Ethics**

In this course, students will examine the professional and ethical standards and legal issues for creators of social media who represent companies, brands, media, nonprofits, organizations, causes and education.

**Repeatable:** N

**Formerly** 53-2206

**Prerequisites** ENGL 109 Writing and Rhetoric I Stretch B or ENGL 111 Writing and Rhetoric I or ENGL 111H Writing and Rhetoric I: Honors or ENGL 121 International Writing and Rhetoric I or TWC-T-7 EXAM-TWC WRITING MINIMUM SCORE = 7

**Minimum Credits** 3 **Maximum Credits** 3

## **JOUR 230 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.

**Repeatable:** N

**Formerly** 53-2212J

**Minimum Credits** 1 **Maximum Credits** 1

## **JOUR 234 Broadcast News Writing**

Intended for students entering the Broadcast Journalism concentration, course teaches basic techniques for writing radio and television news scripts.

**Repeatable:** *N*

**Formerly** 53-2310

**Co-requisites** JOUR 205 Reporting and Writing II

**Minimum Credits 3 Maximum Credits 3**

## **JOUR 236 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.

**Repeatable:** *N*

**Formerly** 54-2520

**Prerequisites** BUSE 101 Introduction to Marketing

**Minimum Credits 3 Maximum Credits 3**

## **JOUR 238 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.

**Repeatable:** *N*

**Formerly** 53-2410

**Prerequisites** ENGL 109 Writing and Rhetoric I Stretch B or ENGL 111 Writing and Rhetoric I or ENGL 111H Writing and Rhetoric I: Honors or ENGL 121 International Writing and Rhetoric I or TWC-T-7 EXAM-TWC WRITING MINIMUM SCORE = 7

**Minimum Credits 3 Maximum Credits 3**

## **JOUR 240 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.

**Repeatable:** *N*

**Formerly** 53-2420

**Prerequisites** JOUR 105 Reporting and Writing I or JOUR 106 College Newspaper Workshop

**Minimum Credits 3 Maximum Credits 3**

## **JOUR 245 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.

**Repeatable:** *N*

**Formerly** 53-2520

**Prerequisites** JOUR 105 Reporting and Writing I or JOUR 106 College Newspaper Workshop  
**Minimum Credits 3 Maximum Credits 3**

### **JOUR 253 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.

**Repeatable:** Y

**Formerly** 53-2526

**Requirements** Permission Required (DP)

**Minimum Credits 3 Maximum Credits 3**

### **JOUR 260 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.

**Repeatable:** Y

**Formerly** 53-2535J

**Prerequisites** JOUR 205 Reporting and Writing II

**Minimum Credits 1 Maximum Credits 1**

### **JOUR 265 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.

**Repeatable:** Y

**Formerly** 53-2540

**GA**

**Prerequisites** JOUR 105 Reporting and Writing I

**Minimum Credits 3 Maximum Credits 3**

### **JOUR 268 Journalism That Changed the World:**

This topics course examines the work of journalists and writers who influenced the discourse on major issues of the day. Specifically, students will apply journalistic standards to works of selected authors as they analyze and discuss works in a seminar setting. Each course will examine a different genre of journalists.

**Repeatable:** Y

**Formerly** 53-1500

**Minimum Credits 1 Maximum Credits 1**

## **JOUR 269 Travel Writing:**

Course teaches students how to craft articles for the popular Food and Travel sections of newspapers, magazines, and Web sites. Students learn the basics of these two types of service journalism, explore the practical and ethical issues, and write pieces of varying types and lengths.

**Repeatable:** *N*

**Formerly** 53-2545

**GA**

**Prerequisites** JOUR 205 Reporting and Writing II

**Requirements** Permission Required (DP)

**Minimum Credits** 3 **Maximum Credits** 3

## **JOUR 275 Introduction to Games Journalism**

Games are everywhere, and everyone has something to say about them. Learn how we look at games and how to talk about them in meaningful, productive ways beyond the hype and rhetoric. This class helps you understand how and why effective video game journalism is important in today's culture and how it serves players as well as the game creators themselves. We'll cover blogging, game reviews, industry, ethics and journalistic practice and current topics.

**Repeatable:** *N*

**Formerly** 53-2880

**Prerequisites** ENGL 111 Writing and Rhetoric I or ENGL 121 International Writing and Rhetoric I

**Requirements** Sophomore Standing or Above (SO)

**Minimum Credits** 3 **Maximum Credits** 3

## **JOUR 299 Topics in Journalism**

This is a topics course in Journalism for the Communication Department. Topics will vary.

**Repeatable:** *Y*

**Minimum Credits** 1 **Maximum Credits** 3

## **JOUR 315 Community News**

This course examines news media coverage of the Chicago area's diverse communities and how a number of attributes - food, music, sports, political personalities - make these areas stand out in the Chicago mosaic. Students evaluate issues of accuracy, fairness and accountability and apply these standards in their stories.

**Repeatable:** *N*

**Formerly** 53-3114

**Requirements** Junior Standing or Above (JR)

**Minimum Credits** 3 **Maximum Credits** 3

## **JOUR 318 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.

**Repeatable:** *N*

**Formerly** 53-3115

**Prerequisites** JOUR 205 Reporting and Writing II

**Minimum Credits** 3 **Maximum Credits** 3

### **JOUR 321 Covering Urban Affairs**

This course explores how decisions and actions by various forces, including city and county government, media, community leaders and organizations, impact education, health care, housing, transportation and cultural affairs in a community. Students will produce written and/or multimedia work illustrating how decision makers and affected individuals interact.

**Repeatable:** *N*

**Formerly** 53-3120

**PL**

**Requirements** Junior Standing or Above (JR)

**Minimum Credits** 3 **Maximum Credits** 3

### **JOUR 325 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.

**Repeatable:** *N*

**Formerly** 53-3125

**Prerequisites** JOUR 205 Reporting and Writing II

**Minimum Credits** 3 **Maximum Credits** 3

### **JOUR 328 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.

**Repeatable:** *N*

**Formerly** 53-3130

**Prerequisites** JOUR 205 Reporting and Writing II

**Minimum Credits** 3 **Maximum Credits** 3

### **JOUR 332 Magazine Article Writing**

This course introduces students to the world of consumer magazines and teaches them to pitch and write a variety of stories for print and online. The course covers idea generation, targeting, research, interviewing, structuring, writing and rewriting, along with multimedia and social media considerations.

**Repeatable:** *N*

**Formerly** 53-3216

**Prerequisites** JOUR 205 Reporting and Writing II

**Minimum Credits** 3 **Maximum Credits** 3

## **JOUR 335 Business-to-Business Magazine Writing**

Course introduces students to the vibrant world of business-to-business (trade) publications and the basics of business reporting, including research, writing, and editing skills for magazines serving various industries and specialized audiences.

**Repeatable:** *N*

**Formerly** 53-3215

**Prerequisites** JOUR 205 Reporting and Writing II

**Minimum Credits** 3 **Maximum Credits** 3

## **JOUR 338 Magazine Editing**

This course teaches students advanced skills necessary to edit articles and coach writers of profile stories for consumer magazines. Students learn advanced editing, copy editing and packaging strategies for creating and producing print and online publications.

**Repeatable:** *N*

**Formerly** 53-3210

**Prerequisites** JOUR 332 Magazine Article Writing and JOUR 211 Copy Editing or JOUR 332 Magazine Article Writing and JOUR 108 Editing Essentials

**Minimum Credits** 3 **Maximum Credits** 3

## **JOUR 342 Magazine Profile Writing**

Students learn to craft profile stories for print magazines and online publications. The emphasis is on careful reporting and observation, savvy interviewing and analysis, and polished writing for a specific audience.

**Repeatable:** *Y*

**Formerly** 53-3221

**Prerequisites** JOUR 332 Magazine Article Writing

**Minimum Credits** 3 **Maximum Credits** 3

## **JOUR 345 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.

**Repeatable:** *Y*

**Formerly** 53-3225

**Prerequisites** JOUR 205 Reporting and Writing II

**Minimum Credits** 3 **Maximum Credits** 3

## **JOUR 350 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. Consult the Department website.

**Repeatable:** *N*

**Formerly** 53-3231

**Prerequisites** JOUR 205 Reporting and Writing II

**Minimum Credits** 3 **Maximum Credits** 3

## **JOUR 352 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 Creating the Television News Package.

**Repeatable:** N

**Formerly** 53-3310

**Prerequisites** JOUR 234 Broadcast News Writing

**Minimum Credits** 3 **Maximum Credits** 3

## **JOUR 355 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.

**Repeatable:** Y

**Formerly** 53-3525

**Requirements** Permission Required (DP)

**Minimum Credits** 3 **Maximum Credits** 3

## **JOUR 357 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.

**Repeatable:** N

**Formerly** 53-3518

**Prerequisites** JOUR 205 Reporting and Writing II

**Minimum Credits** 3 **Maximum Credits** 3

## **JOUR 360 Advanced Topics in Journalism:**

This is an advanced topics course in Journalism for the Communication Department. Topics will vary.

**Repeatable:** Y

**Requirements** Junior Standing or Above (JR)

**Minimum Credits** 1 **Maximum Credits** 3

## **JOUR 361 Advanced Topics in Broadcast Journalism:**

This repeatable course consists of rotating subjects of interest.

**Repeatable:** Y

**Minimum Credits** 1 **Maximum Credits** 6

## **JOUR 363 Fashion Journalism**

Students study fashion history, terminology and business and craft news, review and trend stories covering fashion shows, boutiques and designers.

**Repeatable:** *N*

**Formerly** 53-3542

**Prerequisites** JOUR 205 Reporting and Writing II

**Minimum Credits 3 Maximum Credits 3**

## **JOUR 401 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.

**Repeatable:** *N*

**Formerly** 53-4110

**Prerequisites** JOUR 205 Reporting and Writing II

**Minimum Credits 3 Maximum Credits 3**

## **JOUR 405 Covering Politics:**

Students will learn the fundamentals of covering political campaigns by reporting on local, state and/or presidential races. Students will produce content on deadline and more enterprising work in a variety of formats. Course is open to non-majors with an interest in politics.

**Repeatable:** *Y*

**Formerly** 53-4120

**Prerequisites** JOUR 105 Reporting and Writing I or JOUR 106 College Newspaper Workshop

**Requirements** Permission Required (DP)

**Minimum Credits 3 Maximum Credits 3**

## **JOUR 410 Web Design for Storytelling**

This is a hands-on course in learning the basics of HTML and CSS that are used to build websites. Students will acquire knowledge and skill to prepare them to work within a news organization's content management system. We will teach you how the Internet works and then get you started on building your own site.

**Repeatable:** *N*

**Formerly** 53-4131

**Requirements** Junior Standing or Above (JR)

**Minimum Credits 2 Maximum Credits 2**

## **JOUR 415 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.

**Repeatable:** *N*  
**Formerly** 53-4410  
**Prerequisites** JOUR 205 Reporting and Writing II  
**Minimum Credits** 3 **Maximum Credits** 3

### **JOUR 435 Social Media Storytelling**

Students will use intermediate to advanced social media tools to create original stories and publish real-time updates. Students also will find sources and follow trends using social media tools. They will develop community engagement, connect with readers and build a following on social media to bring attention to their work.

**Repeatable:** *N*  
**Formerly** 53-4523  
**Requirements** Permission Required (DP)  
**Minimum Credits** 1 **Maximum Credits** 1

### **JOUR 440 Launching a Journalism Startup**

Knowing how to think like an entrepreneur is a crucial skill for journalists today. This class will teach students how to conceive of a sustainable journalistic business that meets the practical informational needs of a specific audience. Students will learn about methods for funding new businesses, understand how journalism businesses run and prepare to pitch their ideas to multimedia platform publishers.

**Repeatable:** *N*  
**Formerly** 53-4535  
**Requirements** Junior Standing or Above (JR)  
**Minimum Credits** 3 **Maximum Credits** 3

### **JOUR 445 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.

**Repeatable:** *N*  
**Formerly** 53-4540  
**Prerequisites** JOUR 245 Sports Reporting  
**Minimum Credits** 3 **Maximum Credits** 3

### **JOUR 448 Reporting Entertainment News**

Advanced news and business reporting course focuses on trends, personalities, and popular culture in the world of arts, entertainment, and media.

**Repeatable:** *N*  
**Formerly** 53-4550  
**Prerequisites** JOUR 205 Reporting and Writing II  
**Minimum Credits** 3 **Maximum Credits** 3

## **JOUR 450 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.

**Repeatable:** *N*

**Formerly** 53-4840

**Prerequisites** JOUR 350 Digital Storytelling or JOUR 654 Digital Journalism

**Minimum Credits** 3 **Maximum Credits** 3

## **JOUR 452 Covering the Iowa Caucuses**

Students will learn the fundamentals of covering a national political event, the first-in-the-nation Iowa caucuses. Students will report, write and/or take photos that may be published online at Chicago Talks.

**Repeatable:** *N*

**Formerly** 53-4570J

**Prerequisites** JOUR 205 Reporting and Writing II

**Requirements** Permission Required (DP)

**Minimum Credits** 3 **Maximum Credits** 3

## **JOUR 455 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.

**Repeatable:** *N*

**Formerly** 53-4580J

**Prerequisites** JOUR 205 Reporting and Writing II

**Requirements** Permission Required (DP)

**Minimum Credits** 3 **Maximum Credits** 3

## **JOUR 458 International Reporting**

This course is a practical guide to being a foreign correspondent and to covering international issues in the United States, focusing on immigrant communities in Chicago to understand and report issues of global importance. Students will follow and analyze breaking news and in-depth reporting from around the world. This is a multimedia and social media course that gives students the opportunity to choose from multiple, emerging platforms to tell their stories.

**Repeatable:** *N*

**Formerly** 53-4610

**GA**

**Requirements** Junior Standing or Above (JR)

**Minimum Credits** 3 **Maximum Credits** 3

## **JOUR 463 Global Multimedia Reporting**

This course is a practical guide to being a foreign correspondent and to covering international issues in the United States, focusing on immigrant communities in Chicago to understand and report issues of global importance. Students will follow and analyze breaking news and in-depth reporting from around the world. This is a multimedia and social media course that gives students the opportunity to choose from multiple, emerging platforms to tell their stories.

**Repeatable:** *N*

**Formerly** 53-4660

**Requirements** Senior Standing (SR)

**Minimum Credits 2 Maximum Credits 2**

## **JOUR 465 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.

**Repeatable:** *Y*

**Formerly** 53-4621J

**GA**

**Requirements** Permission Required (DP)

**Minimum Credits 3 Maximum Credits 3**

## **JOUR 467 Multimedia Newsroom**

Students will learn how to originate compelling photojournalism and multimedia story ideas for clients. Students will employ the reportorial and technical skills they've acquired in previous course work as they develop their story ideas into thoroughly produced, high production value short-form multimedia pieces using video, still photographs, interviews with synched sound, natural sound and B-roll video and/or stills. Students will learn how to collaborate with colleagues as editors and producers under the real-life pressures of deadline and quality control. While acquiring experience in key facets and roles common to a newsroom, students will engage in aspects such as conceptualizing, developing, photographing, recording, reporting, writing, editing and promoting multimedia projects. Students will gain a detailed knowledge of the business side of a newsroom service by developing and maintaining client relationships.

**Repeatable:** *N*

**Formerly** 53-4877

**Prerequisites** JOUR 450 Digital Storytelling II

**Minimum Credits 3 Maximum Credits 3**

## **JOUR 471 Data Storytelling**

Students learn to analyze and evaluate data by focusing on questions of public interest. Then they present their work in digital forms where the data is a central part of the narrative. The emphasis is on making sense of the facts than can be distilled from a variety of open source and other data. This course is for Journalism students and IAM students because there is a synergy in the communication industry between those who hack the data and those who write about it.

**Repeatable:** *N*

**Formerly** 53-4890

**Requirements** Permission Required (DP)

**Minimum Credits** 3 **Maximum Credits** 3

### **JOUR 473 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.

**Repeatable:** N

**Formerly** 53-4555L

**Prerequisites** JOUR 205 Reporting and Writing II

**Minimum Credits** 1 **Maximum Credits** 1

### **JOUR 481 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 Cinema and Television Arts' Directing and Production: Live Broadcast, produce the live, twice-weekly Newsbeat.

**Repeatable:** Y

**Formerly** 53-4601A

**Prerequisites** TELE 337 Creating the TV News Package and JOUR 352 Writing & Reporting TV News

**Requirements** Permission Required (DP)

**Minimum Credits** 6 **Maximum Credits** 6

### **JOUR 482 Practicum Television News: Metro Minutes**

Metro Minutes is a television news program that is reported, anchored and produced by students. All facets of planning and executing a local news program are taught. Students are involved in story conception and assignment, research, interviewing, shooting, crafting reporter packages, editing, anchoring, and producing both the show segments and the overall program. Students can focus on reporting or producing during the semester, or they can work on both skills.

**Repeatable:** Y

**Formerly** 53-4601B

**Prerequisites** TELE 337 Creating the TV News Package and JOUR 352 Writing & Reporting TV News

**Minimum Credits** 4 **Maximum Credits** 4

### **JOUR 484 College Magazine Workshop**

In this fast-paced, hands-on course, students in the Journalism and Design programs work together to create a glossy, four-color magazine and a companion website in a single semester. Students redesign the publication, write and edit all stories, create or assign all photos and illustrations, design the pages, sell the advertisements, copy edit, fact check and proofread all pages; and send the magazine out the printer. They also create a website with unique content.

**Repeatable:** Y

**Formerly** 53-4536

**Requirements** Permission Required (DP)  
**Minimum Credits** 6 **Maximum Credits** 6

### **JOUR 495 Directed Study: Journalism**

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

**Repeatable:** N  
**Formerly** 53-3599  
**Minimum Credits** 1 **Maximum Credits** 6

### **JOUR 496 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.

**Repeatable:** Y  
**Formerly** 53-3598  
**Requirements** Permission Required (DP)  
**Minimum Credits** 1 **Maximum Credits** 6

### **JOUR 501 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.

**Repeatable:** N  
**Formerly** 53-5110  
**Minimum Credits** 3 **Maximum Credits** 3

### **JOUR 505 Covering Politics:**

Students will learn the fundamentals of covering political campaigns by reporting on local, state and/or presidential races. Students will produce content on deadline and more enterprising work in a variety of formats. Course is open to non-majors with an interest in politics.

**Repeatable:** Y  
**Formerly** 53-5120  
**Minimum Credits** 3 **Maximum Credits** 3

### **JOUR 510 Web Design for Storytelling**

This is a hands-on course in learning the basics of HTML and CSS that are used to build websites. Students will acquire knowledge and skill to prepare them to work within a news organization's content management system. We will teach you how the Internet works and then get you started on building your own site.

**Repeatable:** N

**Formerly** 53-5131

**Minimum Credits** 2 **Maximum Credits** 2

### **JOUR 515 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.

**Repeatable:** N

**Formerly** 53-5410

**Minimum Credits** 3 **Maximum Credits** 3

### **JOUR 520 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.

**Repeatable:** Y

**Formerly** 53-5220J

**Prerequisites** JOUR 617 Chicago News Bureau

**Minimum Credits** 2 **Maximum Credits** 2

### **JOUR 535 Social Media Storytelling**

Students will use intermediate to advanced social media tools to create original stories and publish real-time updates. Students also will find sources and follow trends using social media tools. They will develop community engagement, connect with readers and build a following on social media to bring attention to their work.

**Repeatable:** N

**Formerly** 53-5523

**Minimum Credits** 1 **Maximum Credits** 1

### **JOUR 540 Launching a Journalism Startup**

Knowing how to think like an entrepreneur is a crucial skill for journalists today. This class will teach students how to conceive of a sustainable journalistic business that meets the practical informational needs of a specific audience. Students will learn about methods for funding new businesses, understand how journalism businesses run and prepare to pitch their ideas to multimedia platform publishers.

**Repeatable:** N

**Formerly** 53-5535

**Minimum Credits** 3 **Maximum Credits** 3

### **JOUR 545 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

**Repeatable:** *N*  
**Formerly** 53-5540  
**Minimum Credits 3 Maximum Credits 3**

## **JOUR 550 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.

**Repeatable:** *N*  
**Formerly** 53-5840  
**Minimum Credits 3 Maximum Credits 3**

## **JOUR 552 Covering the Iowa Caucuses**

No description available.

**Repeatable:** *N*  
**Formerly** 53-5570J  
**Requirements** Permission Required (DP)  
**Minimum Credits 3 Maximum Credits 3**

## **JOUR 555 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.

**Repeatable:** *N*  
**Formerly** 53-5580J  
**Prerequisites** JOUR 617 Chicago News Bureau and JOUR 620 Local Government & Politics Seminar  
**Minimum Credits 3 Maximum Credits 3**

## **JOUR 563 Global Multimedia Reporting**

This course is a practical guide to being a foreign correspondent and to covering international issues in the United States, focusing on immigrant communities in Chicago to understand and report issues of global importance. Students will follow and analyze breaking news and in-depth reporting from around the world. This is a multimedia and social media course that gives students the opportunity to choose from multiple, emerging platforms to tell their stories.

**Repeatable:** *N*  
**Formerly** 53-5660  
**Minimum Credits 2 Maximum Credits 2**

## **JOUR 565 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.

**Repeatable:** Y

**Formerly** 53-5621J

**Requirements** Permission Required (DP)

**Minimum Credits** 3 **Maximum Credits** 3

## **JOUR 568 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.

**Repeatable:** N

**Formerly** 53-5550

**Minimum Credits** 3 **Maximum Credits** 3

## **JOUR 573 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.

**Repeatable:** N

**Formerly** 53-5555L

**Minimum Credits** 1 **Maximum Credits** 1

## **JOUR 580 Convergence Journalism Workshop**

No description available.

**Repeatable:** N

**Formerly** 53-5520

**Minimum Credits** 4 **Maximum Credits** 4

## **JOUR 581 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 Cinema and Television Arts' Directing and Production: Live Broadcast, produce the live, twice-weekly Newsbeat.

**Repeatable:** Y

**Formerly** 53-5601A

**Minimum Credits** 6 **Maximum Credits** 6

## **JOUR 582 Practicum Television News: Metro Minutes**

Metro Minutes is a television news program that is reported, anchored and produced by students. All facets of planning and executing a local news program are taught. Students are involved in story conception and assignment, research, interviewing, shooting, crafting reporter packages, editing, anchoring, and producing both the show segments and the overall program. Students can focus on reporting or producing during the semester, or they can work on both skills.

**Repeatable:** Y

**Formerly** 53-5601B

**Minimum Credits 4 Maximum Credits 4**

## **JOUR 584 College Magazine Workshop**

In this fast-paced, hands-on course, students in the Journalism and Design programs work together to create a glossy, four-color magazine and a companion website in a single semester. Students redesign the publication, write and edit all stories, create or assign all photos and illustrations, design the pages, sell the advertisements, copy edit, fact check and proofread all pages; and send the magazine out the printer. They also create a website with unique content.

**Repeatable:** Y

**Formerly** 53-5536

**Requirements** Permission Required (DP)

**Minimum Credits 6 Maximum Credits 6**

## **JOUR 601 Interactive Graphics**

This course combines theory and practice of visual journalism through digital graphics. It focuses on informational graphics reporting and the job of the modern-day visual journalist. Students will gain experience while researching and creating different types of informational graphics, including explanatory charts (bars, pies, tables, etc.) maps and diagrams for both print and online media.

**Repeatable:** N

**Formerly** 53-6115

**Minimum Credits 2 Maximum Credits 2**

## **JOUR 605 Mobile Journalism**

This is a hands-on course focusing on the technical, aesthetic and journalistic skills needed to produce photos and news video with a Smartphone. Students also will explore the mobile trends in journalism and understand media ethics related to mobile reporting and distribution.

**Repeatable:** N

**Formerly** 53-6116

**Minimum Credits 2 Maximum Credits 2**

## **JOUR 610 Media Entrepreneurship**

The course will explore how digital technologies have contributed to wholesale media disruption and lowered the barriers to entry for media entrepreneurs. Students will examine how traditional media organizations are changing and how new media organizations are being created. Then students, working as media innovators, will develop a plan for a fully articulated idea or project they hope to pursue in their final capstone course.

**Repeatable:** N

**Formerly** 53-6117

**Minimum Credits 3 Maximum Credits 3**

### **JOUR 613 Advanced Coding for Media Industries**

Course designed for any student interested in building interactive media to tell a story. This uses the open-sourced Tarbell platform developed by the Chicago Tribune to tell a data story that the student chooses. Students build their own interactive project using programming knowledge that keeps the course accessible across disciplines.

**Repeatable:** *N*

**Formerly** 53-6132

**Minimum Credits 3 Maximum Credits 3**

### **JOUR 617 Chicago News Bureau**

Students cover local events alongside working professionals. They report, on deadline, on meetings of the City Council and Cook County Board of Commissioners, as well as downtown and community news events, including press conferences, political campaigns, elections and rallies. Students also produce non-deadline stories on issues of importance to Chicago neighborhoods. Students will produce assignments compatible with multiple platforms.

**Repeatable:** *N*

**Formerly** 53-6610

**Minimum Credits 5 Maximum Credits 5**

### **JOUR 620 Local Government & Politics Seminar**

Students research and reflect on the local government and political issues and develop historical and policy-oriented context for stories on critical public issues such as housing, transportation, education and public safety.

**Repeatable:** *N*

**Formerly** 53-6615

**Minimum Credits 1 Maximum Credits 1**

### **JOUR 623 Government and Politics Seminar**

Students research and reflect on local, state and national government issues related to their reporting courses and develop historical and policy-oriented context for stories and assignments on critical public issues such as politics, housing, transportation, and public safety. (This is a required core course in the Journalism Graduate Program).

**Repeatable:** *N*

**Formerly** 53-6616

**Minimum Credits 2 Maximum Credits 2**

### **JOUR 627 InfoSearchStrategies**

Demonstrations and practical experience in advanced reporting techniques including interviewing, using public documents, and analyzing data.

**Repeatable:** *N*  
**Formerly** 53-6620  
**Minimum Credits 2 Maximum Credits 2**

### **JOUR 630 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.

**Repeatable:** *N*  
**Formerly** 53-6630  
**Minimum Credits 3 Maximum Credits 3**

### **JOUR 634 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.

**Repeatable:** *N*  
**Formerly** 53-6635  
**Minimum Credits 1 Maximum Credits 1**

### **JOUR 638 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.

**Repeatable:** *N*  
**Formerly** 53-6640  
**Prerequisites** JOUR 630 Public Affairs/State  
**Minimum Credits 3 Maximum Credits 3**

### **JOUR 642 Foundations of Journalism**

Concentrates on the basics of news writing, reporting, copy editing, and interviewing. Students will develop the skill of crisp, objective writing as they engage in live reporting. The course will be a combination of out-of-class stories and in-class assignments done on deadline, including covering government meetings and other events. This intensive three-week course will define the professional standards expected and give students the tools to help them succeed in graduate school.

**Repeatable:** *N*  
**Formerly** 53-6650  
**Minimum Credits 4 Maximum Credits 4**

### **JOUR 645 Legislative & Investigative Reporting**

This course provides knowledge and practice in covering state and national affairs by assigning students to a topical beat that will involve coverage of elective offices, departments, agencies, authorities, boards and commissions. In addition students will produce an in-depth enterprise story from their beat. In the second half of the course student will apply investigative techniques to their coverage and work on a group project.

**Repeatable:** *N*

**Formerly** 53-6655

**Prerequisites** JOUR 617 Chicago News Bureau

**Minimum Credits 3 Maximum Credits 3**

## **JOUR 648 Journalism Culture: Trends & Traditions**

No description available.

**Repeatable:** *N*

**Formerly** 53-6665

**Minimum Credits 2 Maximum Credits 2**

## **JOUR 650 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.

**Repeatable:** *N*

**Formerly** 53-6670

**Minimum Credits 1 Maximum Credits 1**

## **JOUR 652 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.

**Repeatable:** *N*

**Formerly** 53-6671

**Minimum Credits 1 Maximum Credits 1**

## **JOUR 654 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.

**Repeatable:** *N*

**Formerly** 53-6675

**Minimum Credits 3 Maximum Credits 3**

## **JOUR 656 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.

**Repeatable:** *N*

**Formerly** 53-6710

**Prerequisites** JOUR 617 Chicago News Bureau

**Minimum Credits** 4 **Maximum Credits** 4

### **JOUR 658 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.

**Repeatable:** *N*

**Formerly** 53-6730

**Minimum Credits** 3 **Maximum Credits** 3

### **JOUR 659 Magazine Journalism II**

No description available.

**Repeatable:** *N*

**Formerly** 53-6735

**Prerequisites** JOUR 658 Magazine Journalism I

**Minimum Credits** 3 **Maximum Credits** 3

### **JOUR 661 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.

**Repeatable:** *N*

**Formerly** 53-6740

**Requirements** Permission Required (DP)

**Minimum Credits** 3 **Maximum Credits** 3

### **JOUR 690 Internship: Journalism**

Opportunities to gain work experience in areas of concentration or interest while receiving academic credit toward degree.

**Repeatable:** *Y*

**Formerly** 53-6788

**Minimum Credits** 1 **Maximum Credits** 6

### **JOUR 691 Graduate Thesis Project**

As the final requirement for the master's degree in journalism, each candidate must complete a thesis project on a public affairs topic. The project can be a long-form story or academic article; a collection of short-form stories; a collection of broadcast reports on a related topic; or another multi-media project approved by the graduate instructor of the Thesis Project course. Students will work with one or more graduate faculty.

**Repeatable:** Y

**Formerly** 53-6645

**Minimum Credits 1 Maximum Credits 1**

### **JOUR 696 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.

**Repeatable:** Y

**Formerly** 53-6798

**Minimum Credits 1 Maximum Credits 6**

### **JOUR 699 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.

**Repeatable:** Y

**Formerly** 53-5570

**Requirements** Permission Required (DP)

**Minimum Credits 3 Maximum Credits 3**

### **LITR 101 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.

**Repeatable:** N

**Formerly** 52-1600

**HL**

**Prerequisites** ENGL 111 Writing and Rhetoric I or ENGL 109 Writing and Rhetoric I Stretch B or ENGL 121 International Writing and Rhetoric I or TWC-T-7 EXAM-TWC WRITING MINIMUM SCORE = 7

**Minimum Credits 3 Maximum Credits 3**

### **LITR 101H 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.

**Repeatable:** *N*

**Formerly** 52-1600HN

**HL**

**Prerequisites** ENGL 109 Writing and Rhetoric I Stretch B or ENGL 111 Writing and Rhetoric I or ENGL 111H Writing and Rhetoric I: Honors or ENGL 121 International Writing and Rhetoric I or TWC-T-7 EXAM-TWC WRITING MINIMUM SCORE = 7

**Requirements** 3.5 or Higher GPA (35GP)

**Minimum Credits 3 Maximum Credits 3**

### **LITR 103 Introduction to Literary Interpretation**

Course introduces students to key terms, concepts, and techniques of literary interpretation, with attention to questions of genre, period, and critical perspective. Students analyze selections of poetry, fiction, nonfiction, and/or drama representing a range of historical periods and cultural traditions, and they learn to compose evidence-based interpretive arguments. Designed for students in English and Creative Writing.

**Repeatable:** *N*

**Formerly** 52-1701

**HL**

**Prerequisites** ENGL 111 Writing and Rhetoric I or ENGL 121 International Writing and Rhetoric I

**Co-requisites** CRWR 110 Foundations in Creative Writing

**Minimum Credits 3 Maximum Credits 3**

### **LITR 105 Literature, Culture, and Power**

This course examines how literary texts are connected to social power and privilege. Sections might focus on one or more of the following topics: race, class, gender, sexuality, religion, disability, ethnicity, language, technology, empire, diaspora, etc....

**Repeatable:** *N*

**Formerly** 52-1601

**HL**

**Prerequisites** ENGL 109 Writing and Rhetoric I Stretch B or ENGL 111 Writing and Rhetoric I or ENGL 111H Writing and Rhetoric I: Honors or ENGL 121 International Writing and Rhetoric I or TWC-T-7 EXAM-TWC WRITING MINIMUM SCORE = 7

**Minimum Credits 3 Maximum Credits 3**

### **LITR 110 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.

**Repeatable:** *N*

**Formerly** 52-1602

**HL**

**Prerequisites** ENGL 109 Writing and Rhetoric I Stretch B or ENGL 111 Writing and Rhetoric I or ENGL 111H Writing and Rhetoric I: Honors or ENGL 121 International Writing and Rhetoric I or TWC-T-7 EXAM-TWC WRITING MINIMUM SCORE = 7

**Minimum Credits 3 Maximum Credits 3**

## **LITR 110H Introduction to Poetry: Honors**

Students study poetry ranging from traditional forms and figures to contemporary experimental forms. Course may include selected significant poems from all major periods. This is primarily a literature course, not a writing workshop. This is an Honors class. In addition to other possible pre-requisites, students need a minimum G.P.A. of 3.50 or higher to enroll.

**Repeatable:** *N*

**Formerly** 52-1602HN

**HL**

**Prerequisites** ENGL 109 Writing and Rhetoric I Stretch B or ENGL 111 Writing and Rhetoric I or ENGL 111H Writing and Rhetoric I: Honors or ENGL 121 International Writing and Rhetoric I or TWC-T-7 EXAM-TWC WRITING MINIMUM SCORE = 7

**Requirements** 3.5 or Higher GPA (35GP)

**Minimum Credits 3 Maximum Credits 3**

## **LITR 120 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.

**Repeatable:** *N*

**Formerly** 52-1603

**HL**

**Prerequisites** ENGL 109 Writing and Rhetoric I Stretch B or ENGL 111 Writing and Rhetoric I or ENGL 111H Writing and Rhetoric I: Honors or ENGL 121 International Writing and Rhetoric I or TWC-T-7 EXAM-TWC WRITING MINIMUM SCORE = 7

**Minimum Credits 3 Maximum Credits 3**

## **LITR 130 Introduction to Fiction**

No description available.

**Repeatable:** *N*

**Formerly** 52-1606

**HL**

**Prerequisites** ENGL 109 Writing and Rhetoric I Stretch B or ENGL 111 Writing and Rhetoric I or ENGL 111H Writing and Rhetoric I: Honors or ENGL 121 International Writing and Rhetoric I or TWC-T-7 EXAM-TWC WRITING MINIMUM SCORE = 7

**Minimum Credits 3 Maximum Credits 3**

## **LITR 135 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.

**Repeatable:** *N*

**Formerly** 52-1608

**HL**

**Prerequisites** ENGL 111 Writing and Rhetoric I or ENGL 109 Writing and Rhetoric I Stretch B or ENGL 121 International Writing and Rhetoric I or TWC-T-7 EXAM-TWC WRITING MINIMUM SCORE = 7

**Minimum Credits** 3 **Maximum Credits** 3

### **LITR 140 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.

**Repeatable:** Y

**Formerly** 52-1643

**HL PL**

**Prerequisites** ENGL 109 Writing and Rhetoric I Stretch B or ENGL 111 Writing and Rhetoric I or ENGL 111H Writing and Rhetoric I: Honors or ENGL 121 International Writing and Rhetoric I or TWC-T-7 EXAM-TWC WRITING MINIMUM SCORE = 7

**Minimum Credits** 4 **Maximum Credits** 4

### **LITR 160 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.

**Repeatable:** N

**Formerly** 52-1604

**HL**

**Prerequisites** ENGL 109 Writing and Rhetoric I Stretch B or ENGL 111 Writing and Rhetoric I or ENGL 111H Writing and Rhetoric I: Honors or ENGL 121 International Writing and Rhetoric I or TWC-T-7 EXAM-TWC WRITING MINIMUM SCORE = 7

**Minimum Credits** 3 **Maximum Credits** 3

### **LITR 170 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.

**Repeatable:** N

**Formerly** 52-1670

**HL**

**Prerequisites** ENGL 109 Writing and Rhetoric I Stretch B or ENGL 111 Writing and Rhetoric I or ENGL 111H Writing and Rhetoric I: Honors or ENGL 121 International Writing and Rhetoric I or TWC-T-7 EXAM-TWC WRITING MINIMUM SCORE = 7

**Minimum Credits** 3 **Maximum Credits** 3

### **LITR 201 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.

**Repeatable:** *N*

**Formerly** 52-2610

**HL WI**

**Prerequisites** ENGL 122 International Writing and Rhetoric II or ENGL 112 Writing and Rhetoric II

**Minimum Credits 3 Maximum Credits 3**

### **LITR 202 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.

**Repeatable:** *N*

**Formerly** 52-2611

**HL WI**

**Prerequisites** ENGL 122 International Writing and Rhetoric II or ENGL 112 Writing and Rhetoric II

**Minimum Credits 3 Maximum Credits 3**

### **LITR 202H 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.

**Repeatable:** *N*

**Formerly** 52-2611HN

**HL WI**

**Prerequisites** ENGL 122 International Writing and Rhetoric II or ENGL 112 Writing and Rhetoric II

**Requirements** 3.5 or Higher GPA (35GP)

**Minimum Credits 3 Maximum Credits 3**

### **LITR 211 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.

**Repeatable:** *N*

**Formerly** 52-2620

**HL WI**

**Prerequisites** ENGL 122 International Writing and Rhetoric II or ENGL 112 Writing and Rhetoric II

**Minimum Credits 3 Maximum Credits 3**

### **LITR 212 American Authors: 20th Century to Contemporary**

Poetry, fiction, and drama in America from approximately 1877 to the present are studied. Significant writers studied may include James, Wharton, Hemingway, Cather, Chesnut, Hurston, Stevens, Eliot, Faulkner,

Welty, Wright, Bellow, and Barth.

**Repeatable:** *N*

**Formerly** 52-2621

**HL WI**

**Prerequisites** ENGL 122 International Writing and Rhetoric II or ENGL 112 Writing and Rhetoric II

**Minimum Credits 3 Maximum Credits 3**

### **LITR 217 The Beat Generation in Literature**

This course will place the Beat writers firmly within the context of their times and trace the cultural and historical currents which shaped this body of poetry, literature, art and film. Students will explore how these writers broke with the cultural past of America and the West while also building continuities with that past. Authors studied might include Jack Kerouac, William Burroughs, Diane Di Prima and Allen Ginsberg, among others.

**Repeatable:** *N*

**HL**

**Prerequisites** ENGL 112 Writing and Rhetoric II or ENGL 112H Writing and Rhetoric II: Honors or ENGL 122 International Writing and Rhetoric II

**Minimum Credits 3 Maximum Credits 3**

### **LITR 218 The Vietnam War in Literature**

Students read poetry, fiction and nonfiction composed by writers from both sides of the war in Vietnam as they explore the ongoing influence of the conflict on life and literature in each nation.

**Repeatable:** *N*

**HL**

**Prerequisites** ENGL 111 Writing and Rhetoric I or ENGL 111H Writing and Rhetoric I: Honors or ENGL 121 International Writing and Rhetoric I or ENGL 109 Writing and Rhetoric I Stretch B or TWC-T-7 EXAM-TWC WRITING MINIMUM SCORE = 7

**Minimum Credits 3 Maximum Credits 3**

### **LITR 221 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.

**Repeatable:** *N*

**Formerly** 52-2630

**HL WI**

**Prerequisites** ENGL 122 International Writing and Rhetoric II or ENGL 112 Writing and Rhetoric II

**Minimum Credits 3 Maximum Credits 3**

### **LITR 222 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.

**Repeatable:** *N*

**Formerly** 52-2631

**HL WI**

**Prerequisites** ENGL 122 International Writing and Rhetoric II or ENGL 112 Writing and Rhetoric II

**Minimum Credits** 3 **Maximum Credits** 3

### **LITR 225 Postcolonial Literature**

Course introduces students to the literature and scholarship of postcolonialism. Students examine literature that explores experiences of colonization and decolonization as well as broader postcolonial issues such as globalism and trans-nationalism. Authors studied will vary between sections and might include figures such as Salman Rushdie, Mahasweta Devi, Chinua Achebe, Isabel Allende, Derek Walcott, Buchi Emecheta, and Zadie Smith, among others.

**Repeatable:** *Y*

**Formerly** 52-2760

**HL**

**Prerequisites** ENGL 109 Writing and Rhetoric I Stretch B or ENGL 111 Writing and Rhetoric I or ENGL 111H Writing and Rhetoric I: Honors or ENGL 121 International Writing and Rhetoric I or TWC-T-7 EXAM-TWC WRITING MINIMUM SCORE = 7

**Minimum Credits** 3 **Maximum Credits** 3

### **LITR 235 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.

**Repeatable:** *N*

**Formerly** 52-2646

**HL PL**

**Prerequisites** ENGL 109 Writing and Rhetoric I Stretch B or ENGL 111 Writing and Rhetoric I or ENGL 111H Writing and Rhetoric I: Honors or ENGL 121 International Writing and Rhetoric I or TWC-T-7 EXAM-TWC WRITING MINIMUM SCORE = 7

**Minimum Credits** 3 **Maximum Credits** 3

### **LITR 236 Introduction to U.S. Latino/a Literature**

Course provides an introduction to U.S. Latino/a Literature.

**Repeatable:** *N*

**Formerly** 52-2761

**HL PL**

**Prerequisites** ENGL 109 Writing and Rhetoric I Stretch B or ENGL 111 Writing and Rhetoric I or ENGL 111H Writing and Rhetoric I: Honors or ENGL 121 International Writing and Rhetoric I or TWC-T-7 EXAM-TWC WRITING MINIMUM SCORE = 7

**Minimum Credits** 3 **Maximum Credits** 3

### **LITR 238 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.

**Repeatable:** Y

**Formerly** 52-2647

**HL PL**

**Prerequisites** ENGL 112 Writing and Rhetoric II or ENGL 122 International Writing and Rhetoric II

**Minimum Credits 3 Maximum Credits 3**

### **LITR 238H 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.

**Repeatable:** Y

**Formerly** 52-2647HN

**HL PL**

**Prerequisites** ENGL 112 Writing and Rhetoric II or ENGL 122 International Writing and Rhetoric II

**Requirements** 3.5 or Higher GPA (35GP)

**Minimum Credits 3 Maximum Credits 3**

### **LITR 241 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.

**Repeatable:** N

**Formerly** 52-2707

**HL PL**

**Prerequisites** ENGL 109 Writing and Rhetoric I Stretch B or ENGL 111 Writing and Rhetoric I or ENGL 111H Writing and Rhetoric I: Honors or ENGL 121 International Writing and Rhetoric I or TWC-T-7 EXAM-TWC WRITING MINIMUM SCORE = 7

**Minimum Credits 3 Maximum Credits 3**

### **LITR 243 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.

**Repeatable:** *N*

**Formerly** 52-2717

**HL PL**

**Prerequisites** ENGL 109 Writing and Rhetoric I Stretch B or ENGL 111 Writing and Rhetoric I or ENGL 111H Writing and Rhetoric I: Honors or ENGL 121 International Writing and Rhetoric I or TWC-T-7 EXAM-TWC WRITING MINIMUM SCORE = 7

**Minimum Credits 3 Maximum Credits 3**

### **LITR 250 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.

**Repeatable:** *N*

**Formerly** 52-2650

**HL PL**

**Prerequisites** ENGL 109 Writing and Rhetoric I Stretch B or ENGL 111 Writing and Rhetoric I or ENGL 111H Writing and Rhetoric I: Honors or ENGL 121 International Writing and Rhetoric I or TWC-T-7 EXAM-TWC WRITING MINIMUM SCORE = 7

**Minimum Credits 3 Maximum Credits 3**

### **LITR 255 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.

**Repeatable:** *N*

**Formerly** 52-2655

**HL PL**

**Prerequisites** ENGL 109 Writing and Rhetoric I Stretch B or ENGL 111 Writing and Rhetoric I or ENGL 111H Writing and Rhetoric I: Honors or ENGL 121 International Writing and Rhetoric I or TWC-T-7 EXAM-TWC WRITING MINIMUM SCORE = 7

**Minimum Credits 3 Maximum Credits 3**

### **LITR 260 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.

**Repeatable:** *Y*

**Formerly** 52-2665

**HL WI**

**Prerequisites** ENGL 122 International Writing and Rhetoric II or ENGL 112 Writing and Rhetoric II

**Minimum Credits 3 Maximum Credits 3**

## **LITR 260H 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.

**Repeatable:** Y

**Formerly** 52-2665HN

**HL WI**

**Requirements** 3.5 or Higher GPA (35GP)

**Minimum Credits** 3 **Maximum Credits** 3

## **LITR 265 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.

**Repeatable:** N

**Formerly** 52-2660

**HL**

**Prerequisites** ENGL 109 Writing and Rhetoric I Stretch B or ENGL 111 Writing and Rhetoric I or ENGL 111H Writing and Rhetoric I: Honors or ENGL 121 International Writing and Rhetoric I or TWC-T-7 EXAM-TWC WRITING MINIMUM SCORE = 7

**Minimum Credits** 3 **Maximum Credits** 3

## **LITR 268 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.

**Repeatable:** N

**Formerly** 52-2690

**HU**

**Prerequisites** ENGL 122 International Writing and Rhetoric II or ENGL 112 Writing and Rhetoric II

**Minimum Credits** 3 **Maximum Credits** 3

## **LITR 268H Literature on Film: Honors**

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. This is an Honors course and in addition to other pre-requisites, students need a cumulative GPA of 3.50 or higher to enroll.

**Repeatable:** *N*

**Formerly** 52-2690HN

**HU**

**Prerequisites** ENGL 112 Writing and Rhetoric II or ENGL 122 International Writing and Rhetoric II

**Requirements** 3.5 or Higher GPA (35GP)

**Minimum Credits 3 Maximum Credits 3**

### **LITR 270 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.

**Repeatable:** *N*

**Formerly** 52-2672

**HL**

**Prerequisites** ENGL 122 International Writing and Rhetoric II or ENGL 112 Writing and Rhetoric II

**Minimum Credits 3 Maximum Credits 3**

### **LITR 270H 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.

**Repeatable:** *N*

**Formerly** 52-2672HN

**HL**

**Prerequisites** ENGL 112 Writing and Rhetoric II or ENGL 122 International Writing and Rhetoric II

**Requirements** 3.5 or Higher GPA (35GP)

**Minimum Credits 3 Maximum Credits 3**

### **LITR 272 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.

**Repeatable:** *Y*

**Formerly** 52-2675

**HL**

**Prerequisites** ENGL 109 Writing and Rhetoric I Stretch B or ENGL 111 Writing and Rhetoric I or

ENGL 111H Writing and Rhetoric I: Honors or ENGL 121 International Writing and Rhetoric I or TWC-T-

7 EXAM-TWC WRITING MINIMUM SCORE = 7

**Minimum Credits 3 Maximum Credits 3**

### **LITR 275 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.

**Repeatable:** N

**Formerly** 52-2708

**HL**

**Prerequisites** ENGL 109 Writing and Rhetoric I Stretch B or ENGL 111 Writing and Rhetoric I or ENGL 111H Writing and Rhetoric I: Honors or ENGL 121 International Writing and Rhetoric I or TWC-T-7 EXAM-TWC WRITING MINIMUM SCORE = 7

**Minimum Credits 3 Maximum Credits 3**

### **LITR 277 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.

**Repeatable:** Y

**Formerly** 52-2719

**HL**

**Prerequisites** ENGL 109 Writing and Rhetoric I Stretch B or ENGL 111 Writing and Rhetoric I or ENGL 111H Writing and Rhetoric I: Honors or ENGL 121 International Writing and Rhetoric I or TWC-T-7 EXAM-TWC WRITING MINIMUM SCORE = 7

**Minimum Credits 3 Maximum Credits 3**

### **LITR 279 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.

**Repeatable:** N

**Formerly** 52-2725J

**HL**

**Prerequisites** ENGL 109 Writing and Rhetoric I Stretch B or ENGL 111 Writing and Rhetoric I or ENGL 111H Writing and Rhetoric I: Honors or ENGL 121 International Writing and Rhetoric I or TWC-T-7 EXAM-TWC WRITING MINIMUM SCORE = 7

**Minimum Credits 3 Maximum Credits 3**

### **LITR 281H 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.

**Repeatable:** *N*

**Formerly** 52-2692HN

**HL**

**Requirements** 3.5 or Higher GPA (35GP)

**Minimum Credits 3 Maximum Credits 3**

### **LITR 282 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.

**Repeatable:** *N*

**Formerly** 52-2636

**HL GA**

**Prerequisites** ENGL 109 Writing and Rhetoric I Stretch B or ENGL 111 Writing and Rhetoric I or ENGL 111H Writing and Rhetoric I: Honors or ENGL 121 International Writing and Rhetoric I or TWC-T-7 EXAM-TWC WRITING MINIMUM SCORE = 7

**Minimum Credits 3 Maximum Credits 3**

### **LITR 282H 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.

**Repeatable:** *N*

**Formerly** 52-2636HN

**HL PL**

**Requirements** 3.5 or Higher GPA (35GP)

**Minimum Credits 3 Maximum Credits 3**

### **LITR 283 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.

**Repeatable:** *N*

**Formerly** 52-2639

**HL**

**Minimum Credits 3 Maximum Credits 3**

## **LITR 284 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.

**Repeatable:** *N*

**Formerly** 52-2751

**HL**

**Prerequisites** ENGL 109 Writing and Rhetoric I Stretch B or ENGL 111 Writing and Rhetoric I or ENGL 111H Writing and Rhetoric I: Honors or ENGL 121 International Writing and Rhetoric I or TWC-T-7 EXAM-TWC WRITING MINIMUM SCORE = 7

**Minimum Credits 3 Maximum Credits 3**

## **LITR 284H Literature and Visual Culture: Honors**

This course introduces students to a broad range of approaches to visual texts and written literature. Students will learn how visual, cultural, and literary theories enable them to create different interpretive strategies in their approaches to specific texts. Critical concepts studied may include subjectivity, the gaze, (re)presentation, gendered bodies, the practice of everyday life, the posthuman. The class will emphasize students' critical writing as a creative process. This is an Honors class. In addition to other possible prerequisites, students need a minimum G.P.A. of 3.50 or higher to enroll.

**Repeatable:** *N*

**Formerly** 52-2751HN

**HL**

**Prerequisites** ENGL 109 Writing and Rhetoric I Stretch B or ENGL 111 Writing and Rhetoric I or ENGL 111H Writing and Rhetoric I: Honors or ENGL 121 International Writing and Rhetoric I or TWC-T-7 EXAM-TWC WRITING MINIMUM SCORE = 7

**Requirements** 3.5 or Higher GPA (35GP)

**Minimum Credits 3 Maximum Credits 3**

## **LITR 285 Graphic Narrative: Words, Image, Culture**

This course explores past and present comics, graphic novel perspectives and the influences of visual culture upon the ways in which human interactions are represented through the convergence of text and images. With an emphasis on the creative and critical processes and products of those who have mastered hybrid image/text forms, students will critically read, discuss and write about significant literary and graphic image contributions to the field. Participants will also investigate their own lived experience with comics, graphic novels and Visual Culture. Students will learn to see beyond the received definitions and applications of comics and graphic novels to discover new cultural, aesthetic, historical, economic, etc. connections with graphic narrative forms. We will examine the works of: Art Spiegelman, Gotthold Ephraim Lessing, Scott McCloud, Will Eisner, Chris Ware, Alison Bechdel, Marijane Satrapi, Mike Mignola, Alan Moore and David Gibbons, Jeremy Lowe, Aaron McGruder, Guy DeLisele, and many others.

**Repeatable:** *N*

**Formerly** 52-3752

**HL**

**Prerequisites** ENGL 122 International Writing and Rhetoric II or ENGL 112 Writing and Rhetoric II

**Minimum Credits 3 Maximum Credits 3**

### **LITR 286 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.

**Repeatable:** *N*

**Formerly** 52-2753

**HL**

**Prerequisites** ENGL 109 Writing and Rhetoric I Stretch B or ENGL 111 Writing and Rhetoric I or ENGL 111H Writing and Rhetoric I: Honors or ENGL 121 International Writing and Rhetoric I or TWC-T-7 EXAM-TWC WRITING MINIMUM SCORE = 7

**Minimum Credits 3 Maximum Credits 3**

### **LITR 286H 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.

**Repeatable:** *N*

**Formerly** 52-2753HN

**HL**

**Prerequisites** ENGL 109 Writing and Rhetoric I Stretch B or ENGL 111 Writing and Rhetoric I or ENGL 111H Writing and Rhetoric I: Honors or ENGL 121 International Writing and Rhetoric I or TWC-T-7 EXAM-TWC WRITING MINIMUM SCORE = 7

**Requirements** 3.5 or Higher GPA (35GP)

**Minimum Credits 3 Maximum Credits 3**

### **LITR 287 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.

**Repeatable:** *N*

**Formerly** 52-3755

**HL**

**Prerequisites** ENGL 112 Writing and Rhetoric II or ENGL 122 International Writing and Rhetoric II

**Minimum Credits 3 Maximum Credits 3**

## **LITR 288 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.

**Repeatable:** Y

**Formerly** 52-2697

**HL**

**Prerequisites** ENGL 111 Writing and Rhetoric I or ENGL 109 Writing and Rhetoric I Stretch B or ENGL 112H Writing and Rhetoric II: Honors or ENGL 121 International Writing and Rhetoric I or TWC-T-7 EXAM-TWC WRITING MINIMUM SCORE = 7

**Minimum Credits** 3 **Maximum Credits** 3

## **LITR 291 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.

**Repeatable:** N

**Formerly** 52-2701

**HL**

**Prerequisites** ENGL 109 Writing and Rhetoric I Stretch B or ENGL 111 Writing and Rhetoric I or ENGL 111H Writing and Rhetoric I: Honors or ENGL 121 International Writing and Rhetoric I or TWC-T-7 EXAM-TWC WRITING MINIMUM SCORE = 7

**Minimum Credits** 4 **Maximum Credits** 4

## **LITR 299 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.

**Repeatable:** Y

**Formerly** 52-2700

**HL**

**Prerequisites** ENGL 111 Writing and Rhetoric I or ENGL 109 Writing and Rhetoric I Stretch B or ENGL 121 International Writing and Rhetoric I or TWC-T-7 EXAM-TWC WRITING MINIMUM SCORE = 7

**Minimum Credits** 3 **Maximum Credits** 3

## **LITR 310 Studies 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.

**Repeatable:** Y

**Formerly** 52-3610

**HL WI**

**Prerequisites** ENGL 122 International Writing and Rhetoric II or ENGL 112 Writing and Rhetoric II

**Minimum Credits 3 Maximum Credits 3**

### **LITR 310H Studies 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.

**Repeatable:** Y

**Formerly** 52-3610HN

**HL WI**

**Prerequisites** ENGL 112 Writing and Rhetoric II or ENGL 122 International Writing and Rhetoric II

**Requirements** 3.5 or Higher GPA (35GP)

**Minimum Credits 3 Maximum Credits 3**

### **LITR 335 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.

**Repeatable:** N

**Formerly** 52-3646

**HL WI PL**

**Prerequisites** ENGL 122 International Writing and Rhetoric II or ENGL 112 Writing and Rhetoric II

**Minimum Credits 3 Maximum Credits 3**

### **LITR 336 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.

**Repeatable:** N

**Formerly** 52-3644

**HL WI PL**

**Prerequisites** ENGL 122 International Writing and Rhetoric II or ENGL 112 Writing and Rhetoric II

**Minimum Credits 3 Maximum Credits 3**

### **LITR 340 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.

**Repeatable:** Y

**Formerly** 52-3642

**HL WI PL**

**Prerequisites** ENGL 122 International Writing and Rhetoric II or ENGL 112 Writing and Rhetoric II

**Minimum Credits 3 Maximum Credits 3**

### **LITR 342 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.

**Repeatable:** Y

**Formerly** 52-3643

**HL GA**

**Prerequisites** ENGL 112 Writing and Rhetoric II or ENGL 122 International Writing and Rhetoric II

**Minimum Credits 3 Maximum Credits 3**

### **LITR 344 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.

**Repeatable:** N

**Formerly** 52-3645

**HL PL**

**Prerequisites** ENGL 112 Writing and Rhetoric II or ENGL 122 International Writing and Rhetoric II

**Minimum Credits 3 Maximum Credits 3**

### **LITR 350 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.

**Repeatable:** Y

**Formerly** 52-3650

**HL PL**

**Prerequisites** ENGL 109 Writing and Rhetoric I Stretch B or ENGL 111 Writing and Rhetoric I or ENGL 111H Writing and Rhetoric I: Honors or ENGL 121 International Writing and Rhetoric I or TWC-T-

7 EXAM-TWC WRITING MINIMUM SCORE = 7

**Minimum Credits 3 Maximum Credits 3**

### **LITR 365 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.

**Repeatable:** Y

**Formerly** 52-3660

**HL WI**

**Prerequisites** ENGL 122 International Writing and Rhetoric II or ENGL 112 Writing and Rhetoric II

**Minimum Credits 3 Maximum Credits 3**

### **LITR 365H 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.

**Repeatable:** Y

**Formerly** 52-3660HN

**HL WI**

**Prerequisites** ENGL 112 Writing and Rhetoric II or ENGL 122 International Writing and Rhetoric II or ENGL 112H Writing and Rhetoric II: Honors

**Requirements** 3.5 or Higher GPA (35GP)

**Minimum Credits 3 Maximum Credits 3**

### **LITR 370 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.

**Repeatable:** N

**Formerly** 52-3670

**HL WI**

**Prerequisites** ENGL 122 International Writing and Rhetoric II or ENGL 112 Writing and Rhetoric II

**Minimum Credits 3 Maximum Credits 3**

### **LITR 372 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.

**Repeatable:** *N*

**Formerly** 52-3671

**HL WI**

**Prerequisites** ENGL 112 Writing and Rhetoric II or ENGL 122 International Writing and Rhetoric II

**Minimum Credits 3 Maximum Credits 3**

### **LITR 374 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.

**Repeatable:** *N*

**Formerly** 52-3672

**HL WI**

**Prerequisites** ENGL 122 International Writing and Rhetoric II or ENGL 112 Writing and Rhetoric II

**Minimum Credits 3 Maximum Credits 3**

### **LITR 375 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.

**Repeatable:** *N*

**Formerly** 52-3675

**HL PL**

**Prerequisites** ENGL 112 Writing and Rhetoric II or ENGL 122 International Writing and Rhetoric II

**Minimum Credits 3 Maximum Credits 3**

### **LITR 379 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.

**Repeatable:** *Y*

**Formerly** 52-3690

**HL WI**

**Prerequisites** ENGL 122 International Writing and Rhetoric II or ENGL 112 Writing and Rhetoric II

**Minimum Credits 3 Maximum Credits 3**

### **LITR 379H Seminar in Literature: Honors**

Advanced study focusing on selected writers, issues, trends, or movements in literature. Course may address American, British, and / or world literatures. Course repeatable as topic changes. This is an Honors course and in addition to other pre-requisites, students need a minimum GPA of 3.50 to register.

**Repeatable:** Y

**Formerly** 52-3690HN

**HL WI**

**Prerequisites** ENGL 112 Writing and Rhetoric II or ENGL 122 International Writing and Rhetoric II

**Requirements** 3.5 or Higher GPA (35GP)

**Minimum Credits** 3 **Maximum Credits** 3

### **LITR 381 Seminar in Global Literature**

Advanced study focusing on selected writers, issues, trends, or movements in literature, with a primary focus on one or more regions or cultures outside the US. Topics include Literature of the Black Diaspora, South Asian Literature, Contemporary African Literature, and Caribbean Literature. Course is repeatable as topic changes.

**Repeatable:** Y

**Formerly** 52-3691

**HL WI GA**

**Prerequisites** ENGL 112 Writing and Rhetoric II or ENGL 122 International Writing and Rhetoric II

**Requirements** Junior Standing or Above (JR)

**Minimum Credits** 3 **Maximum Credits** 3

### **LITR 382 Seminar in Literature: US Pluralism**

Advanced study focusing on selected writers, issues, trends, or movements in literature, with a primary focus on one or more diverse literary heritages within the context of US literature. Common topics include African American Literature, US Latinx Literature, Asian American Literature, US Women Writers, US LGBTQ Literature, and Native American Literature. Course is repeatable as topic changes.

**Repeatable:** Y

**Formerly** 52-3693

**HL WI PL**

**Prerequisites** ENGL 112 Writing and Rhetoric II or ENGL 122 International Writing and Rhetoric II

**Requirements** Junior Standing or Above (JR)

**Minimum Credits** 3 **Maximum Credits** 3

### **LITR 384 Seminar in Literature and Culture**

Seminar in Literature and Culture is a rotating topics course that examines how literary texts shape and are shaped by and help to define the cultural contexts in which they are embedded. Each section of the course explores how literature interfaces with sociopolitical power and change. Topics might include the role of literature in violent civil rights rebellion, black experiences of World War II, the literature of the Vietnam War, and other topics that highlight the interconnections among literary works and the cultures in which those works are produced and consumed.

**Repeatable:** Y

**Formerly** 52-3790

**HL**

**Prerequisites** ENGL 112 Writing and Rhetoric II and LITR 105 Literature, Culture, and Power or ENGL 112 Writing and Rhetoric II and LITR 103 Introduction to Literary Interpretation or ENGL 122 International Writing and Rhetoric II and LITR 105 Literature, Culture, and Power or ENGL 122 International Writing and Rhetoric

II and LITR 103 Introduction to Literary Interpretation

**Minimum Credits 3 Maximum Credits 3**

### **LITR 386 Seminar in Literary Interpretation**

This rotating topics course provides students with opportunities for advanced literary analysis in a seminar format, building on the skills in reading, interpretation, research, and argumentation addressed in prior literature courses. Students give focused attention to a selected set of authors, texts, critical perspectives, and / or debates in literary studies and write sustained interpretive arguments based on research and textual analysis. Course is repeatable as topic changes.

**Repeatable:** Y

**Formerly** 52-3795

**HL**

**Prerequisites** ENGL 112 Writing and Rhetoric II and LITR 103 Introduction to Literary Interpretation or ENGL 122 International Writing and Rhetoric II and LITR 103 Introduction to Literary Interpretation

**Minimum Credits 3 Maximum Credits 3**

### **LITR 388 Critical Editions in Literature**

Students collaboratively develop a critical edition of one or more literary texts. Like editors of similar editions from mainstream publishers, students will annotate the text and compose supporting material such as an introduction, critical interpretations, essays addressing biographical, cultural, historical, rhetorical and artistic contexts for the work, and bibliographic material for further research. Students use basic design principles to organize their work into coherent projects. Course texts change from section to section.

**Repeatable:** N

**HL**

**Prerequisites** ENGL 112 Writing and Rhetoric II or ENGL 112H Writing and Rhetoric II: Honors or ENGL 122 International Writing and Rhetoric II

**Requirements** Junior Standing or Above (JR)

**Minimum Credits 3 Maximum Credits 3**

### **LITR 469 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.

**Repeatable:** Y

**Formerly** 52-3798

**Requirements** Permission Required (DP)

**Minimum Credits 1 Maximum Credits 6**

### **LITR 675 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.

**Repeatable:** Y

**Formerly** 52-6695

**Minimum Credits 3 Maximum Credits 3**

### **LITR 679 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.

**Repeatable:** Y

**Formerly** 52-6690

**Minimum Credits 3 Maximum Credits 3**

### **MATH 101 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.)

**Repeatable:** N

**Formerly** 56-1710

**Minimum Credits 3 Maximum Credits 3**

### **MATH 110 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.

**Repeatable:** N

**Formerly** 56-1720

**MA**

**Prerequisites** MATH 101 Basic Math Skills or ACCU-T-34 EXAM-ACCUPLACER MATH MINIMUM SCORE = 34 or ACT-M-17 EXAM-ACT MATH MINIMUM SCORE = 17 or SAT-M-420 EXAM-SAT MATH MINIMUM SCORE = 420 or CMPS-M-34 EXAM-CMPS MATH MINIMUM SCORE = 34

**Minimum Credits 3 Maximum Credits 3**

### **MATH 115 Liberal Arts Mathematics**

The course covers essential mathematical concepts, with an emphasis on rigorously understanding definitions, using problem-solving and discovering applications. Topics include logical deduction, number systems, algebraic equations, combinatorial counting methods and probability.

**Repeatable:** N

**Formerly** 56-1723

**MA**

**Prerequisites** MATH 101 Basic Math Skills or ACCU-T-34 EXAM-ACCUPLACER MATH MINIMUM SCORE = 34 or ACT-M-17 EXAM-ACT MATH MINIMUM SCORE = 17 or SAT-M-420 EXAM-SAT MATH MINIMUM SCORE = 420 or CMPS-M-34 EXAM-CMPS MATH MINIMUM SCORE = 34

**Minimum Credits 3 Maximum Credits 3**

## **MATH 120 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.

**Repeatable:** *N*

**Formerly** 56-1728

**MA**

**Prerequisites** MATH 101 Basic Math Skills or ACCU-T-34 EXAM-ACCUPLACER MATH MINIMUM SCORE = 34 or ACT-M-17 EXAM-ACT MATH MINIMUM SCORE = 17 or SAT-M-420 EXAM-SAT MATH MINIMUM SCORE = 420 or CMPS-M-34 EXAM-CMPS MATH MINIMUM SCORE = 34

**Minimum Credits** 3 **Maximum Credits** 3

## **MATH 150 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.

**Repeatable:** *N*

**Formerly** 56-1724

**MA**

**Prerequisites** MATH 110 College Mathematics or MATH 115 Liberal Arts Mathematics or MATH 120 Quantitative Reasoning or ACCU-T-50 EXAM-ACCUPLACER MATH MINIMUM SCORE = 50 or ACT-M-20 EXAM-ACT MATH MINIMUM SCORE = 20 or SAT-M-490 EXAM-SAT MATH MINIMUM SCORE = 490 or CMPS-M-50 EXAM-CMPS MATH MINIMUM SCORE = 50

**Minimum Credits** 3 **Maximum Credits** 3

## **MATH 155 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.

**Repeatable:** *N*

**Formerly** 56-1725

**MA**

**Prerequisites** MATH 110 College Mathematics or MATH 115 Liberal Arts Mathematics or MATH 120 Quantitative Reasoning or ACCU-T-50 EXAM-ACCUPLACER MATH MINIMUM SCORE = 50 or ACT-M-20 EXAM-ACT MATH MINIMUM SCORE = 20 or SAT-M-490 EXAM-SAT MATH MINIMUM SCORE = 490 or CMPS-M-50 EXAM-CMPS MATH MINIMUM SCORE = 50

**Minimum Credits** 3 **Maximum Credits** 3

## **MATH 160 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.

**Repeatable:** *N*

**Formerly** 56-1721

**MA**

**Prerequisites** MATH 110 College Mathematics or MATH 115 Liberal Arts Mathematics or MATH 120 Quantitative Reasoning or ACCU-T-67 EXAM-ACCUPLACER MATH MINIMUM SCORE = 67 or ACT-M-23 EXAM-ACT MATH MINIMUM SCORE = 23 or SAT-M-550 EXAM-SAT MATH MINIMUM SCORE = 550 or CMPS-M-67 EXAM-CMPS MATH MINIMUM SCORE = 67

**Minimum Credits 3 Maximum Credits 3**

## **MATH 165 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.

**Repeatable:** *N*

**Formerly** 56-1726

**MA**

**Prerequisites** MATH 110 College Mathematics or MATH 115 Liberal Arts Mathematics or MATH 120 Quantitative Reasoning or ACCU-T-67 EXAM-ACCUPLACER MATH MINIMUM SCORE = 67 or ACT-M-23 EXAM-ACT MATH MINIMUM SCORE = 23 or SAT-M-550 EXAM-SAT MATH MINIMUM SCORE = 550 or CMPS-M-67 EXAM-CMPS MATH MINIMUM SCORE = 67

**Minimum Credits 3 Maximum Credits 3**

## **MATH 205 Introduction to Statistics**

This course provides a foundation in the principles of statistics, with examples drawn from a variety of sources providing context. Topics include sampling and data collection, averages, measures of variation, confidence intervals, hypothesis testing, correlation, and linear regression.

**Repeatable:** *N*

**Formerly** 56-2706

**MA**

**Prerequisites** MATH 110 College Mathematics or MATH 115 Liberal Arts Mathematics or MATH 120 Quantitative Reasoning or ACCU-T-67 EXAM-ACCUPLACER MATH MINIMUM SCORE = 67 or ACT-M-23 EXAM-ACT MATH MINIMUM SCORE = 23 or SAT-M-550 EXAM-SAT MATH MINIMUM SCORE = 550 or CMPS-M-67 EXAM-CMPS MATH MINIMUM SCORE = 67

**Minimum Credits 3 Maximum Credits 3**

## **MATH 210 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.

**Repeatable:** *N*

**Formerly** 56-2710

**MA**

**Prerequisites** MATH 120 Quantitative Reasoning or MATH 110 College Mathematics or MATH 115 Liberal

Arts Mathematics or ACCU-T-67 EXAM-ACCUPLACER MATH MINIMUM SCORE = 67 or ACT-M-23 EXAM-ACT MATH MINIMUM SCORE = 23 or SAT-M-550 EXAM-SAT MATH MINIMUM SCORE = 550 or CMPS-M-67 EXAM-CMPS MATH MINIMUM SCORE = 67

**Minimum Credits 3 Maximum Credits 3**

## **MATH 215 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.

**Repeatable:** *N*

**Formerly** 56-2713

**MA**

**Prerequisites** MATH 210 College Algebra or ACCU-T-75 EXAM-ACCUPLACER MATH MINIMUM SCORE = 75 or ACT-M-25 EXAM-ACT MATH MINIMUM SCORE = 25 or SAT-M-580 EXAM-SAT MATH MINIMUM SCORE = 580 or CMPS-M-75 EXAM-CMPS MATH MINIMUM SCORE = 75

**Minimum Credits 3 Maximum Credits 3**

## **MATH 220 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.

**Repeatable:** *N*

**Formerly** 56-2720

**MA**

**Prerequisites** MATH 215 Precalculus or ACCU-T-80 EXAM-ACCUPLACER MATH MINIMUM SCORE = 80 or AACT-M-27 EXAM-ACT MATH MINIMUM SCORE = 27 or SAT-M-620 EXAM-SAT MATH MINIMUM SCORE = 620 or CMPS-M-80 EXAM-CMPS MATH MINIMUM SCORE = 80

**Minimum Credits 4 Maximum Credits 4**

## **MATH 220H 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.

**Repeatable:** *N*

**Formerly** 56-2720HN

**MA**

**Prerequisites** MATH 215 Precalculus or ACCU-T-80 EXAM-ACCUPLACER MATH MINIMUM SCORE = 80 or ACT-M-27 EXAM-ACT MATH MINIMUM SCORE = 27 or SAT-M-620 EXAM-SAT MATH MINIMUM SCORE = 620 or CMPS-M-80 EXAM-CMPS MATH MINIMUM SCORE = 80

**Requirements** 3.5 or Higher GPA (35GP)

**Minimum Credits 4 Maximum Credits 4**

## **MATH 221 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.

**Repeatable:** *N*

**Formerly** 56-2721

**MA**

**Prerequisites** MATH 220 Calculus I

**Minimum Credits 4 Maximum Credits 4**

### **MATH 305 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.

**Repeatable:** *N*

**Formerly** 56-3700

**MA**

**Prerequisites** MATH 220 Calculus I

**Minimum Credits 3 Maximum Credits 3**

### **MATH 310 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.

**Repeatable:** *N*

**Formerly** 56-3740

**MA**

**Prerequisites** MATH 220 Calculus I

**Minimum Credits 4 Maximum Credits 4**

### **MATH 315H Modeling Biology with Mathematics: Honors**

In mathematics, differential equations express the relationship between several quantities and their rates of change. When used in application, these equations can function as mathematical models of complex dynamic systems, such as those found naturally in biology. In this course, we will explore a variety of systems using models based on differential equations, and learn how to use mathematical tools, including calculus, to analyze these systems. This course is part of the Honors program and requires, at a minimum, a cumulative GPA of 3.5 or higher to register (in addition to other possible pre-requisites).

**Repeatable:** *N*

**Formerly** 56-3725HN

**MA**

**Prerequisites** MATH 220 Calculus I

**Requirements** 3.5 or Higher GPA (35GP)

**Minimum Credits 3 Maximum Credits 3**

### **MATH 320 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.

**Repeatable:** *N*

**Formerly** 56-3710

**MA**

**Prerequisites** MATH 221 Calculus II

**Minimum Credits** 3 **Maximum Credits** 3

## **MATH 330 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.

**Repeatable:** *N*

**Formerly** 56-3720

**MA**

**Prerequisites** MATH 221 Calculus II

**Minimum Credits** 3 **Maximum Credits** 3

## **MATH 340 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.

**Repeatable:** *N*

**Formerly** 56-3730

**MA**

**Prerequisites** MATH 221 Calculus II and PROG 101 Introduction to Programming

**Minimum Credits** 4 **Maximum Credits** 4

## **MATH 399 Topics in Mathematics:**

This repeatable course consists of rotating subjects of interest.

**Repeatable:** *Y*

**Minimum Credits** 1 **Maximum Credits** 6

## **MEDI 201 Culture, Race and Media**

This immersive course enables students to view, analyze, interpret and evaluate current media to identify the consequences of their pervasive influence. Interactive, facilitated discussions and exercises, stimulating readings, web-based assignments and analysis of media examples in myriad genres of cinema, television, games, photography, print, audio, advertisements, performance and others, offer students new insights into

both media and their lives. Utilizing regularly posted progress reports, students reflect on their ideologies while investigating race, ethnicity, gender, social class, age, religion, ability, sexual and other identities to recognize their cultural and ethical responsibilities as media makers and influencers.

**Repeatable:** *N*

**Formerly** 40-2803

**SS PL**

**Requirements** Sophomore Standing or Above (SO)

**Minimum Credits 3 Maximum Credits 3**

### **MEDI 201H Culture, Race and Media: Honors**

Course enables students to analyze subtle and subliminal messages about culture, race, ethnicity, gender, religion, class, and ability as presented to us through the media. The media--television, film, and print--has a pervasive influence upon how we view the world. Through open discussions of differences, research, and stimulating readings, we will learn who we are and why we view things the way we do. Expected outcomes include new insights into media influence and our responsibility as media makers, a research project, and self-examination of personal cultural and racial identity.

This is an Honors class. In addition to other possible pre-requisites, students need a minimum G.P.A. of 3.50 or higher to enroll.

**Repeatable:** *N*

**Formerly** 40-2803HN

**SS**

**Requirements** Sophomore Standing or Above (SO) and 3.5 or Higher GPA (35GP)

**Minimum Credits 3 Maximum Credits 3**

### **MEDI 310 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.

**Repeatable:** *N*

**Formerly** 24-3001

**Prerequisites** GAME 260 Story Development for Interactive Media or CINE 245 Screenwriting II: The Feature Film or TELE 310 Writing for Television

**Minimum Credits 3 Maximum Credits 3**

### **MEDI 311 Transmedia Development: Cinema**

This interdepartmental Semester in L.A. course brings students from various backgrounds together to develop their IP Bibles into a feature film project.

**Repeatable:** *Y*

**Minimum Credits 1 Maximum Credits 6**

### **MEDI 312 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.

**Repeatable:** Y

**Minimum Credits 1 Maximum Credits 6**

### **MEDI 313 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.

**Repeatable:** Y

**Formerly** 36-3005C

**Minimum Credits 3 Maximum Credits 3**

### **MEDI 315 Transmedia Development: 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.

**Repeatable:** Y

**Formerly** 75-3003DL

**Minimum Credits 1 Maximum Credits 6**

### **MEDI 330 Directing and Acting Across the Media**

Junior-level directing and acting students from Cinema and Television Arts and Theatre will study together in a four-week summer-session seminar/lab class that investigates the similarities/differences between each area of production. Students will learn and practice techniques of acting, staging, text analysis, story boarding, editing and collaboration, and explore the difference between time and space as it relates to cinema, television and theatre. In an ongoing classroom dialogue the students, instructor and guest instructors will discuss all areas of acting and directing across media. They will also watch plays, movies and TV productions and analyze them critically and competitively. Working directors will visit the class, either in person or by digital media, to lend their experience.

**Repeatable:** N

**Formerly** 24-3306

**Prerequisites** THEA 366 Directing III or THEA 250 Character & Ensemble or CINE 225 Cinema Directing I or TELE 341 Directing and Production: Narrative

**Minimum Credits 4 Maximum Credits 4**

### **MEDI 365 Interdisciplinary Documentary Outreach and Impact**

This course covers the social justice and outreach campaigns used to create impact around social change for projects in a variety of disciplines. Students will evaluate the components of an outreach campaign for

efficacy and identify the measurable impact of several campaigns. Students will work in teams to create an impact and engagement campaign of their own for a current non-fiction project.

**Repeatable:** *N*

**Prerequisites** CINE 272 Interdisciplinary Documentary Producing

**Requirements** Junior Standing or Above (JR)

**Minimum Credits 3 Maximum Credits 3**

### **MEDI 370 DocYourWorld**

#docyourworld is a modular course born out of the successful multi-disciplinary collaboration of Cinema, Television, Radio, Journalism, Interactive Arts & Media, Creative Writing, and Photography. This course culminates in the annual event, which bears the same name. #docyourworld brings together students and faculty from across the college along with leaders in the field of the non-fiction documentary form. Students curate and produce the two-day event and develop skills for working with stakeholders in the documentary field.

**Repeatable:** *N*

**Formerly** 24-1815

**Requirements** Junior Standing or Above (JR)

**Minimum Credits 3 Maximum Credits 3**

### **MEDI 380 Advanced Topics in Interdisciplinary Documentary**

This is an advanced Topics course in the Interdisciplinary Documentary Program. The topics will vary. This repeatable course consists of rotating subjects of interest.

**Repeatable:** *Y*

**Minimum Credits 1 Maximum Credits 6**

### **MEDI 382 Advanced Topics in Media Studies**

This repeatable course consists of rotating subjects of interest.

**Repeatable:** *Y*

**Minimum Credits 1 Maximum Credits 6**

### **MEDI 385 Advanced Topics in Multiplatform Storytelling**

This is an Advanced Topics course in the area of Multi-platform Storytelling. The topics will vary.

**Repeatable:** *Y*

**Minimum Credits 1 Maximum Credits 4**

### **MEDI 450 Diversity in the Media: Gender, Race and Age in Hollywood**

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.

**Repeatable:** N

**Formerly** 53-4670L

**Requirements** Junior Standing or Above (JR)

**Minimum Credits** 3 **Maximum Credits** 3

## **MEDI 480 Advanced Interdisciplinary Documentary Lab**

An interdisciplinary, capstone documentary course that uses non-fiction approaches and techniques to address social issue topics through cross-disciplinary practices. A team of students from a variety of non-fiction disciplines (video, audio, journalism, photography, interactive media) will collaborate in a single, multifaceted documentary project, grounded in a significant social issue, in collaboration with community organizations. The course will address one topic from various disciplines, perspectives, and platforms, and will include the creation of non-fiction content, learning guides; links, and other outreach.

**Repeatable:** N

**Formerly** 75-3000

**Requirements** Permission Required (DP)

**Minimum Credits** 4 **Maximum Credits** 4

## **MEDI 481 The Sonic Experience**

This course is designed for students interested in or already engaged in interdisciplinary coursework in music, audio arts, computer programming and interactivity. The Sonic Experience will provide a unifying framework of contexts, theories, and applications to enhance students' understanding of and competencies in these allied Music Technology fields.

**Repeatable:** Y

**Formerly** 75-3101

**Requirements** Permission Required (DP)

**Minimum Credits** 3 **Maximum Credits** 3

## **MEDI 482 Music Technology Capstone**

In this course, seniors in Music Technology will harness their energies, knowledge, skills, and interests to create final capstone projects of their individual design. This 1-credit course is a project-based companion to the final spring semester of the 4-semester sequence of MEDI 481 The Sonic Experience. The course is offered in spring only, and the final projects are presented as part of the Manifest Festival. Students who plan to graduate in a fall semester should take this capstone course the previous spring.

**Repeatable:** N

**Concurrent Requisite** MEDI 481 The Sonic Experience

**Requirements** Senior Standing (SR)

**Minimum Credits** 1 **Maximum Credits** 1

## **MEDI 580 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.

**Repeatable:** *N*

**Formerly** 75-6000

**Minimum Credits 3 Maximum Credits 3**

### **MUSC 101 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.

**Repeatable:** *N*

**Formerly** 32-1020

**Minimum Credits 3 Maximum Credits 3**

### **MUSC 104 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.

**Repeatable:** *N*

**Formerly** 32-1170

**Prerequisites** MUSC 108 Music Prep or MUSC-T-77 EXAM-MUSC MINIMUM SCORE = 77

**Minimum Credits 3 Maximum Credits 3**

### **MUSC 105 Guitar Prep**

This course is designed for entry level guitar students. This course includes instruction on reading music, technique, major scales, major and minor 7 chords, ensemble performance and effective practice strategies.

**Repeatable:** *N*

**Co-requisites** MUSC 110 Foundations of Music I

**Minimum Credits 1 Maximum Credits 1**

### **MUSC 107 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.

**Repeatable:** *N*

**Formerly** 32-1540

Musical Theatre Majors Only (2MUS)  
**Minimum Credits 3 Maximum Credits 3**

### **MUSC 108 Music Prep**

Course prepares students for study of theory and is based on intense drill in note recognition, work with basic rhythms, and preliminary development of aural skills, with special attention to note replication. Students develop a sense of self-discipline required for the study of music, a sense of relative pitch, a verbal musical literacy, and an ability to listen actively.

**Repeatable:** *N*  
**Formerly** 32-1100  
Non-Music Majors Only (N320)  
**Minimum Credits 3 Maximum Credits 3**

### **MUSC 109 Music Fundamentals**

This lab facilitates students to be successful in Foundations in Music I and II. Class activities are based on intense drill in note recognition, work with basic rhythms, and preliminary development of aural skills, with special attention to note replication. Students develop a sense of self-discipline required for the study of music, a sense of relative pitch, a verbal musical literacy, and an ability to listen actively.

**Repeatable:** *Y*  
Music Majors Only (M320)  
**Minimum Credits 1 Maximum Credits 1**

### **MUSC 110 Foundations of Music I**

Foundations of Music I is the initial course of the Music Core Curriculum and includes instruction in the areas of theory, aural skills, keyboard (or equivalent) and digital audio workstations.

**Repeatable:** *N*  
**Formerly** 32-1120  
**Co-requisites** MUSC 109 Music Fundamentals or MUSC-T-77 EXAM-MUSC MINIMUM SCORE = 77  
**Concurrent Requisite** MUSC 118 Foundations of Music Lab  
**Minimum Credits 3 Maximum Credits 3**

### **MUSC 111 Foundations of Music II**

Foundations of Music II is the second course of the Music Core Curriculum and includes instruction in the areas of theory, aural skills, keyboard (or equivalent) and digital audio workstations.

**Repeatable:** *N*  
**Prerequisites** MUSC 110 Foundations of Music I  
**Concurrent Requisite** MUSC 118 Foundations of Music Lab  
**Minimum Credits 3 Maximum Credits 3**

### **MUSC 112 Aural Skills I**

This course provides intensive ear training drills designed to develop listening skills, particularly pitch, interval, chord, and rhythm recognition.

**Repeatable:** *N*

**Formerly** 32-1110

**Prerequisites** MUSC 108 Music Prep or MUSC-T-77 EXAM-MUSC MINIMUM SCORE = 77

**Minimum Credits 2 Maximum Credits 2**

## **MUSC 113 Aural Skills II**

This course applies knowledge obtained in Aural Skills I 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.

**Repeatable:** *N*

**Formerly** 32-2111

**Prerequisites** MUSC 112 Aural Skills I

**Co-requisites** MUSC 176 Keyboard I

**Minimum Credits 2 Maximum Credits 2**

## **MUSC 115 Theory II**

Theory II continues development of material taught in Theory I. 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.

**Repeatable:** *N*

**Formerly** 32-2121

**Prerequisites** MUSC 110 Foundations of Music I or MUSC-T-77 EXAM-MUSC MINIMUM SCORE = 77

**Co-requisites** MUSC 176 Keyboard I

**Minimum Credits 2 Maximum Credits 2**

## **MUSC 118 Foundations of Music Lab**

Foundations Lab is a techniques class designed to accompany the first two levels of the Foundations Sequence in the Music Department. The course provides intensive ear training drills designed to develop listening skills, accuracy of pitch and intervals, chord and rhythm recognition.

**Repeatable:** *Y*

**Minimum Credits 2 Maximum Credits 2**

## **MUSC 135 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.

**Repeatable:** *N*

**Formerly** 32-2381

**Co-requisites** MUSC 112 Aural Skills I and MUSC 110 Foundations of Music I

**Minimum Credits 3 Maximum Credits 3**

## **MUSC 151 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.

**Repeatable:** *N*

**Formerly** 32-1911

**Minimum Credits 3 Maximum Credits 3**

## **MUSC 152 Technology for Musicians I**

This course introduces the student to the various technology tools that will be used in courses throughout the music program. Topics will include software for score and lead sheet preparation, and an introduction to music creation in digital environments using virtual instruments, soft-synths, and the digital/audio workstation.

**Repeatable:** *N*

**Formerly** 32-1915

**Prerequisites** MUSC 112 Aural Skills I

**Minimum Credits 3 Maximum Credits 3**

## **MUSC 160 African-American Music Survey**

A chronological survey of the broad repertoire of music created by African peoples in the United States from the period of enslavement through the modern era. Course begins with study of the West African roots of the music and progresses through the music's evolution into diverse styles, genres, and distinctive performance practices. The course focuses on the historical, cultural, sociological, and aesthetic contexts of the music.

**Repeatable:** *N*

**Formerly** 32-1621

**HU PL**

**Minimum Credits 3 Maximum Credits 3**

## **MUSC 161 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.

**Repeatable:** *N*

**Formerly** 32-1620

**HU**

**Minimum Credits 3 Maximum Credits 3**

## **MUSC 162 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.

**Repeatable:** *N*

**Formerly** 32-1610

**HU**

**Minimum Credits 3 Maximum Credits 3**

### **MUSC 163 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.

**Repeatable:** *N*

**Formerly** 32-1624

**GA**

**Minimum Credits 3 Maximum Credits 3**

### **MUSC 164 Hip-Hop: A Sonic History**

Course focuses on hip-hop as a musical culture, exploring the social conditions of the music's emergence and the factors that have facilitated its broad dissemination. We will investigate the social and technological factors that have affected hip-hop's development, as well as considering the ways in which the work of hip-hop musicians has affected both American music and social dynamics. With its ubiquitous presence at the top of the pop music charts, in mainstream advertising, and as a component of personal style, hip-hop has established itself as one of the most significant cultural movements of the last half-century. Course will strive to explore hip-hop's musical language in considerable depth. Through close listening and intensive analysis of a broad selection of musical examples, and through careful study of the musical techniques and aesthetics of hip-hop artists, course will offer students a detailed exploration of the dense and multi-layered hip-hop soundscape.

**Repeatable:** *N*

**Formerly** 32-1626

**PL**

**Minimum Credits 3 Maximum Credits 3**

### **MUSC 165 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.

**Repeatable:** *N*

**Formerly** 32-1651

**GA**

**Minimum Credits 3 Maximum Credits 3**

### **MUSC 167 Jazz Scenes: Chicago and Beyond**

For nearly a century, Chicago has been at the center of the international jazz landscape. This course traces the spread of jazz practice around the world while highlighting the special contributions of Chicago musicians. Through focused listening and discussion, students will learn how to listen to jazz and describe what they hear. Through reading, writing, and research, they will explore the past and present of this vibrant tradition that is intensely local in its practice yet global in its reach.

**Repeatable:** *N*

**Formerly** 32-1631

**Minimum Credits 3 Maximum Credits 3**

### **MUSC 168 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.

**Repeatable:** *N*

**Formerly** 32-1628

**Minimum Credits 3 Maximum Credits 3**

### **MUSC 169 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.

**Repeatable:** *N*

**Formerly** 32-1629J

**Minimum Credits 1 Maximum Credits 1**

### **MUSC 170 Secondary Lessons**

This course offers small group instruction in voice or instrument and is repeatable. Authorization by an area coordinator is required for first-time enrollment.

**Repeatable:** *Y*

**Formerly** 32-1772

**Prerequisites** MUSC 170 Secondary Lessons

Music Department Students Only (8MUS)

**Minimum Credits 1 Maximum Credits 1**

## **MUSC 171 Primary Lessons**

This course offers beginning private instruction in voice or primary instrument for students registered in at least one other music course concurrently. The course is repeatable, but requires authorization by an area coordinator for first-time enrollment.

**Repeatable:** Y

**Formerly** 32-1771

**Prerequisites** MUSC 171 Primary Lessons, Level 1

Music Department Students Only (8MUS)

**Minimum Credits 2 Maximum Credits 2**

## **MUSC 172 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.

**Repeatable:** Y

**Formerly** 32-1792

**Prerequisites** MUSC 172 Beginning Secondary Composition Lessons

Music Department Students Only (8MUS)

**Minimum Credits 1 Maximum Credits 1**

## **MUSC 173 Composition Lessons**

This course offers beginning private instruction in composition for music students. The course is repeatable, but requires authorization by an area coordinator for first-time enrollment.

**Repeatable:** Y

**Formerly** 32-1791

**Prerequisites** MUSC 173 Beginning Primary Composition Lessons

**Requirements** Permission Required (DP) Music Department Students Only (8MUS)

**Minimum Credits 2 Maximum Credits 2**

## **MUSC 174 Guitar Techniques I**

This course provides the necessary foundation students need prior to beginning private lessons through the study of scales, chords, sight-reading and repertoire. Students will learn chord scale relationships, improvisation, sight-reading and will perform 4 part chorales. Students will study various styles and will begin the study of Jazz harmony. A lab-class, students attend two 75 minute classes and one 50 lab session.

**Repeatable:** N

**Formerly** 32-1321

**Co-requisites** MUSC 110 Foundations of Music I

**Minimum Credits 2 Maximum Credits 2**

## **MUSC 176 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.

**Repeatable:** *N*

**Formerly** 32-1131

**Prerequisites** MUSC 108 Music Prep or MUSC-T-77 EXAM-MUSC MINIMUM SCORE = 77

**Co-requisites** MUSC 112 Aural Skills I or MUSC 104 Music Theory for Musical Theatre

**Minimum Credits 2 Maximum Credits 2**

## **MUSC 177 Keyboard Styles and Techniques I**

This course offers basic to intermediate instruction in instrumental technique, repertoire and practice strategies, sight reading, gear and studio use in a variety of styles to students who enter the BA program with rudimentary keyboard performance and reading skills. A lab-class, students attend two 75 minute lab sessions and a 50 minute participation in the Keyboard Forum weekly.

**Repeatable:** *N*

**Formerly** 32-1132

**Prerequisites** MUSC 110 Foundations of Music I or MUSC 176 Keyboard I

**Minimum Credits 2 Maximum Credits 2**

## **MUSC 178 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 technique to exercises in concurrent Introductory Private Voice lesson and appropriate vocal repertoire.

**Repeatable:** *N*

**Formerly** 32-1511

**Co-requisites** MUSC 112 Aural Skills I

**Minimum Credits 3 Maximum Credits 3**

## **MUSC 179 Vocal Techniques I**

Students in this course study and apply aspects of good vocal technique that include intonation, breath management, articulation, and tone quality. The examination of the physical and psychological functions of the body and mind and the development of stage performance are in preparation for private instruction.

**Repeatable:** *N*

**Formerly** 32-2512

**Co-requisites** MUSC 110 Foundations of Music I

**Minimum Credits 2 Maximum Credits 2**

## **MUSC 180 Ensemble: Style & Technique**

Ensemble course is an introductory-level performance class for instrumentalists and/or vocalists. Repertoire is drawn from foundation-level material appropriate to the style. Ensembles are an integral component of the music program, focusing on musicianship as it applies to technical ability, music literacy, theory, history, and aural skills. Students regularly apply ensemble awareness and effective rehearsal and performance techniques, building confidence in their own abilities and in their ability to function as an effective team.

**Repeatable:** Y

**Formerly** 32-1890

**Minimum Credits 1 Maximum Credits 1**

### **MUSC 210 Foundations of Music III**

Foundations of Music III is the third course of the Music Core Curriculum and includes instruction in the areas of theory, aural skills, keyboard (or equivalent) and digital audio workstations.

**Repeatable:** N

**Prerequisites** MUSC 111 Foundations of Music II

**Minimum Credits 3 Maximum Credits 3**

### **MUSC 211 Foundations of Music IV**

Foundations of Music IV is the fourth course of the Music Core Curriculum and includes instruction in the areas of theory, aural skills, keyboard (or equivalent) and digital audio workstations.

**Repeatable:** N

**Prerequisites** MUSC 210 Foundations of Music III

**Minimum Credits 3 Maximum Credits 3**

### **MUSC 212 Aural Skills III**

This course continues development of skills acquired in Aural Skills II 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.

**Repeatable:** N

**Formerly** 32-2112

**Prerequisites** MUSC 113 Aural Skills II

**Minimum Credits 2 Maximum Credits 2**

### **MUSC 213 Aural Skills IV**

This course continues development of skills acquired in Aural Skills III with extensive dictation and sightsinging of melodies and rhythms that include 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.

**Repeatable:** N

**Formerly** 32-2113

**Prerequisites** MUSC 212 Aural Skills III

**Minimum Credits 2 Maximum Credits 2**

### **MUSC 214 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.

**Repeatable:** *N*

**Formerly** 32-2122

**Prerequisites** MUSC 115 Theory II or MUSC-T-77 EXAM-MUSC MINIMUM SCORE = 77

**Co-requisites** MUSC 177 Keyboard Styles and Techniques I

**Minimum Credits 3 Maximum Credits 3**

## **MUSC 215 Theory IV**

Theory IV continues development of material taught in Theory III with an emphasis on late romantic and 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.

**Repeatable:** *N*

**Formerly** 32-3121

**Prerequisites** MUSC 214 Theory III

**Minimum Credits 3 Maximum Credits 3**

## **MUSC 220 Notation and Recording Lab**

This course is a computer lab component, taken in conjunction with Composition I. The Lab class (1 hour per week) introduces students to the rules and protocols of score preparation, basic audio recording and video synchronization techniques.

**Repeatable:** *Y*

**Formerly** 32-2910

**Co-requisites** MUSC 112 Aural Skills I

**Minimum Credits 1 Maximum Credits 1**

## **MUSC 221 Composition I: The Composer in the Modern World**

This introductory course in composition consists of three five-week modules. Each module introduces the students to the practical applications of composition skills in one of three media: film, video games and theatre. Students compose short assignments in electronic medium for each module. Course introduces students to the basic materials of music composition: pitch, rhythm and timbre; and the uses of music as atmospheric and dramatic elements in these and other media.

**Repeatable:** *N*

**Formerly** 32-2211

**Concurrent Requisite** MUSC 220 Notation and Recording Lab

**Minimum Credits 3 Maximum Credits 3**

## **MUSC 222 Composition II**

This course introduces composing for acoustic instruments; continues the application of the materials of music and introduces modern techniques and practices in composition; teaches how to build melodic phrases and how to compose two and three-part forms. The final project sets text to music for voice and piano. Works are recorded; the best pieces are performed in a public concert at the end of the semester.

**Repeatable:** *N*

**Formerly** 32-2212

**Prerequisites** MUSC 221 Composition I: The Composer in the Modern World

**Minimum Credits** 3 **Maximum Credits** 3

## **MUSC 223 Elements of Music Design**

Materials of Music Design is an intermediate project based music course to be taken after completing Foundations II in the music sequence. The course is designed to prepare the student to identify music through aural transcription and write music in a specific style. This course is intended for the developing musician in the creation of music in a global context.

**Repeatable:** *N*

**Co-requisites** MUSC 210 Foundations of Music III

**Minimum Credits** 3 **Maximum Credits** 3

## **MUSC 228 Digital Music Composition and Performance I**

This course develops the foundational skills and knowledge necessary for the creative use of technology in music composition and performance. Students will learn the basics of electroacoustic music, object-oriented computer programming, psychoacoustics, and live and automated manipulation of audio as it relates to sound production and music composition. This course will give students an understanding of the technology essential to today's composer/performer in a hands-on environment that emphasizes the immediate creative application of new knowledge.

**Repeatable:** *N*

**Formerly** 32-2261

**Prerequisites** MUSC 110 Foundations of Music I

**Minimum Credits** 2 **Maximum Credits** 2

## **MUSC 229 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.

**Repeatable:** *Y*

**Formerly** 32-2995

**Prerequisites** MUSC 222 Composition II

**Requirements** Permission Required (DP)

**Minimum Credits** 2 **Maximum Credits** 2

## **MUSC 235 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.

**Repeatable:** *N*

**Formerly** 32-2382

**Prerequisites** MUSC 135 Techniques for Improvisation I

**Minimum Credits 3 Maximum Credits 3**

## **MUSC 251 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.

**Repeatable:** *N*

**Formerly** 32-2912

**Prerequisites** MUSC 151 Digital Music Production I

**Minimum Credits 3 Maximum Credits 3**

## **MUSC 270 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.

**Repeatable:** *Y*

**Formerly** 32-2772

**Prerequisites** MUSC 270 Intermediate Secondary Lessons

Music Department Students Only (8MUS)

**Minimum Credits 1 Maximum Credits 1**

## **MUSC 271 Primary Lessons**

This course offers intermediate private instruction in voice or primary instrument for students registered in at least one other music course concurrently. The course is repeatable, but requires authorization by an area coordinator for first-time enrollment.

**Repeatable:** *Y*

**Formerly** 32-2771

**Prerequisites** MUSC 271 Primary Lessons, Level 2

Music Department Students Only (8MUS)

**Minimum Credits 2 Maximum Credits 2**

## **MUSC 272 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.

**Repeatable:** Y

**Formerly** 32-2792

**Prerequisites** MUSC 272 Secondary Composition Lessons

**Requirements** Permission Required (DP) Music Department Students Only (8MUS)

**Minimum Credits 1 Maximum Credits 1**

## **MUSC 273 Composition Lessons**

This course offers private instruction in composition for music students. The course is repeatable, but requires authorization by an area coordinator for first-time enrollment.

**Repeatable:** Y

**Formerly** 32-2791

**Prerequisites** MUSC 273 Composition Lessons, Level 1

**Requirements** Permission Required (DP) Music Department Students Only (8MUS)

**Minimum Credits 2 Maximum Credits 2**

## **MUSC 274 Guitar Techniques II**

This course, a continuation of Guitar Techniques I, extends study of harmonic and sight-reading skills on the fretboard and mechanical skills necessary for professional-level performance. A lab-class, students attend two 75 minute classes and one 50 lab session.

**Repeatable:** N

**Formerly** 32-1322

**Prerequisites** MUSC 174 Guitar Techniques I

**Minimum Credits 2 Maximum Credits 2**

## **MUSC 277 Keyboard Styles and Techniques II**

This course offers advanced instruction in instrumental technique, repertoire and practice strategies, sight reading, gear and studio use in a variety of styles to students who want to continue in the BA or BMus program with an emphasis in keyboard performance or who need advanced keyboard instruction for music production. A lab-class, students attend two 50-minute lab sessions, and may be taken with secondary lessons concurrently.

**Repeatable:** N

**Prerequisites** MUSC 111 Foundations of Music II and MUSC 177 Keyboard Styles and Techniques I

**Minimum Credits 2 Maximum Credits 2**

## **MUSC 279 Vocal Techniques II**

This course, for the intermediate contemporary singer, focuses on how to identify, analyze, and communicate a variety of musical singing styles and demonstrate this knowledge through performance and written reports. Topics include interpretation, stage presence, microphone technique, beginning improvisation techniques, and communicating with other singers and instrumentalists. Collaboration, effective rehearsal procedures, common music terminology, and the independent and collective roles of each participant in a performance are the skills demonstrated in a culminating final performance.

**Repeatable:** N

**Formerly** 32-2522

**Prerequisites** MUSC 179 Vocal Techniques I

**Minimum Credits** 2 **Maximum Credits** 2

### **MUSC 280 Ensemble: Performance**

Ensemble course is an intermediate-level performance class for instrumentalists and/or vocalists. Repertoire is drawn from intermediate-to-moderately advanced-level material appropriate to the style. Ensembles are an integral component of the music program, focusing on musicianship as it applies to technical ability, music literacy, theory, history, and aural skills. Students regularly apply ensemble awareness and effective rehearsal and performance techniques, building confidence in their own abilities and in their ability to function as an effective team.

**Repeatable:** Y

**Formerly** 32-2890

**Requirements** Permission Required (DP)

**Minimum Credits** 1 **Maximum Credits** 1

### **MUSC 299 Special Topics in Musicology**

This repeatable course presents an in-depth series of special topics responding to student interests and current areas of emphasis in the field of musicology. The course will explore specific musical practices with focused attention paid to their aesthetic, ideological, social, methodological, and/or technological contexts. Topics may include: gender and sexuality in 21st century composition, rock mainstays and undergrounds, the avant-garde, producers and mixers, music and postcolonialism, sacred music in the marketplace, among many others.

**Repeatable:** Y

**Formerly** 32-2660

**Minimum Credits** 3 **Maximum Credits** 3

### **MUSC 315 Contemporary Harmony and Rhythm**

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.

**Repeatable:** N

**Formerly** 32-3161

**Prerequisites** MUSC 211 Foundations of Music IV or MUSC 214 Theory III

**Minimum Credits** 3 **Maximum Credits** 3

### **MUSC 321 Composition III**

This course examines larger forms, extended tonality, and atonal and serial techniques. Students compose for small chamber ensemble. Additional assignments include composing pieces for various media that make use of compositional techniques studied in class. During their coursework, the students are encouraged to explore a wide variety of musical styles. Works are recorded; the best pieces are performed in a public concert at the end of the semester.

**Repeatable:** *N*

**Formerly** 32-3211

**Prerequisites** MUSC 222 Composition II

**Minimum Credits 3 Maximum Credits 3**

## **MUSC 322 Composition IV**

This advanced course, the fourth level in the composition sequence, helps the composer to find his/her individual voice. It teaches a wide variety of compositional techniques of the 20th and 21st centuries. Students apply knowledge by composing several miniatures for various chamber ensembles performed in class. Final assignment is a concerto movement for soloist and chamber ensemble to be recorded.

**Repeatable:** *N*

**Formerly** 32-3212

**Prerequisites** MUSC 321 Composition III and MUSC 323 Orchestration I

**Minimum Credits 3 Maximum Credits 3**

## **MUSC 323 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.

**Repeatable:** *N*

**Formerly** 32-2251

**Prerequisites** MUSC 115 Theory II and MUSC 113 Aural Skills II

**Minimum Credits 3 Maximum Credits 3**

## **MUSC 324 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.

**Repeatable:** *N*

**Formerly** 32-3252

**Prerequisites** MUSC 323 Orchestration I

**Minimum Credits 3 Maximum Credits 3**

## **MUSC 325 Arranging and Orchestration**

This course examines arranging and orchestration, including acoustic and electronic instruments, their ranges and sound characteristics. Students will learn to construct basic lead sheets and create arrangements for large and small ensembles in various genres. Topics also include score and part preparation according to industry standards.

**Repeatable:** *N*

**Formerly** 32-2250

**Prerequisites** MUSC 210 Foundations of Music III or MUSC 113 Aural Skills II and MUSC 115 Theory II

**Minimum Credits 3 Maximum Credits 3**

## **MUSC 326 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.

**Repeatable:** *N*

**Formerly** 32-2255

**Prerequisites** MUSC 135 Techniques for Improvisation I and MUSC 115 Theory II

**Minimum Credits 3 Maximum Credits 3**

## **MUSC 327 Songwriting I**

The course examines the craft of popular songwriting from both a historical and applied practical viewpoint. The course is designed for composers and lyricists who are already writing songs, and wish to broaden their understanding of the craft, as well as for singers and instrumentalists in learning to collaborate effectively.

**Repeatable:** *N*

**Formerly** 32-2221

**Co-requisites** MUSC 210 Foundations of Music III or MUSC 113 Aural Skills II and MUSC 115 Theory II

**Minimum Credits 3 Maximum Credits 3**

## **MUSC 329 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.

**Repeatable:** *N*

**Formerly** 32-3241

**Prerequisites** MUSC 321 Composition III

**Minimum Credits 3 Maximum Credits 3**

## **MUSC 330 Studio Composition I**

This introductory course in composition consists of three five-week modules and Introduction to Counterpoint. Each module introduces the students to the practical applications of composition skills in one of three media: film, video games and theatre. Students compose and produce the short assignments in electronic medium for each module. Course introduces students to the basic materials of music composition: pitch, rhythm and timbre; and the uses of music as atmospheric and dramatic elements in these and other media. The course introduces the students to the elements of tonal counterpoint. If acoustic instruments are used, the students produce the parts according to the professional standards.

**Repeatable:** *N*

**Prerequisites** MUSC 211 Foundations of Music IV and MUSC 223 Elements of Music Design and MUSC 228 Digital Music Composition and Performance I and MUSC 325 Arranging and Orchestration

**Minimum Credits 6 Maximum Credits 6**

## **MUSC 331 Studio Composition II**

The project-driven Studio Composition II emphasizes rhythmic writing, writing for instrumental solo and duo with and without the use of DAW and MIDI; the course also discusses the setting of lyrics to music. The smaller in scope counterpoint and harmony projects are also included in the coursework. The final project is a piece for acoustic instrumental duo. The students will produce score and parts according to professional standards. All compositions are recorded; the best pieces are performed in a public concert at the end of the semester. The students assist production and recording of the pieces.

**Repeatable:** *N*

**Prerequisites** MUSC 330 Studio Composition I

**Minimum Credits 6 Maximum Credits 6**

### **MUSC 332 Vocal Improvisation I**

This course assists the advanced pop and jazz voice student with the application of improvisational techniques. The student will learn to imitate and apply vocal stylizations of established popular singers while also recognizing and singing all modes and blues and pentatonic scales. Through the process of singing transcriptions of improvisations from masters of popular styles, students will garner vocal agility and confidence for singing with instrumental ensembles.

**Repeatable:** *N*

**Formerly** 32-3531

**Prerequisites** MUSC 115 Theory II and MUSC 113 Aural Skills II and MUSC 179 Vocal Techniques I

**Minimum Credits 3 Maximum Credits 3**

### **MUSC 333 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.

**Repeatable:** *N*

**Formerly** 32-3532

**Prerequisites** MUSC 332 Vocal Improvisation I

**Minimum Credits 3 Maximum Credits 3**

### **MUSC 335 Creative Improvisational Practice I**

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.

**Repeatable:** *N*

**Formerly** 32-3383

**Prerequisites** MUSC 211 Foundations of Music IV or MUSC 235 Techniques for Improvisation II

**Minimum Credits 2 Maximum Credits 2**

### **MUSC 340 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.

**Repeatable:** *N*

**Formerly** 32-2411

**Prerequisites** MUSC 214 Theory III

**Minimum Credits 2 Maximum Credits 2**

## **MUSC 350 Applied Music Production**

An intermediate course to be taken after completing Foundations of Music sequence. The course prepares students for more advanced concepts in music technology, and further develops student's fluency in current music technology tools used in courses throughout the program. Applies the digital environment towards the creation of larger-scale projects and includes concepts in music production, arranging, orchestration, and score preparation. An intermediate course to be taken after completing Foundations of Music sequence. This intermediate course for instrumentalists, singers, and songwriters prepares students for more advanced concepts in the creation of music and further develops students' fluency in current music technology tools used in courses throughout the program. Applies the digital environment toward the creation of larger-scale projects and includes concepts in music production, arranging, orchestration, and score preparation.

**Repeatable:** *N*

**Formerly** 32-2925

**Prerequisites** MUSC 211 Foundations of Music IV or MUSC 152 Technology for Musicians I and MUSC 177 Keyboard Styles and Techniques I

**Minimum Credits 3 Maximum Credits 3**

## **MUSC 352 Concert and Video Performance Technique**

Through textual and musical analyses, students prepare for concert and video performance while exploring presentation techniques, including movement, and stylistic elements, such as improvisation, as means to discover distinctive qualities of sound and expressive character. Class culminates in a final staged performance and/or video shoot.

**Repeatable:** *N*

**Formerly** 32-3520

**Prerequisites** MUSC 279 Vocal Techniques II

**Minimum Credits 3 Maximum Credits 3**

## **MUSC 361 Music, Time, and Place I**

This course addresses ways in which music shapes and is shaped by its social, cultural, and historical contexts. Through reading, writing, and focused listening, students explore the range of philosophies undergirding diverse musical practices and the processes through which those philosophies change over time. Students examine the technical features of specific musical examples as they engage with the aesthetic and ideological issues animating musical practice. **Section 01: Western classical tradition; Section 02: World music traditions; Section 03: cross-cultural themes.**

**Repeatable:** *N*

**Formerly** 32-2611

**Prerequisites**

**Co-requisites** MUSC 211 Foundations of Music IV or MUSC 113 Aural Skills II and MUSC 115 Theory II

**Minimum Credits 3 Maximum Credits 3**

## **MUSC 362 Music, Time, and Place II**

This course addresses the extraordinary social and cultural upheavals associated with music since 1900. Through reading, writing, and focused listening, students explore the range of challenges to the traditional high art canon asserted through new technologies, new philosophies, and the ascendancy of African-American musical practices. While all sections examine a range of modern musical practices, specific sections focus on particular traditions. **Section 01: European-derived composition (for composition and performance students); section 02: Jazz (for jazz and performance students); section 03: American popular music (for CUP and performance students).**

**Repeatable:** N

**Formerly** 32-2612

**WI**

**Co-requisites** MUSC 211 Foundations of Music IV or MUSC 113 Aural Skills II and MUSC 115 Theory II

**Minimum Credits** 3 **Maximum Credits** 3

## **MUSC 363 Music Styles and Analysis**

Music Styles and Analysis is an advanced theory and criticism class designed to be taken after completing the Foundations of Music Sequence. The course develops a sensitivity to stylistic markers acquired through aural analysis with the ability to apply such appropriately in composition, arranging and performance.

**Repeatable:** N

**Formerly** 32-3630

**Prerequisites** MUSC 211 Foundations of Music IV or MUSC 235 Techniques for Improvisation II

**Minimum Credits** 3 **Maximum Credits** 3

## **MUSC 371 Primary Lessons**

This course offers advanced private instruction in voice or primary instrument for students registered in at least one other music course concurrently. The course is repeatable, but requires authorization by an area coordinator for first-time enrollment.

**Repeatable:** Y

**Formerly** 32-3771

**Prerequisites** MUSC 371 Primary Lessons

Music Department Students Only (8MUS)

**Minimum Credits** 2 **Maximum Credits** 2

## **MUSC 373 Composition Lessons**

This course offers advanced private instruction in composition for music students. The course is repeatable, but requires authorization by an area coordinator for first-time enrollment.

**Repeatable:** Y

**Formerly** 32-3791

**Prerequisites** MUSC 228 Digital Music Composition and Performance I and MUSC 373 Composition Lessons

**Requirements** Permission Required (DP) Music Department Students Only (8MUS)

**Minimum Credits** 2 **Maximum Credits** 2

## **MUSC 376 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.

**Repeatable:** N

**Formerly** 32-2310

**Minimum Credits 2 Maximum Credits 2**

### **MUSC 378 Techniques in Singing III**

This course further develops skills learned in Techniques in Singing II. Student continues to identify vocal strengths and weaknesses, set goals, and implement effective performance techniques.

**Repeatable:** N

**Formerly** 32-3513

**Prerequisites** MUSC 179 Vocal Techniques I

**Co-requisites** MUSC 214 Theory III

**Minimum Credits 3 Maximum Credits 3**

### **MUSC 380 Ensemble: Showcase**

Ensemble course is an advanced-level performance class for instrumentalists and/or vocalists. Repertoire is drawn from advanced-level material appropriate to the style. Ensembles are an integral component of the music program, focusing on musicianship as it applies to technical ability, music literacy, theory, history, and aural skills. Students regularly apply ensemble awareness and effective rehearsal and performance techniques, building confidence in their own abilities and in their ability to function as an effective team.

**Repeatable:** Y

**Formerly** 32-3890

**Requirements** Permission Required (DP)

**Minimum Credits 1 Maximum Credits 1**

### **MUSC 385 Music Immersion: Music Workshop**

This course is a unique experiential learning opportunity for students interested in music, music business, and audio arts to engage these disciplines in an accelerated, hands-on environment. Students will be coached on the development of their musical, technical, and management skills through collaborative projects encompassing song development and arranging, live performance, live sound, recording, artist management, and music company operations. The course will include students, faculty and facilities from the Departments of Music, Audio Arts and Acoustics, and Business and Entrepreneurship.

**Repeatable:** Y

**Formerly** 32-3943

**Requirements** Permission Required (DP)

**Minimum Credits 3 Maximum Credits 3**

### **MUSC 386 Music Immersion: Songwriters Week**

The course centers on a writing-for-hire model, in a collaborative team setting. Potential projects are presented on day one by Music Licensing student teams participating in the parallel BusE course, and may include publishing house briefs for upcoming artist releases, commercial and PSA themes, or TV and film scenes and scoring. Students teams develop and produce demos for final competitive client presentations.

**Repeatable:** Y

**Requirements** Permission Required (DP)

**Minimum Credits** 3 **Maximum Credits** 3

## **MUSC 421 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.

**Repeatable:** N

**Formerly** 32-3215

**Prerequisites** MUSC 115 Theory II and MUSC 113 Aural Skills II

**Minimum Credits** 3 **Maximum Credits** 3

## **MUSC 422 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.

**Repeatable:** N

**Formerly** 32-3216

**Prerequisites** MUSC 214 Theory III

**Minimum Credits** 3 **Maximum Credits** 3

## **MUSC 425 Contemporary Arranging and Production**

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 contemporary music ensembles and orchestras. The course is required for students in the Contemporary, Urban and Popular Music program.

**Repeatable:** N

**Formerly** 32-3250

**Prerequisites** MUSC 350 Applied Music Production

**Minimum Credits** 3 **Maximum Credits** 3

## **MUSC 426 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.

**Repeatable:** N

**Formerly** 32-3256

**Prerequisites** MUSC 326 Jazz Arranging I  
**Minimum Credits 3 Maximum Credits 3**

## **MUSC 427 Songwriting II**

This course extends and expands topics discussed in Songwriting I, and addresses additional topics for the professional songwriter. The class includes lyric, harmonic, melodic and formal analysis, and looks at the resulting symbiosis of these elements in forming a well-crafted and coherent whole. Also addresses application of these elements to create more artful narrative approaches and their application in larger and more complex musical forms. The class includes intensive workshops for discussion and development of student works in progress. Aspects of publishing, royalty structures and professional alternatives for the working songwriter are also addressed.

**Repeatable:** *N*

**Formerly** 32-3222

**Prerequisites** MUSC 327 Songwriting I

**Minimum Credits 3 Maximum Credits 3**

## **MUSC 428 Digital Music Composition and Performance II**

This course explores advanced concepts and techniques in electroacoustic composition and performance. With a strong focus on sonic and musical materials, this course will also examine ways in which other digital and non-digital media can inform and be included in the creative process and presentation. Students will approach the course materials in a collaborative, hands-on environment where they will be creating original works for live performances, installations, and new forms of media distribution.

**Repeatable:** *N*

**Formerly** 32-3262

**Prerequisites** MUSC 228 Digital Music Composition and Performance I

**Minimum Credits 3 Maximum Credits 3**

## **MUSC 429 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.

**Repeatable:** *N*

**Formerly** 32-3248L

**Prerequisites** MUSC 322 Composition IV

**Requirements** Permission Required (DP)

**Minimum Credits 9 Maximum Credits 9**

### **MUSC 430 Studio Composition III**

The project-driven Studio Composition III explores writing for solo instruments, solo instruments with electronic accompaniment; and the final small chamber ensemble piece (instrumentation varies) with multimedia and audience participation. During the course of the semester, the students will be exposed to non-Western and Eastern European musical idioms, elements of common-practice tonality and extended chromatic tonality. The projects in the week 1-7 and 8-15 will involve working with the master-composers-in-residence at MFA Music Composition for the Screen. These composers-in-residence will bring to the class their most recent and current projects, keeping the students abreast with the latest developments in the music industry, as well as their unique perspective to the students' class projects. The students will produce score and parts according to professional standards. All compositions are recorded; the best pieces are performed in a public concert at the end of the semester. The students assist production and recording of the pieces. This project-driven course explores writing for solo instruments, solo instruments with electronic accompaniment, and the final small chamber ensemble work with multi-media and audience participation. The students will work directly with the composers-in residence in the MFA Music Composition for the Screen program in order to understand current industry practice. Students will be expected to conform to such practice in the preparation of scores and parts. Selected compositions will be performed in a public concert late in the semester.

**Repeatable:** *N*

**Prerequisites** MUSC 331 Studio Composition II

**Minimum Credits 6 Maximum Credits 6**

### **MUSC 431 Studio Composition IV**

The project-driven Studio Composition IV explores writing for solo, ensemble, and orchestra with and without digital media. The students will work directly with the composers-in-residence in the MFA Music Composition for the Screen program in order to understand current industry practice. Students will be expected to conform to such practice in the preparation of scores and parts. Final projects will be composed for soloist and chamber ensemble with digital media and recorded at the end of the term.

**Repeatable:** *N*

**Prerequisites** MUSC 430 Studio Composition III

**Minimum Credits 6 Maximum Credits 6**

### **MUSC 435 Creative Improvisational Practice II**

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.

**Repeatable:** *N*

**Formerly** 32-3384

**Prerequisites** MUSC 335 Creative Improvisational Practice I

**Minimum Credits 2 Maximum Credits 2**

### **MUSC 442 Music Pedagogy**

This course provides an overview of modern pedagogical theories, an exploration of educational resources, and a series of hands-on experiences in planning and implementing music instruction. Through reading, in-class discussion, individual research, and practical teaching exercises, students will be exposed to the foundations of music education. Students will develop the tools to successfully construct lesson plans, deliver individual and group-based music instruction, evaluate method books and repertoire, use technology in the classroom, and assess student progress.

**Repeatable:** *N*

**Formerly** 32-3671

**Requirements** Senior Standing (SR) Music Majors Only (M320)

**Minimum Credits** 3 **Maximum Credits** 3

## **MUSC 450 Advanced Music Production**

An advanced course to be taken after completing MUSC 350 Music Technology. The course prepares students for more advanced concepts in music technology, and further develops student's fluency in the various music technology tools used in courses throughout the program. Applies the digital environment towards the creation of larger-scale projects and includes concepts in music production, arranging, orchestration, and score preparation.

**Repeatable:** *N*

**Formerly** 32-3926

**Prerequisites** MUSC 350 Applied Music Production

**Minimum Credits** 3 **Maximum Credits** 3

## **MUSC 461 Music History, Ethnography, and Analysis**

This is an advanced course in the history, ethnography, and analysis of contemporary music. Students will study several music traditions, inquiring into their history, musical structure, and social significance. In addition, each student will undertake an original analysis and research project that involves working with a Chicago musician, tradition, or repertoire; conducting interviews; engaging in musical transcription and analysis; and coming to an understanding of how musical practice engages and responds to its social context. This course complements the broad view of music taken in Music Time and Place II and advanced theory by engaging in more in-depth study of specific areas;

**Repeatable:** *N*

**Formerly** 32-3621

**Prerequisites** MUSC 362 Music, Time, and Place II

**Minimum Credits** 3 **Maximum Credits** 3

## **MUSC 462 Music Analysis and Criticism**

This is an advanced course in the history, ethnography, and analysis of contemporary music. Students will study several music traditions in media and contemporary concert music, inquiring into their history, musical structure, and social significance. In addition, each student will undertake an original analysis and research project that involves ethnographic research; conducting interviews where possible; engaging in musical transcription and analysis; and coming to an understanding of how musical practice engages and responds to its social context.

**Repeatable:** *N*

**Formerly** 32-3122

**Prerequisites** MUSC 461 Music History, Ethnography, and Analysis

**Minimum Credits 3 Maximum Credits 3**

### **MUSC 465 Advanced Seminar in Musicology**

This 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.

**Repeatable:** N

**Formerly** 32-3665

**Prerequisites** MUSC 361 Music, Time, and Place I and MUSC 362 Music, Time, and Place II and MUSC 215 Theory IV or MUSC 361 Music, Time, and Place I and MUSC 362 Music, Time, and Place II and MUSC 315 Contemporary Harmony and Rhythm

**Minimum Credits 3 Maximum Credits 3**

### **MUSC 471 Primary Lessons**

This course offers advanced instruction in voice or primary instrument for students registered in at least one other music course concurrently. The course is repeatable, but requires authorization by an area coordinator for first-time enrollment

**Repeatable:** Y

**Prerequisites** MUSC 471 Private Lessons

**Requirements** Junior Standing or Above (JR) Music Department Students Only (8MUS)

**Minimum Credits 2 Maximum Credits 2**

### **MUSC 473 Composition Lessons**

This course offers advanced private instruction in composition for music students. The course is repeatable, but requires authorization by an area coordinator for first-time enrollment.

**Repeatable:** Y

**Prerequisites** MUSC 473 Composition Lessons

**Requirements** Permission Required (DP) Music Department Students Only (8MUS)

**Minimum Credits 2 Maximum Credits 2**

### **MUSC 475 Private Lessons: Senior Recital**

Required course for all graduating BMusic students that 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.

**Repeatable:** Y

**Formerly** 32-3797

**Requirements** Permission Required (DP)

**Minimum Credits 2 Maximum Credits 2**

## **MUSC 478 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.

**Repeatable:** *N*

**Formerly** 32-3674

**Prerequisites** MUSC 214 Theory III and MUSC 135 Techniques for Improvisation I or MUSC 214 Theory III and MUSC 332 Vocal Improvisation I

**Minimum Credits 2 Maximum Credits 2**

## **MUSC 479 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.

**Repeatable:** *N*

**Formerly** 32-3891

**Prerequisites** MUSC 135 Techniques for Improvisation I or MUSC 332 Vocal Improvisation I

**Minimum Credits 1 Maximum Credits 1**

## **MUSC 480 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.

**Repeatable:** *Y*

**Formerly** 32-3889

**Requirements** Permission Required (DP)

**Minimum Credits 1 Maximum Credits 1**

## **MUSC 485 Music Immersion: PopAkademie Music Workshop**

As part of Columbia College Music's exchange agreement with PopAkademie, Mannheim, this course is a unique experiential learning opportunity for students to engage in an accelerated, hands-on environment in an international setting. Students will be coached on the development of their musical, through collaborative projects, encompassing song development, live performance, and recording.

**Repeatable:** *Y*

**Formerly** 32-3943

**Requirements** Permission Required (DP)

**Minimum Credits 1 Maximum Credits 1**

### **MUSC 488 Music Capstone**

A required course for all graduating BA Music students which will help and supervise the compilation of a comprehensive portfolio consisting of a CV and resume, as well as help organize, prepare, build and navigate contemporary print, electronic and digital media necessary for self-promotion. In addition, essential professional information about musicians unions, guilds, and associations will be discussed.

**Repeatable:** N

**Prerequisites** MUSC 211 Foundations of Music IV

**Requirements** Senior Standing (SR) Music Majors Only (M320)

**Minimum Credits 1 Maximum Credits 1**

### **MUSC 489 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.

**Repeatable:** N

**Formerly** 32-3999

**Prerequisites** MUSC 214 Theory III

**Requirements** Senior Standing (SR)

**Minimum Credits 1 Maximum Credits 1**

### **MUSC 495 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.

**Repeatable:** Y

**Formerly** 32-3995

**Requirements** Permission Required (DP)

**Minimum Credits 1 Maximum Credits 4**

### **MUSC 496 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.

**Repeatable:** Y

**Formerly** 32-3998

**Requirements** Permission Required (DP)

**Minimum Credits 1 Maximum Credits 4**

## **MUSC 521 Scoring I**

This is the first course of the four-semester scoring sequence at the center of the Music Composition for the Screen MFA program. Guided by the original composer, students work on actual full-length film, TV and interactive media projects - spanning a wide variety of styles, genres, and types of media - following the same trajectory through the creative process the original composer did, from creating the first demo to the final delivery. In this first course students work on two contrasting feature films.

**Repeatable:** *N*

**Formerly** 32-6221

**Concurrent Requisite** MUSC 525 Electronic Orchestration

Music Composition for the Screen MFA majors (G320)

**Minimum Credits 4 Maximum Credits 4**

## **MUSC 522 Scoring II**

The second course in the four-semester sequence continues the intensely practice-focused curriculum with two more commercially released full-length projects for students to work on under the guidance of the original composer, following the same trajectory through the creative process as it originally happened on the project in question - from creating the first demo to the final delivery. During the second half of the semester, the second project in this course is led by one of Columbia's Composers-in-Residence - active media composers at the height of their careers, who come and join the program to guide our students through the process of scoring.

**Repeatable:** *N*

**Formerly** 32-6222

**Prerequisites** MUSC 521 Scoring I

**Concurrent Requisite** MUSC 526 Acoustic/Hybrid Orchestration

Music Composition for the Screen MFA majors (G320)

**Minimum Credits 4 Maximum Credits 4**

## **MUSC 525 Electronic Orchestration**

This studio course begins the media music orchestration sequence by examining the electronic elements in the production process. This examination includes considering the sonic and dramatic consequences of various elements of recording, mixing, and sound production, as well as ear training as it pertains to style and production and mixing characteristics of electronic music styles commonly used in film music. The semester concludes with the study of orchestral mock-up creation, to prepare for the second orchestration class in the spring.

**Repeatable:** *N*

**Formerly** 32-6251

**Concurrent Requisite** MUSC 550 Film Production Survey

Music Composition for the Screen MFA majors (G320)

**Minimum Credits 3 Maximum Credits 3**

## **MUSC 526 Acoustic/Hybrid Orchestration**

The course continues the orchestration course sequence by looking at traditional symphonic orchestration, with emphasis on the special techniques and habits in regards to notation, score/part layout and orchestration techniques that were developed in Hollywood as part of the scoring process in order to get the best possible take with no rehearsal time. After exploring traditional symphonic instruments and other acoustic instruments commonly used in modern media music, the lessons of acoustic and electronic orchestration are combined in the study and emulation of various acoustic/electronic hybrid styles. The orchestration course sequence also prepares students for the recording sessions in the second year of the MFA program.

**Repeatable:** *N*

**Formerly** 32-6252

**Prerequisites** MUSC 525 Electronic Orchestration

**Concurrent Requisite** MUSC 555 Games, AR, and VR Production Survey

Music Composition for the Screen MFA majors (G320)

**Minimum Credits 3 Maximum Credits 3**

### **MUSC 550 Film Production Survey**

This one-credit, five-week intensive survey class provides an overview over the technical and creative steps of the contemporary film and TV production process - from screen writing and development/pre-production, through the various departments involved in production (directing, acting, camera, set design, costumes), all the way to post-production (editing, sound editing, picture and audio post, and delivery/distribution) - as well as how music relates to each of these production steps.

**Repeatable:** *N*

**Formerly** 32-6630

**Concurrent Requisite** MUSC 560 Music in Media Survey

**Minimum Credits 1 Maximum Credits 1**

### **MUSC 555 Games, AR, and VR Production Survey**

This one-credit, five-week intensive survey class provides an overview over the technical and creative steps of the contemporary video game, interactive media, augmented reality, and virtual reality production process. It also provides an overview over the different types of interactive and immersive media currently being created, and insights on the different roles music can play in them.

**Repeatable:** *N*

**Concurrent Requisite** MUSC 601 Media Music Tech Lab

**Minimum Credits 1 Maximum Credits 1**

### **MUSC 560 Music in Media Survey**

This one-credit, five-week intensive survey class provides an overview over the various ways music and visual media interact. This overview includes exploring the various musical styles and traditions media music currently draws from, the many different relationships music and visual media have in today's practices, the various functions music fulfills in the different genres and types of media, the effect current production and consumption technologies have on media music, and an overview over today's influencers in the field.

**Repeatable:** *N*

**Formerly** 32-6631

**Concurrent Requisite** MUSC 601 Media Music Tech Lab

**Minimum Credits 1 Maximum Credits 1**

## **MUSC 567 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.

**Repeatable:** Y

**Formerly** 32-6651

**Requirements** Permission Required (DP)

**Minimum Credits** 1 **Maximum Credits** 1

## **MUSC 599 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.

**Repeatable:** N

**Formerly** 32-6229

**Prerequisites** MUSC 521 Scoring I

**Concurrent Requisite** MUSC 522 Scoring II

**Minimum Credits** 3 **Maximum Credits** 3

## **MUSC 601 Media Music Tech Lab**

The Media Music Tech Lab is taken in each of the first four semesters of the Music Composition for the Screen MFA program, and is designed to support all its composition and orchestration classes. The lab provides students with hands-on help regarding the realization of the projects initiated in the classroom, and helps them learn, use and master the various hardware and software tools of the trade.

**Repeatable:** Y

**Formerly** 32-6901

**Concurrent Requisite** MUSC 610 Screen Music Forum

Music Composition for the Screen MFA majors (G320)

**Minimum Credits** 2 **Maximum Credits** 2

## **MUSC 610 Screen Music Forum**

This large discussion and exploration lab is designed to be taken by the first and second year MFA composers together in each of the first four semesters, exploring the larger connections and implications embodied in media music (historic, aesthetic, business/financial, etc.) and how they manifest and overlap in the actual working processes and resulting works of media art and entertainment. Topics and areas covered over a two-year span include analysis of films, TV episodes and interactive/immersive works and their use of music; various creative work techniques and their connections to the final result; contracts, production budgets and other business considerations, their integration into the creative work flow, and their effect on the artistic results; building of custom instruments and production setups, and the relationship between tools and the resulting work; embodied musicianship, from rhythmic exercises and the use of singing in the composition process to ear training for audio engineering purposes, and the importance of using the body as

a composing tool; exploration of the interpersonal aspects of our art and craft, from collaborative strategies to networking; self-marketing and branding, and the connections between publicity and the creative work. Topics will generally be approached first hands-on in work groups, and then put in a larger context in discussion with the whole group. Visiting artists, guest speakers and field trips round out the two-year experience.

**Repeatable:** Y

MFA Music Composition for the Screen Only (G320)

**Minimum Credits 1 Maximum Credits 1**

### **MUSC 621 Scoring III**

Scoring III is the third course of the four-semester scoring sequence at the center of the Music Composition for the Screen MFA program. Guided by the original composer, students work on actual full-length film, TV and interactive media projects - spanning a wide variety of styles, genres and types of media - following the same trajectory through the creative process the original composer did, from creating the first demo to the final delivery. The two projects in Scoring II are led by two different Composers-in-Residence - active media composers who come and join the program to guide our students through the process of scoring one of their recent films, TV shows or video games.

**Repeatable:** N

**Formerly** 32-6223

**Prerequisites** MUSC 522 Scoring II

**Concurrent Requisite** MUSC 627 Music for Games, AR, and VR I

Music Composition for the Screen MFA majors (G320)

**Minimum Credits 4 Maximum Credits 4**

### **MUSC 622 Scoring IV**

The fourth and final course in the four-semester scoring sequence continues the intensely practice-focused curriculum with two more commercially released full-length projects for students to work on under the guidance of the original composer, following the same trajectory through the creative process as it originally happened on the project in question - from creating the first demo to the final delivery. In addition to the scoring projects, students will compose, prepare and execute three professional recording sessions of varying types and sizes as preparation for their final thesis session in Los Angeles. Under the supervision of the instructor, students will also choose and develop their thesis project, to be completed in the fifth semester.

**Repeatable:** N

**Formerly** 32-6224

**Prerequisites** MUSC 621 Scoring III

**Concurrent Requisite** MUSC 628 Music for Games, AR, and VR II

Music Composition for the Screen MFA majors (G320)

**Minimum Credits 4 Maximum Credits 4**

### **MUSC 627 Music for Games, AR, and VR I**

This course is the first in a two-course sequence exploring composition techniques as well as technical tools used in the production of dramatic music for use in games, virtual reality, augmented reality, and virtual reality projects as basis for their work, students learn current tools and established compositional techniques common to interactive and immersive media, as well as get the opportunity to explore new solutions to the creative challenges in the field.

**Repeatable:** *N*

**Formerly** 32-6261

**Prerequisites** MUSC 526 Acoustic/Hybrid Orchestration and MUSC 555 Games, AR, and VR Production Survey

**Concurrent Requisite** MUSC 641 Conducting for Media  
Music Composition for the Screen MFA majors (G320)

**Minimum Credits 3 Maximum Credits 3**

## **MUSC 628 Music for Games, AR, and VR II**

This course continues the exploration of composition techniques, as well as technical tools, used in the production of dramatic music for use in interactive and immersive media, including games, virtual reality, and augmented reality. After the introduction of the technical and creative concepts in the first semester, this course explores more complex compositional and technical challenges in interactive and immersive media projects.

**Repeatable:** *N*

**Formerly** 32-6262

**Prerequisites** MUSC 627 Music for Games, AR, and VR I

**Concurrent Requisite** MUSC 641 Conducting for Media  
Music Composition for the Screen MFA majors (G320)

**Minimum Credits 3 Maximum Credits 3**

## **MUSC 641 Conducting for Media**

This course is a tutorial in the art and science of conducting live orchestra in film, television, and new media recording sessions. Instruction focuses not only on the traditional role of the conductor in interpreting the score and bringing out the strongest performance, but also on issues of preparation and execution unique to media music recording sessions. Students will practice conducting each others' scores as well as their own, in order to prepare them for a future that early on will likely include work as composer's assistants. In addition to conducting technique, intense solfege training using all clefs commonly encountered in media music orchestra sessions deepens the students' ability to read and work with scores. Exercises to hear and identify playing mistakes during a recording session round out this intense and important part of the program.

**Repeatable:** *Y*

**Formerly** 32-6441

**Prerequisites** MUSC 526 Acoustic/Hybrid Orchestration

**Concurrent Requisite** MUSC 601 Media Music Tech Lab  
Music Composition for the Screen MFA majors (G320)

**Minimum Credits 3 Maximum Credits 3**

## **MUSC 665 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.

**Repeatable:** *N*

**Formerly** 32-6632

**Prerequisites** MUSC 550 Film Production Survey  
Music Composition for the Screen MFA majors (G320)

**Minimum Credits** 3 **Maximum Credits** 3

## **MUSC 669 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.

**Repeatable:** N

**Formerly** 32-6931J

**Prerequisites** MUSC 521 Scoring I and MUSC 560 Music in Media Survey

**Minimum Credits** 2 **Maximum Credits** 2

## **MUSC 678 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.

**Repeatable:** Y

**Formerly** 32-6997

**Prerequisites** MUSC 522 Scoring II

**Minimum Credits** 2 **Maximum Credits** 2

## **MUSC 679 Career Development**

A unit of the fifth and final semester of the MFA program (Semester in LA), this course explores the various angles of building a career in media music: Pathways taken by successful composers; examination of related trades (such as orchestrators, music editors, music programmers, audio engineers and similar), both in regards to how they collaborate with composers, but also how they can serve as entry-level or alternate career options; legal, business and tax considerations for young composers; the roles of professional organizations in the industry; networking best practices; and a number of other topics related to the art, craft and business of media music. The bulk of the class consists of daily changing guest speakers from all areas of the trade. Several field trips to composer studios and other places of media music business round out the experience

**Repeatable:** N

**Formerly** 32-6981L

**Prerequisites** MUSC 622 Scoring IV

**Concurrent Requisite** MUSC 690 Internship

Music Composition for the Screen MFA majors (G320)

**Minimum Credits 1 Maximum Credits 1**

### **MUSC 690 Internship**

As part of the fifth and final semester of the MFA program (Semester in LA), MFA candidates serve as interns to established media music composers or in other critical sectors of the music for media industry. Internship hosts are selected and solicited by the program director in close collaboration with the each student.

**Repeatable:** *N*

**Formerly** 32-6989L

**Prerequisites** MUSC 622 Scoring IV

**Concurrent Requisite** MUSC 691 Thesis: Final Project

Music Composition for the Screen MFA majors (G320)

**Minimum Credits 1 Maximum Credits 1**

### **MUSC 691 Thesis: Final Project**

After being selected and developed by the student during the fourth semester as part of Scoring IV under the supervision of the instructor, the thesis project is realized during the Semester in LA as part of the final professional recording session of the program. The recording session is followed by a professional mixing session, finalizing the thesis piece under the supervision and artistic guidance of the MFA candidate.

**Repeatable:** *N*

**Formerly** 32-6998

**Prerequisites** MUSC 622 Scoring IV

Music Composition for the Screen MFA majors (G320)

**Minimum Credits 3 Maximum Credits 3**

### **MUSC 695 Directed Study**

No description available.

**Repeatable:** *N*

**Formerly** 32-6995

**Minimum Credits 1 Maximum Credits 3**

### **MUSC 696 Independent Project: Music Composition for the Screen**

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.

**Repeatable:** *Y*

**Formerly** 32-6898

**Prerequisites** MUSC 621 Scoring III

**Requirements** Permission Required (DP)

**Minimum Credits 2 Maximum Credits 2**

### **PHIL 101 Introduction to Philosophy**

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.

**Repeatable:** *N*

**Formerly** 51-1401

**HU**

**Minimum Credits 3 Maximum Credits 3**

### **PHIL 110 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.

**Repeatable:** *N*

**Formerly** 51-1410

**HU**

**Minimum Credits 3 Maximum Credits 3**

### **PHIL 111 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.

**Repeatable:** *N*

**Formerly** 51-1411

**HU**

**Minimum Credits 3 Maximum Credits 3**

### **PHIL 210 20th-Century Philosophy**

Course examines central issues and major movements in philosophy in the twentieth century, including existentialism, pragmatism, deconstructionism, and linguistic analysis.

**Repeatable:** *N*

**Formerly** 51-2402

**HU**

**Minimum Credits 3 Maximum Credits 3**

### **PHIL 211 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.

**Repeatable:** *N*  
**Formerly** 51-2403  
**HU**  
**Minimum Credits 3 Maximum Credits 3**

### **PHIL 212 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.

**Repeatable:** *N*  
**Formerly** 51-2405  
**HU**  
**Minimum Credits 3 Maximum Credits 3**

### **PHIL 213 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.

**Repeatable:** *N*  
**Formerly** 51-2406  
**HU WI**  
**Prerequisites** ENGL 112 Writing and Rhetoric II or ENGL 122 International Writing and Rhetoric II  
**Minimum Credits 3 Maximum Credits 3**

### **PHIL 214 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?

**Repeatable:** *N*  
**Formerly** 51-2410  
**HU WI**  
**Prerequisites** ENGL 112 Writing and Rhetoric II or ENGL 122 International Writing and Rhetoric II  
**Minimum Credits 3 Maximum Credits 3**

### **PHIL 214H The Evolution of the Mind: Honors**

The human mind is a product of biological and cultural evolution. This course will study the philosophical and psychological implications of this claim. What makes the human mind unique, compared with those aspects of mind we share with non-human animals? What is the relationship between emotion and thought? What are the successes and failures of evolutionary psychology and philosophy of mind? Are religion and ethics products of the evolution of the mind? This is an Honors course and in addition to other possible prerequisites, students need a minimum GPA of 3.50 or higher to enroll.

**Repeatable:** *N*

**Formerly** 51-2410HN

**HU WI**

**Prerequisites** ENGL 112 Writing and Rhetoric II or ENGL 122 International Writing and Rhetoric II

**Requirements** 3.5 or Higher GPA (35GP)

**Minimum Credits 3 Maximum Credits 3**

### **PHIL 215H 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.

**Repeatable:** *N*

**Formerly** 51-2411HN

**HU**

**Prerequisites** ENGL 112 Writing and Rhetoric II or ENGL 112H Writing and Rhetoric II: Honors or ENGL 122 International Writing and Rhetoric II

**Requirements** 3.5 or Higher GPA (35GP)

**Minimum Credits 3 Maximum Credits 3**

### **PHIL 216 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.

**Repeatable:** *N*

**Formerly** 51-2408

**HU**

**Prerequisites** ENGL 122 International Writing and Rhetoric II or ENGL 112 Writing and Rhetoric II

**Minimum Credits 3 Maximum Credits 3**

### **PHIL 217 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.

**Repeatable:** *N*

**Formerly** 51-2401

**HU**

**Minimum Credits 3 Maximum Credits 3**

### **PHIL 218 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

**Repeatable:** *N*

**Formerly** 51-2409

**HU**

**Prerequisites** ENGL 112 Writing and Rhetoric II or ENGL 122 International Writing and Rhetoric II

**Minimum Credits** 3 **Maximum Credits** 3

## **PHIL 218H 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,

**Repeatable:** *N*

**Formerly** 51-2409HN

**HU**

**Requirements** 3.5 or Higher GPA (35GP)

**Minimum Credits** 3 **Maximum Credits** 3

## **PHIL 301 Eastern Philosophy**

This course is designed to explore Eastern spiritual and philosophical traditions, including Hinduism, Buddhism, Daoism, and Confucianism. We will compare and contrast these different philosophical systems with each other as well as dominant Western systems. We will try to understand these philosophies in their historical context, but also reflect upon their contemporary relevance.

**Repeatable:** *N*

**HU**

**Prerequisites** ENGL 112 Writing and Rhetoric II or ENGL 112H Writing and Rhetoric II: Honors or ENGL 122 International Writing and Rhetoric II

**Requirements** Junior Standing or Above (JR)

**Minimum Credits** 3 **Maximum Credits** 3

## **PHOT 101 Photographic Practice I**

Primarily a screen-based course introducing students to the basic visual grammar of photographic seeing to explore and pursue diverse interests in photography while learning to become an acute observer. Using digital cameras 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 diverse photographic practices. Students will question, explore, communicate and evaluate using basic photographic concepts and critical-thinking skills while acquiring new sets of technical, conceptual, and formal language that are applicable to many disciplines.

**Repeatable:** *N*

**Formerly** 23-1111

**Minimum Credits** 3 **Maximum Credits** 3

## **PHOT 102 Photographic Practice II**

This course reinforces the basic understanding of camera functions, exposure and digital workflow that were taught in PHOT101 Photographic Practice 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.

**Repeatable:** *N*

**Formerly** 23-1112

**Prerequisites** PHOT 101 Photographic Practice I

**Minimum Credits 3 Maximum Credits 3**

## **PHOT 120 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.

**Repeatable:** *N*

**Formerly** 23-1000

**Minimum Credits 3 Maximum Credits 3**

## **PHOT 121 Black and White Photography**

This course is an exploration of black and white darkroom photography. Students will learn introductory level camera skills while investigating 35mm film exposure and printing in the black and white darkroom. A range of photographic materials, processes, and techniques will be covered. Aesthetics of analog black and white photography, coupled with historical and contemporary practices are studied through lectures and gallery visits.

**Repeatable:** *N*

**Formerly** 23-1115

**Minimum Credits 3 Maximum Credits 3**

## **PHOT 202 Photographic Practice III**

In this course, practical and theoretical applications of photographic skills will be further developed to support a holistic approach to making and critical-thinking. Ideas of integrated software workflows, refining capturing and output skills along with project management will be covered.

**Repeatable:** *Y*

**Prerequisites** PHOT 102 Photographic Practice II

**Minimum Credits 3 Maximum Credits 3**

## **PHOT 204 Introduction to Lighting**

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

**Repeatable:** *N*

**Formerly** 23-2300

**Prerequisites** PHOT 102 Photographic Practice II

**Co-requisites** PHOT 206 Digital Imaging I

**Minimum Credits 3 Maximum Credits 3**

## **PHOT 205 Principles of Light**

Building upon skills learned in previous classes, this foundation level photography course introduces methods for controlling light in the studio and on location. Artificial light sources, both continuous and strobe and hand held light meters are explored. Students will have the opportunity to engage with a variety of lighting concepts and techniques broadly applicable to the various fields of photography.

**Repeatable:** Y

**Prerequisites** PHOT 102 Photographic Practice II

**Minimum Credits 3 Maximum Credits 3**

## **PHOT 206 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.

**Repeatable:** N

**Formerly** 23-2201

**Prerequisites** PHOT 102 Photographic Practice II

**Minimum Credits 3 Maximum Credits 3**

## **PHOT 207 Small Lights on Location**

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.

**Repeatable:** N

**Formerly** 23-3780

**Prerequisites** PHOT 102 Photographic Practice II

**Minimum Credits 1 Maximum Credits 1**

## **PHOT 208 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.

**Repeatable:** N

**Formerly** 23-3202

**Prerequisites** PHOT 206 Digital Imaging I

**Minimum Credits 3 Maximum Credits 3**

## **PHOT 209 Principles of Light II**

Building upon previous skills learned, this course expands the student's knowledge of how to apply controlled artificial and natural light to a given subject both on location and in the studio. Students will gain

knowledge of professional studio practices with the use of strobe lighting, mixed lighting, digital capture and color-managed workflow. Emphasis is placed on commercial and fashion lighting.

**Repeatable:** *N*

**Formerly** 23-2310

**Prerequisites** PHOT 205 Principles of Light or PHOT 204 Introduction to Lighting and PHOT 206 Digital Imaging I

**Minimum Credits 3 Maximum Credits 3**

## **PHOT 220 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.

**Repeatable:** *N*

**Formerly** 23-2100

**Prerequisites** PHOT 102 Photographic Practice II

**Minimum Credits 3 Maximum Credits 3**

## **PHOT 251 History of Photography I**

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

**Repeatable:** *N*

**Formerly** 23-2650

**Minimum Credits 3 Maximum Credits 3**

## **PHOT 252 History of Photography II**

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

**Repeatable:** *N*

**Formerly** 23-2655

**Prerequisites** PHOT 251 History of Photography I

**Minimum Credits 3 Maximum Credits 3**

## **PHOT 256 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.

**Repeatable:** *N*

**Formerly** 23-2715

**Prerequisites** ENGL 112 Writing and Rhetoric II or ENGL 112H Writing and Rhetoric II: Honors or ENGL 122 International Writing and Rhetoric II

**Minimum Credits 3 Maximum Credits 3**

## **PHOT 260 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.

**Repeatable:** *N*

**Formerly** 23-3500

**Prerequisites** PHOT 101 Photographic Practice I

**Minimum Credits 3 Maximum Credits 3**

## **PHOT 275 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.

**Repeatable:** *Y*

**Formerly** 23-2717

**GA**

**Prerequisites** PHOT 101 Photographic Practice I

**Requirements** Permission Required (DP)

**Minimum Credits 3 Maximum Credits 3**

## **PHOT 276 Photography Studies Abroad: Southeast Asia**

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

**Repeatable:** Y

**Formerly** 23-2718

**GA**

**Prerequisites** PHOT 101 Photographic Practice I

**Requirements** Permission Required (DP)

**Minimum Credits** 3 **Maximum Credits** 3

## **PHOT 320 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.

**Repeatable:** N

**Formerly** 23-3700

**Prerequisites** PHOT 102 Photographic Practice II or PHOT 120 Darkroom Dynamics or PHOT 121 Black and White Photography

**Minimum Credits** 3 **Maximum Credits** 3

## **PHOT 323 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.

**Repeatable:** N

**Formerly** 23-3735

**Prerequisites** PHOT 320 Experimental Photography/Graphic Techniques I

**Minimum Credits** 3 **Maximum Credits** 3

## **PHOT 325 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.

**Repeatable:** N

**Formerly** 23-3740

**Prerequisites** PHOT 205 Principles of Light or PHOT 204 Introduction to Lighting and PHOT 206 Digital Imaging I

**Minimum Credits** 3 **Maximum Credits** 3

## **PHOT 329 Special Topics in Fine Art Photography:**

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

students to repeat the course and examine a different specific issue.

**Repeatable:** Y

**Formerly** 23-3718

**Prerequisites** PHOT 102 Photographic Practice II

**Minimum Credits 3 Maximum Credits 3**

## **PHOT 330 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.

**Repeatable:** N

**Formerly** 23-3300

**Prerequisites** PHOT 202 Photographic Practice III and PHOT 209 Principles of Light II or PHOT 208 Digital Imaging II and PHOT 209 Principles of Light II

**Minimum Credits 3 Maximum Credits 3**

## **PHOT 336 Photo Social Practice**

This sophomore level photography course presents students with an experiential opportunity that utilizes their photographic skills and knowledge to effectively interact within communities. Combining photographic practice with problem solving strategies, students will develop group projects that are ethically sound, inclusive and engaging.

**Repeatable:** Y

**Prerequisites** PHOT 202 Photographic Practice III AND PHOT 205 Principles of Light

**Minimum Credits 3 Maximum Credits 3**

## **PHOT 339 Assisting and Digital Tech**

Building upon skills learned in previous classes, this course provides students with the knowledge, experience, techniques and skills to successfully enter the photography industry as a photo assistant or digital tech. Collaborative practice is established by creating assistant, digital tech, and photographer teams to develop proficiencies relevant to contemporary photographic industry practice.

**Repeatable:** Y

**Formerly** 23-3418

**Prerequisites** PHOT 209 Principles of Light II

**Minimum Credits 3 Maximum Credits 3**

## **PHOT 340 Fashion Photography: Location**

In this course students explore fashion photography on location. Lighting, styling, hair, and make-up, production management and digital beauty retouching will be addressed to simulate professional experiences. Historical and contemporary fashion photographers, practices and ethics will be discussed.

**Repeatable:** N

**Formerly** 23-3405

**Prerequisites** PHOT 209 Principles of Light II

**Minimum Credits 3 Maximum Credits 3**

## **PHOT 341 Fashion Photography: Studio**

In this course students explore fashion photography in the studio environment. Lighting, styling, hair, and make-up, production management and digital beauty retouching will be addressed to simulate professional experiences. Historical and contemporary fashion photographers, practices and ethics will be discussed.

**Repeatable:** *N*

**Formerly** 23-3410

**Prerequisites** PHOT 209 Principles of Light II

**Minimum Credits 3 Maximum Credits 3**

## **PHOT 349 Special Topics in Fashion Photography:**

This course examines a specific issue related to contemporary topics and trends relevant to fashion photography. Over the course of the semester, students will analyze the topic from a practical, theoretical, and visual perspective. Using technical experimentation, cultural content, and research, students will create and implement projects that address contemporary fashion photographic practices aided by critical readings, class discussions, and critiques. Topics will rotate allowing students to repeat the course to examine a different specific issue.

**Repeatable:** *Y*

**Formerly** 23-3430

**Prerequisites** PHOT 102 Photographic Practice II

**Minimum Credits 3 Maximum Credits 3**

## **PHOT 352 Directed Visions**

This course explores multiple approaches to creating photographic tableaux in the studio and on location. Students will construct objects, narratives and 3 dimensional spaces for the sole purpose of being photographed. The directorial mode will be used to intentionally structure staged, fictive images. Fabrication methods, material exploration, creative lighting and studio techniques will be introduced. Students also examine historical and contemporary practitioners of tableaux photography in relation to form and concept.

**Repeatable:** *Y*

**Prerequisites** PHOT 202 Photographic Practice III and PHOT 205 Principles of Light

**Minimum Credits 3 Maximum Credits 3**

## **PHOT 360 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.

**Repeatable:** *N*

**Formerly** 23-3520

**Prerequisites** PHOT 102 Photographic Practice II

**Minimum Credits 3 Maximum Credits 3**

## **PHOT 361 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, closures, 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.

**Repeatable:** *N*

**Formerly** 23-3505

**Prerequisites** PHOT 260 Introduction to Photojournalism

**Minimum Credits 3 Maximum Credits 3**

## **PHOT 362 Image Strategies**

This is a course that is designed to cause the student to think outside the box of the single photographic frame. Photographs are rarely seen in isolation. As such, students will consider the many ways that context affects, alters, and augments the content of their images. The course allows the student to re-contextualize their photographs with text and other imagery and as books, as installations, and within various social media platforms.

**Repeatable:** *Y*

**Prerequisites** PHOT 202 Photographic Practice III and PHOT 205 Principles of Light

**Minimum Credits 3 Maximum Credits 3**

## **PHOT 363 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.

**Repeatable:** *N*

**Formerly** 23-3230

**Prerequisites** PHOT 202 Photographic Practice III and PHOT 205 Principles of Light or PHOT 208 Digital Imaging II and PHOT 209 Principles of Light II

**Minimum Credits 3 Maximum Credits 3**

## **PHOT 365 Video for Photographers**

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

**Repeatable:** *N*

**Formerly** 23-3205

**Prerequisites** PHOT 208 Digital Imaging II

**Minimum Credits 3 Maximum Credits 3**

## **PHOT 401 Photography Seminar**

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

**Repeatable:** N

**Formerly** 23-3910

**WI**

**Prerequisites** PHOT 208 Digital Imaging II and PHOT 209 Principles of Light II or PHOT 336 Photo Social Practice and PHOT 362 Image Strategies

**Requirements** Senior Standing (SR)

**Minimum Credits 3 Maximum Credits 3**

### **PHOT 406 Professional Practice**

Advanced level course is designed for seniors to assist them in developing skills to prepare for entering the photography industry. 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 Columbia College Chicago Careers Center.

**Repeatable:** N

**Formerly** 23-3810

**Prerequisites** PHOT 336 Photo Social Practice

**Requirements** Senior Standing (SR)

**Minimum Credits 3 Maximum Credits 3**

### **PHOT 423 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.

**Repeatable:** Y

**Formerly** 23-4210

**Prerequisites** ARTH 105 Introduction to Visual Culture and PHOT 206 Digital Imaging I

**Minimum Credits 3 Maximum Credits 3**

### **PHOT 424 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.

**Repeatable:** N

**Formerly** 23-4720

**WI**

**Prerequisites** PHOT 209 Principles of Light II and PHOT 208 Digital Imaging II and ENGL 112H Writing and Rhetoric II: Honors or PHOT 209 Principles of Light II and PHOT 208 Digital Imaging II and ENGL 122 International Writing and Rhetoric II

**Minimum Credits 3 Maximum Credits 3**

## **PHOT 426 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.

**Repeatable:** N

**Formerly** 23-4750

**Prerequisites** PHOT 206 Digital Imaging I and PHOT 204 Introduction to Lighting

**Minimum Credits 3 Maximum Credits 3**

## **PHOT 455 History of Photography Seminar:**

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

**Repeatable:** Y

**Formerly** 23-4705

**Prerequisites** PHOT 252 History of Photography II

**Minimum Credits 3 Maximum Credits 3**

## **PHOT 460 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.

**Repeatable:** N

**Formerly** 23-4525

**Prerequisites** PHOT 206 Digital Imaging I and PHOT 360 Documentary Methods

**Minimum Credits 3 Maximum Credits 3**

## **PHOT 470 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.

**Repeatable:** Y

**Formerly** 23-4777LDM

**GA**

**Requirements** Permission Required (DP)

**Minimum Credits 3 Maximum Credits 3**

### **PHOT 475 Photography Studies Abroad: Ireland**

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

**Repeatable:** N

**Formerly** 23-4795

**GA**

**Minimum Credits 3 Maximum Credits 3**

### **PHOT 476 Photography Studies Abroad: Cologne, Germany**

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

**Repeatable:** N

**Formerly** 23-4796

**GA**

**Prerequisites** PHOT 101 Photographic Practice I

**Minimum Credits 3 Maximum Credits 3**

### **PHOT 477 Photography Studies Abroad: Pingyao, China**

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

**Repeatable:** N

**Formerly** 23-4797

**GA**

**Prerequisites** PHOT 101 Photographic Practice I

**Minimum Credits** 3 **Maximum Credits** 3

### **PHOT 485 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.

**Repeatable:** Y

**Formerly** 23-2518

**Prerequisites** PHOT 102 Photographic Practice II

**Minimum Credits** 1 **Maximum Credits** 1

### **PHOT 486 Film Scanning Workshop**

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

**Repeatable:** Y

**Formerly** 23-2220

**Prerequisites** PHOT 206 Digital Imaging I

**Minimum Credits** 1 **Maximum Credits** 1

### **PHOT 495 Directed Studies: Photography**

No description available.

**Repeatable:** Y

**Formerly** 23-3799

**Minimum Credits** 1 **Maximum Credits** 3

### **PHOT 496 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.

**Repeatable:** Y

**Formerly** 23-3798

**Requirements** Permission Required (DP)

**Minimum Credits** 1 **Maximum Credits** 6

## **PHOT 499 Advanced Special Topics I:**

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

**Repeatable:** Y

**Formerly** 23-4780

**Prerequisites** PHOT 209 Principles of Light II and PHOT 208 Digital Imaging II

**Minimum Credits 3 Maximum Credits 3**

## **PHOT 523 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.

**Repeatable:** Y

**Formerly** 23-5210

**Minimum Credits 3 Maximum Credits 3**

## **PHOT 524 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.

**Repeatable:** N

**Formerly** 23-5720

**WI**

**Minimum Credits 3 Maximum Credits 3**

## **PHOT 526 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.

**Repeatable:** N

**Formerly** 23-5750

**Minimum Credits 3 Maximum Credits 3**

## **PHOT 555 History of Photography Seminar:**

This course focuses each semester on a special topic related to recent trends in photographic and/or critical histories and theories of photography. Over the course of the semester students will analyze this topic's ideological, representational, technological, historical, and aesthetic ramifications for photography. Class time will involve some short lectures and exhibition viewings but will mostly consist of discussions of reading and looking assignments. Course expectations and requirements will be adjusted accordingly for

undergraduates and graduates. Students who do not meet the pre-reqs may contact the instructor to discuss possible pre-req equivalency.

**Repeatable:** Y

**Formerly** 23-5705

**Minimum Credits 3 Maximum Credits 3**

### **PHOT 560 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.

**Repeatable:** N

**Formerly** 23-5525

**Minimum Credits 3 Maximum Credits 3**

### **PHOT 570 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.

**Repeatable:** Y

**Formerly** 23-5777LDM

**Requirements** Permission Required (DP)

**Minimum Credits 3 Maximum Credits 3**

### **PHOT 575 Photography Studies Abroad: Ireland**

No description available.

**Repeatable:** N

**Formerly** 23-5795

**Requirements** Permission Required (DP)

**Minimum Credits 1 Maximum Credits 6**

### **PHOT 576 Photography Studies Abroad: Cologne, Germany**

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

**Repeatable:** N

**Formerly** 23-5796

**Requirements** Permission Required (DP)

**Minimum Credits 1 Maximum Credits 6**

### **PHOT 577 Photography Studies Abroad: Pingyao, China**

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

**Repeatable:** N

**Formerly** 23-5797

**Requirements** Permission Required (DP)

**Minimum Credits 1 Maximum Credits 6**

### **PHOT 599 Advanced Special Topics I:**

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

**Repeatable:** Y

**Formerly** 23-5780

**Minimum Credits 3 Maximum Credits 3**

### **PHOT 601 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.

**Repeatable:** Y

**Formerly** 23-6700

**Minimum Credits 6 Maximum Credits 6**

### **PHOT 602 Graduate Forum**

A weekly forum led by the graduate faculty allows for a flexible range of learning experiences to compliment students' ongoing work in Graduate Seminar. These activities include studio visits, visiting artist discussions, and ongoing critical dialogues supported by topical presentations by students, faculty, and short workshops. This course provides weekly opportunities to meet with visiting artists, engage with local exhibitions and curators, and a sequence of graduate faculty to discuss issues that augment the work in Graduate Seminar.

**Repeatable:** Y

**Formerly** 23-6705

**Co-requisites** PHOT 601 Graduate Seminar

**Minimum Credits 3 Maximum Credits 3**

## **PHOT 605 Research as Creative Practice**

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

**Repeatable:** *N*

**Formerly** 23-6850

**Prerequisites** PHOT 656 Photographic History, Theory & Criticism: 1989-Present

**Minimum Credits 3 Maximum Credits 3**

## **PHOT 610 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.

**Repeatable:** *N*

**Formerly** 23-6660

**Minimum Credits 3 Maximum Credits 3**

## **PHOT 649 Special Topics in Hybrid Practice**

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

**Repeatable:** *N*

**Formerly** 23-6805

**Prerequisites** PHOT 601 Graduate Seminar

**Minimum Credits 3 Maximum Credits 3**

## **PHOT 655 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

**Repeatable:** *N*  
**Formerly** 23-6645  
**Minimum Credits** 3 **Maximum Credits** 3

### **PHOT 656 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.

**Repeatable:** *N*  
**Formerly** 23-6730  
**Minimum Credits** 3 **Maximum Credits** 3

### **PHOT 665 Still/Moving: Photography&Video**

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

**Repeatable:** *N*  
**Formerly** 23-6300  
**Minimum Credits** 3 **Maximum Credits** 3

### **PHOT 675 Photography Study Abroad: Ireland**

This three week, faculty-led trip to Burren College of Art for Columbia College graduate students is taken for credit (Advanced Elective Credit) and who register through Columbia College. The focus of this course is studio based. Students have the opportunity to work daily on their own creative work in their own studio space at the Burren College of Art, located in Ballyvaughan, a beautiful coastal village in County Clare on the west side of Ireland.

**Repeatable:** *Y*  
**Formerly** 23-6791J  
**Minimum Credits** 1 **Maximum Credits** 6

### **PHOT 676 Photography Study Abroad: Southeast Asia**

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

**Repeatable:** *Y*

**Formerly** 23-6791

**Requirements** Permission Required (DP)

**Minimum Credits 1 Maximum Credits 6**

### **PHOT 677 Photography Study Abroad: The Netherlands**

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

**Repeatable:** Y

**Formerly** 23-6792

**Requirements** Permission Required (DP)

**Minimum Credits 1 Maximum Credits 6**

### **PHOT 690 Graduate Internship: Photography**

This course provides graduate level students with an internship opportunity to pursue meaningful career-related experiences while receiving credit towards their degree. Permission of the department chair and internship coordinator are required before a student can apply for an internship. Students work with the internship coordinator to design and implement their internship.

**Repeatable:** Y

**Formerly** 23-6488

**Requirements** Permission Required (DP)

**Minimum Credits 1 Maximum Credits 6**

### **PHOT 692 Thesis Continuance**

No description available.

**Repeatable:** Y

**Formerly** 23-6785

**Minimum Credits 1 Maximum Credits 1**

### **PHOT 696 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.

**Repeatable:** Y

**Formerly** 23-6798

**Minimum Credits 1 Maximum Credits 6**

### **PHOT 699 Graduate Special Topics:**

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

**Repeatable:** Y

**Formerly** 23-6650

**Co-requisites** PHOT 601 Graduate Seminar

**Minimum Credits 3 Maximum Credits 3**

## **PHYS 110 Lasers and Holography**

This course covers the fundamental principles of the nature and properties of light and the technical and aesthetic features of Holography; other topics include the general properties of light, optical phenomena and photochemical procedures; the many different uses of lasers; and procedures for setting up simple holograms, single- and double-beam transmission and reflection. In this course students are required to create their own holograms using laser equipment and development facilities that are provided in class.

**Repeatable:** N

**Formerly** 56-1817

**SL**

**Minimum Credits 3 Maximum Credits 3**

## **PHYS 120 Science of Electronics**

This course provides an introduction to electronics. Students acquire knowledge in the fundamentals of electric circuit theory. Course teaches the operation and use of electronic components and instruments such as multimeters and oscilloscopes. Regular laboratories provide opportunities for hands-on activities. During the final weeks of the course students construct an electronic project.

**Repeatable:** N

**Formerly** 56-1820

**SL**

**Prerequisites** MATH 110 College Mathematics or MATH 115 Liberal Arts Mathematics or MATH 120 Quantitative Reasoning or ACCU-T-67 EXAM-ACCUPLACER MATH MINIMUM SCORE = 67 or ACT-M-23 EXAM-ACT MATH MINIMUM SCORE = 23 or SAT-M-550 EXAM-SAT MATH MINIMUM SCORE = 550 or CMPS-M-67 EXAM-CMPS MATH MINIMUM SCORE = 67

**Minimum Credits 4 Maximum Credits 4**

## **PHYS 125 Astronomy: The Solar System**

This is the first semester of a two-part astronomy course, though each can be taken independently. It begins with an investigation of how the motions of the Earth affect what we see in the day and night skies. Then it will explore the planets, moons, and other objects of our Solar System. Currently, astronomers are discovering new planets around other stars monthly. This class will end with an investigation of these strange new exoplanet systems and the origin and fate of our own Solar System.

**Repeatable:** N

**Formerly** 56-1830

**SC**

**Minimum Credits 3 Maximum Credits 3**

## **PHYS 130 Astronomy: Stars and Galaxies**

This is the second semester of a two-part astronomy course, though each can be taken independently. First, it reviews how light is used to study the properties and life cycles of stars. Next, it delves into intergalactic space to survey our own Milky Way and billions of other galaxies. The course ends by examining the evolution of the Universe from the Big Bang to today. All along, it will explore how the mysteries of Black holes, dark matter and dark energy are critical to our current understating of the cosmos.

**Repeatable:** *N*

**Formerly** 56-1831

**SC**

**Minimum Credits 3 Maximum Credits 3**

## **PHYS 135 The Origin and Fate of the Universe**

The course examines what the universe is made of, how to measure its dimensions, how and when it began, and in how many different ways it is changing. The course outlines the different methods scientists use in their ongoing research about the expansion of the universe and the Big Bang model, the mysteries of black holes, quasars, dark matter, and dark energy. Students are required to create an art project that relates to any aspect of the course. One of the class assignments involves a visit to the Adler Planetarium.

**Repeatable:** *N*

**Formerly** 56-1837

**SC**

**Minimum Credits 3 Maximum Credits 3**

## **PHYS 140 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.

**Repeatable:** *N*

**Formerly** 56-1840

**SC**

**Minimum Credits 3 Maximum Credits 3**

## **PHYS 140H Einstein: His Science and his Humanity**

The course examines the basic concepts of Einstein's science and its impact on science, history and culture. Einstein's theories have inspired the invention of modern technology such as lasers, nuclear energy, solar panels and have predicted strange phenomena such as time dilation, curved space-time, black holes and dark energy. Einstein's humanity and philosophy and his views on religion, politics, and the arms race are also discussed. Students participate in a class debate on Nuclear Reactors and carry out an assignment that identifies metaphors of physics in art.

**Repeatable:** *N*

**Formerly** 56-1840HN

**SC**

**Requirements** 3.5 or Higher GPA (35GP)

**Minimum Credits 3 Maximum Credits 3**

## **PHYS 145 Quantum Physics: Fundamental Ideas**

This course is designed for non-scientists (with little or no background in physics and mathematics) with emphasis on the paradoxes and beauty of quantum physics. Students will learn basic ideas about quantum duality, wave functions, uncertainty principle, teleportation, theory of relativity, elementary particles, and cosmology.

**Repeatable:** *N*

**Formerly** 56-1850

**SC**

**Minimum Credits 3 Maximum Credits 3**

### **PHYS 145H Quantum Physics: Fundamental Ideas: Honors**

This course is designed for non-scientists (with little or no background in physics and mathematics) with emphasis on the apparent paradoxes, beauty, and fundamental ideas of quantum physics. Students will learn basic ideas of modern physics such as quantum duality, wave functions, uncertainty principle, Schrodinger's equation, theory of relativity, elementary particles, and cosmology.

**Repeatable:** *N*

**Formerly** 56-1850HN

**SC**

**Requirements** 3.5 or Higher GPA (35GP)

**Minimum Credits 3 Maximum Credits 3**

### **PHYS 210 Image Optics**

Human vision, photography and cinematography are best understood through optics, the scientific study of the nature of light and its interaction with matter. The properties of light such as reflection, refraction, the formation of real and virtual images, the structure of the eye and the types and uses of lenses are some of the topics covered. The course includes hands on experiments and demonstrations that use state of the art equipment. Previous knowledge of physics is not required.

**Repeatable:** *N*

**Formerly** 56-2810

**SL**

**Prerequisites** MATH 110 College Mathematics or MATH 210 College Algebra or ACCU-T-50 EXAM-ACCUPLACER MATH MINIMUM SCORE = 50

**Minimum Credits 3 Maximum Credits 3**

### **PHYS 215 The Science of Acoustics I**

The course introduces the physics of vibrating systems, waves and sound. Topics include the sound spectrum, how the ear works, the transmission of sound through fluids at different temperatures and through different materials and the Doppler effect. The properties of reflection, refraction, diffraction and interference are studied with special emphasis on resonance, standing waves and the Inverse Square Law of the intensity of sound. The course concludes with an introduction to auditorium acoustics and basic electricity used in the operation of speakers and microphones.

**Repeatable:** *N*

**Formerly** 56-2820

**SL**

**Prerequisites** MATH 110 College Mathematics or MATH 115 Liberal Arts Mathematics or MATH 120 Quantitative Reasoning or ACCU-T-67 EXAM-ACCUPLACER MATH MINIMUM SCORE = 67 or ACT-M-

23 EXAM-ACT MATH MINIMUM SCORE = 23 or SAT-M-550 EXAM-SAT MATH MINIMUM SCORE = 550 or CMPS-M-67 EXAM-CMPS MATH MINIMUM SCORE = 67

**Minimum Credits 3 Maximum Credits 3**

## **PHYS 220 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.

**Repeatable:** *N*

**Formerly** 56-2830

**SL**

**Prerequisites** MATH 220 Calculus I or MATH 210 College Algebra

**Minimum Credits 3 Maximum Credits 3**

## **PHYS 225 Physics for Filmmakers**

This class deals with scientific principles that can help students be more accurate in their filmmaking. Emphasis is placed on motion, collisions, explosions, forces and energy. Other topics may include optics, electrical, magnetic and atomic phenomena as well as special and general relativity. All these are discussed within the context of their use in cinema through analysis of selected film clips. The class includes relevant experiments that students have to perform and/or film. Students complete a short, creative film project on some of the physics they learn.

**Repeatable:** *N*

**Formerly** 56-2840

**SL**

**Prerequisites** MATH 110 College Mathematics or MATH 210 College Algebra or ACCU-T-67 EXAM-ACCUPLACER MATH MINIMUM SCORE = 67 or ACT-M-23 EXAM-ACT MATH MINIMUM SCORE = 23 or SAT-M-550 EXAM-SAT MATH MINIMUM SCORE = 550 or CMPS-M-67 EXAM-CMPS MATH MINIMUM SCORE = 67

**Minimum Credits 3 Maximum Credits 3**

## **PHYS 230 Chaos and Fractals**

This course is about the amazing and unintuitive properties of chaos and fractals; how great complexity can arise from simple rules, and that what at first may appear unpredictable and random can actually be predicted and understood. The aim is to capture the imagination of a wide range of students, getting them involved in a new paradigm in physics. While chaos and fractal geometries have found applications in areas as diverse as medicine, antenna design, atmospheric physics, textiles, printing, graphic design and even photography, the course will allow students to explore ways in which it can inform their own creative interests. To do so, it is imperative that students develop an intuitive understanding of the mathematical and physical ideas behind fractals and chaos; we will use an interactive computer interface (Mathematica) to visualize fractals and the strange properties of chaotic physical systems.

**Repeatable:** *N*

**Formerly** 56-2860

**SC**

**Prerequisites** MATH 110 College Mathematics or MATH 115 Liberal Arts Mathematics or MATH 120

Quantitative Reasoning

**Minimum Credits 3 Maximum Credits 3**

### **PHYS 335 Electricity and Magnetism**

This course addresses fundamental concepts and principles of electromagnetism. Students will learn about the important historical underpinnings of the subject, including Benjamin Franklin's experiments on electric charge, Michael Faraday's work on electric and magnetic fields (and how these are intertwined), and James Maxwell's elegant combination of these ideas into his famous equations. From these equations, students will learn to derive the wave nature of light and all other electromagnetic radiation. To progress in this course, students must become familiar with key ideas in multivariable calculus, the mathematics invented for understanding electromagnetism.

**Repeatable: N**

**Formerly 56-3810**

**SC**

**Prerequisites** PHYS 220 Fundamentals of Physics I and MATH 221 Calculus II

**Minimum Credits 3 Maximum Credits 3**

### **POLS 110 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.

**Repeatable: N**

**Formerly 50-1301**

**SS**

**Minimum Credits 3 Maximum Credits 3**

### **POLS 111 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.

**Repeatable: N**

**Formerly 50-1302**

**SS GA**

**Minimum Credits 3 Maximum Credits 3**

### **POLS 210 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.

**Repeatable:** *N*

**Formerly** 50-2301

**SS PL**

**Minimum Credits 3 Maximum Credits 3**

## **POLS 211 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.

**Repeatable:** *N*

**Formerly** 50-2311

**SS GA**

**Prerequisites** ENGL 109 Writing and Rhetoric I Stretch B or ENGL 111 Writing and Rhetoric I or ENGL 111H Writing and Rhetoric I: Honors or ENGL 121 International Writing and Rhetoric I or TWC-T-7 EXAM-TWC WRITING MINIMUM SCORE = 7

**Minimum Credits 3 Maximum Credits 3**

## **POLS 212 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.

**Repeatable:** *N*

**Formerly** 50-2313

**SS GA**

**Minimum Credits 3 Maximum Credits 3**

## **POLS 213 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.

**Repeatable:** *N*

**Formerly** 50-2314

**SS WI**

**Prerequisites** ENGL 112 Writing and Rhetoric II or ENGL 112H Writing and Rhetoric II: Honors or ENGL 122 International Writing and Rhetoric II

**Minimum Credits 3 Maximum Credits 3**

## **POLS 214 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.

**Repeatable:** *N*

**Formerly** 50-2316

**SS GA**

**Prerequisites** ENGL 122 International Writing and Rhetoric II or ENGL 112 Writing and Rhetoric II

**Minimum Credits 3 Maximum Credits 3**

### **POLS 310 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.

**Repeatable:** *N*

**Formerly** 50-3302

**SS PL**

**Prerequisites** ENGL 112 Writing and Rhetoric II or ENGL 122 International Writing and Rhetoric II

**Minimum Credits 3 Maximum Credits 3**

### **POLS 311 U.S. Foreign Assistance**

Course explores the history, goals, policies, implementing institutions, and results of U.S. foreign assistance to developing countries. Using various perspectives, students analyze current efforts to reform U.S. foreign assistance institutions and identify ways ordinary citizens can advocate for effective policies to alleviate poverty in developing countries.

**Repeatable:** *N*

**Formerly** 50-3303

**SS GA**

**Minimum Credits 3 Maximum Credits 3**

### **POLS 312 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.

**Repeatable:** *N*

**Formerly** 50-3304

**SS**

**Minimum Credits 3 Maximum Credits 3**

### **POLS 313 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 a 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.

**Repeatable:** *N*

**Formerly** 50-3301

**SS**

**Prerequisites** ENGL 122 International Writing and Rhetoric II or ENGL 112 Writing and Rhetoric

II or ENGL 112H Writing and Rhetoric II: Honors

**Requirements** Junior Standing or Above (JR)

**Minimum Credits 3 Maximum Credits 3**

## **PROG 101 Introduction to Programming**

Learn programming concepts as you problem-solve with code, develop algorithms and create object-oriented applications. Topics covered throughout the semester include data structures, repetition, sequence control structures, program design, testing and foundational programming best practices.

**Repeatable:** *N*

**Formerly** 36-1501

**Co-requisites** MATH 110 College Mathematics or MATH 115 Liberal Arts Mathematics or MATH 120

Quantitative Reasoning or MATH 150 Geometry in the Arts or MATH 155 Math in Art and

Nature or MATH 160 Mathematical Ideas or MATH 165 Math for Marketing and Management or ACCU-T-

67 EXAM-ACCUPLACER MATH MINIMUM SCORE = 67 or ACT-M-23 EXAM-ACT MATH MINIMUM

SCORE = 23 or SAT-M-550 EXAM-SAT MATH MINIMUM SCORE = 550 or CMPS-M-67 EXAM-CMPS

MATH MINIMUM SCORE = 67

**Minimum Credits 3 Maximum Credits 3**

## **PROG 102 Code**

Computer science powers the technology and innovation that drives the world; experience in coding logic and syntax is essential for students in a variety of disciplines. This course provides a doorway for students with no experience to gain insight into computational thinking and the application of abstraction at multiple levels, from logic gates and bits, to larger global, social, and political topics. Students in this course learn about the impact of computer science, and complete the semester with work for their portfolio.

**Repeatable:** *N*

**Minimum Credits 3 Maximum Credits 3**

## **PROG 103 Computer Architecture**

How do computer systems execute, store information, and communicate? Computer hardware and architecture are explored from multiple perspectives. Topics include Boolean logic, data representation, processor organization, input/output, memory organization, system support software, performance, portability, robustness, and communication.

**Repeatable:** *N*

**Formerly** 36-1200

**Co-requisites** PROG 101 Introduction to Programming

**Minimum Credits 3 Maximum Credits 3**

## **PROG 110 Art and Code I**

Want to experience writing code for the first time? Learn programming fundamentals in a creative and artistic context. Work with structure, syntax, and logic throughout the semester as you problem-solve and think critically with code.

**Repeatable:** *N*

**Formerly** 36-1310

**Minimum Credits 3 Maximum Credits 3**

## **PROG 150 Topics in 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.

**Repeatable:** *Y*

**Formerly** 36-2710

**Prerequisites** PROG 101 Introduction to Programming and INMD 114 Web Development I

**Minimum Credits 3 Maximum Credits 3**

## **PROG 201 Object Oriented Programming I**

Create applications utilizing object-oriented, event-driven strategies. Design principles such as modularity and abstraction, and object-oriented principles such as encapsulation, inheritance, and polymorphism are covered throughout the semester as you build several small projects for your portfolio.

**Repeatable:** *N*

**Formerly** 36-2600

**Prerequisites** PROG 101 Introduction to Programming

**Minimum Credits 3 Maximum Credits 3**

## **PROG 210 Art and Code II**

Code in an artistic context on an intermediate to advanced level. Techniques for designing and implementing responsive environments and autonomous systems are explored as a portfolio of creative code work is developed. Experience with one or more programming languages is required.

**Repeatable:** *N*

**Formerly** 36-2311

**Prerequisites** PROG 110 Art and Code I

**Requirements** Permission Required (DP)

**Minimum Credits 3 Maximum Credits 3**

## **PROG 220 C++ Programming I**

Develop C++ applications utilizing language-specific features. Topics include: object-oriented programming, exception handling, resource management, pointers, and templates. Prior experience with programming is required.

**Repeatable:** *N*

**Formerly** 36-2550

**Prerequisites** PROG 101 Introduction to Programming

**Minimum Credits 3 Maximum Credits 3**

## **PROG 260 Data Design**

Create and use databases as you build industry-standard applications. Topics covered throughout the course include: query languages (e.g. SQL), requirements analysis and specification, database design, normalization, integrity, and security concerns.

**Repeatable:** *N*

**Formerly** 36-3520

**Prerequisites** PROG 201 Object Oriented Programming I

**Minimum Credits 3 Maximum Credits 3**

## **PROG 301 Object Oriented Programming II**

Advanced principles of object oriented design and programming will be covered as students develop complex applications with reusable components. At the end of the semester students will have a library of code they can use in future development, and a substantial project showcasing their skills.

**Repeatable:** *N*

**Formerly** 36-3700

**Prerequisites** PROG 201 Object Oriented Programming I

**Minimum Credits 3 Maximum Credits 3**

## **PROG 310 Game Programming I**

Build games using design patterns, current technologies, and practical problem solving. Topics include: image/texture design, 3D mesh manipulations, game components (strategy pattern implementation), game services (singleton/factory), input handling (observer pattern) and state management.

**Repeatable:** *N*

**Formerly** 36-3270

**Prerequisites** GAME 110 Introduction to Game Development and PROG 201 Object Oriented Programming I

**Minimum Credits 3 Maximum Credits 3**

## **PROG 320 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.

**Repeatable:** *N*

**Formerly** 36-2551

**Prerequisites** PROG 220 C++ Programming I  
**Minimum Credits 3 Maximum Credits 3**

## **PROG 330 Game Engine Programming**

Interlocking components of complex graphical game engines are explored through modifying and expanding an open source game engine. Topics include: best practices for engine development, data structures, memory management, physics systems, input devices, graphic rendering, file access, debugging, and interface development.

**Repeatable:** Y

**Formerly** 36-2210

**Prerequisites** GAME 110 Introduction to Game Development and PROG 220 C++ Programming I and MATH 110 College Mathematics or GAME 110 Introduction to Game Development and PROG 220 C++ Programming I and MATH 160 Mathematical Ideas or GAME 110 Introduction to Game Development and PROG 220 C++ Programming I and MATH 115 Liberal Arts Mathematics or GAME 110 Introduction to Game Development and PROG 220 C++ Programming I and MATH 150 Geometry in the Arts or GAME 110 Introduction to Game Development and PROG 220 C++ Programming I and MATH 155 Math in Art and Nature or GAME 110 Introduction to Game Development and PROG 220 C++ Programming I and MATH 165 Math for Marketing and Management or GAME 110 Introduction to Game Development and PROG 220 C++ Programming I and MATH 120 Quantitative Reasoning

**Minimum Credits 3 Maximum Credits 3**

## **PROG 340 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.

**Repeatable:** N

**Formerly** 36-3200

**Prerequisites** PROG 201 Object Oriented Programming I

**Minimum Credits 3 Maximum Credits 3**

## **PROG 350 Game AI Programming**

How is artificial intelligence used to create game characters with realistic behaviors? Concepts such as decision trees, algorithms, state machines, neural networks and rule-based systems will be explored as you create work for your portfolio.

**Repeatable:** N

**Formerly** 36-3210

**Prerequisites** GAME 110 Introduction to Game Development and PROG 220 C++ Programming I

**Minimum Credits 3 Maximum Credits 3**

## **PROG 355 Application Design**

Complete the full process of shipping an application. Plan, design, and develop products while learning advanced software engineering methods, and exploring topics such as design patterns, behavior-driven design, and source code management.

**Repeatable:** N

**Formerly** 36-3611

**Prerequisites** PROG 201 Object Oriented Programming I

**Minimum Credits** 3 **Maximum Credits** 3

## **PROG 360 Advanced Topics in Programming**

This is an advanced topics course in Programming. Different sections of this course will focus on different topic areas related to Programming that are not taught in other classes. Please contact the department for specifics on the content of each topic.

**Repeatable:** Y

**Minimum Credits** 1 **Maximum Credits** 3

## **PROG 366 Algorithms**

Learn fundamental principles of algorithm design as you work with practical data structures (such as heaps and trees) and common algorithms (such as sort and search). At the end of the semester you will have a library of code you can use in future problem-solving, and a project showcasing your skills.

**Repeatable:** N

**Formerly** 36-3720

**Prerequisites** PROG 201 Object Oriented Programming I

**Minimum Credits** 3 **Maximum Credits** 3

## **PROG 410 Game Programming II**

Develop complex games using programming best practices and design patterns. At the completion of the course you will have an advanced game for your portfolio.

**Repeatable:** N

**Formerly** 36-3500

**Prerequisites** PROG 310 Game Programming I

**Minimum Credits** 3 **Maximum Credits** 3

## **PSYC 101 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.

**Repeatable:** N

**Formerly** 50-1401

**SS**

**Minimum Credits** 3 **Maximum Credits** 3

## **PSYC 110 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.

**Repeatable:** *N*

**Formerly** 50-1402

**SS**

**Minimum Credits 3 Maximum Credits 3**

### **PSYC 111 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.

**Repeatable:** *N*

**Formerly** 50-1603

**SS**

**Minimum Credits 3 Maximum Credits 3**

### **PSYC 210 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.

**Repeatable:** *N*

**Formerly** 50-2401

**SS**

**Minimum Credits 3 Maximum Credits 3**

### **PSYC 211 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.

**Repeatable:** *N*

**Formerly** 50-2402

**SS**

**Minimum Credits 3 Maximum Credits 3**

### **PSYC 212 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.

**Repeatable:** *N*

**Formerly** 50-2403

**SS**

**Minimum Credits 3 Maximum Credits 3**

### **PSYC 213 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.

**Repeatable:** *N*

**Formerly** 50-2405

**SS PL**

**Minimum Credits 3 Maximum Credits 3**

### **PSYC 214 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?

**Repeatable:** *N*

**Formerly** 50-2410

**SS WI**

**Prerequisites** ENGL 112 Writing and Rhetoric II or ENGL 122 International Writing and Rhetoric II

**Minimum Credits 3 Maximum Credits 3**

### **PSYC 214H The Evolution of the Mind: Honors**

The human mind is a product of biological and cultural evolution. This course will study the philosophical and psychological implications of this claim. What makes the human mind unique, compared with those aspects of mind we share with non-human animals? What is the relationship between emotion and thought? What are the successes and failures of evolutionary psychology and philosophy of mind? Are religion and ethics products of the evolution of the mind? This is an Honors course and, in addition to other possible pre-requisites, students need a minimum GPA of 3.50 to enroll.

**Repeatable:** *N*

**Formerly** 50-2410HN

**SS WI**

**Prerequisites** ENGL 112 Writing and Rhetoric II or ENGL 122 International Writing and Rhetoric II

**Requirements** 3.5 or Higher GPA (35GP)

**Minimum Credits 3 Maximum Credits 3**

## **PSYC 215H 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.

**Repeatable:** *N*

**Formerly** 50-2411HN

**SS**

**Prerequisites** ENGL 112 Writing and Rhetoric II or ENGL 112H Writing and Rhetoric II: Honors or ENGL 122 International Writing and Rhetoric II

**Requirements** 3.5 or Higher GPA (35GP)

**Minimum Credits** 3 **Maximum Credits** 3

## **PSYC 216 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.

**Repeatable:** *N*

**Formerly** 50-2421

**SS**

**Minimum Credits** 3 **Maximum Credits** 3

## **PSYC 217 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.

**Repeatable:** *N*

**Formerly** 50-2431

**SS**

**Minimum Credits** 3 **Maximum Credits** 3

## **PSYC 310 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.

**Repeatable:** *N*

**Formerly** 50-3401

**SS**

**Minimum Credits** 3 **Maximum Credits** 3

## **PSYC 311 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.

**Repeatable:** *N*

**Formerly** 50-3404

**SS**

**Prerequisites** ENGL 122 International Writing and Rhetoric II or ENGL 112 Writing and Rhetoric II or ENGL 112H Writing and Rhetoric II: Honors

**Requirements** Junior Standing or Above (JR)

**Minimum Credits** 3 **Maximum Credits** 3

## **PSYC 312 Sex, Death, and the Unconscious: Freud and His Legacy in 20th Century Arts**

The unconscious, the uncontrollable Id, sexual repression, hypnosis. This course will explore these often misunderstood concepts of Sigmund Freud and their powerful influence on Western art, academics, and popular culture. The course begins with a study of Freud's life and basic texts. The remainder of the course explores 20th century artistic, academic, and popular reactions to Freud. In each unit, students will be exposed to different mediums of art and thought influenced by Freud's revolutionary conception of the mind.

**Repeatable:** *N*

**Formerly** 50-3405

**SS**

**Prerequisites** ENGL 112 Writing and Rhetoric II or ENGL 122 International Writing and Rhetoric II or ENGL 112H Writing and Rhetoric II: Honors

**Requirements** Junior Standing or Above (JR)

**Minimum Credits** 3 **Maximum Credits** 3

## **PSYC 313 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.

**Repeatable:** *N*

**Formerly** 50-3406

**SS**

**Prerequisites** ENGL 112 Writing and Rhetoric II or ENGL 122 International Writing and Rhetoric II or ENGL 112H Writing and Rhetoric II: Honors

**Requirements** Junior Standing or Above (JR)  
**Minimum Credits 3 Maximum Credits 3**

## **PURE 102 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.

**Repeatable:** *N*  
**Formerly** 54-1700  
**Minimum Credits 3 Maximum Credits 3**

## **PURE 105 Public Relations Writing**

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.

**Repeatable:** *N*  
**Formerly** 54-1701  
**WI**  
**Minimum Credits 3 Maximum Credits 3**

## **PURE 199 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.

**Repeatable:** *N*  
**Formerly** 54-1708  
**Minimum Credits 1 Maximum Credits 1**

## **PURE 207 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.

**Repeatable:** *N*  
**Formerly** 54-2711J  
**Minimum Credits 1 Maximum Credits 1**

## **PURE 210 Presentation Skills**

Course emphasizes verbal skills, from presenting and selling ideas to developing an effective public presence before various audiences. It is recommended for students in other majors as they seek to market

themselves. Qualifies for the Oral Communication requirement.

**Repeatable:** *N*

**Formerly** 54-2702

**SP**

**Requirements** Sophomore Standing or Above (SO)

**Minimum Credits 3 Maximum Credits 3**

## **PURE 220 Public Relations Issues**

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.

**Repeatable:** *Y*

**Formerly** 54-2707

**Prerequisites** PURE 102 Intro to Public Relations

**Minimum Credits 3 Maximum Credits 3**

## **PURE 230 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.

**Repeatable:** *N*

**Formerly** 54-2712

**Prerequisites** PURE 102 Intro to Public Relations or COMM 103 Introduction to Social Media & Digital Strategies

**Requirements** Junior Standing or Above (JR)

**Minimum Credits 3 Maximum Credits 3**

## **PURE 240 Fashion Public Relations**

This course builds on the communications foundation and provides students with both a practical and historical context for how to build a fashion brand utilizing public relations. Students will analyze through case study and practical application the fashion public relations industry and the impact of PR on historical and contemporary fashion trends.

**Repeatable:** *N*

**Formerly** 54-2715

**Prerequisites** PURE 102 Intro to Public Relations

**Minimum Credits 3 Maximum Credits 3**

## **PURE 250 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.

**Repeatable:** *N*

**Formerly** 54-2704

**Requirements** Sophomore Standing or Above (SO)

**Minimum Credits 3 Maximum Credits 3**

## **PURE 260 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

**Repeatable:** *N*

**Formerly** 54-2705

**Requirements** Junior Standing or Above (JR)

**Minimum Credits 3 Maximum Credits 3**

## **PURE 270 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.

**Repeatable:** *N*

**Formerly** 54-2701

**Co-requisites** PURE 102 Intro to Public Relations or COMM 103 Introduction to Social Media & Digital Strategies

**Minimum Credits 3 Maximum Credits 3**

## **PURE 310 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.

**Repeatable:** *N*

**Formerly** 54-3714

**Prerequisites** ENGL 112 Writing and Rhetoric II or ENGL 112H Writing and Rhetoric II: Honors or ENGL 122 International Writing and Rhetoric II

**Minimum Credits 3 Maximum Credits 3**

## **PURE 330 Global PR**

Public relations today is conducted in a global village made smaller by communication technology. Global public relations encompasses economic, social and political realities to communicate within cultural contexts. To be effective in the global market, communicators must understand the language of how business is conducted, especially in emerging markets. Students will investigate how contextual influences and cultural variations in communication styles impact the success (or not) of public relations initiatives.

**Repeatable:** *N*

**Formerly** 54-3707

**GA**

**Minimum Credits 3 Maximum Credits 3**

## **PURE 350 Employee Engagement**

The course is designed to give students a keen understanding of workforce trends, particularly in the growing area of social learning. Students will have an opportunity to apply what they learn and serve as a strategic expert to their own client, resulting in a portfolio piece that will set them apart from others and open the door to a career in this high-growth specialty field within the public relations industry.

**Repeatable:** *N*

**Formerly** 54-3704

**Requirements** Junior Standing or Above (JR)

**Minimum Credits 3 Maximum Credits 3**

## **PURE 360 Advanced Topics in PR**

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.

**Repeatable:** *N*

**Formerly** 54-3708

**Minimum Credits 3 Maximum Credits 3**

## **PURE 370 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.

**Repeatable:** *N*

**Formerly** 54-3703

**Prerequisites** PURE 260 Political & Government PR or PURE 220 Public Relations Issues

**Minimum Credits 3 Maximum Credits 3**

## **PURE 375 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

**Repeatable:** *N*

**Formerly** 54-3713

**Prerequisites** PURE 102 Intro to Public Relations and PURE 105 Public Relations Writing

**Requirements** Junior Standing or Above (JR)

**Minimum Credits** 3 **Maximum Credits** 3

### **PURE 380 PR Writers Workshop**

This portfolio-building course adds to the public relations student's body of work with intensive writing assignments. It will give all students an opportunity to refine their writing from earlier course work in everything from PR Writing I to social and digital content courses. Emphasis is on editing and curating the PR portfolio for professional presentation.

**Repeatable:** *N*

**Formerly** 54-3750

**Prerequisites** PURE 105 Public Relations Writing

**Minimum Credits** 3 **Maximum Credits** 3

### **PURE 420 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.

**Repeatable:** *N*

**Formerly** 54-4702

**Prerequisites** PURE 102 Intro to Public Relations and PURE 105 Public Relations Writing

**Requirements** Junior Standing or Above (JR)

**Minimum Credits** 3 **Maximum Credits** 3

### **PURE 495 Directed Study:**

This is a Directed Study course in Communication. Directed studies are learning activities involving student independence within the context of regular guidance and direction from a faculty advisor. All directed study course proposals must be approved by the school and department administration.

**Repeatable:** *Y*

**Requirements** Permission Required (DP)

**Minimum Credits** 1 **Maximum Credits** 3

### **PURE 496 Independent Project Public Relations**

This is an Independent Study course in Public Relations. 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. All Independent Project course proposals must be approved by the school and department administration.

**Repeatable:** *Y*

**Requirements** Permission Required (DP)

**Minimum Credits 1 Maximum Credits 3**

### **RADI 102 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.

**Repeatable:** *N*

**Formerly** 41-1100

**Minimum Credits 3 Maximum Credits 3**

### **RADI 105 Voice and Articulation**

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.

**Repeatable:** *N*

**Formerly** 41-1107

**Minimum Credits 3 Maximum Credits 3**

### **RADI 115 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.

**Repeatable:** *Y*

**Formerly** 41-1118J

**Minimum Credits 1 Maximum Credits 1**

### **RADI 118 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.

**Repeatable:** *N*

**Formerly** 41-1121

**Prerequisites** RADI 105 Voice and Articulation

**Minimum Credits 4 Maximum Credits 4**

### **RADI 126 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.

**Repeatable:** *N*

**Formerly** 41-1128

**Minimum Credits 4 Maximum Credits 4**

## **RADI 158 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.

**Repeatable:** *N*

**Formerly** 41-1300

**Minimum Credits 3 Maximum Credits 3**

## **RADI 164 The Beat Producer**

This course teaches the artistry and techniques necessary to create unique rhythms/beats using electronic media. Students learn how to mix, edit, and arrange music using MIDI and Logic Pro X software by Apple. Students work at individual stations on their individual productions as they acquire the skills necessary to become a Beat Producer.

**Repeatable:** *Y*

**Formerly** 41-1309

**Minimum Credits 3 Maximum Credits 3**

## **RADI 168 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.

**Repeatable:** *N*

**Formerly** 41-1314

**Minimum Credits 3 Maximum Credits 3**

## **RADI 169 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.

**Repeatable:** *N*

**Formerly** 41-1321

**Minimum Credits 3 Maximum Credits 3**

### **RADI 172 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.

**Repeatable:** *N*

**Formerly** 41-1323

**Prerequisites** ENGL 111 Writing and Rhetoric I or ENGL 121 International Writing and Rhetoric I or ENGL 109 Writing and Rhetoric I Stretch B or ENGL 111H Writing and Rhetoric I: Honors or **TWC-T-7 EXAM-TWC WRITING MINIMUM SCORE = 7**

**Minimum Credits 3 Maximum Credits 3**

### **RADI 185 Smartphone Audio**

This is a hands-on class focusing on the technical, aesthetic and multimedia skills needed to produce professional audio with a Smartphone.

**Repeatable:** *N*

**Formerly** 41-1523

**Minimum Credits 1 Maximum Credits 1**

### **RADI 202 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.

**Repeatable:** *N*

**Formerly** 41-2105

**Prerequisites** ENGL 112 Writing and Rhetoric II or ENGL 112H Writing and Rhetoric II: Honors or ENGL 122 International Writing and Rhetoric II

**Minimum Credits 3 Maximum Credits 3**

### **RADI 205 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.

**Repeatable:** *N*

**Formerly** 41-2107

**WI**

**Prerequisites** ENGL 109 Writing and Rhetoric I Stretch B or ENGL 111 Writing and Rhetoric I or ENGL 111H Writing and Rhetoric I: Honors or ENGL 121 International Writing and Rhetoric I or TWC-T-7 EXAM-TWC WRITING MINIMUM SCORE = 7

**Minimum Credits 3 Maximum Credits 3**

### **RADI 217 The Club DJ Producer**

Students will learn how to remix, edit, and create DJ Tools. DJ Tools are assorted music tracks, instrumentals, loops, a cappella, shouts, etc. used to add to or enhance a live or prerecorded DJ set performance. Students will also learn how to properly remix a song in various styles and create (3) three of the most popular DJ Tools to have in their own DJ Pack. Students will have use of Digital Audio Workstations where they can develop their productions.

**Repeatable:** *N*

**Formerly** 41-2113

**Prerequisites** RADI 158 The Club DJ I

**Minimum Credits 3 Maximum Credits 3**

### **RADI 223 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.

**Repeatable:** *N*

**Formerly** 41-2130J

**Minimum Credits 1 Maximum Credits 1**

### **RADI 226 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.

**Repeatable:** *N*

**Formerly** 41-2200

**Prerequisites** ENGL 111 Writing and Rhetoric I or ENGL 121 International Writing and Rhetoric I

**Minimum Credits 3 Maximum Credits 3**

### **RADI 230 Radio Podcasting**

Podcast: a digital audio file, that can be downloaded from a website. This on-demand and popular format has been called Radio of the 21st Century and currently delivers popular programs such as Serial, Welcome to Nightvale, and Myths and Legends. Students learn the aesthetics of a great podcast, content development, and podcast production techniques. Students produce their own original podcasts, reflecting their individualized interests and skills. Finally, students learn to set-up a viable system for podcast production, distribution, and possible monetization of their creations.

**Repeatable:** *N*

**Formerly** 41-2252

**Prerequisites** ENGL 112 Writing and Rhetoric II or ENGL 112H Writing and Rhetoric II: Honors or ENGL 122 International Writing and Rhetoric II

**Requirements** Sophomore Standing or Above (SO)

**Minimum Credits 3 Maximum Credits 3**

### **RADI 235 Voiceover**

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.

**Repeatable:** Y

**Formerly** 41-2308

**Prerequisites** RADI 105 Voice and Articulation or THEA 103 Voice for Non-Theatre Majors or THEA 112 Theatre Foundation II: Performance

**Minimum Credits 3 Maximum Credits 3**

### **RADI 239 Voice Acting for Intractive Gaming**

This course focuses on voice acting techniques necessary to provide unique and compelling performances for the expanding area of interactive games. Students practice using actual game scripts developing text analysis, acting skills, and unique vocal demands required for interactive games as they explore the entrepreneurial skills necessary to enter this field. Acting technique and studio experience helps students know and understand the auditioning, performance, directing, and recording process as students prepare actual interactive game voiceover cuts for their websites.

**Repeatable:** N

**Formerly** 41-2310

**Prerequisites** RADI 235 Voiceover

**Minimum Credits 3 Maximum Credits 3**

### **RADI 258 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.

**Repeatable:** Y

**Formerly** 41-2314

**Prerequisites** RADI 158 The Club DJ I

**Minimum Credits 3 Maximum Credits 3**

### **RADI 261 Internet Radio**

Students will create and run their own Internet radio stations in our experimental iRadio lab. They will create websites and use social media along with other free web-based services to build a brand for their entrepreneurial experiments in audio media streaming. We'll explore basic audio concepts and investigate

what makes audio and its supporting web content compelling. We'll also discuss music licensing, copyright and other legal issues related to streaming audio and building a web presence. This course is intended for any student who would like to promote themselves, their services, a cause, an idea and/or have a way to practice the skills and techniques they are learning in other classes.

**Repeatable:** N

**Formerly** 41-2321

**Minimum Credits 3 Maximum Credits 3**

## **RADI 270 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.

**Repeatable:** N

**Formerly** 41-2414

**Prerequisites** RADI 258 The Club DJ II

**Requirements** Permission Required (DP)

**Minimum Credits 1 Maximum Credits 1**

## **RADI 275 Radio Interviewing**

This course will explore the tools, techniques, and theories necessary for conducting professional radio interviews in a variety of styles and contexts including news and public affairs, arts and entertainment, and sports. Course content will include topic/guest selection, research, pre-interviews, writing set-ups and questions and interviewing techniques. You will also listen to and critique various interview styles and formats. Throughout the semester you will select topics and contact guests for interviews; research and prepare interview questions and topics; and conduct live in-studio interviews during the class session, which will be recorded. You will use social media to promote and share interviews. Selected interviews will be aired on the award-winning college radio station, WCRX 88.1 FM.

**Repeatable:** N

**Formerly** 41-2730

**Prerequisites** ENGL 109 Writing and Rhetoric I Stretch B or ENGL 111 Writing and Rhetoric I or

ENGL 111H Writing and Rhetoric I: Honors or ENGL 121 International Writing and Rhetoric I or TWC-T-7 EXAM-TWC WRITING MINIMUM SCORE = 7

**Minimum Credits 3 Maximum Credits 3**

## **RADI 280 Voiceover for Narration**

This course is for voiceover students who intend to pursue future work in long form narration. The course will cover the areas of audiobook narration, medical, technical, IVRS (Interactive Voice Response Systems), business to business audio/video tracks, training/educational video voiceover, TV and Radio identity voice branding and film narration. Skills introduced and reinforced are: i.e. script/galley marking, subtle character differentiation, vocal strength and stamina; and tone/delivery for long form narration. Students also prepare professional sample cuts suitable for website posting.

**Repeatable:** Y

**Formerly** 41-2820

**Prerequisites** RADI 235 Voiceover  
**Minimum Credits 3 Maximum Credits 3**

## **RADI 299 Topics in Radio**

This is a topics course in Radio for the Communication Department. Topics will vary.

**Repeatable:** Y  
**Minimum Credits 1 Maximum Credits 3**

## **RADI 305 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.

**Repeatable:** N  
**Formerly** 41-3107  
**Prerequisites** RADI 102 Introduction to Radio and ENGL 121 International Writing and Rhetoric I or RADI 102 Introduction to Radio and ENGL 111 Writing and Rhetoric I or RADI 102 Introduction to Radio and TWC-T-7 EXAM-TWC WRITING MINIMUM SCORE = 7  
**Minimum Credits 3 Maximum Credits 3**

## **RADI 310 Radio Programming**

Project-based course covers industry challenges and trends that today's radio programmers and Content Directors confront. Students gain practical social media skills, understanding the landscape, learning best practices, and using different social media technologies to create and propagate content to attract audience for traditional and new media. Students also become acquainted with social media analytics and other new media content distribution platforms including Internet radio and mobile technology.

**Repeatable:** N  
**Formerly** 41-3114  
**Prerequisites** ENGL 121 International Writing and Rhetoric I or RADI 102 Introduction to Radio and RADI 305 Radio Marketing & Promotion and ENGL 111 Writing and Rhetoric I or RADI 102 Introduction to Radio and RADI 305 Radio Marketing & Promotion or TWC-T-7 EXAM-TWC WRITING MINIMUM SCORE = 7  
**Minimum Credits 3 Maximum Credits 3**

## **RADI 315 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.

**Repeatable:** N  
**Formerly** 41-3117  
**Requirements** Permission Required (DP)  
**Minimum Credits 3 Maximum Credits 3**

## **RADI 320 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.

**Repeatable:** *N*

**Formerly** 41-3183

**Prerequisites** RADI 126 Radio Production I: Intro and RADI 235 Voiceover

**Minimum Credits** 3 **Maximum Credits** 3

## **RADI 325 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.

**Repeatable:** *N*

**Formerly** 41-3207

**Prerequisites** JOUR 105 Reporting and Writing I or RADI 205 Writing for Radio

**Minimum Credits** 3 **Maximum Credits** 3

## **RADI 326 Radio Production II: Advanced**

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).

**Repeatable:** *N*

**Formerly** 41-3407

**Prerequisites** RADI 126 Radio Production I: Intro

**Co-requisites** RADI 205 Writing for Radio

**Minimum Credits** 4 **Maximum Credits** 4

## **RADI 330 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.

**Repeatable:** *N*

**Formerly** 41-3214

**Prerequisites** RADI 102 Introduction to Radio and ENGL 111 Writing and Rhetoric I or RADI 102

Introduction to Radio and ENGL 121 International Writing and Rhetoric I or RADI 102 Introduction to

Radio or TWC-T-7 EXAM-TWC WRITING MINIMUM SCORE = 7

**Minimum Credits 3 Maximum Credits 3**

### **RADI 339 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.

**Repeatable:** Y

**Formerly** 41-3308

**Prerequisites** RADI 235 Voiceover

**Minimum Credits 3 Maximum Credits 3**

### **RADI 342 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.

**Repeatable:** N

**Formerly** 41-3315

**Prerequisites** RADI 205 Writing for Radio or THEA 168 Playwriting I or CINE 145 Screenwriting I: Writing the Short Film or TELE 212 Television Arts: Writing

**Minimum Credits 3 Maximum Credits 3**

### **RADI 343 Radio Dramatic Series: Voice Acting**

This is the second of a three-course sequence to create an episodic radio series for WCRX-FM. Student voice actors record voices for the scripts written in Radio Dramatic Series: Writing. This course requires an audition. Auditions are held in early December and students are notified immediately of their clearance to register for the course. Scripts and character backgrounds will be provided prior to the class.

**Repeatable:** Y

**Formerly** 41-3316J

**Requirements** Permission Required (DP)

**Minimum Credits 1 Maximum Credits 1**

### **RADI 348 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.

**Repeatable:** Y

**Formerly** 41-3318

**Prerequisites** ENGL 112 Writing and Rhetoric II and RADI 126 Radio Production I: Intro or ENGL 112

Writing and Rhetoric II and JOUR 102 Introduction to Journalism or ENGL 112 Writing and Rhetoric II and CINE 130 Editing I or ENGL 112 Writing and Rhetoric II and AUDI 121 Fundamentals of Audio Production or ENGL 112 Writing and Rhetoric II and CINE 211 Post-Production Audio I

**Minimum Credits 3 Maximum Credits 3**

### **RADI 352 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, sound effects and a commissioned musical score into consistent, ready-to-broadcast individual programs on a set schedule.

**Repeatable:** N

**Formerly** 41-3319

**Prerequisites** RADI 126 Radio Production I: Intro or AUDI 121 Fundamentals of Audio Production

**Minimum Credits 3 Maximum Credits 3**

### **RADI 360 Advanced Topics in Radio Studies**

This is an advanced topics course in Radio Studies for Communication. Topics will vary.

**Repeatable:** Y

**Requirements** Junior Standing or Above (JR)

**Minimum Credits 1 Maximum Credits 3**

### **RADI 361 Advanced Topics in Voiceover**

This is an advanced topics course in Voiceover for the Communication Department. Topics will vary.

**Repeatable:** Y

**Requirements** Junior Standing or Above (JR)

**Minimum Credits 1 Maximum Credits 3**

### **RADI 362 Advanced Topics in Radio Production**

This is an advanced topics course in Radio Production for the Communication Department. Topics will vary.

**Repeatable:** Y

**Requirements** Junior Standing or Above (JR)

**Minimum Credits 1 Maximum Credits 3**

### **RADI 421 Radio and 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.

**Repeatable:** Y

**Formerly** 41-4221

**Prerequisites** RADI 126 Radio Production I: Intro or JOUR 350 Digital Storytelling or CINE 130 Editing I or AUDI 121 Fundamentals of Audio Production or CINE 211 Post-Production Audio I

**Requirements** Junior Standing or Above (JR)

**Minimum Credits** 3 **Maximum Credits** 3

### **RADI 480 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.

**Repeatable:** N

**Formerly** 41-3008

**Prerequisites** ENGL 112 Writing and Rhetoric II or ENGL 122 International Writing and Rhetoric II

**Minimum Credits** 3 **Maximum Credits** 3

### **RADI 481 WCRX Practicum I**

This course provides hands-on experience in the operation of college radio station WCRX. Students become proficient with new digital tools and various digital platforms to understand and effectively use social media in a live broadcast environment. Students work on the air as a music or talk host, news or sports anchor, or call play-by-play sports. They may also work in production or as a social media producer to develop content and maintain social media on-line communities for WCRX. Course requires a minimum of six hours per week of practical activity and two class hours per week.

**Repeatable:** Y

**Formerly** 41-3300

**Prerequisites** RADI 118 Music Radio Broadcasting I and RADI 126 Radio Production I: Intro

**Requirements** Permission Required (DP) and Junior Standing or Above (JR)

**Minimum Credits** 2 **Maximum Credits** 3

### **RADI 495 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.

**Repeatable:** N

**Formerly** 41-3990

**Minimum Credits** 2 **Maximum Credits** 2

### **RADI 496 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.

**Repeatable:** Y  
**Formerly** 41-3498  
**Requirements** Permission Required (DP)  
**Minimum Credits 1 Maximum Credits 6**

### **RELI 110 Religion in Today's World**

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.

**Repeatable:** N  
**Formerly** 51-1501  
**HU GA**  
**Minimum Credits 3 Maximum Credits 3**

### **RELI 210 Religion and Gender**

In this course, we will look at examples from many different cultures to consider forms of religiosity that are traditionally 'gendered', including spirit possession and practices relating to food, ritual, purification, and so on. We will also analyze religions' constructions of masculinity and femininity around the issues of sex, reproduction, pain and agency, and the religious significance of people who do not fit into traditional gendered categories. Finally, we will take up political problems associated with religion and gender, particularly those associated with secularism and colonialism.

**Repeatable:** N  
**Formerly** 51-2502  
**HU GA**  
**Minimum Credits 3 Maximum Credits 3**

### **RELI 210H Religion and Gender: Honors**

In this course, we will look at examples from many different cultures to consider forms of religiosity that are traditionally 'gendered', including spirit possession and practices relating to food, ritual, purification, and so on. We will also analyze religions' constructions of masculinity and femininity around the issues of sex, reproduction, pain and agency, and the religious significance of people who do not fit into traditional gendered categories. Finally, we will take up political problems associated with religion and gender, particularly those associated with secularism and colonialism. This is an Honors course and students need a 3.50 cumulative GPA to register.

**Repeatable:** N  
**Formerly** 51-2502HN  
**HU GA**  
**Requirements** 3.5 or Higher GPA (35GP)  
**Minimum Credits 3 Maximum Credits 3**

### **RELI 211 Religion 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.

**Repeatable:** *N*

**Formerly** 51-2505

**HU PL**

**Minimum Credits 3 Maximum Credits 3**

## **RELI 212 Religion Through Film**

This course will consider many of the central categories used to analyze religious phenomena through pairing some of the most important theoretical contributions to the study of religion with films that are concerned with similar themes. We will ask: how does the relevant theory of religion cast light on the film? Does the film suggest revisions to the theory? Can we think of real-world examples that bear out one or the other? What light does film cast on religion?

**Repeatable:** *N*

**Formerly** 51-2506

**HU**

**Prerequisites** ENGL 112 Writing and Rhetoric II or ENGL 122 International Writing and Rhetoric II

**Minimum Credits 3 Maximum Credits 3**

## **RELI 212H Religion Through Film: Honors**

This course will consider many of the central categories used to analyze religious phenomena through pairing some of the most important theoretical contributions to the study of religion with films that are concerned with similar themes. We will ask: how does the relevant theory of religion cast light on the film? Does the film suggest revisions to the theory? Can we think of real-world examples that bear out one or the other? What light does film cast on religion? This is an Honors course and students need a cumulative GPA of 3.50 or higher to register.

**Repeatable:** *N*

**Formerly** 51-2506HN

**HU GA**

**Requirements** 3.5 or Higher GPA (35GP)

**Minimum Credits 3 Maximum Credits 3**

## **RELI 213 Religion and Violence**

Much violence perpetrated in the world today is considered religious in nature. This class will interrogate that assumption by considering several important questions: Is there something inherently violent about religion? What work does violence do, for religion? What is religious terrorism, and what do the techniques of terror earn for those who use them? Is violence ever justified? Must it be justified with religion, if it is to be justified at all? Most centrally: is the category of religious violence meaningful?

**Repeatable:** *N*

**Formerly** 51-2522

**HU**

**Minimum Credits 3 Maximum Credits 3**

## **RELI 213H Religion and Violence: Honors**

Much violence perpetrated in the world today is considered religious in nature. This class will interrogate that assumption by considering several important questions: Is there something inherently violent about religion? What work does violence do, for religion? What is religious terrorism, and what do the techniques of terror earn for those who use them? Is violence ever justified? Must it be justified with religion, if it is to be justified at all? Most centrally: is the category of religious violence meaningful? This is an Honors course and students need a GPA of 3.50 or higher to register.

**Repeatable:** *N*

**Formerly** 51-2522HN

**HU**

**Requirements** 3.5 or Higher GPA (35GP)

**Minimum Credits 3 Maximum Credits 3**

### **RELI 214H Religion in Chicago: Honors**

In this course we take up the themes of religion in U.S. cities by looking at our own city--both its past and its present. We will read historical work about the roles religion has played in urbanization and then go out in the city to analyze religion as it is practiced Chicago today with these frameworks. This is an Honors course and in order to register for the course, students need a GPA of 3.50 or higher.

**Repeatable:** *N*

**Formerly** 51-2521HN

**HU PL**

**Requirements** 3.5 or Higher GPA (35GP)

**Minimum Credits 3 Maximum Credits 3**

### **RELI 215 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

**Repeatable:** *N*

**Formerly** 51-2404

**HU**

**Prerequisites** ENGL 122 International Writing and Rhetoric II or ENGL 112 Writing and Rhetoric II

**Minimum Credits 3 Maximum Credits 3**

### **RELI 216 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.

**Repeatable:** *N*

**Formerly** 51-2407

**HU WI GA**

**Prerequisites** ENGL 112 Writing and Rhetoric II or ENGL 122 International Writing and Rhetoric II  
**Minimum Credits 3 Maximum Credits 3**

### **RELI 310 Religion, Capitalism, Empire**

Ebola medical missions, cargo cults, Hinduism, Joel Osteen, Al-Qaeda--all of these religious phenomena have in common that they are in some way responses to the rise of capitalism and its spread through empire. In this course we will look at the relationship between religion and capitalism, considering the way in which religion was implicated in bringing about modernization and also the way religion provided a site of resistance to various forms of global imperialism. Cases considered to include examples from all over the world.

**Repeatable:** *N*

**Formerly** 51-3500

**HU GA**

**Prerequisites** ENGL 112 Writing and Rhetoric II or ENGL 122 International Writing and Rhetoric II

**Minimum Credits 3 Maximum Credits 3**

### **RELI 311 Religion and its Critics**

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.

**Repeatable:** *N*

**Formerly** 51-3520

**HU**

**Minimum Credits 3 Maximum Credits 3**

### **RELI 311H Religion and its Critics: 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.

**Repeatable:** *N*

**Formerly** 51-3520HN

**HU**

**Requirements** 3.5 or Higher GPA (35GP)

**Minimum Credits 3 Maximum Credits 3**

### **SCIE 105 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.

**Repeatable:** *N*

**Formerly** 56-1601

**Minimum Credits 2 Maximum Credits 2**

## **SCIE 110 History of Science**

Science is best understood when studied through the lens of its history and its biography. By examining not only the contributions and scientific breakthroughs but also the lives of people like Copernicus, Galileo, Newton, Faraday, Darwin, and Einstein we discover the richness of the humanity of science that is often ignored. The historical approach also enables us to witness the dynamic intersection between science and technology, art and humanities, war, politics and religion. Topics include the Copernican, Newtonian and Einstein view of the universe as well as milestones such as Darwin's theory of evolution, and the discoveries of the nucleus, X-rays and radioactivity.

**Repeatable:** *N*

**Formerly** 56-1610

**SC**

**Minimum Credits 3 Maximum Credits 3**

## **SCIE 115 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.

**Repeatable:** *N*

**Formerly** 56-1621

**SC**

**Minimum Credits 3 Maximum Credits 3**

## **SCIE 120 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.

**Repeatable:** *N*

**Formerly** 56-1624

**SC**

**Minimum Credits 1 Maximum Credits 1**

## **SCIE 125 Energy & the Environment**

This course deals with the fundamentals of the science of energy and its applications. What is energy, how many different energy types are there, how do we measure it and what are the laws that govern it? The

course also discusses the different types of commercially produced energy and the advantages and disadvantages of each type. A particular focus will be given to the impact of energy practices on global climate change. The course includes a class debate and a field trip, and requires the completion of a final project with an energy theme.

**Repeatable:** *N*

**Formerly** 56-1630

**SC**

**Minimum Credits 3 Maximum Credits 3**

### **SCIE 130 Astrobiology**

The question of life beyond Earth fascinated human kind for centuries and continues to do so today. This course examines the science behind the search for extraterrestrial life. Topics include the origins and nature of life, the minimum conditions for life, space missions that looked for evidence of life on Mars and the different techniques scientists use to discover planets orbiting other stars and discern their atmospheres. The course is built on multiple disciplines of science (astronomy, biology, physics, geology, chemistry), all focused on this single theme and all being essential components of the field of Astrobiology.

**Repeatable:** *N*

**Formerly** 56-1640

**SC**

**Minimum Credits 3 Maximum Credits 3**

### **SCIE 135 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.

**Repeatable:** *N*

**Formerly** 56-1680

**SL**

**Minimum Credits 3 Maximum Credits 3**

### **SCIE 140 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.

**Repeatable:** *N*

**Formerly** 56-1681

**SL**

**Minimum Credits 3 Maximum Credits 3**

## **SCIE 145 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.

**Repeatable:** *N*

**Formerly** 56-1690

**SL**

**Minimum Credits 3 Maximum Credits 3**

## **SCIE 150 Space Exploration**

The course examines the space race from Sputnik to the moon, the international space station and the use of space probes in the exploration of our solar system. It covers the basic science and technology involved in the space program, as well as the many different dangers, the benefits, costs, and the political and human drama associated with it. Discussion topics include rocketry, space suits, moon colonies, the search for extraterrestrial life, space telescopes, black holes and the birth and death of stars.

**Repeatable:** *N*

**Formerly** 56-1833

**SC**

**Minimum Credits 3 Maximum Credits 3**

## **SCIE 155 Science of Musical Instruments**

Students study the scientific principles by which sound is generated in common acoustic musical instruments and discover the mathematical foundation of musical scales. This course explores mechanical oscillation, frequency, wavelength, and the harmonic series. Students investigate the complex timbre of musical instruments through hands-on laboratory experiments using wave and spectrum analysis, and develop scales using sound-generation software. For a final project, students construct a functional instrument and perform an original musical composition.

**Repeatable:** *N*

**Formerly** 56-1881

**SL**

**Prerequisites** MATH 110 College Mathematics or MATH 115 Liberal Arts Mathematics or MATH 120 Quantitative Reasoning or ACCU-T-50 EXAM-ACCUPLACER MATH MINIMUM SCORE = 50 or ACT-M-20 EXAM-ACT MATH MINIMUM SCORE = 20 or SAT-M-490 EXAM-SAT MATH MINIMUM SCORE = 490 or CMPS-M-50 EXAM-CMPS MATH MINIMUM SCORE = 50

**Minimum Credits 4 Maximum Credits 4**

## **SCIE 155H Science of Musical Instruments: Honors**

Students study the scientific principles by which sound is generated in common acoustic musical instruments and discover the mathematical foundation of musical scales. This course explores mechanical oscillation, frequency, wavelength, and the harmonic series. Students investigate the complex timbre of musical instruments through hands-on laboratory experiments using wave and spectrum analysis, and develop scales using sound-generation software. For a final project, students construct a functional instrument and perform an original musical composition.

**Repeatable:** *N*

**Formerly** 56-1881HN

**SL**

**Requirements** 3.5 or Higher GPA (35GP)

**Minimum Credits** 4 **Maximum Credits** 4

### **SCIE 198 Topics in Science:**

This repeatable course consists of rotating subjects of interest.

**Repeatable:** *Y*

**Minimum Credits** 1 **Maximum Credits** 6

### **SCIE 199 Topics in Science with Laboratory:**

This repeatable course consists of rotating subjects of interest.

**Repeatable:** *Y*

**Minimum Credits** 1 **Maximum Credits** 6

### **SCIE 205 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.

**Repeatable:** *N*

**Formerly** 56-2610

**SL**

**Minimum Credits** 3 **Maximum Credits** 3

### **SCIE 210 Space, Time and the Arts**

Space and Time are two of the most fundamental components of the architecture of the universe and both fascinate and intrigue scientists and artists alike. This course deals primarily with the different properties of space and time discovered and explained by scientists like Newton and Einstein. In parallel, the course also examines the many different ways by which artists understood, explored and expressed space and time in different media (Paintings, Literature, Dance, Music, and Film/Video etc.) Students are expected to either create an artifact that portrays some of the physics properties of space and/or time or complete a science assignment at the Art Institute of Chicago.

**Repeatable:** *N*

**Formerly** 56-2611

**SC**

**Minimum Credits** 3 **Maximum Credits** 3

### **SCIE 210H Space, Time and the Arts: Honors**

Space and Time are two of the most fundamental components of the architecture of the universe and both fascinate and intrigue scientists and artists alike. This course deals primarily with the different properties of space and time discovered and explained by scientists like Newton and Einstein. In parallel, the course also examines the many different ways by which artists understood, explored and expressed space and time in different media (Paintings, Literature, Dance, Music, and Film/Video etc.) Students are expected to either create an artifact that portrays some of the physics properties of space and/or time or complete a science assignment at the Art Institute of Chicago. This is an Honors class. In addition to other possible pre-requisites, students need a minimum G.P.A. of 3.50 or higher to enroll.

**Repeatable:** *N*

**Formerly** 56-2611HN

**SC**

**Requirements** 3.5 or Higher GPA (35GP)

**Minimum Credits** 3 **Maximum Credits** 3

### **SCIE 220 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.

**Repeatable:** *N*

**Formerly** 56-2686

**SL**

**Prerequisites** MATH 210 College Algebra or ACCU-T-67 EXAM-ACCUPLACER MATH MINIMUM SCORE = 67 or ACT-M-23 EXAM-ACT MATH MINIMUM SCORE = 23 or SAT-M-550 EXAM-SAT MATH MINIMUM SCORE = 550 or CMPS-M-67 EXAM-CMPS MATH MINIMUM SCORE = 67

**Minimum Credits** 3 **Maximum Credits** 3

### **SCIE 298 Topics in Science:**

This repeatable course consists of rotating subjects of interest.

**Repeatable:** *Y*

**Minimum Credits** 1 **Maximum Credits** 6

### **SCIE 299 Topics in Science with Laboratory:**

This repeatable course consists of rotating subjects of interest.

**Repeatable:** *Y*

**Minimum Credits** 1 **Maximum Credits** 6

### **SCIE 495 Directed Study: Science and Mathematics**

No description available.

**Repeatable:** *N*

**Formerly** 56-3195

**Minimum Credits 1 Maximum Credits 4**

## **SCIE 496 Independent Project: Science and Mathematics**

No description available.

**Repeatable:** Y

**Formerly** 56-3198

**Requirements** Permission Required (DP)

**Minimum Credits 1 Maximum Credits 6**

## **SIGN 101 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.

**Repeatable:** N

**Formerly** 37-1151

**HU**

**Minimum Credits 3 Maximum Credits 3**

## **SIGN 102 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.

**Repeatable:** Y

**Formerly** 37-1152

**HU**

**Prerequisites** SIGN 101 American Sign Language I

**Concurrent Requisite** SIGN 192 American Sign Language II Lab

**Minimum Credits 3 Maximum Credits 3**

## **SIGN 115 Introduction to Classifiers in American Sign Language**

This course will expand on understanding the principles of Classifiers, an integral part of American Sign Language (ASL), knowing how to identify different types of ASL Classifiers, and application of ASL Classifiers. Students will learn and apply the three types of classifiers, learn and use the representative classifiers (animate and inanimate), descriptive classifiers (size-and-shape, extent, perimeter, and pattern and texture), and instrumental classifiers. This course will provide hands-on experiences and skill building activities needed for appropriate classifier use applied to complex descriptions and images. Eye gaze, role shifting, spatial referencing and appropriate use of ASL Classifiers in storytelling will also be covered.

**Repeatable:** N

**Formerly** 37-1153

**Prerequisites** SIGN 101 American Sign Language I

**Minimum Credits** 3 **Maximum Credits** 3

## **SIGN 125 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.

**Repeatable:** N

**Formerly** 37-1252

**HU PL**

**Minimum Credits** 3 **Maximum Credits** 3

## **SIGN 128 Introduction to Career Opportunities within the Deaf Community**

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.

**Repeatable:** N

**Formerly** 37-1253

**Co-requisites** SIGN 102 American Sign Language II

**Minimum Credits** 2 **Maximum Credits** 2

## **SIGN 160 ASL Fingerspelling**

ASL Fingerspelling looks at the use of the ASL alphabet in the hands of native users and focuses on specific features of production that non-native users often have trouble understanding. Emphasis is on how to use and understand fingerspelling and how to make and understand appropriate changes in handshapes and patterns. The course will also cover the history and structure of fingerspelling in American Sign Language and the lexicalization of fingerspelling.

**Repeatable:** Y

**Formerly** 37-1701

**Prerequisites** SIGN 102 American Sign Language II

**Minimum Credits** 3 **Maximum Credits** 3

## **SIGN 175 Rehearsal Lab**

No description available.

**Repeatable:** N

**Formerly** 37-1903

**Concurrent Requisite** SIGN 299 Topics in ASL-English Interpretation

**Minimum Credits** 0 **Maximum Credits** 0

## **SIGN 192 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 American Sign Language II must also register for this lab. Students will attend group tutorial sessions for 1 hour per week throughout the semester.

**Repeatable:** Y

**Formerly** 37-1901

**Prerequisites** SIGN 101 American Sign Language I

**Concurrent Requisite** SIGN 102 American Sign Language II

**Minimum Credits** 0 **Maximum Credits** 0

## **SIGN 199 Topics in Deaf Studies**

No description available.

**Repeatable:** N

**Formerly** 37-3250

**Minimum Credits** 3 **Maximum Credits** 3

## **SIGN 201 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.

**Repeatable:** Y

**Formerly** 37-2153

**HU**

**Prerequisites** SIGN 102 American Sign Language II

**Concurrent Requisite** SIGN 292 ASL III Lab

**Minimum Credits** 3 **Maximum Credits** 3

## **SIGN 202 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.

**Repeatable:** Y

**Formerly** 37-2154

**HU**

**Prerequisites** SIGN 201 American Sign Language III

**Concurrent Requisite** SIGN 392 ASL IV Lab

**Minimum Credits** 3 **Maximum Credits** 3

## **SIGN 211 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.

**Repeatable:** Y

**Formerly** 37-2201

**HU PL**

**Prerequisites** ENGL 111 Writing and Rhetoric I

**Minimum Credits 3 Maximum Credits 3**

### **SIGN 221 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.

**Repeatable:** N

**Formerly** 37-2251

**HU PL**

**Prerequisites** SIGN 125 Deaf Culture

**Minimum Credits 3 Maximum Credits 3**

### **SIGN 225 Deaf Art Movement/De'Via: Discussions with Deaf Artists**

This course focuses on the Deaf Art Movement and the De'VIA Movement and the artwork and movements that preceded and influenced the development of these movements. It involves history and understanding artistic frameworks that help to interpret the meaning of various artwork of this era. Basically this is a contemporary art course about living Deaf Artists. This course will involve interviews with artists in the United States who visit the class in person or via videophone technology. Students will be invited to interview and assist Deaf artists during events outside of class during the semester. Students will be expected to have interview questions ready for each guest presenter based on their experiences with the artist's work. One 7-10 minute presentation in ASL will be required from each student, focusing on a different artist, informing the class of various Deaf artists and their work. This course will expand your working knowledge of Deaf Art and various contemporary Deaf artists and the art movements that have influenced their development.

**Repeatable:** N

**Formerly** 37-2252

**Prerequisites** SIGN 102 American Sign Language II

**Minimum Credits 3 Maximum Credits 3**

### **SIGN 228 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.

**Repeatable:** N

**Formerly** 37-2253

**Prerequisites** SIGN 102 American Sign Language II

**Minimum Credits** 3 **Maximum Credits** 3

## **SIGN 230 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.

**Repeatable:** *N*

**Formerly** 37-2301

**WI**

**Prerequisites** SIGN 201 American Sign Language III and SIGN 125 Deaf Culture

**Co-requisites** SIGN 202 American Sign Language IV and SIGN 228 Linguistics of ASL

**Concurrent Requisite** SIGN 274 Interpreting Techniques Lab

**Minimum Credits** 1 **Maximum Credits** 1

## **SIGN 235 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.

**Repeatable:** *N*

**Formerly** 37-2302

**Co-requisites** SIGN 202 American Sign Language IV and SIGN 228 Linguistics of ASL

**Minimum Credits** 3 **Maximum Credits** 3

## **SIGN 242 Music Interpreting**

No description available.

**Repeatable:** *Y*

**Formerly** 37-2402

**Prerequisites** SIGN 125 Deaf Culture

**Co-requisites** SIGN 102 American Sign Language II

**Minimum Credits** 3 **Maximum Credits** 3

## **SIGN 250 Visual Methodologies**

This course will serve as an introduction to visual methodologies, looking at different types of visual research and critically examining a range of visual methods and their uses. Our society is moving towards a more visually oriented environment in our media and social media, in terms of how information is presented, disseminated, and gathered. The Deaf and Hard-of-Hearing community in America relies greatly on visual stimuli and visual forms of information, but so do many other groups in today's American society. Different methods to develop and study visual data and how they may be used within the Deaf and Hard of Hearing community, among others, will be examined, with opportunities to apply these methods in class projects.

**Repeatable:** *N*

**Formerly** 37-2501

**HU**

**Prerequisites** ENGL 112 Writing and Rhetoric II or ENGL 122 International Writing and Rhetoric II

**Minimum Credits** 3 **Maximum Credits** 3

## **SIGN 260 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.

**Repeatable:** Y

**Formerly** 37-2601

**Prerequisites** SIGN 201 American Sign Language III and SIGN 125 Deaf Culture

**Minimum Credits** 3 **Maximum Credits** 3

## **SIGN 270 Deaf Interpreters**

This course covers the fundamentals of Deaf interpreter practice, its origins and how it has evolved over time. Students gain an overview of the foundational skills and knowledge required of Deaf interpreters. The role of the Deaf community and interpreters in the future growth of the field and improving communication access is also explored. Students will also reflect on how their personal and formative experiences impact their potential as Deaf interpreters.

**Repeatable:** N

**Formerly** 37-2701

**Co-requisites** SIGN 125 Deaf Culture

**Minimum Credits** 3 **Maximum Credits** 3

## **SIGN 272 Cultural Diversity within the Deaf Community**

This course covers ethnic and cultural diversity within the American Deaf community, specifically, Deaf people of color. Students will explore how biases and stereotypes form, do self-analysis, and consider how these factors may impact the work of Deaf interpreters. Students will also research a variety of organizations representing Deaf ethnic and cultural groups, further developing their individual resources.

**Repeatable:** N

**Formerly** 37-2702

**Prerequisites** SIGN 125 Deaf Culture and SIGN 270 Deaf Interpreters

**Minimum Credits** 3 **Maximum Credits** 3

## **SIGN 274 Interpreting Techniques Lab**

This is a zero-credit lab. Students who register for SIGN 230 Interpreting Techniques may also register for this lab.

**Repeatable:** N

**Formerly** 37-2902

**Minimum Credits** 0 **Maximum Credits** 0

## **SIGN 278 Consumer Assessment: Identifying Culture, Language & Communication Styles**

This course covers the wide variety of languages and communication styles, education levels, physical characteristics, cognitive abilities, and sociolinguistic factors among consumers with whom Deaf interpreters work. Learners practice strategies for recognizing consumer characteristics that may influence Deaf interpreter practice.

**Repeatable:** *N*

**Formerly** 37-2703

**Prerequisites** SIGN 270 Deaf Interpreters and SIGN 272 Cultural Diversity within the Deaf Community

**Minimum Credits** 3 **Maximum Credits** 3

## **SIGN 292 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 SIGN 201 American Sign Language III must also register for this lab. Students will attend group tutorial sessions for 1 hour per week throughout the semester.

**Repeatable:** *N*

**Formerly** 37-2900

**Concurrent Requisite** SIGN 201 American Sign Language III

**Minimum Credits** 0 **Maximum Credits** 0

## **SIGN 299 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.

**Repeatable:** *Y*

**Formerly** 37-3650

**Minimum Credits** 1 **Maximum Credits** 3

## **SIGN 305 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.

**Repeatable:** *N*

**Formerly** 37-3204

**Prerequisites** SIGN 125 Deaf Culture and SIGN 340 Consecutive Interpreting

**Minimum Credits** 3 **Maximum Credits** 3

## **SIGN 310 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.

**Repeatable:** Y

**Formerly** 37-3205

**Prerequisites** SIGN 202 American Sign Language IV

**Concurrent Requisite** SIGN 492 Advanced ASL Lab

**Minimum Credits 3 Maximum Credits 3**

### **SIGN 315 Deaf Education**

This course examines the education of people who are Deaf and hard of hearing. Topics include language acquisition, the history and practices of Deaf Education, and various types of technology used in Deaf Education. As Deafness is both a physical and cultural phenomenon, educational philosophies that have influenced Deaf Education will be discussed, as well as legislative initiatives that have impacted the lives of Deaf and hard of hearing children. Content includes lecture, discussion, basic research, and one field trip to a working School for the Deaf.

**Repeatable:** N

**Formerly** 37-3225

**PL**

**Prerequisites** SIGN 125 Deaf Culture

**Requirements** Permission Required (DP)

**Minimum Credits 3 Maximum Credits 3**

### **SIGN 320 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.

**Repeatable:** Y

**Formerly** 37-3251

**HU**

**Prerequisites** SIGN 201 American Sign Language III and SIGN 125 Deaf Culture

**Minimum Credits 4 Maximum Credits 4**

### **SIGN 325 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.

**Repeatable:** *N*

**Formerly** 37-3304

**Prerequisites** SIGN 125 Deaf Culture

**Co-requisites** SIGN 235 Language and Translation

**Minimum Credits 3 Maximum Credits 3**

### **SIGN 330 Interpreting for Special Populations within the De**

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.

**Repeatable:** *N*

**Formerly** 37-3305

**Prerequisites** SIGN 125 Deaf Culture and SIGN 202 American Sign Language IV

**Minimum Credits 3 Maximum Credits 3**

### **SIGN 340 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.

**Repeatable:** *N*

**Formerly** 37-3401

**Prerequisites** SIGN 202 American Sign Language IV and SIGN 230 Interpreting Techniques

**Requirements** Permission Required (DP)

**Minimum Credits 3 Maximum Credits 3**

### **SIGN 341 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.

**Repeatable:** *N*

**Formerly** 37-3403

**Prerequisites** SIGN 340 Consecutive Interpreting

**Requirements** Permission Required (DP)

**Minimum Credits 3 Maximum Credits 3**

### **SIGN 342 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.

**Repeatable:** *N*

**Formerly** 37-3404

**Prerequisites** SIGN 340 Consecutive Interpreting

**Co-requisites** SIGN 341 Interpreting Discourse Genres

**Minimum Credits 3 Maximum Credits 3**

### **SIGN 343 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.

**Repeatable:** *N*

**Formerly** 37-3402

**Prerequisites** SIGN 341 Interpreting Discourse Genres

**Minimum Credits 3 Maximum Credits 3**

### **SIGN 348 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.

**Repeatable:** *Y*

**Formerly** 37-3405

**Prerequisites** SIGN 202 American Sign Language IV

**Co-requisites** SIGN 340 Consecutive Interpreting

**Requirements** Permission Required (DP)

**Minimum Credits 3 Maximum Credits 3**

### **SIGN 365 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.

**Repeatable:** *N*

**Formerly** 37-3661

**Prerequisites** SIGN 202 American Sign Language IV and SIGN 125 Deaf Culture

**Requirements** Permission Required (DP)

**Minimum Credits 3 Maximum Credits 3**

## **SIGN 392 ASL IV Lab**

This is a zero-credit lab. Students who register for SIGN 202 American Sign Language IV must also register for this lab.

**Repeatable:** N

**Formerly** 37-2901

**Concurrent Requisite** SIGN 202 American Sign Language IV

**Minimum Credits** 0 **Maximum Credits** 0

## **SIGN 399 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.

**Repeatable:** Y

**Formerly** 37-3650J

**Prerequisites** SIGN 102 American Sign Language II

**Minimum Credits** 1 **Maximum Credits** 3

## **SIGN 475 Deaf Studies Capstone**

This directed study and lecture hybrid course provides a comprehensive review of information, sociolinguistics, and methodologies provided in all previous Deaf Studies courses. Appropriate means of research on ASL and Deaf community related issues will be discussed. Students will propose, develop and complete individual projects based upon research on a specific and significant topic in the Deaf/ASL community.

**Repeatable:** N

**Formerly** 37-4503

**Prerequisites** CULS 201 Cultural Theories and SIGN 365 ASL Literature and SIGN 315 Deaf Education and SIGN 310 Advanced American Sign Language

**Requirements** Permission Required (DP)

**Minimum Credits** 3 **Maximum Credits** 3

## **SIGN 481 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.

**Repeatable:** N

**Formerly** 37-4501

**Prerequisites** SIGN 341 Interpreting Discourse Genres and SIGN 342 Transliterating & Educational Interpreting

**Requirements** Permission Required (DP)

**Minimum Credits** 4 **Maximum Credits** 4

## **SIGN 482 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.

**Repeatable:** *N*

**Formerly** 37-4502

**Prerequisites** SIGN 481 Interpreting Practicum I

**Requirements** Permission Required (DP)

**Minimum Credits 4 Maximum Credits 4**

## **SIGN 492 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 SIGN 310 Advanced American Sign Language must also register for this lab. Students will attend group tutorial sessions for 1 hour per week throughout the semester.

**Repeatable:** *N*

**Formerly** 37-3901

**Concurrent Requisite** SIGN 310 Advanced American Sign Language

**Minimum Credits 0 Maximum Credits 0**

## **SIGN 495 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.

**Repeatable:** *Y*

**Formerly** 37-1899

**Minimum Credits 1 Maximum Credits 6**

## **SIGN 496 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.

**Repeatable:** *Y*

**Formerly** 37-3898

**Requirements** Permission Required (DP)

**Minimum Credits 1 Maximum Credits 6**

## **SOCI 101 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.

**Repeatable:** *N*

**Formerly** 50-1501

**SS**

**Minimum Credits 3 Maximum Credits 3**

### **SOCI 110 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.

**Repeatable:** *N*

**Formerly** 50-1510

**SS PL**

**Minimum Credits 3 Maximum Credits 3**

### **SOCI 111 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.

**Repeatable:** *N*

**Formerly** 50-1511

**SS PL**

**Minimum Credits 3 Maximum Credits 3**

### **SOCI 112 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.

**Repeatable:** *N*

**Formerly** 50-1513

**SS PL**

**Minimum Credits 3 Maximum Credits 3**

### **SOCI 113 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.

**Repeatable:** *N*

**Formerly** 50-1514

**SS**

**Minimum Credits 3 Maximum Credits 3**

### **SOCI 114 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.

**Repeatable:** *N*

**Formerly** 50-1601

**SS**

**Minimum Credits 3 Maximum Credits 3**

### **SOCI 115 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.

**Repeatable:** *N*

**Formerly** 50-1602

**SS PL**

**Minimum Credits 3 Maximum Credits 3**

### **SOCI 210 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.

**Repeatable:** *N*

**Formerly** 50-2110

**SS GA**

**Minimum Credits 3 Maximum Credits 3**

### **SOCI 211 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.

**Repeatable:** *N*

**Formerly** 50-2512

**SS**

**Minimum Credits 3 Maximum Credits 3**

## **SOCI 212 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.

**Repeatable:** *N*

**Formerly** 50-2514

**SS**

**Minimum Credits 3 Maximum Credits 3**

## **SOCI 213 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.

**Repeatable:** *N*

**Formerly** 50-2515

**SS**

**Minimum Credits 3 Maximum Credits 3**

## **SOCI 214 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.

**Repeatable:** *N*

**Formerly** 50-2631

**SS**

**Minimum Credits 3 Maximum Credits 3**

## **SOSC 199 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.

**Repeatable:** Y

**Formerly** 50-2700

**SS**

**Minimum Credits 3 Maximum Credits 3**

## **SOSC 201 Pedagogy and Theatre of the Oppressed: An Introduction**

This course focuses on forms of power that are often hidden in schools and are connected to other institutional structures such as governments and businesses. Because this undemocratic use of power is so prevalent, usually through school and government policies and practices, people often become accustomed to that which is unfair or inequitable. This course will uncover and name those causes of school-based marginalization such as race, economics, and biased curriculum, and learn how to resist them through Pedagogy of the Oppressed and Theatre of the Oppressed. As the course proceeds, it will apply these concepts to current concerns of Chicago, the United States, and international regions.

**Repeatable:** N

**SS**

**Prerequisites** ENGL 112 Writing and Rhetoric II or ENGL 112H Writing and Rhetoric II: Honors or ENGL 122 International Writing and Rhetoric II

**Minimum Credits 3 Maximum Credits 3**

## **SOSC 301 Women's Life Stories**

This course investigates the ways in which people's lives are impacted by sexism, classism, racism, gender identity, cultural differences, and national origins in both historical and contemporary times. Students will learn about the narrative nature of life experiences by exploring the process of knowing, listening, and telling of life stories, and appreciate the changing effect that the re-telling of life stories has. This course will assist students in understanding how social science feminist methods have brought new questions, ideas, and knowledge to areas of study such as sociology, anthropology, history, etc. This course will examine women's life stories through a focus on one or more regional or cultural groups that may change from one section to another.

**Repeatable:** N

**SS**

**Requirements** Junior Standing or Above (JR)

**Minimum Credits 3 Maximum Credits 3**

## **SOSC 399 Topics in Social Science**

This repeatable course consists of rotating subjects of interest.

**Repeatable:** Y

**Minimum Credits 3 Maximum Credits 3**

## **SOSC 496 Independent Project: Social Sciences**

No description available.

**Repeatable:** Y

**Formerly** 50-3090

**Minimum Credits 1 Maximum Credits 6**

### **SPAN 101 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.

**Repeatable:** N

**Formerly** 47-1301

**HU GA**

**Minimum Credits 3 Maximum Credits 3**

### **SPAN 102 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.

**Repeatable:** N

**Formerly** 47-1302

**HU GA**

**Minimum Credits 3 Maximum Credits 3**

### **SPAN 125 Intensive Spanish: J-Session**

This elementary course is an accelerated, intensive Spanish language class. It covers most of the basic structures and vocabulary needed to develop proficiency in understanding, reading, speaking and writing Spanish for living, working and traveling. Intensive Spanish is especially appropriate for students who have taken Spanish classes in the past but have not practiced the language in several years. It is also appropriate for students who have studied other Romance languages (Italian, French, Portuguese, etc.) and want to learn Spanish at an accelerated pace. The course is taught entirely in Spanish. Students who successfully pass this course can move on to Spanish III: Language and Culture at Columbia.

**Repeatable:** N

**Formerly** 47-1303J

**HU GA**

**Minimum Credits 3 Maximum Credits 3**

### **SPAN 135 Spanish: Study in Mexico**

Students will study Spanish (levels 1-4 ) or Spanish for Native Speakers. They will be placed at the appropriate level after taking an on-line test and an on-site oral test. Spanish is taught by native Spanish speakers in small classes offered by the Kukulcan Educational Community in Cuernavaca, Mexico.

**Repeatable:** N

**Formerly** 47-1304J

**HU GA**

**Requirements** Permission Required (DP)

**Minimum Credits 3 Maximum Credits 3**

### **SPAN 201 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.

**Repeatable:** *N*

**Formerly** 47-2303

**HU GA**

**Minimum Credits 3 Maximum Credits 3**

### **SPAN 202 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.

**Repeatable:** *N*

**Formerly** 47-2304

**HU GA**

**Minimum Credits 3 Maximum Credits 3**

### **SPAN 220 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.

**Repeatable:** *N*

**Formerly** 47-2305

**HU GA**

**Minimum Credits 3 Maximum Credits 3**

### **TELE 110 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.

**Repeatable:** *N*

**Formerly** 40-1101

**Minimum Credits 3 Maximum Credits 3**

### **TELE 112 Aesthetics and Storytelling**

In this course, students will explore the formal elements of television that are used to express meaning, evoke emotion, and shape the vision they wish to communicate. The student will learn the basics of researching, writing, planning, and visualizing stories for the screen. They will also analyze various television program examples, learning to deconstruct the ways that television tells stories.

**Repeatable:** *N*

**Formerly** 40-1103

**Minimum Credits 3 Maximum Credits 3**

### **TELE 120 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.

**Repeatable:** *N*

**Formerly** 40-1201

**SP**

**Minimum Credits 3 Maximum Credits 3**

### **TELE 125 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.

**Repeatable:** *N*

**Formerly** 40-1302

**Minimum Credits 4 Maximum Credits 4**

### **TELE 135 Online Video Culture**

This class examines the online video culture from the perspectives of creator and audience. Students immerse themselves in the online identities they create and spend the semester creating content and communicating with each other via public, Twitter, and You Tube accounts. They discuss content discovery as viewers and try to incorporate various discovery strategies as video creators. Through a series of simple video making and publishing exercises, students create searchable, topical, and shareable content and monitor its performance using YouTube analytics.

**Repeatable:** *N*

**Formerly** 40-1501

**Minimum Credits 1 Maximum Credits 1**

### **TELE 210 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.

**Repeatable:** *N*

**Formerly** 40-2201

**WI**

**Prerequisites** TELE 125 Television Arts: Production and ENGL 122 International Writing and Rhetoric II or TELE 125 Television Arts: Production and ENGL 112 Writing and Rhetoric II

**Minimum Credits 3 Maximum Credits 3**

## **TELE 212 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.

**Repeatable:** *N*

**Formerly** 40-2100

**Prerequisites** ENGL 112 Writing and Rhetoric II or ENGL 122 International Writing and Rhetoric II or TELE 112 Aesthetics and Storytelling

**Minimum Credits 3 Maximum Credits 3**

## **TELE 230 Production & Editing I**

In this course students will develop basic skills in field production and editing. Each student will learn and practice the fundamentals of field production in terms of conceptual development, research and planning, 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 prerequisite course, and successfully apply those concepts in this practical hands-on course.

**Repeatable:** *N*

**Formerly** 40-2302

**Prerequisites** TELE 112 Aesthetics and Storytelling or CINE 102 Cinema Notebooks

**Minimum Credits 3 Maximum Credits 3**

## **TELE 235 New Media Tools and Techniques in Contemporary Vid**

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.

**Repeatable:** *N*

**Formerly** 40-1401

**Minimum Credits 3 Maximum Credits 3**

## **TELE 240 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.

**Repeatable:** *N*

**Formerly** 40-2330

**Prerequisites** ENGL 112 Writing and Rhetoric II or ENGL 122 International Writing and Rhetoric II

**Minimum Credits** 3 **Maximum Credits** 3

### **TELE 250 Television Studies:**

This course examines a specific subject within the field of television, rotating the subjects 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 humanities perspectives (philosophical, industrial, historiographical, psychological, etc.), so as to enrich and complicate our understanding.

**Repeatable:** *Y*

**Formerly** 40-2920

**HU**

**Prerequisites** ENGL 112 Writing and Rhetoric II or TWC-T-7 EXAM-TWC WRITING MINIMUM SCORE = 7

**Minimum Credits** 3 **Maximum Credits** 3

### **TELE 251 Video for Artists and Performers**

This course is designed as an introductory course in the creative, aesthetic and deeply personal nature of performance art. Students will learn simple technical skills necessary to produce performance & video art. Students will plan, produce, and perform their personal bodies of art in a physical and digital manner. Students will work solo or collaboratively on performance and video as an art form and document their projects. Students will be encouraged and assisted in expressing their artistic voice and exploring storytelling using new methods of performance, studio art, music, theater, dance and other art mediums. Students will be expected to perform live in class, both their own and others' material, in a nontraditional, newly creative manner. The uses of research, academic writing and both theoretical and personal discussion will be employed to create and produce the student's body of work. This course will use critical verbal critique to discuss the student's artwork.

**Repeatable:** *N*

**Formerly** 40-2501

**Requirements** Sophomore Standing or Above (SO)

**Minimum Credits** 3 **Maximum Credits** 3

### **TELE 260 Television News Documentary, Production**

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.

**Repeatable:** *N*  
**Formerly** 40-2602J  
**Minimum Credits 1 Maximum Credits 1**

## **TELE 262 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.

**Repeatable:** *N*  
**Formerly** 40-2622  
**Prerequisites** TELE 125 Television Arts: Production  
**Minimum Credits 4 Maximum Credits 4**

## **TELE 263 Television Covers:**

This rotating subject course takes an in-depth look at the television industry's coverage of a particular issue, in dramas, documentary, news, and other forms of television programming

**Repeatable:** *Y*  
**Formerly** 40-2923J  
**Prerequisites** ENGL 109 Writing and Rhetoric I Stretch B or ENGL 111 Writing and Rhetoric I or ENGL 111H Writing and Rhetoric I: Honors or ENGL 121 or TWC-T-7 EXAM-TWC WRITING MINIMUM SCORE = 7  
**Minimum Credits 1 Maximum Credits 1**

## **TELE 271 Television Career Strategies**

Course provides students with an overview of the marketplace and helps develop strategies for building a portfolio and resume, 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 reels for the job search.

**Repeatable:** *N*  
**Formerly** 40-2788  
**Prerequisites** TELE 230 Production & Editing I  
**Minimum Credits 1 Maximum Credits 1**

## **TELE 272 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 1.

**Repeatable:** *Y*  
**Formerly** 40-2322  
**Prerequisites** TELE 112 Aesthetics and Storytelling or CINE 145 Screenwriting I: Writing the Short Film  
**Minimum Credits 1 Maximum Credits 1**

## **TELE 276 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.

**Repeatable:** *N*

**Formerly** 40-2323

**Prerequisites** ANIM 270 Motion Graphics I or ILLU 335 Illustration: Motion

**Minimum Credits 3 Maximum Credits 3**

## **TELE 285 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 reproduction and preparation.

**Repeatable:** *N*

**Formerly** 40-2806

**Prerequisites** TELE 212 Television Arts: Writing and TELE 210 The Television Producer

**Minimum Credits 3 Maximum Credits 3**

## **TELE 287 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.

**Repeatable:** *N*

**Formerly** 40-2921

**Minimum Credits 3 Maximum Credits 3**

## **TELE 302 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.

**Repeatable:** *N*

**Formerly** 40-3122

**Prerequisites** 40 2102 40 2102 Post-Production Audio II

**Minimum Credits 4 Maximum Credits 4**

## **TELE 304 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.

**Repeatable:** *N*

**Formerly** 40-3101

**Requirements** Junior Standing or Above (JR) and BFA Degree (BFA)

**Minimum Credits 3 Maximum Credits 3**

### **TELE 305 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.

**Repeatable:** *Y*

**Formerly** 40-3103

**Minimum Credits 4 Maximum Credits 4**

### **TELE 309 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.

**Repeatable:** *N*

**Formerly** 40-3126

**Prerequisites** 40 2102 Post-Production Audio II

**Minimum Credits 4 Maximum Credits 4**

### **TELE 310 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.

**Repeatable:** *N*

**Formerly** 40-3202

**Prerequisites** TELE 212 Television Arts: Writing or CINE 145 Screenwriting I: Writing the Short Film

**Minimum Credits 3 Maximum Credits 3**

### **TELE 316 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.

**Repeatable:** *N*

**Formerly** 40-3211

**WI**

**Prerequisites** TELE 210 The Television Producer and TELE 330 Production and Editing II  
**Minimum Credits 4 Maximum Credits 4**

### **TELE 317 Online Video: Trends & Best Practices**

Advanced television course requires that students serve as the Operations Department of Columbia College's television station, Frequency Columbia. All aspects of maintaining and operating a broadcast facility including programming, scheduling, recruiting, commercial and product sales, distribution, production, and promotions will be included in the experience of this high-profile, high-demand project.

**Repeatable:** Y

**Formerly** 40-3220

**Prerequisites** TELE 210 The Television Producer and TELE 325 Television Arts: Directing

**Minimum Credits 3 Maximum Credits 3**

### **TELE 318 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.

**Repeatable:** Y

**Formerly** 40-3221

**Prerequisites** TELE 310 Writing for Television or CINE 145 Screenwriting I: Writing the Short Film

**Minimum Credits 3 Maximum Credits 3**

### **TELE 319 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.

**Repeatable:** Y

**Formerly** 40-3224

**Prerequisites** TELE 210 The Television Producer and TELE 330 Production and Editing II

**Minimum Credits 4 Maximum Credits 4**

### **TELE 320 Critical Television Theory and Analysis**

This course seeks to master methods of analysis and theory commonly utilized in Television Studies: historic and industrial, auteurism and genre, semiotics and psychoanalysis, postmodernism, feminist, critical race, discourse, and audience reception. 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.

**Repeatable:** Y

**Formerly** 40-3212

**WI**

**Prerequisites** ENGL 122 International Writing and Rhetoric II or ENGL 112 Writing and Rhetoric II or ENGL 112H Writing and Rhetoric II: Honors

**Requirements** Sophomore Standing or Above (SO)

**Minimum Credits 3 Maximum Credits 3**

**TELE 325 Television Arts: Directing**

Course builds on the production skills covered in Television Arts: Production and introduces the intermediate techniques of television directing. The course will focus on multi-camera directing techniques. Students will learn how to visualize and plan for live productions and real-time scenes. Students will break down scenes for shooting in a multi-camera environment, learn live switching techniques, camera and talent blocking, and working with actors. Students who complete this class will have experience in a variety of shooting styles and genres found in television today.

**Repeatable:** *N*

**Formerly** 40-2301

**Prerequisites** TELE 125 Television Arts: Production

**Minimum Credits 3 Maximum Credits 3**

**TELE 326 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.

**Repeatable:** *N*

**Formerly** 40-3227

**Requirements** Sophomore Standing or Above (SO)

**Minimum Credits 3 Maximum Credits 3**

**TELE 327 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.

**Repeatable:** *N*

**Formerly** 40-3231

**Prerequisites** TELE 310 Writing for Television or CINE 145 Screenwriting I: Writing the Short Film

**Minimum Credits 3 Maximum Credits 3**

**TELE 328 Television Program Development**

Television Program Development teaches students how to take an idea for a scripted television series and turn it into a fully realized written document (show bible) that focuses on creating a sustainable premise and includes a pilot story, subsequent stories, characters and a vision, which effectively reflect the series' setting,

tone, and structure. From this detailed document, students will be able to write a pilot script (in a subsequent class or on their own). Additionally, the class introduces students to the variety of programming needs of broadcast, cable and streaming platforms.

**Repeatable:** *N*

**Formerly** 40-3232

**Prerequisites** TELE 210 The Television Producer or TELE 212 Television Arts: Writing

**Requirements** Junior Standing or Above (JR)

**Minimum Credits** 3 **Maximum Credits** 3

## **TELE 329 Developing the Reality Show**

This class introduces the student to the creative and business aspects of designing an original reality series. Students will be required to pitch and develop an original reality show concept from idea to finished show bible, with budget, locations and a sample episode rundown. Students will be required to develop story lines for 13 episodes to illustrate the season progression.

**Repeatable:** *Y*

**Formerly** 40-3234

**Prerequisites** TELE 210 The Television Producer and TELE 112 Aesthetics and Storytelling

**Minimum Credits** 3 **Maximum Credits** 3

## **TELE 330 Production and Editing II**

This 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.

**Repeatable:** *N*

**Formerly** 40-2401

**Prerequisites** TELE 230 Production & Editing I or CINE 103 Cinema Image and Process

**Minimum Credits** 3 **Maximum Credits** 3

## **TELE 332 Video for Internet and Mobile TV**

This class focuses on short form unscripted or soft script improv online videos and series. The proliferation of mobile devices, platforms and apps such as YouTube, Facebook, Vimeo, Vine, Instagram, Tumblr, Twitter, etc. have presented the opportunity for the creation and distribution of emerging visual storytelling forms that utilize an auteur method of creation. While studying analytics and best practices, students will focus on developing their individual voice as makers, learning to develop, direct, produce, edit, market and, in some cases, act in or host their final projects which will consist of a fully produced, uploaded and marketed original 6 episode online unscripted video series.

**Repeatable:** *N*

**Formerly** 40-3236

**Prerequisites** TELE 230 Production & Editing I or TELE 251 Video for Artists and Performers or CINE 102 Cinema Notebooks and CINE 103 Cinema Image and Process

**Minimum Credits** 3 **Maximum Credits** 3

## **TELE 333 Writing for Internet and Mobile TV**

This course will focus on telling one story using multiple creative and distribution platforms. The primary or origin form will be a scripted multiple episode dramatic or comedic web series. Each series will also have 3 extension platforms: social media and open source creative platforms that will tell a different part of the story. Students will pitch, develop, write and using a smart-phone, laptop or tablet will create 'in character' extension content on YouTube, Facebook, Vine, Instagram, Tumblr, BitStrips, etc. The final project will consist of a completed 6-9 episode written web series with transmedia extension content for a deeper exploration of character and story.

**Repeatable:** *N*

**Formerly** 40-3237

**Prerequisites** TELE 212 Television Arts: Writing or TELE 310 Writing for Television or CINE 145 Screenwriting I: Writing the Short Film

**Minimum Credits 2 Maximum Credits 2**

## **TELE 335 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.

**Repeatable:** *N*

**Formerly** 40-3240

**Requirements** Sophomore Standing or Above (SO)

**Minimum Credits 3 Maximum Credits 3**

## **TELE 337 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.

**Repeatable:** *N*

**Formerly** 40-3309

**Prerequisites** JOUR 234 Broadcast News Writing and TELE 230 Production & Editing I or JOUR 234 Broadcast News Writing and TELE 262 Production and Aesthetics for Television News

**Minimum Credits 3 Maximum Credits 3**

## **TELE 338 Television Equipment Practicum**

Course provides students with intensive, hands-on practice with the central pieces of production equipment found in the control room including 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, and conceptual knowledge of underlying engineering principles and techniques.

**Repeatable:** *N*

**Formerly** 40-3310J

**Prerequisites** TELE 325 Television Arts: Directing

**Minimum Credits 1 Maximum Credits 1**

## **TELE 339 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.

**Repeatable:** *N*

**Formerly** 40-3311

**Prerequisites** TELE 125 Television Arts: Production and TELE 230 Production & Editing I

**Minimum Credits 3 Maximum Credits 3**

## **TELE 341 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.

**Repeatable:** *N*

**Formerly** 40-3314

**Prerequisites** TELE 325 Television Arts: Directing

**Minimum Credits 4 Maximum Credits 4**

## **TELE 342 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.

**Repeatable:** *Y*

**Formerly** 40-3315

**Prerequisites** TELE 325 Television Arts: Directing

**Minimum Credits 4 Maximum Credits 4**

## **TELE 343 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. Relevant programs are researched, produced, and directed by students. Productions may include music, performance, sports, and events. Emphasis is placed on pre-production, meeting deadlines, survey of locations, and performance of a wide range of crew duties, including directing, in a live environment.

**Repeatable:** *Y*

**Formerly** 40-3316

**Prerequisites** TELE 325 Television Arts: Directing  
**Minimum Credits 4 Maximum Credits 4**

### **TELE 344 Directing and Production: Live Broadcast**

Course requires that students serve as the technical/production arm for NEWSBEAT, a weekly newscast produced and streamed live throughout the campus of Columbia College. All aspects of the studio production, including directing, audio, camera, switching, graphics, and video elements, will be emphasized and further developed as part of the deadline-oriented, fast-paced learning experience.

**Repeatable:** Y

**Formerly** 40-3317

**Prerequisites** TELE 325 Television Arts: Directing  
**Minimum Credits 4 Maximum Credits 4**

### **TELE 346 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 to complete a web series consisting of short form episodes, with directing and production skills unique to the emerging genre.

**Repeatable:** N

**Formerly** 40-3319

**Prerequisites** TELE 325 Television Arts: Directing and TELE 330 Production and Editing II  
**Minimum Credits 4 Maximum Credits 4**

### **TELE 348 Advanced Control Room Techniques**

Equipment operation course focuses on the Studio 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.

**Repeatable:** N

**Formerly** 40-3321

**Prerequisites** TELE 325 Television Arts: Directing  
**Minimum Credits 2 Maximum Credits 2**

### **TELE 354 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.

**Repeatable:** Y

**Formerly** 40-3328

**Prerequisites** TELE 372 Documentary Production and Editing  
**Requirements** Permission Required (DP)  
**Minimum Credits 3 Maximum Credits 3**

## **TELE 357 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.

**Repeatable:** *N*

**Formerly** 40-3340

**SS**

**Prerequisites** MEDI 201 Culture, Race and Media or TELE 262 Production and Aesthetics for Television News

**Minimum Credits** 3 **Maximum Credits** 3

## **TELE 358 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.

**Repeatable:** *N*

**Formerly** 40-3330

**Prerequisites** TELE 325 Television Arts: Directing

**Minimum Credits** 3 **Maximum Credits** 3

## **TELE 360 Post-Production Bootcamp: Avid Techniques**

This post-production course is designed to give students in the Post-production and 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.

**Repeatable:** *N*

**Formerly** 40-3402

**Minimum Credits** 2 **Maximum Credits** 2

## **TELE 362 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.

**Repeatable:** *N*

**Formerly** 40-3403

**Prerequisites** TELE 330 Production and Editing II

**Minimum Credits 4 Maximum Credits 4**

### **TELE 367 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.

**Repeatable:** *Y*

**Formerly** 40-3412A

**Prerequisites** TELE 212 Television Arts: Writing and TELE 330 Production and Editing II

**Minimum Credits 4 Maximum Credits 4**

### **TELE 371 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.

**Repeatable:** *Y*

**Formerly** 40-3412B

**Prerequisites** TELE 212 Television Arts: Writing and TELE 330 Production and Editing II

**Minimum Credits 4 Maximum Credits 4**

### **TELE 372 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.

**Repeatable:** *Y*

**Formerly** 40-3412C

**Prerequisites** TELE 212 Television Arts: Writing and TELE 330 Production and Editing II

**Minimum Credits 4 Maximum Credits 4**

## **TELE 373 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.

**Repeatable:** Y

**Formerly** 40-3421

**Prerequisites** TELE 330 Production and Editing II and TELE 360 Post-Production Bootcamp: Avid Techniques

**Minimum Credits** 4 **Maximum Credits** 4

## **TELE 374 Advanced Post-Production: Finishing the Television**

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.

**Repeatable:** Y

**Formerly** 40-3424

**Minimum Credits** 3 **Maximum Credits** 3

## **TELE 375 Introduction to 3D for Motion Graphics**

This course introduces students to basic 3D modeling and animation techniques for use in Motion Graphics. The course will focus on the integration of 3D objects including logos, type and simple models with 2D graphics into a 2.5D compositing and effects environments.

**Repeatable:** N

**Formerly** 40-3425

**Prerequisites** ANIM 370 Motion Graphics II

**Minimum Credits** 4 **Maximum Credits** 4

## **TELE 377 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.

**Repeatable:** Y

**Formerly** 40-3430

**Prerequisites** ANIM 270 Motion Graphics I

**Requirements** Sophomore Standing or Above (SO)

**Minimum Credits** 3 **Maximum Credits** 3

## **TELE 379 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.

**Repeatable:** N

**Formerly** 40-3699

**Prerequisites** TELE 125 Television Arts: Production

**Co-requisites** JOUR 234 Broadcast News Writing

**Minimum Credits** 3 **Maximum Credits** 3

## **TELE 380 Advanced Topics in Television Writing**

This is an Advanced Topics course in the area of Television Writing. The topics will vary.

**Repeatable:** Y

**Minimum Credits** 1 **Maximum Credits** 4

## **TELE 381 Advanced Topics in Television Production:**

This repeatable course will allow students to engage in producing for specific genres aligned with Advanced Topics in Television Producing.

**Repeatable:** Y

**Prerequisites** TELE 210 The Television Producer

**Minimum Credits** 1 **Maximum Credits** 4

## **TELE 382 Advanced Topics in Television Studies:**

This repeatable course will allow students to explore rotating topics related to the domain of Television Studies.

**Repeatable:** Y

**Prerequisites** TELE 320 Critical Television Theory and Analysis

**Minimum Credits** 1 **Maximum Credits** 4

## **TELE 383 Advanced Topics in Television Directing**

This is an Advanced Topics course in the area of Television Directing. The topics will vary.

**Repeatable:** Y

**Minimum Credits** 1 **Maximum Credits** 4

## **TELE 385 Advanced Television Studies:**

This course examines a specific subject within the field of television, rotating the subjects 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 humanities perspectives (philosophical, industrial, historiographical, psychological, etc.), so as to enrich and complicate our understanding. This advanced course requires each student to complete an original research project utilizing academic scholarship, along with the creation of a formal academic presentation.

**Repeatable:** N

**Formerly** 40-3213

**HU**

**Prerequisites** ENGL 112 Writing and Rhetoric II and TELE 320 Critical Television Theory and Analysis or ENGL 112H Writing and Rhetoric II: Honors and TELE 320 Critical Television Theory and Analysis or ENGL 122 International Writing and Rhetoric II and TELE 320 Critical Television Theory and Analysis

**Minimum Credits 3 Maximum Credits 3**

### **TELE 388 Television Script Analysis:**

Course is a rotating subjects class that examines the script of one episode of a television series from a variety of perspectives including historical, cultural, and textual. Pertinent episodes of the series will be viewed, the primary script read, and the series analyzed. The class will conclude with each student engaging in an analysis utilizing one of the approaches from the class.

**Repeatable:** Y

**Formerly** 40-3238

**Prerequisites** TELE 212 Television Arts: Writing

**Minimum Credits 1 Maximum Credits 1**

### **TELE 420 Master Workshop Narrative: Writing**

In this advanced workshop, students will serve as writers for a departmentally produced narrative television pilot (network/cable series, web series, or online TV series). In the fall semester, the writing students will develop, pitch and write their own original ½ hour pilot script. All scripts will be work-shopped and read aloud weekly in a writer's table story conference procedure. At the end of the fall semester, one of these pilot scripts will be chosen for production in the spring semester. Although only one will be produced, all students will complete and polish an original series pilot as a portfolio piece or to be entered into script competitions.

**Repeatable:** Y

**Formerly** 40-3222

**WI**

**Prerequisites** TELE 310 Writing for Television and ENGL 122 International Writing and Rhetoric II or TELE 310 Writing for Television and ENGL 112 Writing and Rhetoric II

**Minimum Credits 4 Maximum Credits 4**

### **TELE 421 Master Workshop Narrative: Pre-Production**

Course requires that students in this advanced producing workshop work on preproduction for the Television Program'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.

**Repeatable:** Y

**Formerly** 40-3225J

**Prerequisites** TELE 125 Television Arts: Production and TELE 210 The Television Producer

**Minimum Credits 1 Maximum Credits 1**

### **TELE 422 Master Workshop Narrative: Producing**

In this advanced workshop, students will serve as producers for a departmental narrative program (television pilot, web series, or other form). Student producers in this course collaborate with student directors on an original television program, shot on location. Students producers will be responsible for all phases of producing including scheduling, budgeting, locations selection, auditions, and production management.

**Repeatable:** Y

**Formerly** 40-3226

**Prerequisites** TELE 210 The Television Producer and TELE 325 Television Arts: Directing and TELE 330 Production and Editing II

**Minimum Credits 4 Maximum Credits 4**

### **TELE 423 Master Workshop Narrative: Directing & Production**

In this advanced workshop, students will serve as directors and crew for a departmental narrative program (television pilot, web series, or other form). Students will work with actors and producers to shoot a narrative program on location. All phases of single camera location shooting will be covered, including directing, staging, lighting, sound, and camera.

**Repeatable:** Y

**Formerly** 40-3325

**Prerequisites** TELE 325 Television Arts: Directing and TELE 330 Production and Editing II

**Minimum Credits 4 Maximum Credits 4**

### **TELE 425 Advanced Post-Production: Prime Time**

In this advanced level post-production course, student editors work in teams with producers, directors, and / or writers to edit departmental programs including sketch comedy programs and sketches, TV pilots, web series, and music programs. The course emphasizes professional processes, procedures and work flows.

**Repeatable:** Y

**Formerly** 40-3424D

**Prerequisites** ANIM 270 Motion Graphics I and TELE 360 Post-Production Bootcamp: Avid Techniques

**Minimum Credits 4 Maximum Credits 4**

### **TELE 430 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. Students will develop, pitch 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, Editing and Producing courses. The end product of this collaboration, an original set of digital short sketches in the fall and FreqOut LIVE in the spring.

**Repeatable:** Y

**Formerly** 40-3230

**Prerequisites** TELE 310 Writing for Television and TELE 212 Television Arts: Writing

**Minimum Credits 4 Maximum Credits 4**

### **TELE 431 Producing Sketch Comedy**

In this advanced workshop, students will serve as producers for one the Television Program's sketch comedy content. Students will have the opportunity to experience all phases of collaborative producing, from concept development through finished program.

**Repeatable:** Y

**Formerly** 40-3239

**Prerequisites** TELE 210 The Television Producer and TELE 330 Production and Editing II

**Minimum Credits 4 Maximum Credits 4**

### **TELE 432 Master Workshop Sketch Comedy: Directing & Product**

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.

**Repeatable:** Y

**Formerly** 40-3312

**Prerequisites** TELE 330 Production and Editing II and TELE 325 Television Arts: Directing

**Minimum Credits 4 Maximum Credits 4**

### **TELE 440 Writing the Television Pilot:**

Writing the Television Pilot: is an advanced level writing class devoted to the development and writing of a TV pilot script(s). 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(s). This is a rotating subject course.

**Repeatable:** Y

**Formerly** 40-3241

**Prerequisites** TELE 310 Writing for Television or CINE 145 Screenwriting I: Writing the Short Film

**Minimum Credits 3 Maximum Credits 3**

### **TELE 445 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.

**Repeatable:** Y

**Formerly** 40-3318

**Prerequisites** TELE 325 Television Arts: Directing

**Minimum Credits 4 Maximum Credits 4**

## **TELE 451 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.

**Repeatable:** Y

**Formerly** 40-3327

**Prerequisites** TELE 367 Experimental Production and Editing or TELE 371 Narrative Production and Editing or TELE 372 Documentary Production and Editing

**Minimum Credits 3 Maximum Credits 3**

## **TELE 480 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.

**Repeatable:** N

**Formerly** 40-3242

**Prerequisites** TELE 210 The Television Producer and TELE 330 Production and Editing II

**Minimum Credits 3 Maximum Credits 3**

## **TELE 483 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.

**Repeatable:** Y

**Formerly** 40-3820L

**Prerequisites** TELE 210 The Television Producer

**Requirements** Permission Required (DP)

**Minimum Credits 3 Maximum Credits 3**

## **TELE 484 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.

**Repeatable:** Y

**Formerly** 40-3821L

**Prerequisites** TELE 210 The Television Producer

**Requirements** Permission Required (DP)

**Minimum Credits 3 Maximum Credits 3**

### **TELE 485 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.

**Repeatable:** N

**Formerly** 40-3822L

**Prerequisites** TELE 210 The Television Producer

**Requirements** Permission Required (DP)

**Minimum Credits 3 Maximum Credits 3**

### **TELE 486 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.

**Repeatable:** N

**Formerly** 40-3823L

**Prerequisites** TELE 210 The Television Producer

**Requirements** Permission Required (DP)

**Minimum Credits 3 Maximum Credits 3**

### **TELE 487 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.

**Repeatable:** N

**Formerly** 40-3824L

**Prerequisites** TELE 210 The Television Producer

**Requirements** Permission Required (DP)

**Minimum Credits 3 Maximum Credits 3**

### **TELE 488 Conceiving and Writing the Situation Comedy Show B**

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.

**Repeatable:** N

**Formerly** 40-3825L

**Prerequisites** TELE 210 The Television Producer

**Requirements** Permission Required (DP)

**Minimum Credits** 3 **Maximum Credits** 3

### **TELE 495 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.

**Repeatable:** Y

**Formerly** 40-3796

**Minimum Credits** 1 **Maximum Credits** 6

### **TELE 496 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.

**Repeatable:** Y

**Formerly** 40-3798

**Requirements** Permission Required (DP)

**Minimum Credits** 1 **Maximum Credits** 6

### **THEA 101 Acting Basic Skills for Non-Theatre Majors**

This course teaches the discipline of acting through physical, vocal, and improvisational exercises. Course uses some text work consisting of short scenes and monologues from plays to teach beginning actors awareness of their own and others' needs on stage.

**Repeatable:** N

**Formerly** 31-1200

**Minimum Credits** 3 **Maximum Credits** 3

### **THEA 102 Scene Study for Non-Theatre Majors**

This course teaches students to solve beginning acting problems through work on two-person scenes from contemporary plays. Students study acting text for clues to character behavior and motivation fleshed out during the rehearsal process in preparation for performance.

**Repeatable:** N

**Formerly** 31-1205

**Prerequisites** THEA 111 Theatre Foundation I: Theatre Making or THEA 120 Comedy Foundations I: Ensemble and Discovery or THEA 141 Musical Theatre Foundations

**Minimum Credits** 3 **Maximum Credits** 3

### **THEA 103 Voice for Non-Theatre Majors**

This course is an introduction to the vocal mechanism used in the production of an effective and flexible voice for the stage. Students will learn fundamentals of breathing, resonance, projection, and articulation. Vocal technique will be applied to readings and presentations of theatre monologues. Students will learn a vocal warm-up, record, memorize, and perform. The theory of voice and speech will be addressed in a text chosen for the course.

**Repeatable:** *N*

**Formerly** 31-1300

**Minimum Credits 3 Maximum Credits 3**

### **THEA 104 Movement for Non-Theatre Majors**

Students develop a more conscious and able body and improve their facility to transform themselves in their craft as an actor. Coursework focuses on breath, the interconnectedness of the body and mind, and how the body communicates with intention in time and space. The class becomes an ensemble where the exchange of energy and ideas is open and dynamic. Students build physical strength and stability as an ensemble in class and out of class through individual personal practice.

**Repeatable:** *N*

**Formerly** 31-1305

**Minimum Credits 3 Maximum Credits 3**

### **THEA 110 Improvisational Techniques I**

This course is a study of improvisation that is rooted in Viola Spolin's work. Students will work individually, in small groups, and as a single ensemble to experience the process of improvising on stage. Improvisational concepts such as give and take, surrender, support, mirror, explore and heighten, environment, object work, scenic structure, beats and editing, character and choices, will be explored in depth and applied in scenes.

**Repeatable:** *N*

**Formerly** 31-1210

**Prerequisites** THEA 111 Theatre Foundation I: Theatre Making or THEA 101 Acting Basic Skills for Non-Theatre Majors

**Minimum Credits 3 Maximum Credits 3**

### **THEA 111 Theatre Foundation I: Theatre Making**

Theatre Foundation I: Theatre Making invites incoming students into their role as creative practitioners. Students investigate the elements and principles of artistic process that can be applied to all aspects of theatre making. The course develops students' awareness, observation and collaborative skills, and their ability to transpose experiences in the world into visual, written, vocal and physical form. Readings, composition work in class and attendance at Columbia College Chicago productions and in the city of Chicago deepens students' understanding and appreciation of the scope of contemporary theatre making practices.

**Repeatable:** *N*

**Formerly** 31-1251

**Minimum Credits 6 Maximum Credits 6**

### **THEA 112 Theatre Foundation II: Performance**

In 'Theatre Foundation II: Performance' students will explore presence, the audience/performer relationship and how to shape time, space and energy in work with scripted and devised material. This course is a continuation of Theatre Foundation I and provides a strong foundation for the performer through an integrated study of movement and voice, ensemble and performance. Students will investigate dramatic story telling by exploring the relationship between text and character and in working on monologues and two person scenes.

**Repeatable:** *N*

**Formerly** 31-1252

**Prerequisites** THEA 111 Theatre Foundation I: Theatre Making or THEA 120 Comedy Foundations I: Ensemble and Discovery or THEA 141 Musical Theatre Foundations

**Minimum Credits 6 Maximum Credits 6**

### **THEA 113 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.

**Repeatable:** *Y*

**Formerly** 31-1310

**Minimum Credits 3 Maximum Credits 3**

### **THEA 115 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.

**Repeatable:** *N*

**Formerly** 31-1350

**SP**

**Minimum Credits 3 Maximum Credits 3**

### **THEA 120 Comedy Foundations I: Ensemble and Discovery**

In this course students investigate the elements and principles of process that can be applied to all aspects of comedy creation. The course develops students' awareness, observation and collaborative skills, and their ability to transpose experiences in the world into visual, written, vocal and physical form. Readings, composition work, writing work in class and attendance at Columbia College Chicago productions and in the city of Chicago deepens understanding and appreciation of the scope of contemporary comedy practices.

**Repeatable:** *N*

**Formerly** 31-1253

**Co-requisites** THEA 124 Comedy Survey I

**Minimum Credits 4 Maximum Credits 4**

### **THEA 121 Comedy Foundations II: Point of View and Performance**

In this course students explore and hone their personal point of view and experience and apply that perspective to a variety of comic writing and performance modes that include improvisation, text work, clown, commedia, and standup/solo performance.

**Repeatable:** *N*

**Formerly** 31-1254

**Co-requisites** THEA 125 Comedy Survey II

**Minimum Credits 4 Maximum Credits 4**

### **THEA 123 Basics of Comedy**

Basics of Comedy provides active experience in a specific topic within the realm of comedy writing or performance. Topics rotate providing comedy majors with multiple opportunities to experience a variety of disciplines during their freshman year.

**Repeatable:** *Y*

**Formerly** 31-1301

**Minimum Credits 1 Maximum Credits 1**

### **THEA 124 Comedy Survey I**

This course invites incoming students into their role as creative practitioners in the realm of comedy. Students will investigate the question of what makes us laugh and why through a series of readings, screenings, lectures and discussions. Students will be introduced to core ideas, conventions of comedy across media, and Chicago area industry professionals who practice comedy in a variety of formats.

**Repeatable:** *N*

**Formerly** 31-1263

**Minimum Credits 2 Maximum Credits 2**

### **THEA 125 Comedy Survey II**

This course builds on Comedy Survey I. Students will investigate the role of comedy in society in the areas of satire, taboo, risk, stereotype and archetype through a series of readings, screenings, lectures and discussions.

**Repeatable:** *N*

**Formerly** 31-1264

**Prerequisites** THEA 124 Comedy Survey I

**Minimum Credits 2 Maximum Credits 2**

### **THEA 126 Introduction to Auditioning**

A series of foundational lectures, demonstrations and applications in the techniques of auditioning for performance in a variety of media: live theatre, film, television and voice over. Preparation and selection of material and audition protocol are course outcomes.

**Repeatable:** *N*

**Formerly** 31-1690

**Minimum Credits 1 Maximum Credits 1**

## **THEA 130 History of Martial Styles and Theatrical Violence**

An exploration of the history of swordplay and unarmed combat and of theatrical violence as entertainment.

**Repeatable:** N

**Prerequisites** ENGL 111 Writing and Rhetoric I or ENGL 111H Writing and Rhetoric I: Honors or ENGL 121 International Writing and Rhetoric I or ENGL 108 Writing and Rhetoric Stretch A or TWC-T-7 EXAM-TWC WRITING MINIMUM SCORE = 7

**Minimum Credits 3 Maximum Credits 3**

## **THEA 131 Theatrical Firearm Safety**

A J-Term class for actors, stage managers, and technicians culminating in a basic certification exam with the Society of American Fight Directors.

**Repeatable:** Y

**Minimum Credits 1 Maximum Credits 1**

## **THEA 133 Makeup Techniques:**

This repeatable makeup techniques ("Character/Aging" or "Beauty/Fashion") course focuses on makeup vocabulary, materials/tools, & skills suitable for incorporation into a wide variety of media types. Research, discussion, demonstrations, & materials acquisition/experimentation combine with hands-on experience as a means to develop their painting, color mixing & blending, & contouring skills. Continuous respect to skin care, color theory, lighting concerns, & makeup kits (for the makeup artist, performer, & hobbyist alike) are covered. Course sections complement each other &/or may be taken individually.

**Repeatable:** Y

**Formerly** 31-1680

**Minimum Credits 3 Maximum Credits 3**

## **THEA 135 Introduction to Basic Makeup**

This short course covers a brief introduction to the most common makeup applications known as the "no-makeup look" & "Corrective" techniques. Focus is geared towards skin care & appropriate color choices to match &/or enhance the student's skin tone & appearance. Introductory vocabulary & Designer/Performer communications; materials appreciation & acquisition; & painting/contouring skills will be covered through discussion, demonstrations, & hands-on experience. This course will introduce the performer, budding designer &/or hobbyist alike to feel comfortable utilizing these simplified techniques as needed. For more in-depth makeup techniques/designs, consider one of other course offerings.

**Repeatable:** N

**Formerly** 31-1605

**Minimum Credits 1 Maximum Credits 1**

## **THEA 140 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.

**Repeatable:** N

**Formerly** 31-1400

**Prerequisites** ENGL 112 Writing and Rhetoric II or ENGL 112H Writing and Rhetoric II: Honors or ENGL 122 International Writing and Rhetoric II

**Minimum Credits 3 Maximum Credits 3**

## **THEA 141 Musical Theatre Foundations**

Musical Theatre (MT) Foundations invites incoming students into their role as creative practitioners of Musical Theatre. Students investigate the elements and principles of artistic process that can be applied to all aspects of creating musical theatre. The course aims to develop students' awareness, observation and collaborative skills, and their ability to transpose experiences in the world into written, vocal and physical form. Production numbers exploring basic style and genre will be major projects. Readings, composition work in class and attendance at Columbia College Chicago productions (and perhaps in the city of Chicago), should deepen students' understanding and appreciation of the scope of contemporary musical theatre making. Course will meet in a five-week sub session.

**Repeatable:** N

**Concurrent Requisite** MUSC 107 Fundamentals of Musical Theatre Singing and THEA 143 Musical Theatre Dance I or MUSC 107 Fundamentals of Musical Theatre Singing and THEA 147 Musical Theatre Dance for the Singer/Actor

**Minimum Credits 1 Maximum Credits 1**

## **THEA 143 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.

**Repeatable:** Y

**Formerly** 31-1430

**Co-requisites** THEA 101 Acting Basic Skills for Non-Theatre Majors or THEA 111 Theatre Foundation I: Theatre Making

**Minimum Credits 2 Maximum Credits 2**

## **THEA 145 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.

**Repeatable:** Y

**Formerly** 31-1431

**Prerequisites** THEA 143 Musical Theatre Dance I

**Minimum Credits 2 Maximum Credits 2**

### **THEA 147 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.

**Repeatable:** *N*

**Formerly** 31-1435

**Minimum Credits 2 Maximum Credits 2**

### **THEA 150 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.

**Repeatable:** *N*

**Formerly** 31-1500

**Minimum Credits 2 Maximum Credits 2**

### **THEA 151 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.

**Repeatable:** *N*

**Formerly** 31-1505

**Minimum Credits 3 Maximum Credits 3**

### **THEA 152 Aesthetics for Theatre Makers**

Each text, written or devised, invites the theatre artist to create the world of the piece; unique to the specific needs of each show. Students will explore the development of a vision and intention for theatrical production. They will investigate their own world view and implicit bias, as well as exploring those of others. They will practice applying an aesthetic to a variety of theatre pieces in collaborative teams of makers-writers, directors, designers, managers, and technicians - working as equals in the creation of a physical world.

**Repeatable:** *N*

**Prerequisites** THEA 111 Theatre Foundation I: Theatre Making or THEA 120 Comedy Foundations I: Ensemble and Discovery or THEA 141 Musical Theatre Foundations

**Minimum Credits 3 Maximum Credits 3**

### **THEA 157 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.

**Repeatable:** *N*

**Formerly** 31-1515

**Minimum Credits 3 Maximum Credits 3**

## **THEA 158 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.

**Repeatable:** *N*

**Formerly** 31-2515

**Prerequisites** THEA 111 Theatre Foundation I: Theatre Making

**Minimum Credits 3 Maximum Credits 3**

## **THEA 159 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.

**Repeatable:** *N*

**Formerly** 31-1510

**Minimum Credits 3 Maximum Credits 3**

## **THEA 160 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.

**Repeatable:** *N*

**Formerly** 31-1610

**Prerequisites** THEA 111 Theatre Foundation I: Theatre Making

**Minimum Credits 3 Maximum Credits 3**

## **THEA 161 Introduction to Scenic Construction**

This course is a basic introduction to the construction of an interior architectural set. The class will focus on building basic set elements from raw material, and assembling these elements to form a theatrical set. Health and safety in the workplace will also comprise a substantial section of the course. During the course of the semester, students will work with reading and interpreting ground plans and drawings; using basic shop and power tools for the construction of flats and platforms; planning and assembling simple sets; and analyzing the construction of sets both on campus and in the professional world.

**Repeatable:** *N*

**Formerly** 31-1530

**Minimum Credits 3 Maximum Credits 3**

## **THEA 162 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.

**Repeatable:** *N*

**Formerly** 31-1615

**Prerequisites** THEA 111 Theatre Foundation I: Theatre Making or FASH 170 Fashion Foundations

**Minimum Credits 3 Maximum Credits 3**

## **THEA 163 Introduction to Costume Construction**

This course provides introduction to Costume Shop techniques and procedures. Through assigned projects, students learn basic machine and hand-sewing techniques, pattern development with special emphasis on drafting and draping, and all aspects of costume building from rendering to finished project. Content provides overview of related subjects such as millinery, costume props, and formal wear.

**Repeatable:** *N*

**Formerly** 31-1525

**Minimum Credits 3 Maximum Credits 3**

## **THEA 164 Introduction to Lighting Technologies**

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.

**Repeatable:** *N*

**Formerly** 31-1520

**Minimum Credits 3 Maximum Credits 3**

## **THEA 165 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.

**Repeatable:** *N*

**Formerly** 31-1620

**Prerequisites** THEA 111 Theatre Foundation I: Theatre Making

**Minimum Credits 3 Maximum Credits 3**

## **THEA 168 Playwriting I**

This course is an introduction to the basic techniques of structure and dialogue in playwriting. Students will learn basic character development, dialogue and structure, and to identify dramatic events through the writing of scenes, ten-minute, and one-act plays.

**Repeatable:** *N*

**Formerly** 31-2800

**Minimum Credits 4 Maximum Credits 4**

## **THEA 181 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.

**Repeatable:** *N*

**Formerly** 31-2970

**Minimum Credits 1 Maximum Credits 1**

## **THEA 201 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.

**Repeatable:** *N*

**Formerly** 31-2100

**Prerequisites** THEA 111 Theatre Foundation I: Theatre Making and ENGL 122 International Writing and Rhetoric II or THEA 111 Theatre Foundation I: Theatre Making and ENGL 112 Writing and Rhetoric II or THEA 111 Theatre Foundation I: Theatre Making and ENGL 112H Writing and Rhetoric II: Honors

**Minimum Credits 3 Maximum Credits 3**

## **THEA 202 Traditions of World Theatre**

This course focuses on the study of theatrical forms in Europe, Asia, Africa and the Americas, emphasizing important developments and highlighting pivotal movements and participants within their broader historical, socio-economic and technological contexts.

**Repeatable:** *N*

**Formerly** 31-2103

**Prerequisites** ENGL 122 International Writing and Rhetoric II or ENGL 112 Writing and Rhetoric II or ENGL 112H Writing and Rhetoric II: Honors

**Minimum Credits 3 Maximum Credits 3**

## **THEA 203 Voice for the Actor**

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.

**Repeatable:** *N*

**Formerly** 31-2300

**Prerequisites** THEA 103 Voice for Non-Theatre Majors and THEA 101 Acting Basic Skills for Non-Theatre Majors or THEA 112 Theatre Foundation II: Performance

**Minimum Credits 3 Maximum Credits 3**

## **THEA 204 Movement for the Actor**

Students continue the study of the actor's physical instrument. Working as an ensemble and through personal practice outside of class, students expand physical strength and stability, and the interconnection of voice and body, emotion and body, mind and body.

**Repeatable:** *N*

**Formerly** 31-2305

**Prerequisites** THEA 112 Theatre Foundation II: Performance

**Minimum Credits 3 Maximum Credits 3**

## **THEA 205 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.

**Repeatable:** *N*

**Formerly** 31-2120

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**Prerequisites** THEA 111 Theatre Foundation I: Theatre Making and ENGL 122 International Writing and Rhetoric II or THEA 111 Theatre Foundation I: Theatre Making and ENGL 112 Writing and Rhetoric II or THEA 111 Theatre Foundation I: Theatre Making and ENGL 112H Writing and Rhetoric II: Honors

**Minimum Credits 3 Maximum Credits 3**

## **THEA 207 Scenes: Performance & Analysis**

This course further develops students' knowledge of basic dramatic scene structure, exploring more difficult two-person scenes in a variety of genres and focusing on specific, individual acting problems. Scenes are presented formally during performance weeks. Concurrent enrollment in Voice Training for the Actor II is recommended.

**Repeatable:** *N*

**Formerly** 31-2200

**Prerequisites** THEA 112 Theatre Foundation II: Performance or THEA 125 Comedy Survey II or THEA 103 Voice for Non-Theatre Majors and THEA 102 Scene Study for Non-Theatre Majors

**Minimum Credits 3 Maximum Credits 3**

## **THEA 208 Intro to Performance Studies**

This class is an introductory exploration of performance and of drama as a theory and practice. Students learn the fundamentals of performance, including performance outside of the theatre, how performance can incite dialogue which may inspire sociopolitical change and investigate how ideologies affect, race, gender, sexuality, class, technology and citizenship are articulated. These goals will be approached through a survey of scholarship, performances, and application activities.

**Repeatable:** *N*

**Formerly** 31-3121

**Prerequisites** ENGL 122 International Writing and Rhetoric II or ENGL 112 Writing and Rhetoric II or ENGL 112H Writing and Rhetoric II: Honors

**Minimum Credits 3 Maximum Credits 3**

## **THEA 210 Improvisational Techniques II**

This course bridges the gap between improvised and scripted work by focusing on an approach to acting through improvisation. Content includes study in performance skills, Second City techniques, characters, playing, and improvisational games based on the teachings of Viola Spolin.

**Repeatable:** *N*

**Formerly** 31-2210

**Prerequisites** THEA 110 Improvisational Techniques I or THEA 121 Comedy Foundations II: Point of View and Performance

**Minimum Credits 3 Maximum Credits 3**

## **THEA 218 Comedy for the Internet and Digital Media**

In this course students create satiric concepts and learn to expand and apply them across multiple platforms, including Twitter, web content, and digital video using methods developed at professional satirical news organizations.

**Repeatable:** *N*

**Formerly** 31-3340J

**Prerequisites** ENGL 112 Writing and Rhetoric II or ENGL 112H Writing and Rhetoric II: Honors or ENGL 122 International Writing and Rhetoric II

**Concurrent Requisite** THEA 219 Writing Satiric Prose Comedy

**Requirements** Permission Required (DP)

**Minimum Credits 2 Maximum Credits 2**

## **THEA 219 Writing Satiric Prose Comedy**

In this course students study the art of writing satiric prose comedy as developed and practiced by current comic professionals. Students will create comedic premises using headline focus and develop those premises using a variety of tools.

**Repeatable:** *N*

**Formerly** 31-3330J

**Prerequisites** ENGL 112 Writing and Rhetoric II or ENGL 112H Writing and Rhetoric II: Honors or ENGL 122 International Writing and Rhetoric II

**Concurrent Requisite** THEA 218 Comedy for the Internet and Digital Media

**Requirements** Permission Required (DP)

**Minimum Credits 2 Maximum Credits 2**

## **THEA 220 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.

**Repeatable:** *N*

**Formerly** 31-2370

**Prerequisites** THEA 112 Theatre Foundation II: Performance or THEA 101 Acting Basic Skills for Non-Theatre Majors and THEA 104 Movement for Non-Theatre Majors

**Minimum Credits 1 Maximum Credits 1**

## **THEA 221 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.

**Repeatable:** *N*

**Formerly** 31-2101

**Prerequisites** THEA 112 Theatre Foundation II: Performance or THEA 125 Comedy Survey II

**Concurrent Requisite** THEA 223 Comedy: Writing and Performance

**Minimum Credits 2 Maximum Credits 2**

## **THEA 223 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.

**Repeatable:** *N*

**Formerly** 31-2102

**Prerequisites** THEA 112 Theatre Foundation II: Performance or THEA 125 Comedy Survey II

**Concurrent Requisite** THEA 221 Comedy: Theory

**Minimum Credits 2 Maximum Credits 2**

## **THEA 227 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.

**Repeatable:** *N*

**Formerly** 31-2522

**Prerequisites** THEA 159 Drafting for Theatre

**Minimum Credits 3 Maximum Credits 3**

## **THEA 228 Design/Tech Practicum**

This course enables students to work on productions within the department under faculty and staff supervision. Students may repeat the course three times. This course allows the student to get hands on experience in the various shops of the Department.

**Repeatable:** Y

**Formerly** 31-2523

**Prerequisites** THEA 163 Introduction to Costume Construction or THEA 161 Introduction to Scenic Construction or THEA 133 Makeup Techniques: or THEA 235 Makeup Design or THEA 164 Introduction to Lighting Technologies

**Minimum Credits 1 Maximum Credits 1**

## **THEA 230 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.

**Repeatable:** N

**Formerly** 31-2315

**Prerequisites** THEA 103 Voice for Non-Theatre Majors and THEA 101 Acting Basic Skills for Non-Theatre Majors and THEA 104 Movement for Non-Theatre Majors or THEA 111 Theatre Foundation I: Theatre Making

**Minimum Credits 3 Maximum Credits 3**

## **THEA 231 Stage Combat II**

This course offers continued study of safe and realistic violence for the stage and screen. The emphasis is on Advanced Unarmed and Rapier and Dagger; new weapon skill- Broadsword added. Midterm scenes will be performed in the classroom. Final scenes will be performed on the main stage during Performance Week. Adjudication of Skills Proficiency by a Fight Master of the Society of American Fight Directors and the British Academy of Stage and Screen Combat will be integrated into the final performances.

**Repeatable:** N

**Formerly** 31-2316

**Prerequisites** THEA 230 Stage Combat I

**Minimum Credits 3 Maximum Credits 3**

## **THEA 232 Fighting for Film**

In Fighting for Film you will learn to create and perform basic stunt work by creating the illusion of violence for the screen while working with a stunt Coordinator. Basic instruction in Unarmed, Club, and Knife fighting performed in front of the camera to emphasize the differences of working in film vs. Theatre. Safe and realistic violence for the screen is the emphasis of this class while working on a film set setting.

**Repeatable:** Y

**Formerly** 31-2317J

**Prerequisites** THEA 231 Stage Combat II

**Minimum Credits 1 Maximum Credits 1**

## **THEA 233 Sound Design**

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.

**Repeatable:** *N*

**Formerly** 31-2612

**Prerequisites** THEA 111 Theatre Foundation I: Theatre Making

**Minimum Credits 3 Maximum Credits 3**

## **THEA 234 Advanced Applications of Stage Violence**

Integration of combat skills for working situations including: contemporary violence, fighting film , mass battles; and an introduction to flying and motion capture.

**Repeatable:** *N*

**Prerequisites** THEA 231 Stage Combat II and THEA 207 Scenes: Performance & Analysis and THEA 232 Fighting for Film

**Minimum Credits 3 Maximum Credits 3**

## **THEA 235 Makeup Design**

This interdepartmental course combines critical analysis, collaboration, & discussion skills to facilitate incorporation of a student's interests (with/without any current makeup skillsets/techniques) pertaining to Makeup Design. Students gain an understanding of the practical aspects of pre-production, production, & post-production design phases for a variety of media types. Hands-on experiences (applied on themselves & others) include collaborations with TV's FreqOut & additional scripts/projects. This will develop research, design, presentation & management skills as a means to enhance the student's individual "artistic voice" necessary for this, or any other, career field.

**Repeatable:** *N*

**Formerly** 31-2680

**Minimum Credits 3 Maximum Credits 3**

## **THEA 237 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.

**Repeatable:** *N*

**Formerly** 31-2605

**Prerequisites** THEA 135 Introduction to Basic Makeup

**Minimum Credits 3 Maximum Credits 3**

## **THEA 240 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.

**Repeatable:** *N*

**Formerly** 31-2201

**Prerequisites** MUSC 107 Fundamentals of Musical Theatre Singing and THEA 102 Scene Study for Non-Theatre Majors and THEA 143 Musical Theatre Dance I and MUSC 104 Music Theory for Musical Theatre and THEA 140 Musical Theatre History or MUSC 107 Fundamentals of Musical Theatre Singing and THEA 112 Theatre Foundation II: Performance and THEA 143 Musical Theatre Dance I and MUSC 104 Music Theory for Musical Theatre and THEA 140 Musical Theatre History

**Minimum Credits** 3 **Maximum Credits** 3

## **THEA 243 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.

**Repeatable:** *Y*

**Formerly** 31-2430

**Prerequisites** THEA 143 Musical Theatre Dance I

**Minimum Credits** 2 **Maximum Credits** 2

## **THEA 245 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.

**Repeatable:** *Y*

**Formerly** 31-2431

**Prerequisites** THEA 145 Beginning Musical Theatre Tap

**Minimum Credits** 2 **Maximum Credits** 2

## **THEA 247 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 should gain the capacity to create and distribute industry standard (USITT) theatrical drawings that mimic hand drafting. This course is recommended for scenic designers.

**Repeatable:** *N*

**Prerequisites** THEA 159 Drafting for Theatre  
**Minimum Credits 3 Maximum Credits 3**

## **THEA 250 Character & Ensemble**

This course helps students develop several different characters through work on varied scenes requiring an ensemble style among actors on stage. Some sections include a performance unit on camera fundamentals; other sections may include work on a devised piece. Instruction focuses on stage concentration in the give-and-take situation of three or more actors on stage at the same time. Large cast scenes are presented during performance weeks.

**Repeatable:** *N*

**Formerly** 31-2205

**Prerequisites** THEA 207 Scenes: Performance & Analysis and THEA 203 Voice for the Actor or THEA 240 Musical Theatre Scene Study and THEA 203 Voice for the Actor

**Minimum Credits 4 Maximum Credits 4**

## **THEA 251 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.

**Repeatable:** *Y*

**Formerly** 31-2325

**Prerequisites** THEA 112 Theatre Foundation II: Performance or THEA 103 Voice for Non-Theatre Majors or RADI 105 Voice and Articulation

**Minimum Credits 3 Maximum Credits 3**

## **THEA 254 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.

**Repeatable:** *N*

**Formerly** 31-1540

**Prerequisites** THEA 111 Theatre Foundation I: Theatre Making

**Minimum Credits 3 Maximum Credits 3**

## **THEA 255 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.

**Repeatable:** *N*

**Formerly** 31-3550

**Prerequisites** THEA 254 Stage Management I or THEA 267 Directing II

**Minimum Credits 3 Maximum Credits 3**

## **THEA 257 Auditioning for Improvisation**

This course covers the basics of professional conduct and preparation to audition for The Second City and other improvisation oriented audition situations.

**Repeatable:** N

**Prerequisites** THEA 110 Improvisational Techniques I

**Minimum Credits 1 Maximum Credits 1**

## **THEA 260 Set 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.

**Repeatable:** Y

**Formerly** 31-2610

**Prerequisites** THEA 159 Drafting for Theatre and THEA 160 Set Design I and THEA 157 Rendering for Theatre I and THEA 161 Introduction to Scenic Construction

**Minimum Credits 3 Maximum Credits 3**

## **THEA 261 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.

**Repeatable:** Y

**Formerly** 31-2510

**Prerequisites** THEA 161 Introduction to Scenic Construction and THEA 160 Set Design I

**Minimum Credits 3 Maximum Credits 3**

## **THEA 262 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.

**Repeatable:** Y

**Formerly** 31-2615

**Prerequisites** THEA 162 Costume Design I and THEA 157 Rendering for Theatre I and THEA 163 Introduction to Costume Construction

**Minimum Credits 3 Maximum Credits 3**

## **THEA 265 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.

**Repeatable:** Y

**Formerly** 31-2620

**Prerequisites** THEA 164 Introduction to Lighting Technologies and THEA 165 Lighting Design I and THEA 227 VectorWorks for the Performing Arts

**Minimum Credits 3 Maximum Credits 3**

## **THEA 266 Directing I**

This course focuses on process through which one approaches a play from a directorial point of view. Students read and discuss five plays and direct scenes from two or three of them. Students create prompt books for their scenes.

**Repeatable:** N

**Formerly** 31-2700

**Prerequisites** THEA 111 Theatre Foundation I: Theatre Making and ENGL 112 Writing and Rhetoric II or THEA 111 Theatre Foundation I: Theatre Making and ENGL 112H Writing and Rhetoric II: Honors or ENGL 122 International Writing and Rhetoric II and THEA 111 Theatre Foundation I: Theatre Making

**Requirements** Sophomore Standing or Above (SO)

**Minimum Credits 3 Maximum Credits 3**

## **THEA 267 Directing II**

With instructor approval, this course asks students to select one act of less than 45 minutes to direct. Students cast play from the Theatre Department student body, direct the play, and mount four performances in the Classic Studio. Rehearsals are held outside class hours and are determined by director and cast. All areas of directing are discussed among students and instructors with occasional guest directors, actors, and designers. Students will direct a one-act play.

**Repeatable:** N

**Formerly** 31-2750

**Prerequisites** THEA 266 Directing I and THEA 481 Stage Management Practicum and THEA 205 Text Analysis

**Concurrent Requisite** THEA 484 Directing Practicum

**Minimum Credits 3 Maximum Credits 3**

## **THEA 268 Playwriting II**

This course furthers techniques of playwriting begun in Playwriting I: scene and character development, dialogue, theme, story, and play structure. Students focus on completion of one-act plays.

**Repeatable:** N

**Formerly** 31-3800

**Prerequisites** THEA 168 Playwriting I

**Minimum Credits 3 Maximum Credits 3**

## **THEA 269 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.

**Repeatable:** *N*

**Formerly** 31-3810

**Prerequisites** THEA 207 Scenes: Performance & Analysis or THEA 240 Musical Theatre Scene Study or THEA 268 Playwriting II

**Minimum Credits 3 Maximum Credits 3**

## **THEA 270 CRW: Page to Stage**

Course requires that students read modern American plays of playwrights such as David Mamet, Tony Kushner, Tennessee Williams, Thornton Wilder, Lillian Hellman, Anna Deavere Smith, Arthur Miller, Milcha Sanchez Scott, and Jose Rivera, and see corresponding film adaptations. Students will analyze and evaluate play texts with attention to characterization, story, plot, narrative movement, and structure that make them viable for the screen. Students will respond to texts and films through journal entries, an oral report, and a final creative nonfiction essay.

**Repeatable:** *N*

**Formerly** 31-3812

**Prerequisites** THEA 168 Playwriting I

**Minimum Credits 4 Maximum Credits 4**

## **THEA 281 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.

**Repeatable:** *N*

**Formerly** 31-2372

**Prerequisites** THEA 111 Theatre Foundation I: Theatre Making

**Minimum Credits 1 Maximum Credits 1**

## **THEA 282 Meisner Technique Workshop**

Technique workshop course focuses on an approach to acting through the work of Sanford Meisner. Two-week immersion course will use repetition exercises, activity exercises, and scene work to develop the actor's ability to simultaneously be in the moment with other actors, his/her environment and the text.

**Repeatable:** *N*

**Formerly** 31-2373J

**Prerequisites** THEA 207 Scenes: Performance & Analysis

**Minimum Credits 2 Maximum Credits 2**

## **THEA 284 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.

**Repeatable:** N

**Formerly** 31-2972

**Prerequisites** THEA 203 Voice for the Actor

**Minimum Credits** 1 **Maximum Credits** 1

## **THEA 285 Creating a Performance**

This course is required for all students that are chosen to rehearse, design and perform a main stage production of the Theatre department. The ensemble will include design, 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 use collaborative models appropriate to the involvement required at different stages of creative and practical performance development.

**Repeatable:** Y

**Formerly** 31-2960

**Requirements** Permission Required (DP)

**Minimum Credits** 3 **Maximum Credits** 3

## **THEA 286 Production & Performance**

Creative participation as a design, tech or crew worker in Student Directing Projects, New Stew Showcases, Comedy or Faculty Workshop.

**Repeatable:** Y

**Formerly** 31-2301

**Requirements** Permission Required (DP)

**Minimum Credits** 1 **Maximum Credits** 1

## **THEA 287 Topics in Playwriting**

Students write new plays in response to the specific playwriting topic of the semester. Over the course of the semester students will study topics in playwriting such as modern adaptations of Greek or classic plays; the body of work of one playwright and/or school of playwrights within their cultural and historical contexts; a particular theatre style; and other subjects in contemporary playwriting practice. The course explores process, styles, techniques and theatrical choices in published and unpublished plays, and relevant prose, journals, letters, reviews, and interviews. Students will also attend theatre productions. Topics will rotate so that students have the opportunity to study various aspects for writing for performance.

**Repeatable:** Y

**Formerly** 31-3804

**Prerequisites** THEA 168 Playwriting I

**Minimum Credits** 3 **Maximum Credits** 3

## **THEA 289 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.

**Repeatable:** N

**Formerly** 31-2940

**Prerequisites** THEA 112 Theatre Foundation II: Performance or THEA 102 Scene Study for Non-Theatre Majors

**Minimum Credits 1 Maximum Credits 1**

## **THEA 299 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.

**Repeatable:** Y

**Formerly** 31-2330J

**Prerequisites** THEA 340 Scenes and Songs or THEA 204 Movement for the Actor

**Minimum Credits 2 Maximum Credits 2**

## **THEA 301 Acting & Performing: Heightened Languages**

This course involves in-depth analytical and practical work in all types of plays that utilize heightened language. Students will engage in monologue and scene performance work as well as analytical and research projects.

**Repeatable:** N

**Formerly** 31-3204

**Prerequisites** THEA 205 Text Analysis and THEA 250 Character & Ensemble and THEA 143 Musical Theatre Dance I or THEA 204 Movement for the Actor and THEA 205 Text Analysis and THEA 250 Character & Ensemble

**Minimum Credits 3 Maximum Credits 3**

## **THEA 302 Acting & Performing: Physical Approaches**

Course explores creation and development of collaboratively generated performance. Students receive individual and small-group assignments to create short performance pieces through movement, sound, character, and object use for class discussion and development. Students will create ensemble performance works to be presented during the semester and at the semester's end.

**Repeatable:** Y

**Formerly** 31-3200

**Prerequisites** THEA 205 Text Analysis and THEA 250 Character & Ensemble and THEA 143 Musical Theatre Dance I or THEA 205 Text Analysis and THEA 250 Character & Ensemble and THEA 204 Movement for the Actor

**Minimum Credits 3 Maximum Credits 3**

## **THEA 304 On-Camera Performance**

In this advanced performance class students have the opportunity to develop the skills, terminology and etiquette for working in the on-camera environment. This is a combined class working with television and/or film directors to collaborate in rehearsal, performance, capture and post-production processes. Students should learn how to prepare for auditions and on-camera performances by taking an active role in shaping their own performances in relation to text, character, presentation and performance context.

**Repeatable:** *N*

**Prerequisites** THEA 250 Character & Ensemble and THEA 205 Text Analysis

**Minimum Credits 3 Maximum Credits 3**

## **THEA 305 Acting Styles: Realism**

This is an elective class for students in the Acting and Musical Theatre programs aimed at increasing students' performance knowledge of and experience with the stylistic concepts of realism and naturalism. Emphasis will be placed on development of skills for both physical and language-based naturalistic/realistic performance. Students will engage with realistic texts representing a wide spectrum of cultural, economic and social diversity.

**Repeatable:** *N*

**Prerequisites** THEA 250 Character & Ensemble and THEA 205 Text Analysis and THEA 204 Movement for the Actor or THEA 250 Character & Ensemble and THEA 205 Text Analysis and THEA 143 Musical Theatre Dance I

**Minimum Credits 3 Maximum Credits 3**

## **THEA 306 Acting Styles: Presentational Theatre**

This is an elective class for students in the Acting and Musical Theatre programs aimed at increasing students' performance knowledge of and experience with a variety of theatrical non-realistic materials and performance styles from a range of theatrical periods and playwrights focusing on absurd, expressionistic, surrealist and contemporary dramatic styles such as hip-hop and documentary performance. Emphasis will be placed on the development of skills for both physical and language based non-realistic performance. Students will engage with texts and performance practices from a wide spectrum of cultural, economic and social diversity.

**Repeatable:** *N*

**Formerly** 31-3228

**Prerequisites** THEA 250 Character & Ensemble and THEA 205 Text Analysis and THEA 204 Movement for the Actor or THEA 250 Character & Ensemble and THEA 205 Text Analysis and THEA 143 Musical Theatre Dance I

**Minimum Credits 3 Maximum Credits 3**

## **THEA 307 Acting Styles: Comedy of Wit, Manners & Character**

This is an elective class for students in the Acting and Musical Theatre programs aimed at increasing students' performance knowledge of and experience with a variety of comedic theatrical materials and performance styles from a range of periods and playwrights. Emphasis will be placed on development of skills for both physical and language based comic performance. Student will engage with texts and performance practices from a wide spectrum of cultural, economic and social diversity.

**Repeatable:** *N*

**Prerequisites** THEA 250 Character & Ensemble and THEA 205 Text Analysis and THEA 204 Movement for the Actor or THEA 250 Character & Ensemble and THEA 205 Text Analysis and THEA 143 Musical Theatre Dance I

**Requirements** Permission Required (DP)

**Minimum Credits 3 Maximum Credits 3**

## **THEA 320 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.

**Repeatable:** N

**Formerly** 31-3125

**Prerequisites** THEA 205 Text Analysis

**Minimum Credits 3 Maximum Credits 3**

## **THEA 321 Topics In Comedy**

This course focuses on specific topics, skills or ideas in the field of comedy. Each semester this course covers different material that might not be included in the permanent course offerings or concentrates on new or experimental approaches in the field of comedy.

**Repeatable:** Y

**Prerequisites** THEA 223 Comedy: Writing and Performance

**Requirements** Junior Standing or Above (JR)

**Minimum Credits 3 Maximum Credits 3**

## **THEA 322 Voice and Text**

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.

**Repeatable:** Y

**Formerly** 31-3300

**Prerequisites** THEA 205 Text Analysis and THEA 207 Scenes: Performance & Analysis and THEA 203 Voice for the Actor

**Minimum Credits 3 Maximum Credits 3**

## **THEA 325 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.

**Repeatable:** N

**Formerly** 31-2390

**Concurrent Requisite** THEA 341 History and Analysis of Modern Comedy and THEA 342 Writing Comic Scenes and THEA 343 Creating Scenes through Improvisation and THEA 344 Acting Sketch and Theatrical Comedy

**Requirements** Permission Required (DP)

**Minimum Credits 3 Maximum Credits 3**

### **THEA 330 Stage Combat III**

This course offers continued instruction in creating the illusion of violence for the stage and screen, including Sword & Shield, Knife, Small Sword, Quarterstaff, and Single Sword (Hollywood styles). Mid-term scenes will be performed in the classroom. Final scenes will be performed on the main stage during Performance Week. Adjudication of Skills Proficiency by a Fight Master of the Society of American Fight Directors will be integrated into the final performances.

**Repeatable:** Y

**Formerly** 31-3315

**Prerequisites** THEA 231 Stage Combat II

**Minimum Credits 3 Maximum Credits 3**

### **THEA 334 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.

**Repeatable:** Y

**Requirements** Permission Required (DP)

**Minimum Credits 1 Maximum Credits 3**

### **THEA 335 Makeup Prosthetics/FX Design**

This repeatable course expands & builds upon previous Makeup, Prosthetics, & FX courses teaching Theatre, Film, TV, & Avant Garde techniques for the creation & application/removal of Prosthetics. Instruction covers the vocabulary, skills, techniques, & safety protocols required for a variety of materials (Latex, Foam, Silicone). Research, design, casting, sculpting, molding, & painting of prosthetics are incorporated into full Makeup Projects (either individual &/or collaborative in nature) applied to themselves, their peers, &/or models.

**Repeatable:** Y

**Formerly** 31-3605

**Prerequisites** THEA 133 Makeup Techniques: or THEA 235 Makeup Design or CINE 113 Cinema Makeup and Makeup Special Effects

**Minimum Credits 3 Maximum Credits 3**

### **THEA 340 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.

**Repeatable:** *N*

**Formerly** 31-2400

**Prerequisites** THEA 205 Text Analysis and THEA 240 Musical Theatre Scene Study and MUSC 171 Primary Lessons or THEA 205 Text Analysis and THEA 240 Musical Theatre Scene Study and MUSC 271 Primary Lessons

**Minimum Credits 3 Maximum Credits 3**

### **THEA 341 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.

**Repeatable:** *N*

**Formerly** 31-3190

**Concurrent Requisite** THEA 325 Physical and Vocal Training for Comedy and THEA 344 Acting Sketch and Theatrical Comedy and THEA 343 Creating Scenes through Improvisation and THEA 342 Writing Comic Scenes

**Requirements** Permission Required (DP)

**Minimum Credits 3 Maximum Credits 3**

### **THEA 342 Writing Comic Scenes**

This course requires that students write different types of comic scenes for the stage, analyze those scenes in terms of form and content, rewrite the scenes, and pitch ideas for scenes.

**Repeatable:** *N*

**Formerly** 31-3890

**Concurrent Requisite** THEA 325 Physical and Vocal Training for Comedy and THEA 341 History and Analysis of Modern Comedy and THEA 344 Acting Sketch and Theatrical Comedy and THEA 343 Creating Scenes through Improvisation

**Requirements** Permission Required (DP)

**Minimum Credits 3 Maximum Credits 3**

### **THEA 343 Creating Scenes through Improvisation**

This course requires that students work in small groups and as an ensemble to experience the process of creating scenes through improvisation both through pre-planning and spot improvisation. Concepts include relationship, character, status, objectives, scenic structure, beats, and editing. The class will culminate in a fully improvised performance.

**Repeatable:** *N*

**Formerly** 31-3295

**Concurrent Requisite** THEA 325 Physical and Vocal Training for Comedy and THEA 344 Acting Sketch and Theatrical Comedy and THEA 342 Writing Comic Scenes and THEA 341 History and Analysis of Modern Comedy

**Requirements** Permission Required (DP)

**Minimum Credits 3 Maximum Credits 3**

### **THEA 344 Acting 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.

**Repeatable:** N

**Formerly** 31-3290

**Concurrent Requisite** THEA 325 Physical and Vocal Training for Comedy and THEA 341 History and Analysis of Modern Comedy and THEA 342 Writing Comic Scenes and THEA 343 Creating Scenes through Improvisation

**Requirements** Permission Required (DP)

**Minimum Credits 3 Maximum Credits 3**

### **THEA 345 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.

**Repeatable:** Y

**Formerly** 31-3435

**Prerequisites** THEA 245 Intermediate Musical Theatre Tap

**Minimum Credits 2 Maximum Credits 2**

### **THEA 346 Period Styles for Theatrical Design**

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.

**Repeatable:** N

**Formerly** 31-3160

**Prerequisites** THEA 201 Theatre History & Inquiry or THEA 202 Traditions of World Theatre

**Minimum Credits 3 Maximum Credits 3**

### **THEA 355 Stage Management II**

Students will work on a department production as the lead stage manager while discussing challenges and problems in a group setting. Night and weekend availability is required.

**Repeatable:** Y

**Formerly** 31-3530

**Prerequisites** THEA 254 Stage Management I and THEA 481 Stage Management Practicum

**Requirements** Junior Standing or Above (JR)

**Minimum Credits 3 Maximum Credits 3**

### **THEA 360 Advanced Set Design**

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.

**Repeatable:** Y

**Formerly** 31-3610

**Prerequisites** THEA 260 Set Design II

**Minimum Credits 3 Maximum Credits 3**

### **THEA 362 Advanced Costume Design**

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.

**Repeatable:** Y

**Formerly** 31-3615

**Prerequisites** THEA 262 Costume Design II

**Minimum Credits 3 Maximum Credits 3**

### **THEA 365 Advanced Lighting Design**

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

**Repeatable:** Y

**Formerly** 31-3620

**Prerequisites** THEA 265 Lighting Design II

**Minimum Credits 3 Maximum Credits 3**

### **THEA 366 Directing III**

In this course students will select and direct a one-act play and learn how to research, analyze, stage and articulate their approach to the play.

**Repeatable:** N

**Formerly** 31-3701

**Prerequisites** THEA 267 Directing II

**Minimum Credits 3 Maximum Credits 3**

### **THEA 370 Contemporary British Theatre and Drama**

This course is part of a five-course (16 cr.) semester immersion in contemporary British and European performance and training practice. The present course will study examples of contemporary British dramatic texts within the context of 20th and 21st century performance history in Britain and Europe. The course will include experiencing performances in London and environs and researching contemporary practice, playwrights, and theatre makers.

**Repeatable:** *N*

**Formerly** 31-3421RB

**Prerequisites** THEA 301 Acting & Performing: Heightened Languages and THEA 322 Voice and Text

**Concurrent Requisite** THEA 371 British/European Theatre History and THEA 372 Shakespeare in Performance and THEA 373 Master Class in Contemporary European Voice & Acting and THEA 374 Acting in Contemporary British/ European Theatre

**Requirements** Permission Required (DP)

**Minimum Credits 3 Maximum Credits 3**

### **THEA 371 British/European Theatre History**

This course is a lecture discussion course on British theatre history with some attention paid to concurrent developments in continental theatre practice from the 18th to 20th century. Primary source reading and research project(s) will be assigned.

**Repeatable:** *N*

**Formerly** 31-3422RB

**Prerequisites** THEA 301 Acting & Performing: Heightened Languages and THEA 322 Voice and Text

**Concurrent Requisite** THEA 370 Contemporary British Theatre and Drama and THEA 372 Shakespeare in Performance and THEA 373 Master Class in Contemporary European Voice & Acting and THEA 374 Acting in Contemporary British/ European Theatre

**Requirements** Permission Required (DP)

**Minimum Credits 3 Maximum Credits 3**

### **THEA 372 Shakespeare in Performance**

This course is part of a five-course (16cr.) semester immersion in contemporary British and European performance and training practice. The present course will be comprised of both viewing contemporary Shakespearean performances in Britain and studio practice of contemporary training approaches to that performance, covering voice, movement and acting processes including textual analysis.

**Repeatable:** *N*

**Formerly** 31-3423RB

**Prerequisites** THEA 301 Acting & Performing: Heightened Languages and THEA 322 Voice and Text

**Concurrent Requisite** THEA 370 Contemporary British Theatre and Drama and THEA 371 British/European Theatre History and THEA 373 Master Class in Contemporary European Voice & Acting and THEA 374 Acting in Contemporary British/ European Theatre

**Requirements** Permission Required (DP)

**Minimum Credits 3 Maximum Credits 3**

### **THEA 373 Master Class in Contemporary European Voice & Acting**

As part of the BFA in Acting semester abroad program, this course will be offered as an Intensive workshop/master class in contemporary European performance techniques. The initial site and faculty will be The Song of the Goat Theatre in Warsaw, Poland and will consist of intensive daily training in ensemble techniques rooted in the Polish Lab Theatre pedagogy. The work will focus on an holistic approach to voice,

movement, rhythm and the creative impulses of the performer.

**Repeatable:** N

**Formerly** 31-3424RB

**Prerequisites** THEA 301 Acting & Performing: Heightened Languages and THEA 322 Voice and Text

**Concurrent Requisite** THEA 370 Contemporary British Theatre and Drama and THEA 371 British/European Theatre History and THEA 372 Shakespeare in Performance and THEA 374 Acting in Contemporary British/ European Theatre

**Requirements** Permission Required (DP)

**Minimum Credits 4 Maximum Credits 4**

### **THEA 374 Acting in Contemporary British/ European Theatre**

This course is a studio based skills course meant to help BFA in Acting students integrate and translate all their experiences in their semester at Rose Bruford into meaningful practice. Scenes from contemporary British theatre may be performed as well as devised pieces. The emphasis will be on each student's developing process.

**Repeatable:** N

**Formerly** 31-3425RB

**Prerequisites** THEA 301 Acting & Performing: Heightened Languages and THEA 322 Voice and Text

**Concurrent Requisite** THEA 370 Contemporary British Theatre and Drama and THEA 371 British/European Theatre History and THEA 372 Shakespeare in Performance and THEA 373 Master Class in Contemporary European Voice & Acting

**Requirements** Permission Required (DP)

**Minimum Credits 3 Maximum Credits 3**

### **THEA 386 Rehearsal and Performance II**

Performance or creative participation in a Main Stage, New Stew, faculty workshop, student directed production, or faculty approved outside professional production

**Repeatable:** Y

**Formerly** 31-3432

**Prerequisites** THEA 286 Production & Performance

**Requirements** Permission Required (DP)

**Minimum Credits 0 Maximum Credits 2**

### **THEA 389 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.

**Repeatable:** N

**Formerly** 31-3975L

**Prerequisites** THEA 110 Improvisational Techniques I and THEA 205 Text Analysis and THEA 250 Character & Ensemble

**Minimum Credits 2 Maximum Credits 2**

## **THEA 390 Theatre Career**

This course will provide upper level Theatre majors with practical knowledge they will need to transition into careers in their field. Taught by our faculty of theatre professionals, this course explores: unions and contracts as they relate to theatre artists; models of producing: from the storefront theatre to LORT; creating a new theatre company; and self-promotion.

**Repeatable:** *N*

**Requirements** Junior Standing or Above (JR)

**Minimum Credits 1 Maximum Credits 1**

## **THEA 391 The Professional Comedian**

Students meet with professionals from the world of comedy for discussions and practical advice on potential careers in comedy. They research and create individual and group comedy projects that will build their portfolio. Projects may include: writing and compiling a sketch packet, writing a sitcom spec. creating and shooting a web series pilot, creating a multiple character pieces for an SNL-style audition.

**Repeatable:** *N*

**Formerly** 31-3195

**Prerequisites** THEA 221 Comedy: Theory and THEA 223 Comedy: Writing and Performance and THEA 210 Improvisational Techniques II

**Requirements** Junior Standing or Above (JR)

**Minimum Credits 3 Maximum Credits 3**

## **THEA 392 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.

**Repeatable:** *N*

**Formerly** 31-3625

**Prerequisites** THEA 165 Lighting Design I or THEA 160 Set Design I or THEA 162 Costume Design I or THEA 235 Makeup Design or THEA 481 Stage Management Practicum or THEA 168 Playwriting I

**Minimum Credits 2 Maximum Credits 2**

## **THEA 395 The Musical Theatre New York Experience**

This course is an intensive career studies trip to New York City designed to offer BFA in Musical Theatre Performance students a practical introduction to studying with professional artists in the Broadway community. Students will take classes, attend Broadway shows and hear lectures conducted by working artists. Students will be immersed in the theatre community and be exposed to the demands of pursuing a career in New York City. Students are responsible for arranging their own travel and accommodations.

**Repeatable:** *N*

**Formerly** 31-3415

**Prerequisites** THEA 340 Scenes and Songs

**Requirements** Permission Required (DP)

**Minimum Credits 1 Maximum Credits 1**

## **THEA 399 Topics in Theatre Technology:**

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.

**Repeatable:** Y

**Formerly** 31-3611

**Prerequisites** THEA 111 Theatre Foundation I: Theatre Making

**Minimum Credits** 3 **Maximum Credits** 3

## **THEA 401 Acting IV**

This capstone acting course concentrates on expanding character and style ranges for students according to their individual needs.

**Repeatable:** N

**Formerly** 31-3891

**Prerequisites** THEA 302 Acting & Performing: Physical Approaches or THEA 301 Acting & Performing: Heightened Languages

**Minimum Credits** 4 **Maximum Credits** 4

## **THEA 402 Acting IV: Application to Performance**

This capstone BFA Acting class will synthesize performance technique learned in the Department and with our European partners in application to the creation of a devised piece or rehearsal and performance of a contemporary play from the European repertoire.

**Repeatable:** N

**Formerly** 31-3892

**Prerequisites** THEA 401 Acting IV and THEA 301 Acting & Performing: Heightened Languages and THEA 322 Voice and Text

**Requirements** BFA Degree (BFA)

**Minimum Credits** 3 **Maximum Credits** 3

## **THEA 420 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.

**Repeatable:** N

**Formerly** 31-3900

**Prerequisites** THEA 250 Character & Ensemble or THEA 340 Scenes and Songs

**Minimum Credits** 3 **Maximum Credits** 3

## **THEA 425 Creating a Career in Technology and Design**

This course is designed for graduating tech and design students to help prepare them to find and secure employment in the theatre industry, as well as related industries. Through class work, guest speakers and site visits, the course offers a thorough introduction to various aspects of life as a theatre professional. Students will also be prepared with a portfolio and interview skills to pursue entry-level jobs in the entertainment industry.

**Repeatable:** *N*

**Formerly** 31-3905

**Requirements** Senior Standing (SR)

**Minimum Credits 2 Maximum Credits 2**

### **THEA 426 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.

**Repeatable:** *N*

**Formerly** 31-3926

**Prerequisites** THEA 240 Musical Theatre Scene Study

Musical Theatre Performance Majors Only (M313)

**Minimum Credits 3 Maximum Credits 3**

### **THEA 432 New Plays Workshop**

Playwriting students work collaboratively with actors and directors to bring their one-act plays to the stage. Drafts of plays, written and developed in Playwriting I and II, will be read, workshopped, and developed with actors and directors in a process modeled on professional play development. Students will experience how collaboration directly informs the writing and rewriting process. The semester will culminate in staged readings.

**Repeatable:** *N*

**Formerly** 31-3805

**Prerequisites** THEA 268 Playwriting II or THEA 266 Directing I

**Minimum Credits 3 Maximum Credits 3**

### **THEA 440 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.

**Repeatable:** *Y*

**Formerly** 31-3430

**Prerequisites** THEA 243 Musical Theatre Dance II  
**Minimum Credits 2 Maximum Credits 2**

### **THEA 442 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.

**Repeatable:** Y

**Formerly** 31-3436

**Prerequisites** THEA 440 Musical Theatre Dance III and THEA 140 Musical Theatre History  
**Minimum Credits 1 Maximum Credits 1**

### **THEA 443 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.

**Repeatable:** N

**Formerly** 31-3400

**Prerequisites** THEA 340 Scenes and Songs and THEA 243 Musical Theatre Dance II and THEA 250 Character & Ensemble and MUSC 176 Keyboard I  
Musical Theatre Performance Majors Only (M313)  
**Minimum Credits 4 Maximum Credits 4**

### **THEA 444 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.

**Repeatable:** N

**Formerly** 31-3405

**Prerequisites** THEA 443 Musical Theatre III: Workshop I  
Musical Theatre Performance Majors Only (M313)  
**Minimum Credits 4 Maximum Credits 4**

### **THEA 450 Devising for Directors & Actors**

Student directors will explore, devise and present ensemble created works in various styles.

**Repeatable:** N

**Formerly** 31-3706

**Prerequisites** THEA 111 Theatre Foundation I: Theatre Making

**Minimum Credits 3 Maximum Credits 3**

## **THEA 465 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.

**Repeatable:** N

**Formerly** 31-3703

**Prerequisites** THEA 366 Directing III

**Minimum Credits 2 Maximum Credits 2**

## **THEA 466 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.

**Repeatable:** Y

**Formerly** 31-3750

**Prerequisites** THEA 366 Directing III

**Minimum Credits 3 Maximum Credits 3**

## **THEA 467 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

**Repeatable:** N

**Formerly** 31-3704

**Prerequisites** THEA 266 Directing I

**Minimum Credits 3 Maximum Credits 3**

## **THEA 468 Playwriting: Advanced**

Students will develop a full-length script building on skills acquired in Playwriting I and II, and through a series of dramatic writing exercises in scene and structure. Students will also read and discuss plays from a variety of styles and genres to increase their understanding of the range of approaches to writing for performance.

**Repeatable:** Y

**Formerly** 31-3801

**Prerequisites** THEA 320 Dramaturgy and THEA 268 Playwriting II

**Minimum Credits 3 Maximum Credits 3**

## **THEA 469 Directing and Acting Across the Media**

Junior-level directing and acting students from Cinema and Television Arts and Theatre will study together in a four-week summer-session seminar/lab class that investigates the similarities/differences between each area of production. Students will learn and practice techniques of acting, staging, text analysis, story boarding, editing and collaboration, and explore the difference between time and space as it relates to cinema, television and theatre. In an ongoing classroom dialogue the students, instructor and guest instructors will discuss all areas of acting and directing across media. They will also watch plays, movies and TV productions and analyze them critically and competitively. Working directors will visit the class, either in person or by digital media, to lend their experience.

**Repeatable:** N

**Formerly** 31-3778

**Prerequisites** THEA 267 Directing II or THEA 207 Scenes: Performance & Analysis or CINE 225 Cinema Directing I or TELE 341 Directing and Production: Narrative

**Minimum Credits 4 Maximum Credits 4**

## **THEA 470 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.

**Repeatable:** N

**Formerly** 31-3707J

**Requirements** Permission Required (DP)

**Minimum Credits 1 Maximum Credits 1**

## **THEA 471 New York Trip**

A group of 12 students will go to New York for 4 nights, 5 days and see plays, meet theatre professionals and CCC alums and evaluate their futures as graduates possibly living in New York.

**Repeatable:** Y

**Formerly** 31-3708J

**Minimum Credits 1 Maximum Credits 1**

## **THEA 475 International Theatre Workshop:**

This course provides Theatre majors with the opportunity to study contemporary techniques and practices in international theatre making through an immersive exposure to the artists, productions, venues and cultural context of a particular international location. Examples from past iterations of the course include mask making and performance in Italy, contemporary physical and visual theatre in London, design and production at the Quadrennial festival in Prague, and modern approaches to classic plays at the Stratford Festival in Stratford, Ontario. The workshop will be variable in topics and credit hours (1-3), and will be offered as either a Summer Semester or J-Term course. Participation in the International Theatre Workshop is open to all Theatre majors.

**Repeatable:** Y

**Formerly** 31-2990

**Prerequisites** THEA 112 Theatre Foundation II: Performance

**Requirements** Permission Required (DP)

**Minimum Credits 1 Maximum Credits 3**

## **THEA 481 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. In addition to stage managing a departmental project throughout the course of the semester, students will meet weekly for discussion of trending topics within their production work. Regular availability on evenings and weekends is required.

**Repeatable:** Y

**Formerly** 31-2540

**Prerequisites** THEA 254 Stage Management I

**Minimum Credits 1 Maximum Credits 1**

## **THEA 482 Teaching Practicum**

Theatre Teaching Practicum provides an entry into Teaching Artistry through theory and practical application.

**Repeatable:** N

**Formerly** 31-2950

**Requirements** Junior Standing or Above (JR)

**Minimum Credits 3 Maximum Credits 3**

## **THEA 484 Directing Practicum**

Students enrolled in Directing II, III, or IV classes direct and produce plays each semester. In this Practicum, students will expand on acquired skills necessary to produce a play. In an ongoing classroom dialogue, the students and instructors explore all areas of production including collaboration, technical rehearsal planning, and design, with occasional input from guest designers.

**Repeatable:** Y

**Formerly** 31-3776

**Prerequisites** THEA 266 Directing I

**Concurrent Requisite** THEA 267 Directing II or THEA 366 Directing III or THEA 466 Directing IV

**Minimum Credits 1 Maximum Credits 1**

## **THEA 485 Audition Workshop**

This course is an intensive workshop and feedback session to support the BA Acting candidates' entry into the profession. The content of individual sessions will target and assess the actor's present audition skills in a variety of performance styles: improvisation, physical theatre, musical theatre, cold readings, monologues, on-camera technique, etc. Department faculty will partner with professionals from the theatre community to participate in these sessions and guide the performers to hone their skills for auditioning professionally.

**Repeatable:** N

**Formerly** 31-3925

**Prerequisites** THEA 302 Acting & Performing: Physical Approaches or THEA 301 Acting & Performing: Heightened Languages

**Minimum Credits 1 Maximum Credits 1**

## **THEA 495 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.

**Repeatable:** Y

**Formerly** 31-2999

**Requirements** Permission Required (DP)

**Minimum Credits** 0 **Maximum Credits** 6

## **THEA 496 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.

**Repeatable:** Y

**Formerly** 31-3999

**Requirements** Permission Required (DP)

**Minimum Credits** 1 **Maximum Credits** 6

## **THEA 575 International Theatre Workshop**

This course provides Theatre majors with the opportunity to study contemporary techniques and practices in international theatre making through an immersive exposure to the artists, productions, venues and cultural context of a particular international location. Examples from past iterations of the course include mask making and performance in Italy, contemporary physical and visual theatre in London, design and production at the Quadrennial festival in Prague, and modern approaches to classic plays at the Stratford Festival in Stratford, Ontario. The workshop will be variable in topics and credit hours (1-3), and will be offered as either a Summer Semester or J-Term course. Participation in the International Theatre Workshop is open to all Theatre majors.

**Repeatable:** N

**Requirements** Permission Required (DP)

**Minimum Credits** 1 **Maximum Credits** 3

## **THEA 601 Voice and Singing I**

The focus of this course is on developing flexibility, range and power in vocal expression. Students will be introduced to warm-up methods, with the result that each student will develop a personal warm-up. There will also be some application of the vocal training to text and music. Troubleshooting will occur on an individual level, to begin dealing with students' personal vocal difficulties.

**Repeatable:** N

**Formerly** 31-6350LSP

Theatre MFA only (G310)

**Minimum Credits** 1 **Maximum Credits** 1

## **THEA 602 Voice and Singing II**

This course builds on the skills introduced in Voice/Singing 1 (31-6350LSP). Focus will be on the application of vocal training to text and music.

**Repeatable:** *N*

**Formerly** 31-6355LSP

**Prerequisites** THEA 601 Voice and Singing I  
Theatre MFA only (G310)

**Minimum Credits 1 Maximum Credits 1**

## **THEA 605 Movement Analysis I**

As a core element of the first year of training at LISPA, the work of this two-semester class is designed to enable the student to develop an understanding of movement analysis based on the pedagogy of Jacques Lecoq. The specific focus of the instruction is on a practical understanding of the moving human body in space and time, and the application of natural movement laws to the performing body.

**Repeatable:** *N*

**Formerly** 31-6330LSP

Theatre MFA only (G310)

**Minimum Credits 3 Maximum Credits 3**

## **THEA 606 Movement Analysis II**

As a core element of the first year of training at LISPA, the work of this unit is designed to enable the student to develop an understanding of movement analysis based on the pedagogy of Jacques Lecoq and to apply this knowledge to the demands of creating, devising, teaching and directing contemporary theatre and performance. Work on this unit analyses the relationship between the natural movements of life, as they can be observed, and their application to dramatic and post dramatic visions of theatre and performance.

Through the physical exploration and analysis of everyday movements the student will gain a more profound understanding of those essential movement laws which structure natural life. The student will be introduced to the transposition of natural movements to dramatic e-motion, allowing at a later stage of the training for an autonomous, creative use of this understanding for devising, writing, directing and performing.

**Repeatable:** *N*

**Formerly** 31-6335LSP

**Prerequisites** THEA 605 Movement Analysis I  
Theatre MFA only (G310)

**Minimum Credits 3 Maximum Credits 3**

## **THEA 610 Research and Guided Reading I**

This is the theoretical element of the MFA training, designed to introduce students to the historical and scholarly literature with regard to devised performance and as support for the various performance genres they will encounter in the course of their training. As the first year at LISPA introduces students to the practice of Embodiment, readings in the Fall Semester will focus on theories of Embodiment and Embodied Cognition within and beyond the performing arts.

**Repeatable:** *N*

**Formerly** 31-6100LSP

Theatre MFA only (G310)

**Minimum Credits 1 Maximum Credits 1**

## **THEA 611 Research and Guided Reading II**

This course develops the work begun in Research & Guided Readings I (31-6100LSP), increasing students' familiarity with the historical and scholarly literature related to devised performance as support for the various performance genres they will encounter in the course of their training. As the first year at LISPA introduces students to the practice of Embodiment, readings in the Spring Semester will expand on theories of Embodiment and Embodied Cognition within and beyond the performing arts.

**Repeatable:** *N*

**Formerly** 31-6105LSP

**Prerequisites** THEA 610 Research and Guided Reading I

Theatre MFA only (G310)

**Minimum Credits 1 Maximum Credits 1**

## **THEA 615 Devising and Creation I**

Creation is a student-led component of the training, in which students engage in the creation of performance works within a theme given by the faculty. The themes are assigned according to the material being explored in Dramatic Improvisation and Movement Analysis classes, and the creation is undertaken without direct faculty involvement. Students devise the work over the course of a week or, when appropriate, over the course of two weeks. Performances are then presented to a closed audience of teachers and students of the school, and feedback/evaluation is given by the faculty on the performance piece itself as well as the work of individual students.

**Repeatable:** *N*

**Formerly** 31-6210LSP

Theatre MFA only (G310)

**Minimum Credits 1 Maximum Credits 1**

## **THEA 616 Devising and Creation II**

This course develops the work begun in Devising and Creation I(31-6210LSP) in which students engage in the creation of performance works within a theme given by the faculty. The themes are assigned according to the material being explored in Dramatic Improvisation and Movement Analysis classes, and the creation is undertaken without direct faculty involvement. Students devise the work over the course of a week or, on some occasions, over the course of two weeks. Performances are then presented to a closed audience of teachers and students of the school, and the faculty on the performance piece itself gives feedback/evaluation as well as the work of individual students.

**Repeatable:** *N*

**Formerly** 31-6215LSP

**Prerequisites** THEA 615 Devising and Creation I

Theatre MFA only (G310)

**Minimum Credits 1 Maximum Credits 1**

## **THEA 620 Dramatic Improvisation I**

As a core element of the first year of training at LISPA, the work of this two-semester class prepares students for the challenging task of creating their own work. Meeting on a daily basis, classes focus on

enhancing physical, emotional, imaginative and cognitive playfulness in order to be well equipped for the demanding journey of articulating, shaping and presenting the students' artistic visions. Students progressively develop a better understanding of the physical bodies they have, the subtle bodies they are, and the collective body all people have in common. The exploration of the dynamic relationships between these different bodies will initiate awareness of what we call the Poetic Body. Accessing the Poetic Body is essential for the creation of new performance languages.

**Repeatable:** *N*

**Formerly** 31-6310LSP

Theatre MFA only (G310)

**Minimum Credits 3 Maximum Credits 3**

## **THEA 621 Dramatic Improvisation II**

As a core element of the first year of training at LISPA, the work of this two-semester class prepares students for the challenging task of creating their own work. Specific Topics Addressed in the spring unit of Dramatic Improvisation: Human Nature - physical exploration of emotions, passions, behavior and the creation of characters and types; Object Theatre - an introduction to the dynamic performance possibilities of objects and puppets; Mask Performance - Half Masks as an introduction to the dramatic space and rhythms of Commedia, Expressive Masks as an introduction to psychophysical realism, and Larval Masks as an introduction to the Fantastical and the Grotesque; Collaborative Devising - Contemporary approaches to devising performance. Final performance projects around themes chosen by the students.

**Repeatable:** *N*

**Formerly** 31-6315LSP

**Prerequisites** THEA 620 Dramatic Improvisation I

Theatre MFA only (G310)

**Minimum Credits 3 Maximum Credits 3**

## **THEA 625 Personal Creative Process I**

Developing an awareness of internal obstacles that challenge our creative availability is key to the shaping of sustainable practice as a creator. Through direct contact with materials - drawing, painting, sculpting/clay work and other expressive arts - students will explore an embodied relationship to states of flow, resistance, play and judgment. Daily drawing/painting practice, combined with group work, reflection and personal writing also allows students to deeply ground the experiential process of the course as a whole.

**Repeatable:** *N*

**Formerly** 31-6910LSP

Theatre MFA only (G310)

**Minimum Credits 1 Maximum Credits 1**

## **THEA 626 Personal Creative Process II**

The course develops the work begun in Personal Creative Process I. The final individual projects, where students are encouraged to perform a project of their own choice, allow for the application of new knowledge to the field of their artistic interest/background. This might be in the form of a set or costume design, a music score, or a video installation.

**Repeatable:** *N*

**Formerly** 31-6911LSP

**Prerequisites** THEA 625 Personal Creative Process I

Theatre MFA only (G310)

**Minimum Credits 1 Maximum Credits 1**

### **THEA 629 Research Project**

This course offers participants the opportunity for the creation of a performance project around a theme of their own choice. During the initial phase of the project participants will leave the studio and immerse themselves into practical research and real life observation around their themes, before bringing their experiences back to the studio to create solo or group performances. Throughout the entire project, members of the pedagogical team will assist the process. During the final week participants will share their projects with an invited audience.

**Repeatable:** *N*

**Formerly** 31-6216LSP

Theatre MFA only (G310)

**Minimum Credits 5 Maximum Credits 5**

### **THEA 630 Vocal and Movement Techniques I**

Building on the work done in Voice and Movement Analysis in Year 1 of the MFA, the work in this course is intended to deepen the student's technical knowledge and practical application of vocal and movement skills in the service of creating and presenting a devised performance.

**Repeatable:** *N*

**Formerly** 31-6340

**Prerequisites** THEA 601 Voice and Singing I

Theatre MFA only (G310)

**Minimum Credits 2 Maximum Credits 2**

### **THEA 631 Vocal and Movement Techniques II**

Building on the work done in Voice and Movement Analysis in Year 1 of the MFA, and THEA 630 Vocal and Movement Techniques I, the work in this course is intended to deepen the student's technical knowledge and practical application of vocal and movement skills in the service of creating and presenting a devised performance.

**Repeatable:** *N*

**Formerly** 31-6345

**Prerequisites** THEA 630 Vocal and Movement Techniques I

Theatre MFA only (G310)

**Minimum Credits 2 Maximum Credits 2**

### **THEA 635 Styles and Forms I**

A core element of the second year of the MFA training, the work of this two-semester course engages students in the challenging task of creating their own work, based on creative research into a range of essential styles and dramatic works in the history of western theatre.

**Repeatable:** *N*

**Formerly** 31-6320

**Prerequisites** THEA 616 Devising and Creation II

Theatre MFA only (G310)

**Minimum Credits 5 Maximum Credits 5**

## **THEA 636 Styles and Forms II**

This course is a continuation of the work done in THEA 635 Styles and Forms I. A core element of the second year of the MFA training, the work of this two-semester class engages students in the challenging task of creating their own work, based on creative research into a range of essential styles and dramatic works in the history of western theatre.

**Repeatable:** *N*

**Formerly** 31-6325

**Prerequisites** THEA 635 Styles and Forms I

Theatre MFA only (G310)

**Minimum Credits 3 Maximum Credits 3**

## **THEA 640 Devising Process**

Devising Process is a course devoted to the deepening and practice-based exploration of methods and approaches to the creation of devised theatre. Students will reflect, collectively and individually, on the process of their devised work in Styles and Forms, and the theoretical research accomplished in Guided Research. The aim of this reflection is to step back from the demands of the creative process, and reflect on where devising practices and approaches may be tested and improved, as well as to reflect more fully on the individual student's potential role(s) within a devised process.

**Repeatable:** *N*

**Formerly** 31-6220

**Prerequisites** THEA 616 Devising and Creation II

Theatre MFA only (G310)

**Minimum Credits 1 Maximum Credits 1**

## **THEA 650 Devised Performance Thesis Project**

The Thesis Project will be the culminating experience for the MFA in European Devised Performance Practice. During the spring semester the students will bring together all the elements of the practice-based research undertaken during the program, and use it as the basis for (a) creating an Ensemble Company and (b) devising an original piece of theatre to be performed in the City of Chicago with one of the Theatre Department's collaborative partners, such as the Museum of Contemporary Arts (MCA). The thesis project performance will be supported by visual and written documentation, detailing every stage of the process from conception to performance, which will be on public display during the performances of the final project.

**Repeatable:** *N*

**Formerly** 31-6225

**Prerequisites** THEA 651 Guided Research/Thesis Preparation

Theatre MFA only (G310)

**Minimum Credits 1 Maximum Credits 1**

## **THEA 651 Guided Research/Thesis Preparation**

Taken in the fall of the second year, this course is the theoretical element of the MFA training, designed to deepen students' knowledge in the scholarly literature with regard to physical theatre and devised performance, and as support for the various performance genres students will encounter in the course of

their training. In addition, students will meet with a faculty advisor to begin planning their final thesis projects, pulling together the various strands of knowledge and experience gained in the course of the program thus far.

**Repeatable:** *N*

**Formerly** 31-6120

**Prerequisites** THEA 611 Research and Guided Reading II  
Theatre MFA only (G310)

**Minimum Credits 2 Maximum Credits 2**

## **THEA 652 Devised Performance Thesis Extension**

Students work on the completion of their thesis project, under the direction of faculty advisor(s).

**Repeatable:** *Y*

**Prerequisites** THEA 650 Devised Performance Thesis Project

**Requirements** Permission Required (DP)

**Minimum Credits 0 Maximum Credits 0**

## **THEA 691 Thesis Hours**

Hours assigned to students to fulfill the requirements of the Thesis Project: (a) creating an Ensemble Company and (b) devising an original piece of theatre to be performed in the City of Chicago with one of the Theatre Department's collaborative partners, such as the Museum of Contemporary Arts (MCA). The thesis project performance will be supported by visual and written documentation, detailing every stage of the process from conception to performance, which will be on public display during the performances of the final project.

**Repeatable:** *N*

**Formerly** 31-6227

Theatre MFA only (G310)

**Minimum Credits 4 Maximum Credits 4**

# **Course Type sample**

## **Advertising**

### **ADVE 101 Introduction to Advertising**

This course explores advertising in emerging arenas (think digital, mobile, native, social media, and more) and more traditional venues (TV, magazine, etc.). Advertising is explored as an interdisciplinary business that brings together designers, filmmakers, art directors, photographers, creative writers, and more. The first half is dedicated to advertising terminology and various concepts, while the second half focuses on developing effective creative strategy and a cross-platform campaign.

**Repeatable:** *N*

**Formerly** 54-1600

**Minimum Credits 3 Maximum Credits 3**

### **ADVE 120 Consumer Behavior**

Course explores the relationship between conscious and unconscious factors influencing many different consumers and examines the need, structure, and interaction with planned communication messages. Survey course gives students insight into the reasons the various disciplines of communication work, using basic readings in the psychology of perception and attitude formation.

**Repeatable:** *N*

**Formerly** 54-1601

**Minimum Credits 3 Maximum Credits 3**

## **ADVE 150 Sports Communication I**

Course explores the breadth of the sports communication industry and its consumer realities. Students learn how to plan, create, and assess sports communication programs that include advertising, marketing, public relations, experiential/events, digital and new social media.

**Repeatable:** *N*

**Formerly** 54-1800

**Minimum Credits 3 Maximum Credits 3**

## **ADVE 210 Ad Awards Workshop**

Students learn what it takes to create award-winning work by developing an advertising campaign to solve an ad problem from an advertising competition. Students will develop advertising elements that solve the problem, can be entered into the competition, and enhance their portfolios. (Once the winners are announced, students can see how their work compares -- they could even take the gold!) Recommended for advanced students.

**Repeatable:** *N*

**Formerly** 54-2608J

**Prerequisites** ADVE 101 Introduction to Advertising or ADAD 201 Advertising Art Direction: Introduction or CINE 103 Cinema Image and Process or CRWR 150 Fiction Workshop: Beginning or RAD1 126 Radio Production I: Intro or PHOT 101 Photographic Practice I or TELE 125 Television Arts: Production

**Minimum Credits 2 Maximum Credits 2**

## **ADVE 220 Advertising Copywriting I**

This course teaches students to write copy for campaigns targeting consumer audiences. Focused on writing campaigns to be featured in print, broadcast, outdoor, and digital media. The course teaches the elements of style and creativity, relevant communication techniques, and the basics of how commercial messages are constructed.

**Repeatable:** *N*

**Formerly** 54-2606

**Co-requisites** ADVE 101 Introduction to Advertising

**Minimum Credits 3 Maximum Credits 3**

## **ADVE 230 Digital Platforms**

Course presents and explores components of digital advertising strategy. Students will explore converging delivery platforms and analyze advertising strategies. Discussions cover basic components of digital advertising including search, display, mobile, social media, native advertising and gaming. Students will also explore content creation, data visualization, user experience and analytics. At the culmination of the course,

students will have developed a strategic digital ad campaign.

**Repeatable:** *N*

**Formerly** 54-2607

**Prerequisites** ADVE 101 Introduction to Advertising or COMM 103 Introduction to Social Media & Digital Strategies

**Minimum Credits 3 Maximum Credits 3**

## **ADVE 232 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

**Repeatable:** *N*

**Formerly** 54-2530

**PL**

**Prerequisites** BUSE 101 Introduction to Marketing

**Minimum Credits 3 Maximum Credits 3**

## **ADVE 236 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.

**Repeatable:** *N*

**Formerly** 54-2603

**Prerequisites** BUSE 101 Introduction to Marketing

**Minimum Credits 3 Maximum Credits 3**

## **ADVE 245 Advertising Production**

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.

**Repeatable:** *N*

**Formerly** 54-2602

**Prerequisites** ADVE 101 Introduction to Advertising

**Minimum Credits 3 Maximum Credits 3**

## **ADVE 250 Sports Communication II**

This mid-level course provides students with a hands-on applied experience, delving deeper into sports communication, exploring current professional and amateur athletics, branded properties, affiliated sports

brands and more. Additionally, students in this course prepare communication materials pertaining to sports brands, events, and individuals. Recommended course for those considering a professional career in sports communication.

**Repeatable:** *N*

**Formerly** 54-2801

**Prerequisites** ADVE 150 Sports Communication I

**Minimum Credits 3 Maximum Credits 3**

### **ADVE 255 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.

**Repeatable:** *N*

**Formerly** 54-2560

**Prerequisites** BUSE 101 Introduction to Marketing and ADVE 120 Consumer Behavior

**Minimum Credits 3 Maximum Credits 3**

### **ADVE 280 Advertising Workshop**

This portfolio-building hands-on course is a great way for mid level students interested in advertising and ad minors from allied fields (filmmaking, TV, creative writing, photography, design, marketing, etc.) to create a comprehensive ad plan answering a creative brand problem. Students' final product is a formal presentation and ad plan, complete with research, strategy, produced creative concepts, and media recommendations.

**Repeatable:** *N*

**Formerly** 54-2601

**Prerequisites** ADVE 101 Introduction to Advertising

**Minimum Credits 3 Maximum Credits 3**

### **ADVE 299 Topics in Advertising:**

This is a topics course in Advertising for the Communication Department. Topics will vary.

**Repeatable:** *Y*

**Minimum Credits 1 Maximum Credits 3**

### **ADVE 310 360 Experiential Campaigns**

Experiential communication is one of the hottest branded communication growth areas today. In fact, experiential agencies are growing at twice the rate of traditional agencies. This is not surprising, considering 96% of those experiencing a brand via an activity (digitally or in person) are more likely to buy the brand and share experiences. 360 experiential communication can build not only a brand's ROI, but its ROE (return on engagement) as well. This course will expose students to the very current best practices and also give students the opportunity to develop a strategically sound campaign for a brand (fashion, sports, causes, etc.) based on concrete objectives. This 360 experiential campaign course will not only include engagement driven events (on and off-line), but other critical 360 campaign arenas including: social media; content creation for You Tube, etc.; activation initiatives (e.g., contests, promotions, sampling, pop up shops, etc.);

interactive advertising (i.e., location based mobile games) and more.

**Repeatable:** *N*

**Formerly** 54-3607

**Prerequisites** ADVE 101 Introduction to Advertising or PURE 102 Intro to Public Relations or COMM 103 Introduction to Social Media & Digital Strategies

**Minimum Credits 3 Maximum Credits 3**

## **ADVE 320 Advertising Copywriting II**

Course continues the study of relevant communication techniques, elements of style, and creativity in writing copy. Students deepen their concept development and copywriting skills for print ads, websites, online ads, mobile apps, commercials, social media, native ads, and other mediums.

**Repeatable:** *N*

**Formerly** 54-3650

**WI**

**Prerequisites** ADVE 220 Advertising Copywriting I

**Minimum Credits 3 Maximum Credits 3**

## **ADVE 325 Copywriter/Art Director Team**

Offered jointly by the Design Department and the Marketing Communication Department, this 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.

**Repeatable:** *N*

**Formerly** 54-3603

**Prerequisites** ADVE 220 Advertising Copywriting I

**Requirements** Sophomore Standing or Above (SO)

**Minimum Credits 3 Maximum Credits 3**

## **ADVE 330 Interactive Advertising Campaign Development**

In this elective course, offered jointly by Interactive Arts and Media and Communication and Media Innovation Departments, 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 produced interactive campaigns and will have produced work for their portfolios.

**Repeatable:** *N*

**Formerly** 54-2906

**Prerequisites** ADVE 230 Digital Platforms

**Minimum Credits 3 Maximum Credits 3**

## **ADVE 340 Brand Strategy**

This course introduces Account Planning, as the discipline responsible for leveraging consumer insights into powerful and differentiating communication strategies. As such, this course emphasizes using consumer research in the context of strategic brand management. This course examines the essential features of a

consumer insight: what it is, how to get to it, and how to use it. We will exercise skills that enable insights, with a focus on the creative brief.

**Repeatable:** *N*

**Formerly** 54-3810

**Prerequisites** ADVE 120 Consumer Behavior

**Minimum Credits** 3 **Maximum Credits** 3

## **ADVE 342 Fashion Advertising**

This course exposes students to current best practices in fashion advertising. Students will not only analyze on-trend breakthrough fashion ad campaigns involving mobile, experiential, social media, augmented reality, etc.; they will also develop a 360 integrated campaign for a brand, to be presented to industry professionals. Enrolled students should have some foundational knowledge of the fashion and/or advertising industry as the course will move quickly into strategic considerations, conceptual thinking and campaign tactics. It is an ideal course for those interested in leading integrated 360 communication direction for a fashion brand.

**Repeatable:** *N*

**Formerly** 54-2400

**Prerequisites** ADVE 101 Introduction to Advertising or FASH 101 Intro to the Fashion Industry

**Minimum Credits** 3 **Maximum Credits** 3

## **ADVE 345 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.

**Repeatable:** *Y*

**Formerly** 54-2805

**Prerequisites** ADVE 101 Introduction to Advertising and ADVE 120 Consumer Behavior and PURE 102 Intro to Public Relations

**Minimum Credits** 3 **Maximum Credits** 3

## **ADVE 350 Retail Competition**

Course focuses on the National Retail Federation's Student Challenge competition, bringing together a select group of cross-disciplinary Fashion and Advertising students to create retail business & communication plans for a major retailer. Course deliverables include a 20-page business and communication plan as well as a 90-second video pitch suitable for inclusion in student portfolios. Consultations with industry professionals will also be a part of this course. The winning plan book and video pitch will be sent on to the National Retail Federation competition in October. If the student team makes the finals, the group is flown to NYC in January for the NRF's Big Show annual conference.

**Repeatable:** *N*

**Formerly** 54-3600

**Prerequisites** ADVE 280 Advertising Workshop

**Requirements** Permission Required (DP)

**Minimum Credits** 3 **Maximum Credits** 3

## **ADVE 362 International Advertising**

This course challenges students to develop an ad campaign targeted to consumers in a foreign country and to consider the global implications. The course is taught within the framework of communication theory and provides students with an integrated approach to different cultures. Students learn to assess cultural differences to which communication professionals must be sensitive while creating a strategically sound multi-media campaign.

**Repeatable:** *N*

**Formerly** 54-3602

**GA**

**Requirements** Sophomore Standing or Above (SO)

**Minimum Credits 3 Maximum Credits 3**

## **ADVE 371 Media Planning**

Students create effective communication solutions by identifying the right mix of advertising platforms including social, mobile, search, video, as well as print, radio, TV, and OOH. Students analyze media data sources to execute strategic insights and recommendations for a product or service. Course involves media strategy, costing, scheduling, target audiences, production considerations, negotiating and programmatic buying. Students produce a portfolio-ready Media Plan, suitable for internship interviewing showcasting.

**Repeatable:** *N*

**Formerly** 54-3102

**Prerequisites** ADVE 101 Introduction to Advertising

**Minimum Credits 3 Maximum Credits 3**

## **ADVE 372 Advanced Media Planning**

This course considers advertising platforms from digital broadcast and print through web, mobile, native advertising, YouTube content and more will be considered. The course will explore context media planning, evaluating strategic consumer attitudes towards media consumption, as well as examine data analysis required needed to make strong recommendations. Highly recommended for those interested in lucrative careers in media planning, media buying, media selling, media promotions, and/or media research.

**Repeatable:** *N*

**Formerly** 54-3902

**Prerequisites** ADVE 371 Media Planning

**Minimum Credits 3 Maximum Credits 3**

## **ADVE 377 Media Workshop**

Advanced course in media planning and execution enables students to develop a simulated media program including budget, media rationale, and execution.

**Repeatable:** *N*

**Formerly** 54-3901

**Prerequisites** ADVE 372 Advanced Media Planning

**Minimum Credits 3 Maximum Credits 3**

## **ADVE 380 Account Exec & Brand Manager**

Course focuses on the role of two key marketing positions, one on the client and the other on the agency side of business. Students examine roles and responsibilities of these career options within the context of an integrated marketing environment.

**Repeatable:** N

**Formerly** 54-3504

**Prerequisites** BUSE 101 Introduction to Marketing or ADVE 101 Introduction to Advertising or PURE 102 Intro to Public Relations

**Requirements** Junior Standing or Above (JR)

**Minimum Credits 3 Maximum Credits 3**

### **ADVE 399 Advanced 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.

**Repeatable:** Y

**Formerly** 54-3672

**Minimum Credits 3 Maximum Credits 3**

### **ADVE 420 Agency**

Students learn how to function in an advertising or public relations agency as a specialist (account management, creative, media, traffic, production) and as a member of an agency team. Students work with actual clients on real assignments, participate in client meetings, generate contact reports, conduct research, develop strategies, write media plans, ideate concepts, and produce tactical elements. Course culminates in the production of completed marketing campaign elements, enabling students to have published samples for their portfolios.

**Repeatable:** Y

**Formerly** 54-4978

**Minimum Credits 3 Maximum Credits 3**

### **ADVE 480 Campaign Practicum I**

This is Semester One of a two-semester Capstone course that offers the ultimate hands-on approach to utilizing principles learned across the Advertising and PR curriculum. As part of the American Advertising Federation, students develop a strategic integrated campaign for a corporate client that includes advertising, marketing, and public relations. The two-semester course culminates at the National Student Advertising Competition, where students pitch the campaign before a review panel composed of advertising agency executives and other communications industry professionals.

**Repeatable:** Y

**Formerly** 54-4605

**Requirements** Permission Required (DP)

**Minimum Credits 3 Maximum Credits 3**

### **ADVE 481 Campaign Practicum II**

This is Semester Two of a two-semester Capstone course that offers the ultimate hands-on approach to utilizing principles learned across the Advertising and PR curriculum. As part of the American Advertising Federation, students develop a strategic integrated campaign for a corporate client that includes advertising,

marketing, and public relations. The two-semester course culminates at the National Student Advertising Competition, where students pitch the campaign before a review panel composed of advertising agency executives and other communications industry professionals.

**Repeatable:** Y

**Formerly** 54-4606

**Requirements** Permission Required (DP)

**Minimum Credits** 6 **Maximum Credits** 6

## **ADVE 492 Ad Portfolio**

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.

**Repeatable:** Y

**Formerly** 54-3604

**Co-requisites** ADVE 325 Copywriter/Art Director Team or ADVE 380 Account Exec & Brand Manager

**Minimum Credits** 3 **Maximum Credits** 3

## **ADVE 495 Directed Study: Advertising**

This is a Directed Study course in Advertising. Directed studies are learning activities involving student independence within the context of regular guidance and direction from a faculty advisor. All directed study course proposals must be approved by the school and department administration.

**Repeatable:** Y

**Requirements** Permission Required (DP)

**Minimum Credits** 1 **Maximum Credits** 3

## **ADVE 496 Independent Project: Advertising**

This is an Independent Study course in Advertising. 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. All Independent Project course proposals must be approved by the school and department administration.

**Repeatable:** Y

**Requirements** Permission Required (DP)

**Minimum Credits** 1 **Maximum Credits** 3

## **Advertising Art Direction**

### **ADAD 110 Special Issues in Advertising**

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

**Repeatable:** Y  
**Formerly** 21-1590  
**Minimum Credits 1 Maximum Credits 1**

### **ADAD 201 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.

**Repeatable:** N  
**Formerly** 21-2510  
**Co-requisites** GRDE 131 Survey of Typography and GRDE 136 Design Lab  
**Minimum Credits 3 Maximum Credits 3**

### **ADAD 252 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.

**Repeatable:** N  
**Formerly** 21-2520  
**Prerequisites** ADAD 201 Advertising Art Direction: Introduction or ADVE 101 Introduction to Advertising  
**Minimum Credits 3 Maximum Credits 3**

### **ADAD 305 Art Director/Commercial Photographer**

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

**Repeatable:** N  
**Formerly** 21-3500  
**Prerequisites** ADAD 335 Creative Strategies in Art Direction I  
**Minimum Credits 3 Maximum Credits 3**

### **ADAD 306 Art Director/Copywriter Team**

This course teams up writers and designers to work on advertising projects in a collaborative setting. Students develop concepts together, then write and design advertisements and promotional materials for highly targeted audiences. The class is team taught by Advertising Art Direction and Copywriting professors.

**Repeatable:** N  
**Formerly** 21-3525  
**Prerequisites** ADAD 335 Creative Strategies in Art Direction I  
**Minimum Credits 3 Maximum Credits 3**

### **ADAD 317 Photo Communication**

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

**Repeatable:** *N*

**Formerly** 21-3530

**Requirements** Junior Standing or Above (JR)

**Minimum Credits 3 Maximum Credits 3**

## **ADAD 325 Storyboard Development**

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

**Repeatable:** *N*

**Formerly** 21-3535

**Prerequisites** ADAD 201 Advertising Art Direction: Introduction

**Minimum Credits 3 Maximum Credits 3**

## **ADAD 335 Creative Strategies in Art Direction I**

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

**Repeatable:** *N*

**Formerly** 21-3540

**Prerequisites** ADAD 252 Advertising Design

**Minimum Credits 3 Maximum Credits 3**

## **ADAD 336 Creative Strategies in Art Direction II**

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

**Repeatable:** *N*

**Formerly** 21-3542

**Prerequisites** ADAD 335 Creative Strategies in Art Direction I

**Minimum Credits 3 Maximum Credits 3**

## **ADAD 350 Management for Designers**

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

**Repeatable:** *N*

**Formerly** 21-3584

**Requirements** Senior Standing (SR)

**Minimum Credits** 3 **Maximum Credits** 3

## **ADAD 450 Advertising Communications**

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

**Repeatable:** *N*

**Formerly** 21-4550

**Prerequisites** ADAD 335 Creative Strategies in Art Direction I

**Minimum Credits** 3 **Maximum Credits** 3

## **Animation**

### **ANIM 101 Animation Foundations**

Introductory foundation class for freshman providing a survey of various animated forms. Over the course of 15 weeks, students will be exposed to: Traditional Animation, Computer Graphics, Visual Effects, Motion Graphics & Alternative Strategies culminating in a final project based on a specific, dedicated workflow.

**Repeatable:** *N*

**Minimum Credits** 3 **Maximum Credits** 3

### **ANIM 105 Animation**

This course is an introduction to basic animation principles for students with little or no animation production experience. Students explore basic animation techniques including object, hand-drawn, stop-motion, and alternative animation styles. Animated films, both domestic and international, are screened and discussed. Students complete short exercises in each of the techniques mentioned and complete a final project employing a style of their choice that was previously explored during the semester.

**Repeatable:** *N*

**Formerly** 26-1000

**Co-requisites** ENGL 111 Writing and Rhetoric I or ENGL 111H Writing and Rhetoric I: Honors or ENGL 109 Writing and Rhetoric I Stretch B or ENGL 121 International Writing and Rhetoric I or TWC-T-7 EXAM-TWC WRITING MINIMUM SCORE = 7

**Minimum Credits** 3 **Maximum Credits** 3

### **ANIM 106 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.

**Repeatable:** *N*

**Formerly** 26-1070

**Prerequisites** ENGL 109 Writing and Rhetoric I Stretch B or ENGL 111 Writing and Rhetoric I or ENGL 111H Writing and Rhetoric I: Honors or ENGL 121 International Writing and Rhetoric I or TWC-T-7 EXAM-TWC WRITING MINIMUM SCORE = 7

**Minimum Credits 3 Maximum Credits 3**

## **ANIM 121 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.

**Repeatable:** *N*

**Formerly** 26-1030

**Prerequisites** ENGL 109 Writing and Rhetoric I Stretch B or ENGL 111 Writing and Rhetoric I or ENGL 111H Writing and Rhetoric I: Honors or ENGL 121 International Writing and Rhetoric I or TWC-T-7 EXAM-TWC WRITING MINIMUM SCORE = 7

**Minimum Credits 3 Maximum Credits 3**

## **ANIM 122 Animation Maquettes**

This course teaches the process of creating animation maquettes: the sculptures created from model sheets that are used in the animation field. Students with a sculpting interest will explore the creation of maquettes in the same manner as industry professionals. Preexisting model sheets and models created by the student will be used to interpret two dimensional illustration into 3D sculptures.

**Repeatable:** *N*

**Formerly** 26-1010

**Minimum Credits 3 Maximum Credits 3**

## **ANIM 150 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.

**Repeatable:** *N*

**Formerly** 26-1015

**Prerequisites** ENGL 109 Writing and Rhetoric I Stretch B or ENGL 111 Writing and Rhetoric I or ENGL 111H Writing and Rhetoric I: Honors or ENGL 121 International Writing and Rhetoric I or TWC-T-7 EXAM-TWC WRITING MINIMUM SCORE = 7

**Co-requisites** ANIM 105 Animation

**Minimum Credits 4 Maximum Credits 4**

## **ANIM 161 CVFX Foundations**

This course introduces students to core methodologies and practices for creating, constructing and producing key visual effects sequences for live-action cinema. Students will learn a cross-section of visual effect approaches developing their knowledge and practical application of these technologies in supporting live-action cinema. This survey primer on core methodologies allows students to organize, plan and execute required cinema visual effects developing interpersonal and practical skill sets.

**Repeatable:** N

**Formerly** 24-1600

**Minimum Credits 3 Maximum Credits 3**

### **ANIM 180 Studies In:**

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

**Repeatable:** Y

**Formerly** 24-1025

**Minimum Credits 1 Maximum Credits 1**

### **ANIM 201 Storyboarding for Animation**

In this course students will learn the art of visual storytelling for animation as a cinema art form. The focus will be on drawing digitally using Photoshop and ToonBoom's Storyboard Pro. The final project involves creating a story reel; a movie comprised of all of the storyboard panels timed out which also may include dialogue, music, and sound effects.

**Repeatable:** Y

**Formerly** 26-2040

**Prerequisites** ANIM 105 Animation

**Minimum Credits 3 Maximum Credits 3**

### **ANIM 210 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.

**Repeatable:** N

**Formerly** 26-2025

**Prerequisites** ANIM 105 Animation

**Minimum Credits 3 Maximum Credits 3**

### **ANIM 211 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.

**Repeatable:** N

**Formerly** 26-2028

**Prerequisites** ENGL 109 Writing and Rhetoric I Stretch B or ENGL 111 Writing and Rhetoric I ENGL 111H Writing and Rhetoric I: Honors or ENGL 121 International Writing and Rhetoric I or TWC-T-7 EXAM-TWC WRITING MINIMUM SCORE = 7

**Minimum Credits 3 Maximum Credits 3**

## **ANIM 213 Animation Layout**

This course focuses on the layout process in animation production which is the creation of the monochromatic drawings which are later rendered as backgrounds for each shot. Students will strengthen their drawing skills by learning how to draw in proper perspective, understand lighting and shading principles. The layout process also teaches students how to block character animation within each shot and also understand how the camera functions within the action of each shot.

**Repeatable:** N

**Formerly** 26-2010

**Prerequisites** ANIM 201 Storyboarding for Animation

**Minimum Credits 3 Maximum Credits 3**

## **ANIM 240 Computer Animation**

Expanding on the skills learned in Introduction to Computer Animation (ANIM 150), 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.

**Repeatable:** N

**Formerly** 26-3045

**Prerequisites** ANIM 150 Introduction to Computer Animation or GAME 201 3D Composition for Interactive Media

**Minimum Credits 4 Maximum Credits 4**

## **ANIM 250 Topics in Animation**

This is a topics course in Animation. Different sections of this course will focus on different topic areas related to Animation that are not taught in other classes. Please contact the department for specifics on the content of each topic. .

**Repeatable:** Y

**Minimum Credits 1 Maximum Credits 3**

## **ANIM 262 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.

**Repeatable:** N

**Formerly** 24-2204

**Prerequisites** CINE 121 Lighting I  
**Minimum Credits 3 Maximum Credits 3**

### **ANIM 263 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.

**Repeatable:** N  
**Formerly** 24-2209  
**Minimum Credits 3 Maximum Credits 3**

### **ANIM 270 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.

**Repeatable:** N  
**Formerly** 24-1420  
**Prerequisites** INMD 120 Digital Image Design or GRDE 136 Design Lab or TELE 230 Production & Editing I or PHOT 202 Photographic Practice III or PHOT 206 Digital Imaging I or CINE 102 Cinema Notebooks and CINE 103 Cinema Image and Process  
**Minimum Credits 4 Maximum Credits 4**

### **ANIM 302 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.

**Repeatable:** N  
**Formerly** 26-3031  
**Prerequisites** ANIM 121 Stop-Motion Animation  
**Minimum Credits 3 Maximum Credits 3**

### **ANIM 308 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.

**Repeatable:** Y  
**Formerly** 26-3040

**Prerequisites** ANIM 105 Animation  
**Minimum Credits 4 Maximum Credits 4**

## **ANIM 310 Drawing for Animation II**

This course focuses on advanced character animation where students acquire the skills necessary to understand and communicate the emotions and intentions of a character. Exploring and communicating acting through their character's actions and movements, students apply the principles of classic animation learned in Drawing for Animation I (ANIM 210). Working from a dialogue track, students will learn lip-synching and adding personality and depth to their characters while continuing to develop their skills drawing and animating digitally using a stylus and tablet.

**Repeatable:** *N*  
**Formerly** 26-3026  
**Prerequisites** ANIM 210 Drawing for Animation I  
**Minimum Credits 3 Maximum Credits 3**

## **ANIM 311 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).

**Repeatable:** *N*  
**Formerly** 26-3050  
**Prerequisites** ANIM 210 Drawing for Animation I or ANIM 240 Computer Animation or ANIM 121 Stop-Motion Animation  
**Minimum Credits 3 Maximum Credits 3**

## **ANIM 312 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.

**Repeatable:** *N*  
**Formerly** 26-3070  
**Minimum Credits 4 Maximum Credits 4**

## **ANIM 320 Topics in Traditional Animation**

Improve and refine the aesthetic understanding and technical abilities needed in advanced Traditional Animation through a series of rotating topics courses. Advanced hardware and software will be used to support student assignments, classroom review and professional examples.

**Repeatable:** *Y*

**Prerequisites** ANIM 210 Drawing for Animation I

**Minimum Credits 1 Maximum Credits 1**

### **ANIM 321 Topics in Stop Motion**

Improve and refine the aesthetic understanding and technical abilities needed in advanced Stop Motion Animation through a series of rotating topics courses. Stop Motion shooting stages and advanced software will be used to support student assignments, classroom review and professional examples.

**Repeatable:** Y

**Prerequisites** ANIM 121 Stop-Motion Animation

**Minimum Credits 1 Maximum Credits 1**

### **ANIM 330 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 Drawing for Animation I (ANIM 210), 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.

**Repeatable:** Y

**Formerly** 26-2075

**Prerequisites** ANIM 210 Drawing for Animation I

**Minimum Credits 3 Maximum Credits 3**

### **ANIM 331 Digital Animation Techniques Current 2D Trends**

Course introduces students to digital animation techniques and aesthetics currently used by traditional animators for professional productions. Students will apply fundamental animation principles learned in Drawing for Animation 1 (ANIM 210) and apply them using various techniques and software which may include Flash, Photoshop, and After Effects. Students learn to create paperless hand-drawn animation using a digital drawing tablet and computer, creating a short animated piece by the end of the semester.

**Repeatable:** N

**Formerly** 26-3047

**Prerequisites** ANIM 210 Drawing for Animation I

**Minimum Credits 3 Maximum Credits 3**

### **ANIM 332 Animation for Comics**

An examination of Limited Animation practices detailing core principles, practices, methodologies and movements for online and broadcast comic book programming.

**Repeatable:** N

**Formerly** 26-3010

**Prerequisites** GAME 260 Story Development for Interactive Media or RADI 205 Writing for Radio or

RADI 339 Voice Acting for Animation or ANIM 105 Animation or ANIM 263 CVFX: Compositing I

**Minimum Credits 3 Maximum Credits 3**

### **ANIM 334 Animation Work-in-Progress**

Students receive course credit for working as a crew member on a senior animated thesis film providing them with a deadline-oriented structure, instructor and peer feedback, and implementation of professional practices and standards. Course meets a limited number of times during the semester in a schedule that complements the workflow of the project's director.

**Repeatable:** Y

**Formerly** 26-3065

**Requirements** Permission Required (DP)

**Minimum Credits 2 Maximum Credits 2**

### **ANIM 340 The Business of Animated Content**

Course examines central business and legal matters associated with developing, producing and releasing animated content. Students will be introduced to basic business principles and production hierarchies for short and feature animated films including new technologies and the evolving convergent marketplace.

**Repeatable:** N

**Formerly** 26-3605

**Prerequisites** ANIM 105 Animation or CINE 248 Producing I: Production Team

**Minimum Credits 3 Maximum Credits 3**

### **ANIM 341 Cinematics for Games**

Students in this course join the existing Interactive Arts and Media's Game Production senior project. The creation of an animated in-game movie to accompany the existing video game will add production depth and collaborative experience by bringing narrative, cinematic education and abilities to a student project that was exclusively interactive beforehand. Students modify existing CG models, develop storyboards and animate new CG performances to enhance senior video game creation.

**Repeatable:** N

**Formerly** 26-3071

**Prerequisites** ANIM 201 Storyboarding for Animation and ANIM 240 Computer Animation

**Co-requisites** ANIM 373 Advanced Topics in Computer Animation

**Minimum Credits 3 Maximum Credits 3**

### **ANIM 350 Advanced Computer Animation**

Course will expand upon the skills and concepts introduced in Computer Animation (ANIM 240). 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.

**Repeatable:** Y

**Formerly** 26-3046

**Prerequisites** ANIM 240 Computer Animation

**Minimum Credits 4 Maximum Credits 4**

### **ANIM 351 Environmental Design & Modeling**

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.

**Repeatable:** *N*

**Formerly** 26-3082

**Prerequisites** ANIM 240 Computer Animation

**Minimum Credits 4 Maximum Credits 4**

## **ANIM 352 Character Design and Modeling**

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.

**Repeatable:** *N*

**Formerly** 26-3086

**Prerequisites** ANIM 240 Computer Animation

**Minimum Credits 4 Maximum Credits 4**

## **ANIM 353 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.

**Repeatable:** *N*

**Formerly** 26-3081

**Prerequisites** INMD 208 Motion Capture for Artists

**Minimum Credits 4 Maximum Credits 4**

## **ANIM 361 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.

**Repeatable:** *Y*

**Formerly** 24-3020

**Prerequisites** ANIM 363 CVFX: Compositing II or ANIM 365 Computer Animation: Visual Effects or ANIM 350 Advanced Computer Animation or ANIM 353 Motion Capture II or ANIM 370 Motion Graphics II or ANIM 351 Environmental Design & Modeling or ANIM 352 Character Design and Modeling

**Requirements** Permission Required (DP)  
**Minimum Credits 3 Maximum Credits 3**

### **ANIM 362 CVFX: Cinematography II**

Through practical application of visual effects techniques and the study/ application of advanced visual effects cinematography, students will apply enhanced visual effects planning, design, and execute a series of camera exercises learning advanced cine principles, which will guide the artist towards successful, efficient, aesthetically pleasing and convincing photographed visual effects sequences.

**Repeatable:** *N*

**Formerly** 24-3212

**Prerequisites** ANIM 262 CVFX: Cinematography I

**Minimum Credits 3 Maximum Credits 3**

### **ANIM 363 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.

**Repeatable:** *N*

**Formerly** 24-3209

**Prerequisites** ANIM 263 CVFX: Compositing I or ANIM 370 Motion Graphics II

**Minimum Credits 3 Maximum Credits 3**

### **ANIM 364 CVFX: Pre-Visualization**

A multidisciplinary class for producers, editors, animators, and cinematographers. The course explores previsualization of visual effects through lectures, practical assignments, and critiques. Students learn the workflow and explore look development, use of motion capture in previz, post visualization and virtual cinematography. Students create previz or postviz projects in groups and individually.

**Repeatable:** *N*

**Prerequisites** ANIM 161 CVFX Foundations or CINE 216 Image Design for Cinema

**Minimum Credits 3 Maximum Credits 3**

### **ANIM 365 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.

**Repeatable:** *N*

**Formerly** 26-3049

**Prerequisites** ANIM 150 Introduction to Computer Animation

**Minimum Credits 4 Maximum Credits 4**

## **ANIM 370 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.

**Repeatable:** N

**Formerly** 24-2421

**Prerequisites** ANIM 270 Motion Graphics I or CINE 310 Cinema Models and Miniatures

**Minimum Credits 4 Maximum Credits 4**

## **ANIM 371 Advanced Topics in Motion Graphics**

This is a topics course in Motion Graphics. Different sections of this course will focus on different topic areas related to Motion Graphics that are not taught in other classes. Please contact the department for specifics on the content of each topic.

**Repeatable:** Y

**Minimum Credits 1 Maximum Credits 3**

## **ANIM 373 Advanced Topics in Computer Animation**

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.

**Repeatable:** Y

**Formerly** 26-3067

**Prerequisites** ANIM 240 Computer Animation

**Minimum Credits 1 Maximum Credits 1**

## **ANIM 374 Advanced Topics in Traditional Animation**

This is an advanced topics course in traditional animation. Different sections of this course will focus on different topic areas related to Traditional Animation that are not taught in other classes. Please contact the department for specifics on the content of each topic.

**Repeatable:** Y

**Prerequisites** ANIM 210 Drawing for Animation I

**Requirements** Sophomore Standing or Above (SO)

**Minimum Credits 1 Maximum Credits 3**

## **ANIM 375 Advanced Topics in Stop Motion Animation**

This is an advanced topics course in stop motion animation. Different sections of this course will focus on different topic areas related to stop motion that are not taught in other classes. Please contact the department for specifics on the content of each topic.

**Repeatable:** Y

**Prerequisites** ANIM 121 Stop-Motion Animation

**Requirements** Sophomore Standing or Above (SO)

**Minimum Credits 1 Maximum Credits 3**

### **ANIM 382 Animation Preproduction**

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.

**Repeatable:** Y

**Formerly** 26-3051

**Prerequisites** ANIM 201 Storyboarding for Animation and ANIM 106 History of Animation

**Co-requisites** ANIM 210 Drawing for Animation I or ANIM 240 Computer Animation

**Minimum Credits 4 Maximum Credits 4**

### **ANIM 383 CVFX: Compositing 3**

This course explores advanced compositing and effects through lecture, demonstration, and hands-on practice culminating in a final movie. Students develop work as a team with practical, CGI or digital effects composed with live action to achieve cinematic solutions and collaboratively form a cohesive final project.

**Repeatable:** N

**Prerequisites** ANIM 363 CVFX: Compositing II or ANIM 370 Motion Graphics II

**Minimum Credits 3 Maximum Credits 3**

### **ANIM 399 Advanced Topics in CVFX**

This is a topics course in CVFX. Different sections of this course will focus on different topic areas related to CVFX that are not taught in other classes. Please contact the department for specifics on the content of each topic.

**Repeatable:** Y

**Minimum Credits 1 Maximum Credits 3**

### **ANIM 451 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 (GAME 480) & Game Studio (GAME 485).

**Repeatable:** N

**Formerly** 26-4089

**Prerequisites** ANIM 352 Character Design and Modeling or ANIM 351 Environmental Design & Modeling

**Minimum Credits 4 Maximum Credits 4**

### **ANIM 470 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.

**Repeatable:** Y

**Formerly** 24-4422

**Prerequisites** ANIM 370 Motion Graphics II or ANIM 240 Computer Animation

**Minimum Credits 4 Maximum Credits 4**

## **ANIM 480 Animation Production Studio I**

This course is the first of two semesters in which students will be working collaboratively with classmates on a single project, the purpose of which is to simulate an actual production environment that they might face once having left academia. Each participant will be assigned a particular production role based on a portfolio review at the beginning of the class in which each student will be asked to share portfolio work from previous classes with the executive producer (the instructor) and fellow classmates. This first semester of pre-production includes screenplay, design of characters and backgrounds, storyboards, recording of vocal talent, and completion of a story reel.

**Repeatable:** Y

**Formerly** 26-4085

**Co-requisites** ANIM 310 Drawing for Animation II or ANIM 351 Environmental Design & Modeling or ANIM 352 Character Design and Modeling or ANIM 350 Advanced Computer Animation

**Requirements** Senior Standing (SR)

**Minimum Credits 6 Maximum Credits 6**

## **ANIM 481 Animation Production Studio II**

In this course students continue working on the project started in Animation Production Studio 1 (ANIM 480). This class is primarily devoted to production and post-production, with the students embarking on traditional and/or computer animation production, generating visual effects, and working with a sound designer and composer. The goal of this course is to complete production and screen the film by the end of the semester.

**Repeatable:** Y

**Formerly** 26-4090

**Prerequisites** ANIM 480 Animation Production Studio I

**Requirements** Senior Standing (SR)

**Minimum Credits 6 Maximum Credits 6**

## **ANIM 482 Animation Solo Project**

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

**Repeatable:** Y

**Formerly** 26-4060

**Prerequisites** ANIM 382 Animation Preproduction

**Co-requisites** ANIM 310 Drawing for Animation II or ANIM 351 Environmental Design & Modeling or ANIM 352 Character Design and Modeling or ANIM 350 Advanced Computer Animation  
**Minimum Credits 4 Maximum Credits 4**

### **ANIM 485 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.

**Repeatable:** Y

**Formerly** 26-4048

**Prerequisites** ANIM 105 Animation and ANIM 201 Storyboarding for Animation and ANIM 106 History of Animation

**Co-requisites** ANIM 240 Computer Animation or ANIM 330 Digital Animation Techniques: Ink, Paint & Composite

**Requirements** Senior Standing (SR)

**Minimum Credits 3 Maximum Credits 3**

### **ANIM 489 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.

**Repeatable:** N

**Formerly** 26-4000LJ

**Requirements** Permission Required (DP)

**Minimum Credits 1 Maximum Credits 1**

### **ANIM 495 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.

**Repeatable:** Y

**Formerly** 26-1080

**Minimum Credits 1 Maximum Credits 3**

### **ANIM 496 Independent Project: Animation**

Course is an individualized project in Animation, determined by interest and ability of the student, and carried out under the direction, guidance, and supervision of an instructor.

**Repeatable:** Y

**Minimum Credits 1 Maximum Credits 3**

## **ANIM 575 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.

**Repeatable:** Y

**Formerly 24-5433**

**Minimum Credits 4 Maximum Credits 4**

## **American Sign Language**

### **SIGN 101 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.

**Repeatable:** N

**Formerly 37-1151**

**HU**

**Minimum Credits 3 Maximum Credits 3**

### **SIGN 102 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.

**Repeatable:** Y

**Formerly 37-1152**

**HU**

**Prerequisites** SIGN 101 American Sign Language I

**Concurrent Requisite** SIGN 192 American Sign Language II Lab

**Minimum Credits 3 Maximum Credits 3**

### **SIGN 115 Introduction to Classifiers in American Sign Language**

This course will expand on understanding the principles of Classifiers, an integral part of American Sign Language (ASL), knowing how to identify different types of ASL Classifiers, and application of ASL

Classifiers. Students will learn and apply the three types of classifiers, learn and use the representative classifiers (animate and inanimate), descriptive classifiers (size-and-shape, extent, perimeter, and pattern and texture), and instrumental classifiers. This course will provide hands-on experiences and skill building activities needed for appropriate classifier use applied to complex descriptions and images. Eye gaze, role shifting, spatial referencing and appropriate use of ASL Classifiers in storytelling will also be covered.

**Repeatable:** *N*

**Formerly** 37-1153

**Prerequisites** SIGN 101 American Sign Language I

**Minimum Credits 3 Maximum Credits 3**

## **SIGN 125 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.

**Repeatable:** *N*

**Formerly** 37-1252

**HU PL**

**Minimum Credits 3 Maximum Credits 3**

## **SIGN 128 Introduction to Career Opportunities within the Deaf Community**

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.

**Repeatable:** *N*

**Formerly** 37-1253

**Co-requisites** SIGN 102 American Sign Language II

**Minimum Credits 2 Maximum Credits 2**

## **SIGN 160 ASL Fingerspelling**

ASL Fingerspelling looks at the use of the ASL alphabet in the hands of native users and focuses on specific features of production that non-native users often have trouble understanding. Emphasis is on how to use and understand fingerspelling and how to make and understand appropriate changes in handshapes and patterns. The course will also cover the history and structure of fingerspelling in American Sign Language and the lexicalization of fingerspelling.

**Repeatable:** *Y*

**Formerly** 37-1701

**Prerequisites** SIGN 102 American Sign Language II

**Minimum Credits 3 Maximum Credits 3**

## **SIGN 175 Rehearsal Lab**

No description available.

**Repeatable:** *N*

**Formerly** 37-1903

**Concurrent Requisite** SIGN 299 Topics in ASL-English Interpretation

**Minimum Credits** 0 **Maximum Credits** 0

## **SIGN 192 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 American Sign Language II must also register for this lab. Students will attend group tutorial sessions for 1 hour per week throughout the semester.

**Repeatable:** *Y*

**Formerly** 37-1901

**Prerequisites** SIGN 101 American Sign Language I

**Concurrent Requisite** SIGN 102 American Sign Language II

**Minimum Credits** 0 **Maximum Credits** 0

## **SIGN 199 Topics in Deaf Studies**

No description available.

**Repeatable:** *N*

**Formerly** 37-3250

**Minimum Credits** 3 **Maximum Credits** 3

## **SIGN 201 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.

**Repeatable:** *Y*

**Formerly** 37-2153

**HU**

**Prerequisites** SIGN 102 American Sign Language II

**Concurrent Requisite** SIGN 292 ASL III Lab

**Minimum Credits** 3 **Maximum Credits** 3

## **SIGN 202 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.

**Repeatable:** *Y*

**Formerly** 37-2154

**HU**

**Prerequisites** SIGN 201 American Sign Language III  
**Concurrent Requisite** SIGN 392 ASL IV Lab  
**Minimum Credits 3 Maximum Credits 3**

## **SIGN 211 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.

**Repeatable:** Y  
**Formerly** 37-2201  
**HU PL**

**Prerequisites** ENGL 111 Writing and Rhetoric I  
**Minimum Credits 3 Maximum Credits 3**

## **SIGN 221 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.

**Repeatable:** N  
**Formerly** 37-2251  
**HU PL**

**Prerequisites** SIGN 125 Deaf Culture  
**Minimum Credits 3 Maximum Credits 3**

## **SIGN 225 Deaf Art Movement/De'Via: Discussions with Deaf Artists**

This course focuses on the Deaf Art Movement and the De'VIA Movement and the artwork and movements that preceded and influenced the development of these movements. It involves history and understanding artistic frameworks that help to interpret the meaning of various artwork of this era. Basically this is a contemporary art course about living Deaf Artists. This course will involve interviews with artists in the United States who visit the class in person or via videophone technology. Students will be invited to interview and assist Deaf artists during events outside of class during the semester. Students will be expected to have interview questions ready for each guest presenter based on their experiences with the artist's work. One 7-10 minute presentation in ASL will be required from each student, focusing on a different artist, informing the class of various Deaf artists and their work. This course will expand your working knowledge of Deaf Art and various contemporary Deaf artists and the art movements that have influenced their development.

**Repeatable:** N  
**Formerly** 37-2252  
**Prerequisites** SIGN 102 American Sign Language II  
**Minimum Credits 3 Maximum Credits 3**

## **SIGN 228 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.

**Repeatable:** *N*

**Formerly** 37-2253

**Prerequisites** SIGN 102 American Sign Language II

**Minimum Credits 3 Maximum Credits 3**

## **SIGN 230 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.

**Repeatable:** *N*

**Formerly** 37-2301

**WI**

**Prerequisites** SIGN 201 American Sign Language III and SIGN 125 Deaf Culture

**Co-requisites** SIGN 202 American Sign Language IV and SIGN 228 Linguistics of ASL

**Concurrent Requisite** SIGN 274 Interpreting Techniques Lab

**Minimum Credits 1 Maximum Credits 1**

## **SIGN 235 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.

**Repeatable:** *N*

**Formerly** 37-2302

**Co-requisites** SIGN 202 American Sign Language IV and SIGN 228 Linguistics of ASL

**Minimum Credits 3 Maximum Credits 3**

## **SIGN 242 Music Interpreting**

No description available.

**Repeatable:** *Y*

**Formerly** 37-2402

**Prerequisites** SIGN 125 Deaf Culture

**Co-requisites** SIGN 102 American Sign Language II

**Minimum Credits 3 Maximum Credits 3**

## **SIGN 250 Visual Methodologies**

This course will serve as an introduction to visual methodologies, looking at different types of visual research and critically examining a range of visual methods and their uses. Our society is moving towards a more visually oriented environment in our media and social media, in terms of how information is presented, disseminated, and gathered. The Deaf and Hard-of-Hearing community in America relies greatly on visual

stimuli and visual forms of information, but so do many other groups in today's American society. Different methods to develop and study visual data and how they may be used within the Deaf and Hard of Hearing community, among others, will be examined, with opportunities to apply these methods in class projects.

**Repeatable:** *N*

**Formerly** 37-2501

**HU**

**Prerequisites** ENGL 112 Writing and Rhetoric II or ENGL 122 International Writing and Rhetoric II

**Minimum Credits 3 Maximum Credits 3**

## **SIGN 260 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.

**Repeatable:** *Y*

**Formerly** 37-2601

**Prerequisites** SIGN 201 American Sign Language III and SIGN 125 Deaf Culture

**Minimum Credits 3 Maximum Credits 3**

## **SIGN 270 Deaf Interpreters**

This course covers the fundamentals of Deaf interpreter practice, its origins and how it has evolved over time. Students gain an overview of the foundational skills and knowledge required of Deaf interpreters. The role of the Deaf community and interpreters in the future growth of the field and improving communication access is also explored. Students will also reflect on how their personal and formative experiences impact their potential as Deaf interpreters.

**Repeatable:** *N*

**Formerly** 37-2701

**Co-requisites** SIGN 125 Deaf Culture

**Minimum Credits 3 Maximum Credits 3**

## **SIGN 272 Cultural Diversity within the Deaf Community**

This course covers ethnic and cultural diversity within the American Deaf community, specifically, Deaf people of color. Students will explore how biases and stereotypes form, do self-analysis, and consider how these factors may impact the work of Deaf interpreters. Students will also research a variety of organizations representing Deaf ethnic and cultural groups, further developing their individual resources.

**Repeatable:** *N*

**Formerly** 37-2702

**Prerequisites** SIGN 125 Deaf Culture and SIGN 270 Deaf Interpreters

**Minimum Credits 3 Maximum Credits 3**

## **SIGN 274 Interpreting Techniques Lab**

This is a zero-credit lab. Students who register for SIGN 230 Interpreting Techniques may also register for this lab.

**Repeatable:** *N*  
**Formerly** 37-2902  
**Minimum Credits** 0 **Maximum Credits** 0

### **SIGN 278 Consumer Assessment: Identifying Culture, Language & Communication Styles**

This course covers the wide variety of languages and communication styles, education levels, physical characteristics, cognitive abilities, and sociolinguistic factors among consumers with whom Deaf interpreters work. Learners practice strategies for recognizing consumer characteristics that may influence Deaf interpreter practice.

**Repeatable:** *N*  
**Formerly** 37-2703  
**Prerequisites** SIGN 270 Deaf Interpreters and SIGN 272 Cultural Diversity within the Deaf Community  
**Minimum Credits** 3 **Maximum Credits** 3

### **SIGN 292 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 SIGN 201 American Sign Language III must also register for this lab. Students will attend group tutorial sessions for 1 hour per week throughout the semester.

**Repeatable:** *N*  
**Formerly** 37-2900  
**Concurrent Requisite** SIGN 201 American Sign Language III  
**Minimum Credits** 0 **Maximum Credits** 0

### **SIGN 299 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.

**Repeatable:** *Y*  
**Formerly** 37-3650  
**Minimum Credits** 1 **Maximum Credits** 3

### **SIGN 305 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.

**Repeatable:** *N*  
**Formerly** 37-3204  
**Prerequisites** SIGN 125 Deaf Culture and SIGN 340 Consecutive Interpreting  
**Minimum Credits** 3 **Maximum Credits** 3

## **SIGN 310 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.

**Repeatable:** Y

**Formerly** 37-3205

**Prerequisites** SIGN 202 American Sign Language IV

**Concurrent Requisite** SIGN 492 Advanced ASL Lab

**Minimum Credits 3 Maximum Credits 3**

## **SIGN 315 Deaf Education**

This course examines the education of people who are Deaf and hard of hearing. Topics include language acquisition, the history and practices of Deaf Education, and various types of technology used in Deaf Education. As Deafness is both a physical and cultural phenomenon, educational philosophies that have influenced Deaf Education will be discussed, as well as legislative initiatives that have impacted the lives of Deaf and hard of hearing children. Content includes lecture, discussion, basic research, and one field trip to a working School for the Deaf.

**Repeatable:** N

**Formerly** 37-3225

**PL**

**Prerequisites** SIGN 125 Deaf Culture

**Requirements** Permission Required (DP)

**Minimum Credits 3 Maximum Credits 3**

## **SIGN 320 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.

**Repeatable:** Y

**Formerly** 37-3251

**HU**

**Prerequisites** SIGN 201 American Sign Language III and SIGN 125 Deaf Culture

**Minimum Credits 4 Maximum Credits 4**

## **SIGN 325 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.

**Repeatable:** *N*

**Formerly** 37-3304

**Prerequisites** SIGN 125 Deaf Culture

**Co-requisites** SIGN 235 Language and Translation

**Minimum Credits 3 Maximum Credits 3**

### **SIGN 330 Interpreting for Special Populations within the De**

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.

**Repeatable:** *N*

**Formerly** 37-3305

**Prerequisites** SIGN 125 Deaf Culture and SIGN 202 American Sign Language IV

**Minimum Credits 3 Maximum Credits 3**

### **SIGN 340 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.

**Repeatable:** *N*

**Formerly** 37-3401

**Prerequisites** SIGN 202 American Sign Language IV and SIGN 230 Interpreting Techniques

**Requirements** Permission Required (DP)

**Minimum Credits 3 Maximum Credits 3**

### **SIGN 341 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.

**Repeatable:** *N*

**Formerly** 37-3403

**Prerequisites** SIGN 340 Consecutive Interpreting

**Requirements** Permission Required (DP)

**Minimum Credits 3 Maximum Credits 3**

### **SIGN 342 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.

**Repeatable:** *N*

**Formerly** 37-3404

**Prerequisites** SIGN 340 Consecutive Interpreting

**Co-requisites** SIGN 341 Interpreting Discourse Genres

**Minimum Credits 3 Maximum Credits 3**

### **SIGN 343 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.

**Repeatable:** *N*

**Formerly** 37-3402

**Prerequisites** SIGN 341 Interpreting Discourse Genres

**Minimum Credits 3 Maximum Credits 3**

### **SIGN 348 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.

**Repeatable:** *Y*

**Formerly** 37-3405

**Prerequisites** SIGN 202 American Sign Language IV

**Co-requisites** SIGN 340 Consecutive Interpreting

**Requirements** Permission Required (DP)

**Minimum Credits 3 Maximum Credits 3**

### **SIGN 365 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.

**Repeatable:** *N*

**Formerly** 37-3661

**Prerequisites** SIGN 202 American Sign Language IV and SIGN 125 Deaf Culture

**Requirements** Permission Required (DP)

**Minimum Credits 3 Maximum Credits 3**

## **SIGN 392 ASL IV Lab**

This is a zero-credit lab. Students who register for SIGN 202 American Sign Language IV must also register for this lab.

**Repeatable:** N

**Formerly** 37-2901

**Concurrent Requisite** SIGN 202 American Sign Language IV

**Minimum Credits** 0 **Maximum Credits** 0

## **SIGN 399 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.

**Repeatable:** Y

**Formerly** 37-3650J

**Prerequisites** SIGN 102 American Sign Language II

**Minimum Credits** 1 **Maximum Credits** 3

## **SIGN 475 Deaf Studies Capstone**

This directed study and lecture hybrid course provides a comprehensive review of information, sociolinguistics, and methodologies provided in all previous Deaf Studies courses. Appropriate means of research on ASL and Deaf community related issues will be discussed. Students will propose, develop and complete individual projects based upon research on a specific and significant topic in the Deaf/ASL community.

**Repeatable:** N

**Formerly** 37-4503

**Prerequisites** CULS 201 Cultural Theories and SIGN 365 ASL Literature and SIGN 315 Deaf Education and SIGN 310 Advanced American Sign Language

**Requirements** Permission Required (DP)

**Minimum Credits** 3 **Maximum Credits** 3

## **SIGN 481 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.

**Repeatable:** N

**Formerly** 37-4501

**Prerequisites** SIGN 341 Interpreting Discourse Genres and SIGN 342 Transliterating & Educational Interpreting

**Requirements** Permission Required (DP)

**Minimum Credits** 4 **Maximum Credits** 4

## **SIGN 482 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.

**Repeatable:** *N*

**Formerly** 37-4502

**Prerequisites** SIGN 481 Interpreting Practicum I

**Requirements** Permission Required (DP)

**Minimum Credits 4 Maximum Credits 4**

## **SIGN 492 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 SIGN 310 Advanced American Sign Language must also register for this lab. Students will attend group tutorial sessions for 1 hour per week throughout the semester.

**Repeatable:** *N*

**Formerly** 37-3901

**Concurrent Requisite** SIGN 310 Advanced American Sign Language

**Minimum Credits 0 Maximum Credits 0**

## **SIGN 495 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.

**Repeatable:** *Y*

**Formerly** 37-1899

**Minimum Credits 1 Maximum Credits 6**

## **SIGN 496 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.

**Repeatable:** *Y*

**Formerly** 37-3898

**Requirements** Permission Required (DP)

**Minimum Credits 1 Maximum Credits 6**

## **Art**

### **ARTS 103 Art Now! Art and Art History Speaker Series**

ART NOW! is the Art and Art History Department's curricularized one-credit Speaker Series. Over the course of a semester, students attend the five feature lectures sponsored by the department, where they learn about and engage with a diverse mix of art makers, curators, critics, historians, entrepreneurs, and other of the most compelling and innovative cultural producers of the twenty-first century. Students hear directly from the unique individuals--international, national, and Chicago-based--who are actively authoring the culture of our times, and gain exposure to the rich range of perspectives, practices, and professional pathways possible for the contemporary creative. In addition to attending the lectures, students prepare by reviewing materials that provide background and context for each speaker and, after the lecture, students participate in a digital discussion forum, where they critically engage each other through posing questions and offering responses on the topics generated out of the speaker's presentation. This course provides an accessible, timely, and lively introduction to the multiple worlds of contemporary art and current art discourse, as well as being an excellent way to stay current with the latest developments.

**Repeatable:** Y

**Minimum Credits 1 Maximum Credits 1**

### **ARTS 105 Foundation Studio**

Foundation Studio teaches students how to solve art and design problems. It introduces critical strategies common to major areas of study offered within the departments of Art and Art History and Design, but is also applicable to many other fields in the creative sphere. Students are exposed to a diversity of materials and methods, and are encouraged to develop their own unique solutions through experimentation and collaboration. Assuming the role of problem-solver, students work on increasingly complex projects that culminate in a formalized demonstration of the ability to forge their own creative solutions.

**Repeatable:** N

**Formerly 22-1925**

**Minimum Credits 3 Maximum Credits 3**

### **ARTS 113 Foundation Skill: Ideation Sketching**

This course will help students develop their visual skills through rapid sketching and ideation which helps visualize the design process. Students will be introduced to strategies for flat mapping, three dimensional object sketching, and temporal sequencing.

**Repeatable:** N

**Formerly 22-1964**

**Minimum Credits 1 Maximum Credits 1**

### **ARTS 120 Foundation Skill: Color Theory**

This course will focus on learning and applying color theories and systems. Students will solve color problems in traditional and digital formats.

**Repeatable:** N

**Formerly 22-1965**

**Minimum Credits 1 Maximum Credits 1**

### **ARTS 130 Foundation Skill: Silkscreening**

This course introduces the student to the techniques of screen printing through a series of exercises designed to integrate the core concepts of editions, stencils, photo stencils, half tones, color layers, and key

plates, to produce a series of prints on paper.

**Repeatable:** *N*

**Formerly** 22-1962

**Minimum Credits 1 Maximum Credits 1**

### **ARTS 135 Foundation Skill: Papermaking**

In this course students will be introduced to the papermaking studio and learn to make pulp with a variety of plant fibers, using them in collage, lamination and simple 3-D construction methods. Additionally, students will learn the possibilities for hand papermaking as an artistic medium and in collaboration with print and book possibilities.

**Repeatable:** *N*

**Formerly** 22-1976

**Minimum Credits 1 Maximum Credits 1**

### **ARTS 141 Foundation Skill: Laser Cutter**

This course introduces students to laser cutting technology. Students use two-dimensional design skills to convert two-dimensional planar material into three-dimensional form and engage in a process that includes: visual research, designing work in scale, manual and digital drafting using Adobe Illustrator and digital output using laser technology.

**Repeatable:** *N*

**Formerly** 22-1977

**Minimum Credits 1 Maximum Credits 1**

### **ARTS 142 Foundation Skill: Plastics**

This course will introduce students to the creation of three-dimensional plastic forms from sheet plastic using a vacuum former. Students will be introduced to a variety of sculpture and woodworking techniques as they produce three-dimensional patterns for the production of plastic objects and multiples.

**Repeatable:** *N*

**Formerly** 22-1973

**Minimum Credits 1 Maximum Credits 1**

### **ARTS 143 Foundation Skill: Mold Making**

This course introduces students to techniques in mold making for the creation of multiples. Students will create traditional one- and two-piece molds and explore the production of multiples utilizing press molding and slip casting.

**Repeatable:** *N*

**Formerly** 22-1975

**Minimum Credits 1 Maximum Credits 1**

### **ARTS 144 Foundation Skill: Wood**

This course will introduce students to the basic properties, characteristics, sizes, and connection requirements of wood in its natural and man-modified states (lumber, plywood, etc.). Students will also learn a wide variety of basic tools to modify and manipulate this material.

**Repeatable:** *N*

**Formerly** 22-1974

**Minimum Credits 1 Maximum Credits 1**

### **ARTS 150 Foundation Skill: Digital Camera**

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

**Repeatable:** *N*

**Formerly** 22-1967

**Minimum Credits 1 Maximum Credits 1**

### **ARTS 151 Foundation Skill: Web Design**

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

**Repeatable:** *N*

**Formerly** 22-1961

**Minimum Credits 1 Maximum Credits 1**

### **ARTS 152 Foundation Skill: InDesign**

This course will introduce students to the basics of Adobe Indesign software, a layout and design tool used to create publications such as graphic novels and page layouts for portfolio presentations.

**Repeatable:** *N*

**Formerly** 22-1968

**Minimum Credits 1 Maximum Credits 1**

### **ARTS 153 Foundation Skill: Photoshop**

This class explores the basics of Adobe Photoshop, a software used for image editing and compositing. Image selection, layers, resolution, color correction, and image repair are among the topics covered.

**Repeatable:** *N*

**Formerly** 22-1969

**Minimum Credits 1 Maximum Credits 1**

### **ARTS 154 Foundation Skill: Illustrator**

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

**Repeatable:** *N*

**Formerly** 22-1970

**Minimum Credits 1 Maximum Credits 1**

### **ARTS 155 Foundation Skill: Digital Video Editing**

In this one-credit course students use editing software like Adobe Premier to create their own short, polished videos. Technical topics include media importing, digital file formats, effects, color correction, keyframing, compression schemes, export, and more. Lectures and screenings will touch upon essential editing techniques to demonstrate the "why" in addition to the "how."

**Repeatable:** *Y*

**Formerly** 22-1275

**Minimum Credits 1 Maximum Credits 1**

### **ARTS 199 Topics in Foundation Skill:**

This course will focus on a specific foundational topic in art and design. The course will cover different material that might not be included in the permanent course offering.

**Repeatable:** *Y*

**Formerly** 22-1979

**Minimum Credits 1 Maximum Credits 1**

### **ARTS 210 Drawing I**

This course teaches students how to represent accurately and proportionately objects, planes, and volumes through line and tone by developing hand-to-eye coordination. Basics of form development, 1, 2 and 3 point perspective, composition, texture and modeling through various shading techniques are explored through various exercises augmented by critiques, slide lectures, and discussions. Although observational drawing is emphasized, other drawing systems, including graphical projection, are introduced.

**Repeatable:** *N*

**Formerly** 22-1210

**Minimum Credits 3 Maximum Credits 3**

### **ARTS 211 Drawing Studio**

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

**Repeatable:** *N*

**Formerly** 22-2211

**Prerequisites** ARTS 105 Foundation Studio or 22 1920 Making 2

**Minimum Credits 3 Maximum Credits 3**

### **ARTS 220 Painting I**

This studio course introduces the artistic medium and discipline of painting. Students learn painting materials, techniques, and its technical vocabulary through direct, hands-on experimentation with a broad range of painting media, tools, and processes (for example, oil, acrylics, ink, etc.). Studio instruction may be augmented with field trips, slide lectures, readings, critiques, and discussion that help critically, currently, and historically situate painting as a fine arts practice

**Repeatable:** *N*

**Formerly** 22-2220

**Requirements** Sophomore Standing or Above (SO)

**Minimum Credits 3 Maximum Credits 3**

## **ARTS 230 Printmaking I**

In this studio course students are exposed to a broad range of basic traditional and innovative printmaking techniques including block, etching, lithography, RISO and the use of these skills to produce independent work within the context of contemporary art and design. This course will include the use of Photoshop and Illustrator in the production of stencils. Students will be introduced to skills and techniques, experiment with the medium, and think creatively and critically. Studio instruction may be augmented with field trips, slide lectures, readings, critiques, and discussion that help critically, currently, and historically situate printmaking as a fine arts and design practice.

**Repeatable:** *N*

**Formerly** 22-2224

**Requirements** Sophomore Standing or Above (SO)

**Minimum Credits 3 Maximum Credits 3**

## **ARTS 231 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.

**Repeatable:** *N*

**Formerly** 66-2100

**Requirements** Junior Standing or Above (JR)

**Minimum Credits 3 Maximum Credits 3**

## **ARTS 233 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.

**Repeatable:** *N*

**Formerly** 66-2642

**Requirements** Junior Standing or Above (JR)  
**Minimum Credits 3 Maximum Credits 3**

## **ARTS 240 Sculpture I**

This studio course introduces students to the tools, materials, and processes used in the creation of sculptural objects. With particular focus on learning by doing, projects will revolve around a variety of additive, subtractive, mold and computer methods. Studio instruction may be augmented with field trips, slide lectures, readings, critiques, and discussion that help critically, currently, and historically situate sculpture as a fine arts and design practice.

**Repeatable:** *N*

**Formerly** 22-2251

**Requirements** Sophomore Standing or Above (SO)

**Minimum Credits 3 Maximum Credits 3**

## **ARTS 250 New Genres I**

This course provides students with opportunities to explore inter- and multi-disciplinary art forms in both a studio and discussion context. Students create performance, installation, and site-specific works dealing with issues of time and space in non-traditional ways. Video, sound, performance, site-specific installation, photography, non-material approaches, and other contemporary means of communication are possible media. Studio instruction may be augmented with field trips, slide lectures, readings, critiques, and discussion that help critically, currently, and historically situate new genre work as fine art practices.

**Repeatable:** *N*

**Formerly** 22-2258

**Requirements** Sophomore Standing or Above (SO)

**Minimum Credits 3 Maximum Credits 3**

## **ARTS 251 Digital Media**

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

**Repeatable:** *N*

**Formerly** 22-2219

**Prerequisites** ARTS 105 Foundation Studio or 22 1920 Making 2

**Minimum Credits 3 Maximum Credits 3**

## **ARTS 261 BFA Review in Fine Arts**

One-credit workshop course prepares BFA in Fine Arts 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.

**Repeatable:** *N*

**Formerly** 22-2259

**Prerequisites** ARTS 105 Foundation Studio or PHOT 102 Photographic Practice II or 22-1920 Making 2

**Requirements** Junior Standing or Above (JR) and BFA Degree (BFA) Fine Arts Majors Only (M222)

**Minimum Credits 1 Maximum Credits 1**

### **ARTS 299 Topics in Studio Art I:**

This is a vital, open space for experimentation and for representing a diversity of art media, practices, themes. Studio instruction may be augmented with field trips, slide lectures, readings, critiques, and discussion that help critically, currently, and historically situate the course topic. Topics include: Papermaking; Artists' Books; Color Strategies.

**Repeatable:** Y

**Requirements** Sophomore Standing or Above (SO)

**Minimum Credits 3 Maximum Credits 3**

### **ARTS 303 Art Now! Art and Art History Speaker Series**

ART NOW! is the Art and Art History Department's curricularized one-credit Speaker Series. Over the course of a semester, students attend the five feature lectures sponsored by the department, where they learn about and engage with a diverse mix of art makers, curators, critics, historians, entrepreneurs, and other of the most compelling and innovative cultural producers of the twenty-first century. Students hear directly from the unique individuals-international, national, and Chicago-based-who are actively authoring the culture of our times and gain exposure to the rich range of perspectives, practices, and professional pathways possible for the contemporary creative. In addition to attending the lectures, students prepare by reviewing materials that provide background and context for each speaker, and after the lecture, students participate in a digital discussion forum, where they critically engage each other through posing questions and offering responses on the topics generated out of the speaker's presentation. This course provides an accessible, timely, and lively introduction to the multiple worlds of contemporary art and current art discourse, as well as being an excellent way to stay current with the latest developments.

**Repeatable:** Y

**Requirements** Junior Standing or Above (JR)

**Minimum Credits 1 Maximum Credits 1**

### **ARTS 320 Painting and Drawing II:**

In this intermediate/advanced studio course students have the opportunity for a focused, in-depth engagement with painting and drawing. Students will receive advanced instruction in a more specialized area of or approach to painting and drawing practice. Studio instruction may be augmented with field trips, slide lectures, readings, critiques, and discussion that help critically, currently, and historically situate painting and drawing as fine arts practices. Topics include: Painting at Mural Scale; Painting and Projection; Painting the Figure; Storytelling; Abstraction.

**Repeatable:** Y

**Formerly** 22-3221

**Prerequisites** ARTS 220 Painting I

**Minimum Credits 3 Maximum Credits 3**

### **ARTS 323 Print Production**

Print Production offers students the opportunity to gain a theoretical and practical knowledge of real world print production that will enable them to communicate and work with commercial printers. They will work in an offset printing studio with full capabilities including film imagesetting from digital files, to platemaking, as well as printing on the Heidelberg offset press at the Center for Book and Paper Arts. Projects will include one color, duotone and CMYK print works.

**Repeatable:** *N*

**Formerly** 66-2130

**Minimum Credits 3 Maximum Credits 3**

## **ARTS 330 Printmaking II:**

This intermediate/advanced studio course offers students the opportunity to further explore techniques and concepts studied in Printmaking I, and to apply these to their own creative projects. Course gives more advanced instruction in a specific printmaking process. Studio instruction may be augmented with field trips, slide lectures, readings, critiques, and discussion that help critically, currently, and historically situate printmaking as a fine arts and design practice. Topics include: Lithography; Silkscreen; Etching; Letterpress and Relief; Digital Matrix. For upcoming scheduled topics and more detailed course information please watch for announcements or contact the Art and Art History Department at [art@colum.edu](mailto:art@colum.edu).

**Repeatable:** *Y*

**Formerly** 22-3224

**Prerequisites** ARTS 230 Printmaking I

**Minimum Credits 3 Maximum Credits 3**

## **ARTS 331 Silkscreen**

This course will explore more intermediate and advanced level silkscreen printing techniques including cut, hand drawn and photographic stencils and printing on a variety of surfaces. Students will explore innovative and experimental fine art editioning practices in silkscreen and build a body of work that is conceptually, as well as technically, proficient.

**Repeatable:** *Y*

**Formerly** 22-3226

**Prerequisites** ARTS 230 Printmaking I

**Minimum Credits 3 Maximum Credits 3**

## **ARTS 333 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.

**Repeatable:** *N*

**Formerly** 66-3426

**Minimum Credits 3 Maximum Credits 3**

## **ARTS 340 Sculpture II:**

This intermediate/advanced studio course builds on the essential knowledge and skills gained in Sculpture I and provides students the opportunity for deeper creative exploration and artistic engagement in a specific area of sculptural object making. Studio instruction may be augmented with field trips, slide lectures, readings, critiques, and discussion that help critically, currently, and historically situate sculpture as a fine arts and design practice. Topics include: Digital Fabrication; Responsive Objects; Figurative Sculpture; Woodworking.

**Repeatable:** Y

**Prerequisites** ARTS 240 Sculpture I

**Minimum Credits 3 Maximum Credits 3**

## **ARTS 350 New Genres II:**

This intermediate/advanced studio course will focus on specific topics, themes, and ideas in studio and post-studio art. The course will cover advanced material or will concentrate on new and experimental approaches to issues in art practice. Studio instruction may be augmented with field trips, slide lectures, readings, critiques, and discussion that help critically, currently, and historically situate new genre work as fine art practices. Topics include: Performance Art; Body, Space, Image; Installation/Site-specific Art; Experimental Imaging; Time-based Composing.

**Repeatable:** Y

**Formerly** 22-3236

**Requirements** Junior Standing or Above (JR)

**Minimum Credits 3 Maximum Credits 3**

## **ARTS 360 Junior Fine Arts BFA Studio**

This course engages Fine Arts BFA 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. All Fine Arts BFA majors take this course in the spring semester of the junior year.

**Repeatable:** N

**Formerly** 22-3264

**Requirements** Junior Standing or Above (JR) Fine Arts Majors Only (M222)

**Minimum Credits 3 Maximum Credits 3**

## **ARTS 371 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.

**Repeatable:** N

**Formerly** 66-3112

**Minimum Credits 3 Maximum Credits 3**

### **ARTS 399 Topics in Studio Art II:**

This is an advanced and open space for specific instruction in emergent contemporary art forms and specific critical practices. Studio instruction may be augmented with field trips, slide lectures, readings, critiques, and discussion that help critically, currently, and historically situate the course topic. Topics include: Multiples and Democratized Experience; Shaping Solid Light; Art Activism Studio; Art and Archives. For upcoming scheduled topics and more detailed course information please watch for announcements or contact the Art and Art History Department at [art@colum.edu](mailto:art@colum.edu).

**Repeatable:** Y

**Formerly** 22-3254

**Requirements** Junior Standing or Above (JR)

**Minimum Credits 3 Maximum Credits 3**

### **ARTS 441 CNC Fabrication Fundamentals**

Increased access to CNC (Computer Numeric Controlled) technologies originally developed for industrial manufacturing have revolutionized the creative practices of artists and designers. The CNC Router is one such technology used for cutting or carving 2D and 3D forms in many materials based on information created in software modeling applications. In this course, students will gain proficiency in CNC Fabrication techniques by learning CNC Router operation from digital modeling and file preparation to physical material preparation, handling, and machine tool use.

**Repeatable:** N

**Formerly** 66-4210

**Prerequisites** ARTS 105 Foundation Studio or 22 1920 Making 2

**Requirements** Permission Required (DP)

**Minimum Credits 3 Maximum Credits 3**

### **ARTS 450 Senior Fine Arts Studio**

The Senior Fine Arts Studio 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. All Fine Arts BA and BFA majors are required to take this course. Fine Arts BA students take this course in the spring semester of their senior year and work on their final capstone project for exhibition at the Manifest arts festival. Fine Arts BFA students take this course in the fall semester of their senior year and typically work on projects that they continue to develop in the spring semester for the senior exhibition.

**Repeatable:** N

**Formerly** 22-4220

**Requirements** Senior Standing (SR) Fine Arts Majors Only (M222)

**Minimum Credits 3 Maximum Credits 3**

### **ARTS 460 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.

**Repeatable:** Y

**Formerly** 66-4716

**Requirements** Junior Standing or Above (JR)

**Minimum Credits 1 Maximum Credits 1**

### **ARTS 461 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.

**Repeatable:** Y

**Formerly** 66-4718

**Requirements** Junior Standing or Above (JR)

**Minimum Credits 1 Maximum Credits 1**

### **ARTS 462 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.

**Repeatable:** Y

**Formerly** 66-4722

**Requirements** Junior Standing or Above (JR)

**Minimum Credits 1 Maximum Credits 1**

### **ARTS 463 Professional Practices in Fine Arts**

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

**Repeatable:** N

**Formerly** 22-4200

**Requirements** Senior Standing (SR)

**Minimum Credits 3 Maximum Credits 3**

## **ARTS 464 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.

**Repeatable:** *N*

**Formerly** 66-4800

**Minimum Credits** 3 **Maximum Credits** 3

## **ARTS 465 Senior Fine Arts BFA Exhibition**

In this course, BFA in Fine Arts majors prepare for participation in their capstone BFA Fine Art exhibition at Manifest, the College's annual urban arts festival. The focus is on the specifics of selecting, preparing, and installing work for professional exhibition. Students also prepare professional promotional materials. This course culminates in the installation of work in exhibition spaces and the development of the BFA catalogue. All Fine Arts BFA majors are required to take this course in the spring semester of their senior year.

**Repeatable:** *N*

**Formerly** 22-4230

**Prerequisites** ARTS 450 Senior Fine Arts Studio

Fine Arts Majors Only (M222)

**Minimum Credits** 6 **Maximum Credits** 6

## **ARTS 471 Fine Arts Thesis Exhibition Workshop I**

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

**Repeatable:** *N*

**Formerly** 22-4221

**Prerequisites** ARTS 360 Junior Fine Arts BFA Studio and ARTS 261 BFA Review in Fine Arts

**Minimum Credits** 1 **Maximum Credits** 1

## **ARTS 472 Senior Fine Arts BFA Exhibition**

In this course, BFA in Fine Arts majors are in the final stages of preparation for the BFA Fine Art exhibition, culminating in the installation of work in exhibition spaces. This course is a continuation of the Fine Art Thesis Exhibition Workshop I.

**Repeatable:** *N*

**Formerly** 22-4231

**Prerequisites** ARTS 471 Fine Arts Thesis Exhibition Workshop I

**Minimum Credits** 1 **Maximum Credits** 1

## **ARTS 495 Directed Study: Fine Arts**

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.

**Repeatable:** *N*

**Formerly** 22-3990

**Requirements** Permission Required (DP)

**Minimum Credits 1 Maximum Credits 6**

### **ARTS 496 Independent Project: Fine Arts**

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.

**Repeatable:** *Y*

**Formerly** 22-3998

**Requirements** Permission Required (DP)

**Minimum Credits 1 Maximum Credits 6**

### **ARTS 541 CNC Fabrication Fundamentals**

Increased access to CNC (Computer Numeric Controlled) technologies originally developed for industrial manufacturing have revolutionized the creative practices of artists and designers. The CNC Router is one such technology used for cutting or carving 2D and 3D forms in many materials based on information created in software modeling applications. In this course, students will gain proficiency in CNC Fabrication techniques by learning CNC Router operation from digital modeling and file preparation to physical material preparation, handling, and machine tool use.

**Repeatable:** *N*

**Formerly** 66-5210

**Minimum Credits 3 Maximum Credits 3**

### **ARTS 560 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.

**Repeatable:** *Y*

**Formerly** 66-5716

**Minimum Credits 1 Maximum Credits 1**

### **ARTS 561 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.

**Repeatable:** Y

**Formerly** 66-5718

**Minimum Credits 1 Maximum Credits 1**

### **ARTS 562 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.

**Repeatable:** Y

**Formerly** 66-5722

**Minimum Credits 1 Maximum Credits 1**

### **ARTS 564 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.

**Repeatable:** N

**Formerly** 66-5800

**Minimum Credits 3 Maximum Credits 3**

### **ARTS 603 Art Practice Now!**

In this course students will attend lectures by visiting contemporary artists, curators, critics, and historians every other week throughout the semester. Students will write reflective essays/ critical response papers on each lecture and will meet on alternate weeks to discuss the lectures.

**Repeatable:** Y

**Minimum Credits 3 Maximum Credits 3**

### **ARTS 615 Graduate Studio**

This intensive hybrid seminar/studio course is required for all Art and Art History graduate students. Each semester engages students in disciplined and consistent making, reading and writing training. Students progressively investigate and focus on four areas of practice: methodologies that address individual creative processes; research areas meant to inform their interests and work; how they identify their work and in which creative communities-at-large; and strategies for identifying appropriate audiences and successful engagement for their work. This course drives the development of a coherent body of work that demonstrates the student's integration and clarity around the above concerns in the context of contemporary 21st-century practices.

**Repeatable:** Y

**Minimum Credits 3 Maximum Credits 3**

### **ARTS 620 Graduate Critique**

This course focuses on group discussion and critical assessment of graduate students' work-in-progress. The course positions the student's work within diverse discourses around contemporary and historical practices, social and cultural issues, technical and formal considerations and related interdisciplinary collaborations and issues. Students present work numerous times throughout the semester and participate actively in feedback on the work of peers. Sessions will feature the participation of department faculty, local and national visiting artists and/or arts professionals who will engage students in rigorous critique.

**Repeatable:** Y

**Minimum Credits 3 Maximum Credits 3**

### **ARTS 621 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.

**Repeatable:** Y

**Formerly** 66-6714

**Minimum Credits 1 Maximum Credits 6**

### **ARTS 625 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.

**Repeatable:** Y

**Formerly** 66-6742

**Minimum Credits 3 Maximum Credits 3**

### **ARTS 628 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.

**Repeatable:** Y

**Formerly** 66-6744

**Minimum Credits 2 Maximum Credits 2**

## **ARTS 630 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.

**Repeatable:** *N*

**Formerly** 66-6702

**Minimum Credits 3 Maximum Credits 3**

## **ARTS 631 Graduate Teaching Seminar**

This course will introduce the fundamentals for artists interested in teaching, in higher education and other venues. Students will have the opportunity work with a faculty member in an undergraduate classroom environment. Syllabus-writing, time management, and important theoretical and practical aspects of learning and teaching will be covered. Seminars will range from the practical concerns of constructing and conducting a class, to theoretical, thought-provoking issues centered on both teaching and learning.

**Repeatable:** *N*

**Formerly** 66-6455

**Requirements** Permission Required (DP)

**Minimum Credits 3 Maximum Credits 3**

## **ARTS 650 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.

**Repeatable:** *Y*

**Formerly** 66-6503

**Minimum Credits 3 Maximum Credits 3**

## **ARTS 651 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.

**Repeatable:** *N*

**Formerly** 66-6505

**Minimum Credits 3 Maximum Credits 3**

## **ARTS 652 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.

**Repeatable:** Y

**Formerly** 66-6511

**Minimum Credits 3 Maximum Credits 3**

### **ARTS 654 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.

**Repeatable:** N

**Formerly** 66-6750

**Minimum Credits 2 Maximum Credits 2**

### **ARTS 655 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.

**Repeatable:** N

**Formerly** 66-6752

**Minimum Credits 2 Maximum Credits 2**

### **ARTS 656 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.

**Repeatable:** N

**Formerly** 66-6754

**Minimum Credits 2 Maximum Credits 2**

### **ARTS 657 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.

**Repeatable:** *N*

**Formerly** 66-6756

**Minimum Credits 2 Maximum Credits 2**

### **ARTS 660 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.

**Repeatable:** *N*

**Formerly** 66-6112

**Minimum Credits 3 Maximum Credits 3**

### **ARTS 663 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.

**Repeatable:** *N*

**Formerly** 66-6504

**Minimum Credits 3 Maximum Credits 3**

### **ARTS 666 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.

**Repeatable:** *N*

**Formerly** 66-6709

**Minimum Credits 3 Maximum Credits 3**

### **ARTS 670 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.

**Repeatable:** *N*

**Formerly** 66-6460

**Minimum Credits 2 Maximum Credits 2**

## **ARTS 671 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.

**Repeatable:** *N*

**Formerly** 66-6462

**Minimum Credits 2 Maximum Credits 2**

## **ARTS 672 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.

**Repeatable:** *N*

**Formerly** 66-6464

**Minimum Credits 2 Maximum Credits 2**

## **ARTS 675 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.

**Repeatable:** *Y*

**Formerly** 66-6403

**Minimum Credits 3 Maximum Credits 3**

## **ARTS 676 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.

**Repeatable:** *N*

**Formerly** 66-6118

**Minimum Credits 3 Maximum Credits 3**

## **ARTS 681 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.

**Repeatable:** *N*

**Formerly** 66-6108

**Requirements** Permission Required (DP)

**Minimum Credits** 3 **Maximum Credits** 3

## **ARTS 691 Thesis II**

The course focuses on the completion of the Thesis Project and the Thesis Book required of graduating MFA students. In this course, students develop and demonstrate knowledge, skills, and competencies in the following areas: exhibition of their work, organizing, researching, writing, documenting and assembling material in order to fulfill requirements for their thesis candidacy.

**Repeatable:** Y

**Formerly** 66-6298

**Prerequisites** ARTS 681 Thesis I

**Minimum Credits** 3 **Maximum Credits** 3

## **ARTS 695 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.

**Repeatable:** Y

**Formerly** 66-6707

**Minimum Credits** 3 **Maximum Credits** 3

## **ARTS 696 Independent Project**

Independent Project

**Repeatable:** Y

**Formerly** 66-6199

**Requirements** Permission Required (DP)

**Minimum Credits** 1 **Maximum Credits** 6

## **Audio Arts and Acoustics**

### **AUDI 102 Introduction to Audio**

This course provides an overview of the world of sound and audio in its various manifestations, including music, communications, sound in linear and non-linear media, sound art, and sonification. It introduces students to basic concepts and terminology related to sound, audio, and audio equipment and systems, but it is not a theory course. Rather, the course examines aspects of our sonic world through the lenses of audio production, live sound reinforcement, and acoustics, constructing a survey of practices and trends, practitioners, and examples; of history, context, and politics; and of art and aesthetics. Along the way it challenges students to examine and open themselves to difference ways of listening. This course is open to all majors.

**Repeatable:** N

**Formerly** 43-1111

**Minimum Credits 3 Maximum Credits 3**

## **AUDI 103 Audio Theory and Systems**

This course immerses students in the language, theories, and technical knowledge common to all fields in which audio is used. Topics include sound waves and propagation, the analog and digital audio signal, signal analysis and processing (frequency, amplitude and time-based), and basic audio systems (transducers, amplifiers, mixers). To contextualize these theoretical aspects, students are introduced to equipment used in professional audio systems from a technical and functional point of view.

**Repeatable:** *N*

**Formerly** 43-1112

**Prerequisites** AUDI 102 Introduction to Audio and MATH 110 College Mathematics or AUDI 102 Introduction to Audio and MATH 115 Liberal Arts Mathematics or AUDI 102 Introduction to Audio and MATH 120 Quantitative Reasoning or AUDI 102 Introduction to Audio and ACCU-T-67 EXAM-ACCUPLACER MATH MINIMUM SCORE = 67

**Co-requisites** PHYS 215 The Science of Acoustics I

**Minimum Credits 3 Maximum Credits 3**

## **AUDI 104 Audio Electronics**

In this course, students build simple audio components to understand the electronics fundamentals that drive complex audio systems. Students also gain proficiency with an understanding of the quantitative relationship between the basic elements of electricity (voltage, resistance, current, and power) as they pertain to the projects they are building.

**Repeatable:** *N*

**Formerly** 43-1182

**Prerequisites** MATH 110 College Mathematics or MATH 115 Liberal Arts Mathematics or MATH 120 Quantitative Reasoning or ACCU-T-67 EXAM-ACCUPLACER MATH MINIMUM SCORE = 67

**Minimum Credits 2 Maximum Credits 2**

## **AUDI 121 Fundamentals of Audio Production**

Course introduces students to basic theories and techniques of recording, editing, and mixing. Instruction covers fundamentals of microphone usage, signal flow, 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.

**Repeatable:** *N*

**Formerly** 43-1115

**Minimum Credits 3 Maximum Credits 3**

## **AUDI 122 DAW Production Techniques and Applications**

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.

**Repeatable:** *N*

**Formerly** 43-2215

**Prerequisites** AUDI 121 Fundamentals of Audio Production

**Minimum Credits 3 Maximum Credits 3**

## **AUDI 151 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.

**Repeatable:** *N*

**Formerly** 43-2510

**Prerequisites** AUDI 102 Introduction to Audio

**Minimum Credits 3 Maximum Credits 3**

## **AUDI 202 Studies in Hearing**

This 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.

**Repeatable:** *N*

**Formerly** 43-2725

**Prerequisites** AUDI 103 Audio Theory and Systems

**Minimum Credits 3 Maximum Credits 3**

## **AUDI 211 Audio Processes and Programming**

Students will learn basic principles and techniques of audio programming, as they create software examples of basic real-time digital audio processes. These processes include signal modification, such as gain, pan, combining signals, and "effects processing;" signal analysis; sound synthesis; storage (i.e. recording); and access, from simple playback to more dynamic and transformative methods.

**Repeatable:** *N*

**Formerly** 43-2241

**Prerequisites** AUDI 103 Audio Theory and Systems and AUDI 122 DAW Production Techniques and Applications or PROG 110 Art and Code I

**Minimum Credits 3 Maximum Credits 3**

## **AUDI 221 Multitrack Music Recording I**

Students are introduced 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 major. Classes focus on the fundamentals of multi-track recording, building upon the fundamentals of console

design and signal processing systems as presented in Fundamentals of Audio Production, Audio Theory and Systems, and DAW Production Techniques and Applications. 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.

**Repeatable:** *N*

**Formerly** 43-2210

**Prerequisites** AUDI 122 DAW Production Techniques and Applications and AUDI 103 Audio Theory and Systems

**Minimum Credits 4 Maximum Credits 4**

## **AUDI 231 Psychoacoustics**

Class provides the necessary basis for understanding how we hear the world around us. The course is multidisciplinary, with contributions from the academic disciplines of auditory physiology, physics, and psychology. It examines how the human auditory system processes the information it receives, that is, how physical attributes of sound translate into perceptual attributes such as loudness, pitch, and timbre. Topics extend to the perception of music, sound localization, speech, and beyond. Numerous audio-visual demonstrations are used to reinforce the theoretical material presented.

**Repeatable:** *N*

**Formerly** 43-2310

**Prerequisites** AUDI 202 Studies in Hearing

**Minimum Credits 3 Maximum Credits 3**

## **AUDI 232 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.

**Repeatable:** *N*

**Formerly** 43-2315

**Prerequisites** MATH 220 Calculus I and AUDI 202 Studies in Hearing

**Co-requisites** AUDI 231 Psychoacoustics

**Minimum Credits 3 Maximum Credits 3**

## **AUDI 241 The Art of Troubleshooting**

Because complex, interactive systems fail in complex, interactive ways, this 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.

**Repeatable:** *N*

**Formerly** 43-3621

**Co-requisites** AUDI 103 Audio Theory and Systems

**Minimum Credits 3 Maximum Credits 3**

## **AUDI 242 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.

**Repeatable:** *N*

**Formerly** 43-3610

**Co-requisites** AUDI 202 Studies in Hearing

**Minimum Credits 3 Maximum Credits 3**

### **AUDI 252 Live Sound Reinforcement**

This 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.

**Repeatable:** *N*

**Formerly** 43-2515

**Co-requisites** AUDI 103 Audio Theory and Systems

**Minimum Credits 3 Maximum Credits 3**

### **AUDI 299 Topics in Audio Arts and Acoustics:**

This repeatable course consists of rotating subjects of interest.

**Repeatable:** *Y*

**Minimum Credits 1 Maximum Credits 6**

### **AUDI 301 History of Audio**

This 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.

**Repeatable:** *N*

**Formerly** 43-2720

**WI**

**Prerequisites** AUDI 103 Audio Theory and Systems and ENGL 122 International Writing and Rhetoric II or AUDI 103 Audio Theory and Systems and ENGL 112 Writing and Rhetoric II

**Minimum Credits 3 Maximum Credits 3**

### **AUDI 304 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.

**Repeatable:** *N*

**Formerly** 43-2115

**Prerequisites** AUDI 103 Audio Theory and Systems

**Minimum Credits 1 Maximum Credits 1**

## **AUDI 311 Sound Synthesis Programming And Applications**

Students will learn and experiment with sound synthesis methods and concepts, program a series of working software synthesizers, design and implement user interfaces, and create banks of original sound presets. The synthesis methods studied and practiced in the course may include additive, subtractive, and distortion/ modulation (i.e. amplitude, phase, and frequency) synthesis, with additional investigation of wavetable and vector synthesis, granular synthesis, physical modeling, and analysis/ resynthesis. Musical instrument and timbral design considerations and challenges are also an integral part of the course.

**Repeatable:** *N*

**Prerequisites** AUDI 211 Audio Processes and Programming or GAME 235 Sound and Music for Interactive Visual Media

**Minimum Credits 3 Maximum Credits 3**

## **AUDI 312 Principles of Audio Deliverables Mastering and Preservation**

Audio design and production does not end with the final mix but rather leads to a series of critical considerations: how to prepare (master/ re-master) the recording for the intended audience; in what format(s) to best deliver the recording; how to ensure the fidelity and integrity of the recorded signal along the way; what of the production process to save for future use; and how to archive and preserve that material. In addition to original production work, many of these considerations apply to the entire legacy of recorded audio, as evidenced by a proliferation of commercial and nonprofit initiatives in audio archiving, preservation, and restoration. This course addresses the essential aspects of audio design and production related to the dissemination and preservation of audio recordings, from delivery (mastering and deliverables) to preservation (archiving, preservation, and restoration). Through readings, investigation and analysis assignments, and in-class lectures, discussions, and demonstrations, students will encounter critical questions, theories, processes, and practices which are necessary and useful in a range of professional applications.

**Repeatable:** *N*

**Formerly** 43-3243

**Prerequisites** AUDI 221 Multitrack Music Recording I

**Minimum Credits 3 Maximum Credits 3**

## **AUDI 313 Building Circuits for Modular Synthesis with Logic Gates**

Students build components of modular synthesis (oscillators, sequencers, filters, VCO) using logic gate ICs. Students design and customize their circuits on breadboards, then solder finished projects and customize a user interface. Reading homework and quizzes focus on practical knowledge necessary to complete a circuit. Projects are assessed for both craftsmanship and creative results. Students should expect to spend 3-6+ hours per week completing projects outside of class. Students can access class tools during Open Workshop time.

**Repeatable:** *N*

**Formerly** 43-2261

**Prerequisites** AUDI 104 Audio Electronics

**Minimum Credits 3 Maximum Credits 3**

## **AUDI 321 Multitrack Music Recording II**

Students become proficient in the theories, technologies, and practice of multi-track recording and mixing. Building upon the concepts introduced in Multitrack Music Recording I, students continue to study and practice studio recording with an increased focus on digital audio workstation signal flow, 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.

**Repeatable:** *N*

**Formerly** 43-3210

**Prerequisites** AUDI 221 Multitrack Music Recording I

**Co-requisites** AUDI 202 Studies in Hearing

**Minimum Credits** 4 **Maximum Credits** 4

## **AUDI 322 Applied Audio and Music Production for Media**

Students gain experience with current practices and techniques in audio and music production for media and industry, which often require the audio professional to serve in multiple roles in the production process, including audio engineer, producer, sound designer, composer, software programmer, and more. Students will complete individual and group projects that include adaptive ambient loop creation, sound design, MIDI composition for interactive and non-linear applications, post-production for picture, and audio book and documentary production.

**Repeatable:** *Y*

**Formerly** 43-3115

**Prerequisites** AUDI 324 Audio for Visual Media I or AUDI 221 Multitrack Music Recording I or GAME 235 Sound and Music for Interactive Visual Media or MUSC 251 Digital Music Production II

**Requirements** Junior Standing or Above (JR)

**Minimum Credits** 3 **Maximum Credits** 3

## **AUDI 323 Live Sound Recording**

This 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.

**Repeatable:** *N*

**Formerly** 43-2220

**Prerequisites** AUDI 122 DAW Production Techniques and Applications

**Co-requisites** AUDI 103 Audio Theory and Systems

**Minimum Credits** 3 **Maximum Credits** 3

## **AUDI 324 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.

**Repeatable:** *N*

**Formerly** 43-2420

**Prerequisites** AUDI 122 DAW Production Techniques and Applications

**Minimum Credits 4 Maximum Credits 4**

### **AUDI 331 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.

**Repeatable:** *N*

**Formerly** 43-3315

**Prerequisites** AUDI 202 Studies in Hearing

**Co-requisites** AUDI 231 Psychoacoustics

**Requirements** Permission Required (DP)

**Minimum Credits 3 Maximum Credits 3**

### **AUDI 332 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.

**Repeatable:** *N*

**Formerly** 43-3310

**Prerequisites** AUDI 231 Psychoacoustics and AUDI 232 Architectural Acoustics

**Minimum Credits 3 Maximum Credits 3**

### **AUDI 333 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.

**Repeatable:** *N*

**Formerly** 43-3120

**Prerequisites** AUDI 231 Psychoacoustics

**Requirements** Junior Standing or Above (JR)

**Minimum Credits 3 Maximum Credits 3**

### **AUDI 334 Fundamentals of Vibration Analysis**

Course provides students with an understanding of vibration theory, experimental analysis and vibration control. The class focuses on free and forced vibration of mechanical systems with an emphasis on practical

applications in the areas of rotating machinery, isolation, and noise reduction. Excessive vibration is often the cause of unwanted sound or noise. Understanding the effects of vibration enhances the understanding of noise related issues in buildings and the environment, addressed in Engineered Acoustics and Environmental Acoustics. This class also provides the necessary background to understand the complex vibration of musical instruments.

**Repeatable:** *N*

**Formerly** 43-3340

**Prerequisites** AUDI 232 Architectural Acoustics and MATH 220 Calculus I

**Minimum Credits 3 Maximum Credits 3**

### **AUDI 335 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.

**Repeatable:** *N*

**Formerly** 43-2325

**Prerequisites** AUDI 103 Audio Theory and Systems

**Minimum Credits 3 Maximum Credits 3**

### **AUDI 342 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.

**Repeatable:** *N*

**Formerly** 43-2610

**Prerequisites** AUDI 102 Introduction to Audio and ENGL 109 Writing and Rhetoric I Stretch B or AUDI 102 Introduction to Audio and ENGL 111 Writing and Rhetoric I or AUDI 102 Introduction to Audio and ENGL 111H Writing and Rhetoric I: Honors or AUDI 102 Introduction to Audio and ENGL 121 International Writing and Rhetoric I or AUDI 102 Introduction to Audio and TWC-T-7 EXAM-TWC WRITING MINIMUM SCORE = 7

**Minimum Credits 3 Maximum Credits 3**

### **AUDI 343 Installed Systems Documentation**

Course gives students familiarity with the graphical standards of the Construction Specifications Institute. Students will acquire skill at navigating architectural drawings at a workstation and an ability to generate audio system drawings.

**Repeatable:** *N*

**Formerly** 43-3619

**Prerequisites** AUDI 242 Sound System Design

**Minimum Credits 3 Maximum Credits 3**

## **AUDI 344 Level, Intelligibility, and Feedback**

This 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.

**Repeatable:** N

**Formerly** 43-3611

**Prerequisites** AUDI 103 Audio Theory and Systems

**Minimum Credits** 3 **Maximum Credits** 3

## **AUDI 351 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.

**Repeatable:** N

**Formerly** 43-3511

**Prerequisites** AUDI 151 Aesthetics of Live Sound I and AUDI 103 Audio Theory and Systems

**Minimum Credits** 3 **Maximum Credits** 3

## **AUDI 353 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.

**Repeatable:** Y

**Formerly** 43-3525

**Prerequisites** AUDI 151 Aesthetics of Live Sound I and AUDI 252 Live Sound Reinforcement

**Minimum Credits** 3 **Maximum Credits** 3

## **AUDI 355 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.

**Repeatable:** Y

**Formerly** 43-3527

**Prerequisites** AUDI 252 Live Sound Reinforcement

**Minimum Credits** 3 **Maximum Credits** 3

## **AUDI 360 Advanced Topics in Acoustics:**

This repeatable course consists of rotating subjects of interest.

**Repeatable:** Y

**Minimum Credits 1 Maximum Credits 6**

### **AUDI 361 Advanced Topics in Audio Design:**

This repeatable course consists of rotating subjects of interest.

**Repeatable:** Y

**Minimum Credits 1 Maximum Credits 6**

### **AUDI 362 Advanced Topics in Live and Installed Sound:**

This repeatable course consists of rotating subjects of interest.

**Repeatable:** Y

**Minimum Credits 1 Maximum Credits 6**

### **AUDI 363 Advanced Topics in Music Technology:**

This repeatable course consists of rotating subjects of interest.

**Repeatable:** Y

**Minimum Credits 1 Maximum Credits 6**

### **AUDI 411 Data Sonification**

Sonification is the use of designed or intentional sound to display system states and other informational data. This course introduces the concepts and design techniques used in sonification ranging from earcons, spearcons and auditory icons to translation techniques used in mapping data into sound for probing, monitoring, and auditory display for enhanced user interfaces and monitoring and purposes.

**Repeatable:** N

**Formerly** 43-3562

**Prerequisites** AUDI 202 Studies in Hearing

**Minimum Credits 3 Maximum Credits 3**

### **AUDI 413 Building Circuits for Pedals and Pickups**

Students design and build pickups, drivers, and analog effects such as spring reverb and distortion, from breadboard prototype to soldered circuit board, complete with custom user interface. Readings and quizzes focus on practical knowledge necessary to complete a circuit. Projects are assessed for both craftsmanship and creative results. Students should expect to spend 4-6+ hours per week completing projects outside of class. Students can access class tools during Open Workshop time.

**Repeatable:** Y

**Formerly** 43-3252

**Prerequisites** AUDI 104 Audio Electronics

**Requirements** Permission Required (DP)

**Minimum Credits 3 Maximum Credits 3**

## **AUDI 415 Advanced Practicum 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 are expected to give and receive feedback and critiques, under the instructor's guidance. Students are expected to work independently on projects developed with the consent of the instructor.

**Repeatable:** *N*

**Formerly** 43-3290

**Prerequisites** AUDI 122 DAW Production Techniques and Applications or AUDI 211 Audio Processes and Programming or AUDI 313 Building Circuits for Modular Synthesis with Logic Gates or AUDI 413 Building Circuits for Pedals and Pickups or MUSC 228 Digital Music Composition and Performance I or GAME 235 Sound and Music for Interactive Visual Media

**Requirements** Senior Standing (SR)

**Minimum Credits** 3 **Maximum Credits** 3

## **AUDI 416 Advanced Practicum in Analog Studio Recording**

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.

**Repeatable:** *N*

**Formerly** 43-3250

**Prerequisites** AUDI 481 Advanced Practicum in Studio Recording or AUDI 482 Advanced Practicum in Music Design

**Minimum Credits** 4 **Maximum Credits** 4

## **AUDI 425 Music Industry Immersion: Recording Workshop**

A unique experiential learning opportunity for students interested in music, music business, and audio arts to engage these disciplines in an accelerated, hands-on environment. Students will be coached on the development of their musical, technical, and management skills through collaborative projects encompassing song development and arranging, live performance, live sound reinforcement, recording, artist management, and music company operations. The course will include students, faculty and facilities from the Departments of Music, Audio Arts and Acoustics (AA+A) and Business & Entrepreneurship (BusE). Students and faculty from Pop Akademie University Baden-Wuerttemberg, Germany (<http://www.popakademie.de/english/welcome>) will also participate in this collaborative experience.

**Repeatable:** *N*

**Formerly** 43-3333J

**Requirements** Permission Required (DP)

**Minimum Credits** 3 **Maximum Credits** 3

## **AUDI 426 Advanced Practicum in Album Production**

Students explore the techniques, procedures and aesthetic decisions employed in complex music recording productions in this studio/practicum course. It includes studying the manner in which the individual skills of audio engineering are applied in the context of client-based production environments. The engineering team

will coproduce an album/EP project with Music Department ensembles. This project is augmented by reflection and discussion of the team's experiences.

**Repeatable:** Y

**Formerly** 43-3292

**Prerequisites** AUDI 481 Advanced Practicum in Studio Recording or AUDI 482 Advanced Practicum in Music Design

**Minimum Credits 4 Maximum Credits 4**

### **AUDI 431 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.

**Repeatable:** Y

**Formerly** 43-3325

**Prerequisites** AUDI 331 Environmental Acoustics

**Requirements** Permission Required (DP)

**Minimum Credits 3 Maximum Credits 3**

### **AUDI 432 Acoustical Testing II**

Course focuses on practical applications of the theory introduced in Acoustical Testing I.

**Repeatable:** N

**Formerly** 43-3326

**Prerequisites** AUDI 431 Acoustical Testing I

**Requirements** Permission Required (DP)

**Minimum Credits 3 Maximum Credits 3**

### **AUDI 433 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.

**Repeatable:** N

**Formerly** 43-3320

**Prerequisites** AUDI 431 Acoustical Testing I

**Requirements** Permission Required (DP)

**Minimum Credits 3 Maximum Credits 3**

### **AUDI 434 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.

**Repeatable:** *N*

**Formerly** 43-3330

**Requirements** Permission Required (DP)

**Minimum Credits** 3 **Maximum Credits** 3

### **AUDI 435 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.

**Repeatable:** *N*

**Formerly** 43-3515

**Prerequisites** AUDI 242 Sound System Design

**Minimum Credits** 3 **Maximum Credits** 3

### **AUDI 436 Research Methods: An Interdisciplinary Approach**

Understanding research on quantitative and observable data requires a thorough understanding of the scientific method, familiarity with multiple methodological approaches to research, as well as the ability to critically evaluate the strengths and limitations of methods and data collected within a research paradigm. This multidisciplinary course is designed particularly for students within Media Arts who will benefit from an understanding of research methods in science and communications, as distinct from research in humanities and creative arts. Students in this course will learn about the strengths and limitations of various types of research, as well as directly apply research methods through group and individual research proposals and projects, including projects within their discipline.

This course is not discipline-specific and therefore can serve students outside the department.

**Repeatable:** *N*

**Formerly** 43-3583

**Prerequisites** MATH 110 College Mathematics and ENGL 112 Writing and Rhetoric II or MATH 115 Liberal Arts Mathematics and ENGL 112 Writing and Rhetoric II or MATH 120 Quantitative Reasoning and ENGL 112 Writing and Rhetoric II or ACCU-T-67 EXAM-ACCUPLACER MATH MINIMUM SCORE = 67

**Requirements** Junior Standing or Above (JR)

**Minimum Credits** 3 **Maximum Credits** 3

### **AUDI 441 Loudspeaker System Applications**

This advanced course builds upon theoretical/practical knowledge acquired by students in earlier courses (basic acoustics/psychoacoustics, loudspeaker parameters, signal processing, and live sound reinforcement) and synthesizes the information in the context of optimizing loudspeaker selection, placement, and processing to fulfill specific audio needs. Through practical and theoretical projects, as well as supporting lectures, students define the loudspeaker system design goals for a small number of representative case studies. They then determine appropriate equipment and placement for the desired audio coverage, and utilize a combination of objective and subjective techniques for alignment and calibration of the designed systems.

**Repeatable:** *N*

**Formerly** 43-3623

**Prerequisites** AUDI 343 Installed Systems Documentation

**Co-requisites** AUDI 435 Studies in Loudspeaker Theory

**Minimum Credits** 3 **Maximum Credits** 3

## **AUDI 442 Audio Visual System Design**

Audio Visual Communication systems play a crucial role in delivering information and are a key part of almost all major installed projects. However, the end result is a tool for communication. Communication requires not just aural communication but visual as well. Audio and video are continually evolving into fully integrated systems. These systems require transmission, control and display subsystems as part of the whole integration. This course will expose students to a host of new terms and concepts, yet focus on several basic areas: Display, control, flow/distribution, and a general introduction to industry considerations and influences. Students in this course will apply fundamental knowledge and techniques learned in previous courses (Sound System Design, Installed System Documentation, and Project Planning, Process and Implementation) in order to create a complete AV system design.

**Repeatable:** *N*

**Formerly** 43-4473

**Prerequisites** AUDI 242 Sound System Design

**Minimum Credits** 3 **Maximum Credits** 3

## **AUDI 443 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.

**Repeatable:** *N*

**Formerly** 43-3622

**Requirements** Junior Standing or Above (JR)

**Minimum Credits** 3 **Maximum Credits** 3

## **AUDI 452 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.

**Repeatable:** *Y*

**Formerly** 43-3528

**Prerequisites** AUDI 353 Live Sound Engineering Practicum

**Minimum Credits** 3 **Maximum Credits** 3

## **AUDI 453 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.

**Repeatable:** Y

**Formerly** 43-3526

**Prerequisites** AUDI 353 Live Sound Engineering Practicum

**Minimum Credits** 3 **Maximum Credits** 3

### **AUDI 481 Advanced Practicum 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.

**Repeatable:** N

**Formerly** 43-3220

**Prerequisites** AUDI 321 Multitrack Music Recording II

**Requirements** Permission Required (DP)

**Minimum Credits** 4 **Maximum Credits** 4

### **AUDI 482 Advanced Practicum 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.

**Repeatable:** N

**Formerly** 43-3230

**Prerequisites** AUDI 321 Multitrack Music Recording II

**Requirements** Permission Required (DP)

**Minimum Credits** 3 **Maximum Credits** 3

### **AUDI 484 Advanced Practicum 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.

**Repeatable:** N

**Formerly** 43-3240

**Prerequisites** AUDI 321 Multitrack Music Recording II and AUDI 323 Live Sound Recording

**Minimum Credits** 3 **Maximum Credits** 3

### **AUDI 495 Directed Study: Audio Arts & Acoustics**

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

**Repeatable:** Y

**Formerly** 43-3098

**Requirements** Permission Required (DP)

**Minimum Credits 1 Maximum Credits 6**

### **AUDI 496 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.

**Repeatable:** Y

**Formerly** 43-3291

**Requirements** Permission Required (DP)

**Minimum Credits 1 Maximum Credits 6**

## **Business and Entrepreneurship**

### **BUSE 101 Introduction to Marketing**

This introductory survey course explores the fundamentals of marketing: product, promotion, pricing, and distribution, as well as the impact of consumer and market research, technology, and globalization.

**Repeatable:** N

**Formerly** 28-1090

**Minimum Credits 3 Maximum Credits 3**

### **BUSE 105 Introduction to Management and Entrepreneurship**

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.

**Repeatable:** N

**Formerly** 28-1110

**Minimum Credits 3 Maximum Credits 3**

### **BUSE 109 Information Management**

This course provides students with a practical framework for employing essential computer applications in today's business environment. Students apply advanced functions of database, spreadsheet, word

processing and presentation software to business analysis and decision-making processes. The skill set pursued in this course is fundamental to effective managerial operations of a variety of arts, entertainment and media businesses and organizations.

**Repeatable:** *N*

**Formerly** 28-1113

**Minimum Credits 3 Maximum Credits 3**

## **BUSE 125 Business of Visual Arts**

This course investigates a broad range of visual arts institutions, organizations, and businesses, including museums, commercial galleries, non-profit and alternative venues, auction house and art fairs. The course includes site visits and meetings with professionals to provide an inside look at how these arts businesses operate and to expose students to diverse career opportunities in the field of visual arts. This course is an entry point for other visual arts management classes, a requirement for students pursuing a visual arts management degree, and is also open to non-Business and Entrepreneurship majors.

**Repeatable:** *N*

**Formerly** 28-1270

**Minimum Credits 3 Maximum Credits 3**

## **BUSE 130 Business of Design**

This course introduces students to management practices in the design field. Students will investigate the business practices associated with a variety of design disciplines including graphic design, illustration, interior architecture, product design, web design, branding, marketing, photography, product design, and advertising design. Through an examination of functionality (mission/purpose, products/services, and target markets), clients/audience, organizational structure, strategy, and operations, students will understand the management of integrated design practices.

**Repeatable:** *N*

**Formerly** 28-1310

**Minimum Credits 3 Maximum Credits 3**

## **BUSE 135 Business of Music**

Business of Music provides a comprehensive exploration of the multibillion-dollar music industry. Both historical developments and current music business issues are examined. Topics include professional songwriting, copyright, the recording industry, management, touring, publishing, marketing, distribution, the role of technology in the industry and careers in music. This course is an entry point for other music business classes, a requirement for students pursuing a music business management degree, and is also open to non-Business and Entrepreneurship majors.

**Repeatable:** *N*

**Formerly** 28-1410

**Minimum Credits 3 Maximum Credits 3**

## **BUSE 140 Promotional Marketing**

This course examines the range of techniques available to activate consumers to move from awareness and interest to purchase. In identifying the motivations behind loyalists, experimenters and switchers, students will explore promotional and retail marketing from the perspective of the retailer and manufacturer, as well

as the shopper. A variety of online and brick-and-mortar retail channels are examined.

**Repeatable:** *N*

**Formerly** 28-1501

**Minimum Credits 3 Maximum Credits 3**

## **BUSE 145 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.

**Repeatable:** *Y*

**Formerly** 28-1505J

**Minimum Credits 1 Maximum Credits 1**

## **BUSE 150 Business of Media**

This course surveys the business of traditional media fields including radio, television and film, while also studying emerging digital media industries, including the Web and mobile platforms. This course also examines how changes in technology, consumer behavior, and deregulation are transforming the media industry and the production, distribution, and consumption of content in a digital environment. This course is an entry point for other media management classes, a requirement for students pursuing a media management degree, and is also open to non-Business and Entrepreneurship majors.

**Repeatable:** *N*

**Formerly** 28-1610

**Minimum Credits 3 Maximum Credits 3**

## **BUSE 155 Business of Film and TV**

This course studies how the movie business works in today's ever-changing marketplace, concentrating equally on mainstream Hollywood films as well as smaller independent films made outside the studio system. The two businesses co-exist, compete, and sometimes cross over in their attempts for money, starts, distribution deals, movie screens, and audience approval. Course will examine recent mega-mergers in the media world, the type of movies being released, the factors that constitute whether a film is considered a success or failure, and what it takes to compete as a professional working in the very competitive movie industry. Topics will include past events that have shaped today's film business climate, the various methods of film financing, the cost of film distribution, the state of independent film, the operation of movie theaters, and the mysteries of Hollywood accounting. Throughout the course, students will get an inside glimpse into the economic, political, and power structures behind the scenes which help determine that movies get made, distributed, and seen by the public.

**Repeatable:** *N*

**Formerly** 28-1635

**Minimum Credits 3 Maximum Credits 3**

## **BUSE 160 Special Events and Promotions**

This course surveys the steps in producing events, including concept, budget, planning, pre-event implementation, day-of-event management, and post-event evaluation. Students explore the range of events from parades and marathons to product launches and theme parties, and participate in at least three events

during the semester.

**Repeatable:** *N*

**Formerly** 28-1702

**Minimum Credits 3 Maximum Credits 3**

## **BUSE 165 Business of Sports**

This course is an introduction to Sports Management principles, the structure of the sports industry and sports organizations, either franchises (ex: Cubs), leagues (ex: NBA), venues (ex: Wrigley Field), equipment (ex: Nike), or events (ex: the Olympics). Course also examines the types of employment training and skills career seekers require. Class will focus on the following topics: sports, culture & society, scope of sports industry; sports consumers; governance; leadership; liability & risk management; role of sports agents; careers in sports management. This course is an entry point for other sports management classes, a requirement for students pursuing a sports management degree, and is also open to non-Business and Entrepreneurship majors.

**Repeatable:** *N*

**Formerly** 28-1710

**Minimum Credits 3 Maximum Credits 3**

## **BUSE 170 Business of 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. These concepts are explored through both theoretical discussions and practical exercises that focus on evaluation of real events, from concerts to theater productions and other forms of performance art.

**Repeatable:** *N*

**Formerly** 28-1718

**Minimum Credits 3 Maximum Credits 3**

## **BUSE 199 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.

**Repeatable:** *Y*

**Formerly** 28-1523

**Minimum Credits 1 Maximum Credits 1**

## **BUSE 201 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.

**Repeatable:** *N*

**Formerly** 28-2110

**Requirements** Sophomore Standing or Above (SO)

**Minimum Credits 3 Maximum Credits 3**

### **BUSE 205 Law for Creative Industries**

This course enables future artists, managers and entrepreneurs to better understand legal issues in business dealings in creative 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.

**Repeatable:** *N*

**Formerly** 28-2111

**Requirements** Sophomore Standing or Above (SO)

**Minimum Credits 3 Maximum Credits 3**

### **BUSE 208 Business Writing**

The course emphasizes the importance of professionally written communication for artists, entrepreneurs, and managers in today's arts, entertainment and media environment. The course focuses on identifying the most appropriate media and format for reaching target audiences and achieving intended communication goals. It also provides students with the essential tools and skills to organize and effectively convey information in a clear and concise manner. The course fulfills Columbia College's writing intensive requirement (WI).

**Repeatable:** *N*

**Formerly** 28-2120

**WI**

**Prerequisites** ENGL 111 Writing and Rhetoric I or ENGL 109 Writing and Rhetoric I Stretch B or ENGL 112 Writing and Rhetoric II or TWC-T-7 EXAM-TWC WRITING MINIMUM SCORE = 7

**Minimum Credits 3 Maximum Credits 3**

### **BUSE 210 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.

**Repeatable:** *N*

**Formerly** 28-1112

**Minimum Credits 3 Maximum Credits 3**

### **BUSE 215 Artists and the Art Market**

Designed to serve artists and arts managers and entrepreneurs, this course explores the ecosystem of the contemporary art market, within the context of its historic development and with a focus on future trends. It explores the art marketplace from the perspective of key stakeholders: artists, buyers, and mediating businesses (including auction houses, commercial galleries, art fairs, private dealers and advisors, on-line,

and direct sales from the artist studio). The course addresses concepts relevant to both artists and arts managers and entrepreneurs including pricing, branding, marketing, business models, and career opportunities.

**Repeatable:** *N*

**Requirements** Sophomore Standing or Above (SO)

**Minimum Credits 3 Maximum Credits 3**

### **BUSE 218 Entrepreneurship Case Study**

Students work independently with an organization or start-up of their choice and create a case study. The case study involves research and direct observation, analysis, and recommendations. The case study may address marketing, human resources, operations, strategic management and planning, and other relevant business factors. Completion of this course requires students to write and present a comprehensive case study based upon their engagement with their specific organization.

**Repeatable:** *N*

**Formerly** 28-2152

**Requirements** Sophomore Standing or Above (SO)

**Minimum Credits 3 Maximum Credits 3**

### **BUSE 220 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.

**Repeatable:** *N*

**Formerly** 28-1115

**Requirements** Sophomore Standing or Above (SO)

**Minimum Credits 3 Maximum Credits 3**

### **BUSE 221 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.

**Repeatable:** *N*

**Formerly** 28-2165

**Prerequisites** BUSE 105 Introduction to Management and Entrepreneurship

**Requirements** Sophomore Standing or Above (SO)

**Minimum Credits 3 Maximum Credits 3**

### **BUSE 235 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.

**Repeatable:** *N*

**Formerly** 28-2411

**Prerequisites** BUSE 135 Business of Music

**Minimum Credits 3 Maximum Credits 3**

## **BUSE 240 ProTools**

This course provides an introduction to the digital production process for music using Avid's™ industry standard platform, Pro Tools. Topics include the digital audio workspace, Pro Tools software use, time efficiency using the software, industry standard plug-in use, and digital recording session organization. This course prepares students to communicate with recording personnel, artists, producers, engineers and session musicians.

**Repeatable:** *N*

**Formerly** 28-2415

**Minimum Credits 3 Maximum Credits 3**

## **BUSE 243 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.

**Repeatable:** *N*

**Formerly** 28-2425

**Co-requisites** BUSE 135 Business of Music

**Requirements** Sophomore Standing or Above (SO)

**Minimum Credits 3 Maximum Credits 3**

## **BUSE 248 Talent Management**

This course examines the crucial role of professional management for all types of artists and entertainers. Instruction focuses on roles of personal manager, booking agent, talent agent, road manager, and company manager. Course explores formation of an agency, development of talent, and special touring considerations.

**Repeatable:** *N*

**Formerly** 28-2430

**Requirements** Sophomore Standing or Above (SO)

**Minimum Credits 3 Maximum Credits 3**

## **BUSE 250 Music Publishing**

Students learn principles and procedures involved in music publishing both nationally and internationally. The course examines copyright basics, registration, and publishing income sources. Analysis of publishing deals and their negotiation provides a foundation in understanding the business of music publishing.

**Repeatable:** *N*

**Formerly** 28-2435

**Requirements** Sophomore Standing or Above (SO)

**Minimum Credits 3 Maximum Credits 3**

## **BUSE 253 Intro to Marketing Research**

This course surveys the many types of research, qualitative and quantitative, used by marketers to facilitate decision-making. It emphasizes the rationale behind each technique, and students will strategize, design and conduct a research study. Special attention will be paid to audience research.

**Repeatable:** *N*

**Formerly** 28-2500

**Requirements** Sophomore Standing or Above (SO)

**Minimum Credits 3 Maximum Credits 3**

## **BUSE 258 Creativity in Marketing**

This exploratory course encourages students to consider nontraditional methods of marketing products. Students engage in creative problem solving in all aspects of marketing to achieve marketing objectives and increase profitability.

**Repeatable:** *N*

**Formerly** 28-2502

**Prerequisites** BUSE 220 Entertainment Marketing or BUSE 101 Introduction to Marketing

**Minimum Credits 3 Maximum Credits 3**

## **BUSE 260 Brands and Branding**

This course surveys the strategies and activities that create distinctive brand identities and generate loyalty for products, services, people and places. Students will discover the many touch points and stakeholders that affect branding and create a portfolio-appropriate brand audit and branding recommendation.

**Repeatable:** *N*

**Formerly** 28-2510

**Minimum Credits 3 Maximum Credits 3**

## **BUSE 265 Internet and Mobile Business**

This course provides a broad overview of the concepts and principles of online business strategies. Topics discussed include Internet business models, revenue models, management of web development, online distribution, e-commerce, search engine optimization, mobile strategy, privacy and security management.

**Repeatable:** *N*

**Formerly** 28-2610

**Requirements** Sophomore Standing or Above (SO)

**Minimum Credits 3 Maximum Credits 3**

## **BUSE 268 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); and 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.

**Repeatable:** *N*

**Formerly** 28-2700

**Prerequisites** ENGL 111 Writing and Rhetoric I or ENGL 109 Writing and Rhetoric I Stretch B or ENGL 112 Writing and Rhetoric II or TWC-T-7 EXAM-TWC WRITING MINIMUM SCORE = 7

**Minimum Credits** 3 **Maximum Credits** 3

## **BUSE 271 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.

**Repeatable:** *N*

**Formerly** 28-2710

**SP**

**Prerequisites** ENGL 111 Writing and Rhetoric I or ENGL 109 Writing and Rhetoric I Stretch B or ENGL 112 Writing and Rhetoric II or TWC-T-7 EXAM-TWC WRITING MINIMUM SCORE = 7

**Requirements** Sophomore Standing or Above (SO)

**Minimum Credits** 3 **Maximum Credits** 3

## **BUSE 275 Self-Management and Freelancing**

This course provides artists of all disciplines with the fundamentals of self-sustaining careers in the arts, entertainment and media. The class equips students with an understanding of the matrix of skills, promotional vehicles, and revenue streams in the arts industries as well as fundamentals of career development and business acumen.

**Repeatable:** *N*

**Formerly** 28-2712

**Requirements** Sophomore Standing or Above (SO)

**Minimum Credits** 3 **Maximum Credits** 3

## **BUSE 280 Record Label Operations**

This course closely examines the recorded music sector of the music business. Topics include record label operations, distribution, revenue models and artist agreements. Students will learn the fundamentals, best practices, and innovations that take place at record labels and music groups around the world. They will examine how independent and major companies sign artists, build and maintain catalogs, as well as promote and distribute product. The course will focus on day-to-day operations and activities of

organizations that develop music projects from inception to the marketplace.

**Repeatable:** *N*

**Prerequisites** BUSE 135 Business of Music

**Minimum Credits 3 Maximum Credits 3**

### **BUSE 299 Topics in Business and Entrepreneurship:**

This repeatable course consists of rotating subjects of interest.

**Repeatable:** *Y*

**Minimum Credits 1 Maximum Credits 6**

### **BUSE 301 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.

**Repeatable:** *N*

**Formerly** 28-3120

**Prerequisites** BUSE 201 Accounting

**Minimum Credits 3 Maximum Credits 3**

### **BUSE 303 Finance**

Finance is the art and science of managing funds. This course provides an understanding of the financial system, basic financial management techniques, and analyses as applied to the arts, entertainment, and media business environment. Concepts studied include cash flow, ratio analyses, time value of money methodology, capital budgeting, and business ethics. The course introduces students to essential financial management tools used by decision-makers. This course is supported by Supplemental Instruction Peer Study Groups. Please check the website at [www.colum.edu/si](http://www.colum.edu/si) for days and times.

**Repeatable:** *N*

**Formerly** 28-3110

**Prerequisites** BUSE 201 Accounting

**Minimum Credits 3 Maximum Credits 3**

### **BUSE 305 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.

**Repeatable:** *N*

**Formerly** 28-3125

**Requirements** Sophomore Standing or Above (SO)

**Minimum Credits 3 Maximum Credits 3**

## **BUSE 308 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.

**Repeatable:** *N*

**Formerly** 28-3130

**Requirements** Junior Standing or Above (JR)

**Minimum Credits 3 Maximum Credits 3**

## **BUSE 309 Entrepreneurship II:BusinessPlan**

This course builds on concepts learned in Entrepreneurship as they relate to preparing a business plan. Throughout the course, students will explore what constitutes stronger business plans, compare various business plan structures, learn research methods and tools to help flesh out their plans, and understand how to evaluate and evolve plans over time. By the end of the course, students will have a finished business plan ready to present to potential investors, donors and partners.

**Repeatable:** *N*

**Formerly** 28-3514

**Prerequisites** BUSE 308 Entrepreneurship

**Minimum Credits 3 Maximum Credits 3**

## **BUSE 311 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.

**Repeatable:** *N*

**Formerly** 28-3135

**Requirements** Junior Standing or Above (JR)

**Minimum Credits 3 Maximum Credits 3**

## **BUSE 312 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. Additional topics include leadership; ethics; resources management; and diversity, equity and inclusion in the workplace.

**Repeatable:** *N*

**Formerly** 28-2150

**Requirements** Sophomore Standing or Above (SO)

**Minimum Credits 3 Maximum Credits 3**

## **BUSE 314 Project Management**

Course is intended to familiarize students with fundamentals of project management and their application in the arts. Course will cover a variety of techniques used to manage any type of arts project regardless of scope and industry. An emphasis will be placed on understanding the importance of matching project goals and objectives with the mission of an arts organization or potential funders' interests.

**Repeatable:** *N*

**Formerly** 28-3150

**Requirements** Junior Standing or Above (JR)

**Minimum Credits 3 Maximum Credits 3**

### **BUSE 316 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.

**Repeatable:** *N*

**Formerly** 28-3152

**Requirements** Sophomore Standing or Above (SO)

**Minimum Credits 3 Maximum Credits 3**

### **BUSE 318 International Arts Management**

This course introduces students to the increasingly global nature of arts management. Students study cultural policies, organizational structures, and funding in a range of international arts, entertainment, and media enterprises. This course also prepares students for study abroad opportunities.

**Repeatable:** *N*

**Formerly** 28-3160

**GA**

**Requirements** Junior Standing or Above (JR)

**Minimum Credits 3 Maximum Credits 3**

### **BUSE 320 Fundraising**

This course is designed for students who are interested in fundraising for non-profit arts or cultural organizations. Students study fundraising concepts and methods used to design an annual funding campaign and a benefit event and develop a funding plan for a non-profit organization of their choice.

**Repeatable:** *N*

**Formerly** 28-3315

**Prerequisites** ENGL 122 International Writing and Rhetoric II or ENGL 111 Writing and Rhetoric I or ENGL 109 Writing and Rhetoric I Stretch B or ENGL 112 Writing and Rhetoric II or TWC-T-7 EXAM-TWC WRITING MINIMUM SCORE = 7

**Requirements** Senior Standing (SR)

**Minimum Credits 3 Maximum Credits 3**

### **BUSE 323 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.

**Repeatable:** *N*

**Formerly** 28-2210

**Requirements** Junior Standing or Above (JR)

**Minimum Credits 3 Maximum Credits 3**

### **BUSE 325 Cultural Policy**

Course provides an overview of the history, evolution, and challenges of arts and cultural policy on a global scale. Students will learn how the arts contribute to human and community development, cultural equity and learn how cultural managers can develop partnerships and strategies to work more effectively with policy makers.

**Repeatable:** *N*

**Formerly** 28-3330

**Prerequisites** ENGL 122 International Writing and Rhetoric II or ENGL 111 Writing and Rhetoric I or ENGL 109 Writing and Rhetoric I Stretch B or ENGL 112 Writing and Rhetoric II or TWC-T-7 EXAM-TWC WRITING MINIMUM SCORE = 7

**Requirements** Sophomore Standing or Above (SO)

**Minimum Credits 3 Maximum Credits 3**

### **BUSE 327 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.

**Repeatable:** *N*

**Formerly** 28-3410

**WI**

**Prerequisites** ENGL 122 International Writing and Rhetoric II or ENGL 111 Writing and Rhetoric I or ENGL 109 Writing and Rhetoric I Stretch B or ENGL 112 Writing and Rhetoric II or TWC-T-7 EXAM-TWC WRITING MINIMUM SCORE = 7

**Minimum Credits 3 Maximum Credits 3**

### **BUSE 330 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.

**Repeatable:** *N*

**Formerly** 28-3415

**Prerequisites** BUSE 135 Business of Music

**Minimum Credits 3 Maximum Credits 3**

### **BUSE 332 Managing and Licensing Intellectual Property**

This course examines issues related to the management and licensing of intellectual property in the arts, entertainment and media industries, and additionally explores new and emerging opportunities specific to the digital age. Students will engage in intellectual property and industry analysis, including simulated hands-on management of real-world intellectual property portfolios. Students will identify intellectual property assets and portfolios that are appropriate for monetization and will formulate plans for delivering and realizing such value and revenue to the relevant rights holders.

**Repeatable:** *N*

**Formerly** 28-2250

**Co-requisites** BUSE 201 Accounting

**Minimum Credits 3 Maximum Credits 3**

### **BUSE 334 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.

**Repeatable:** *N*

**Formerly** 28-3416

**Requirements** Sophomore Standing or Above (SO)

**Minimum Credits 3 Maximum Credits 3**

### **BUSE 337 Music Industry Immersion: Music Business Workshop Study Abroad**

Students in the Music Business Workshop Study Abroad will be coached on the development of their management skills through a music business simulation and collaborative projects encompassing artist management, marketing, tour planning and music company operations. The course involves an online component focused on the global music industry and a week long study abroad in Germany. The experience will involve students and faculty from the Departments of Music and Business and Entrepreneurship. Students and faculty from Pop Akademie University Baden-Wuerttemberg, Germany and other international partners also participate in this collaborative experience.

**Repeatable:** *N*

**Formerly** 28-3420

**Prerequisites** BUSE 135 Business of Music

**Requirements** Permission Required (DP)

**Minimum Credits 3 Maximum Credits 3**

### **BUSE 343 Music Supervision**

The job of a Music Supervisor is to combine music and visual media. This course examines the role and responsibility of the music supervisor in connecting music with film, TV, video games and other forms of media. Emphasis is placed on understanding music selection, song clearance, budgeting, composer delivery and negotiation as it relates to fulfilling the needs of media producers (clientele). Students will gain a practical grasp on the day-to-day activities of a music supervisor including client relations, licensing, working with composers and facilitating a successful project.

**Repeatable:** *N*

**Formerly** 28-3426

**Requirements** Junior Standing or Above (JR)

**Minimum Credits** 3 **Maximum Credits** 3

## **BUSE 348 Concepts of Recorded Music in the Entertainment Industry (LA)**

No description available.

**Repeatable:** *N*

**Formerly** 28-3427L

**Requirements** Permission Required (DP)

**Minimum Credits** 4 **Maximum Credits** 4

## **BUSE 350 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.

**Repeatable:** *N*

**Formerly** 28-3430

**Prerequisites** BUSE 250 Music Publishing

**Minimum Credits** 3 **Maximum Credits** 3

## **BUSE 354 Decision Making: Music Business**

This capstone course in Music Business examines the organization and operation of principle sectors of the music business: the recording business, artist management and International music management. This course encapsulates the student's academic experience in the Music Business program. Students will explore the decision making process as it relates to the environment of the music business, marketing strategies, artist/performer relationships, deal structures and entrepreneurial opportunities. Students will also focus on a self-assessment and career strategy to assimilate into the music industry.

**Repeatable:** *N*

**Formerly** 28-3472

**Prerequisites** BUSE 135 Business of Music

**Requirements** Sophomore Standing or Above (SO)

**Minimum Credits** 3 **Maximum Credits** 3

## **BUSE 357 Marketing Case Studies**

This advanced marketing course focuses on case study review and discussion. Students apply basic marketing principles to real-life, problem solving situations faced by product, service, media, and arts marketers.

**Repeatable:** *N*

**Formerly** 28-3501

**Requirements** Junior Standing or Above (JR)

**Minimum Credits** 3 **Maximum Credits** 3

## **BUSE 358 Marketing Data Analytics**

This course explores data analytics and their impact on marketing strategies. Students start with the fundamentals of proprietary social platform insights and move on to more complex consumer observations provided by big data. Students will explore engagement metrics, cost per click, multi-tiered demographics, audience segmentation, return on engagement, customer relationship management, complex targeting structures, behavioral statistics, and email success metrics.

**Repeatable:** *N*

**Formerly** 28-2515

**Requirements** Junior Standing or Above (JR)

**Minimum Credits** 3 **Maximum Credits** 3

## **BUSE 360 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.

**Repeatable:** *N*

**Formerly** 28-3502

**WI**

**Minimum Credits** 3 **Maximum Credits** 3

## **BUSE 363 Marketing and Branding Yourself**

This course introduces students to the steps involved in the job search process. Various Skills, techniques and resources for creating personal brand to improve job hunting effectiveness. 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.

**Repeatable:** *N*

**Formerly** 28-3505

**Requirements** Junior Standing or Above (JR)

**Minimum Credits** 3 **Maximum Credits** 3

## **BUSE 365 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.

**Repeatable:** *N*

**Formerly** 28-3510J

**Requirements** Senior Standing (SR)

**Minimum Credits** 3 **Maximum Credits** 3

## **BUSE 368 Leadership**

What is leadership and what does it take to be an effective leader in arts, entertainment, and media today? This course seeks to answer such questions as students study, analyze, and discuss leadership concepts and practices. Students also learn how to lead by evaluating the effectiveness of various leadership styles and through the development, application, and assessment of their own leadership capabilities through group and individual assignments and activities.

**Repeatable:** *N*

**Formerly** 28-3511

**Requirements** Junior Standing or Above (JR)

**Minimum Credits 3 Maximum Credits 3**

## **BUSE 370 Music Industry Deals**

The music business is built on relationships that are formalized by legal transactions that outline the rights and responsibilities of those involved. Students will have the opportunity to read, review, understand, and analyze contemporary agreements pertaining to a variety of aspects of the music business. Students will also have the opportunity to engage with both collaborators and adversaries in the evaluation and negotiation of important agreements, and should learn to pinpoint and apply concepts such as bargaining power, industry standards, incentivization, risk and uncertainty, party expectations, and more. This class aims to educate students on the real-life business of "doing the deals" that keep the music business running.

**Repeatable:** *N*

**Prerequisites** BUSE 135 Business of Music

**Requirements** Sophomore Standing or Above (SO)

**Minimum Credits 3 Maximum Credits 3**

## **BUSE 371 Global Marketing**

This course investigates the ways marketers adapt or redesign their product, packaging, price determination, and distribution for diverse markets throughout the world. Students will explore the local differences, including culture, economy, politics, and geography, that must be factored into any global marketing initiative.

**Repeatable:** *N*

**Formerly** 28-3535

**GA**

**Prerequisites** BUSE 220 Entertainment Marketing

**Minimum Credits 3 Maximum Credits 3**

## **BUSE 373 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.

**Repeatable:** *N*

**Formerly** 28-3630

**Requirements** Sophomore Standing or Above (SO)

**Minimum Credits 3 Maximum Credits 3**

## **BUSE 375 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.

**Repeatable:** *N*

**Formerly** 28-3755

**Prerequisites** BUSE 205 Law for Creative Industries

**Minimum Credits 3 Maximum Credits 3**

## **BUSE 378 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.

**Repeatable:** *N*

**Formerly** 28-3760

**Requirements** Sophomore Standing or Above (SO)

**Minimum Credits 3 Maximum Credits 3**

## **BUSE 381 Box Office Management**

Every organization wants to sell more tickets. How can this be achieved? This course presents revenue maximization techniques, including dynamic pricing, discounting, list selection and segmentation, new box office technologies, marketing analyses and how these techniques are used in the not-for-profit and for-profit sectors of the live entertainment industry, including theater, music and sports events.

**Repeatable:** *N*

**Formerly** 28-3815

**Requirements** Junior Standing or Above (JR)

**Minimum Credits 3 Maximum Credits 3**

## **BUSE 385 Presenting the Performing Arts**

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.

**Repeatable:** *N*

**Formerly** 28-3830

**Requirements** Sophomore Standing or Above (SO)

**Minimum Credits 3 Maximum Credits 3**

## **BUSE 387 Producing & Touring Live Entertainment**

This course focuses on the process of translating artistic vision into a tangible live production, finding the money to launch it, and putting it on stage and on the road. By examining successful producing and touring organizations, students will deepen their knowledge of organization structure, financing, budgeting, professional ethics, and the tactical responsibilities that producing and touring require. Both profit-making

and non-profit performance sectors are covered.

**Repeatable:** *N*

**Formerly** 28-3832

**Requirements** Sophomore Standing or Above (SO)

**Minimum Credits 3 Maximum Credits 3**

### **BUSE 399 Special Topics:**

This course is designed to respond to current trends and topical issues related to Business and Entrepreneurship. The course topic changes according to program needs.

**Repeatable:** *Y*

**Formerly** 28-4178

**Minimum Credits 3 Maximum Credits 3**

### **BUSE 405 Global Marketing: Prague**

This course focuses on case study review and discussion of global marketing issues in Europe and specifically the EU (European Union). Students apply basic marketing principles to real life problem solving situations. Students will have the opportunity to interface with advertising agency personnel from DRAFTFCB Prague.

**Repeatable:** *Y*

**Formerly** 28-4100PR

**GA**

**Minimum Credits 6 Maximum Credits 6**

### **BUSE 410 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.

**Repeatable:** *N*

**Formerly** 28-4154J

**Minimum Credits 1 Maximum Credits 1**

### **BUSE 415 Exhibition Management: International Perspectives**

Students will investigate exhibitions in museums, commercial galleries, and cultural sites in and around Rome. Through first-hand observation, research, and reflection, students will analyze differing approaches to curatorial direction, exhibition design and production, interpretative methodologies, use of technology, and marketing and communication strategies. Particular attention will be paid to developing exhibitions for multinational, multicultural, and multilingual audiences as well as similarities and differences to American exhibition models. Planned site visits may include museums such as the Vatican Museum, Capitoline Museum, Borghese, Gallery Maxxi (designed by Zaha Hadid), the National Museum of Art from the 21st century, Macro: Museum of Contemporary Art; cultural sites including the Roman Forum, Pompeii, churches and historic sites; and leading commercial galleries.

**Repeatable:** N

**Formerly** 28-4178J

**GA**

**Minimum Credits 3 Maximum Credits 3**

## **BUSE 420 Puerto Rico: Arts and Cultural Management**

This course allows students to experience and investigate the performing, visual, and festival arts and culture scene in San Juan Puerto Rico. Visits to art galleries, theaters, and the San Sebastian Festival give students the opportunity to observe, research, and reflect upon the various strategies, leadership styles, and cultural policies of our Caribbean neighbors. Visits to other cultural institutions and sites, such as the Puerto Rico Film Commission, will further immerse students in the country's cultural scene, leading to a deeper understanding of the value of diversity in the arts, entertainment, and media, how business and the arts converge, and the impact on culture both locally and in the United States.

**Repeatable:** N

**Formerly** 28-4250J

**GA**

**Requirements** Junior Standing or Above (JR)

**Minimum Credits 3 Maximum Credits 3**

## **BUSE 425 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.

**Repeatable:** Y

**Formerly** 28-4350J

**Minimum Credits 3 Maximum Credits 3**

## **BUSE 430 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.

**Repeatable:** N

**Formerly** 28-4436J

**Minimum Credits 2 Maximum Credits 2**

## **BUSE 435 Global Entertainment Marketing: LA**

This course meets in Chicago and Los Angeles. It investigates, in depth and in practice: the globalization of the entertainment field; how global marketing plans, publicity campaigns, and branded entertainment are developed for film, TV, streaming, mobile, and other emerging forms of media to reach a worldwide audience; the importance of Los Angeles as an international platform for all the entertainment industries;

and how industry-specific research and analytics are used to measure and forecast international market trends in the production, distribution, and consumption of entertainment products. This course immerses students in the L.A. creative industries, providing them with internship and employment opportunities through guest lectures by industry professionals, field trips and connections with Columbia College Chicago's alumni in Los Angeles.

**Repeatable:** *N*

**Formerly** 28-4556LJ

**Requirements** Permission Required (DP) and Senior Standing (SR)

**Minimum Credits 3 Maximum Credits 3**

## **BUSE 440 Entertainment and Media Analysis**

This course meets in Los Angeles. It introduces students to the industry-specific research and analytics used to measure and forecast market trends in the production, distribution, and consumption of films and media. Students analyze and interpret a range of media research quantitative, qualitative, film, TV, streaming, mobile and social as they learn how business decisions are made for programming, marketing, and advertising of content.

**Repeatable:** *N*

**Formerly** 28-4710L

**Requirements** Permission Required (DP)

**Minimum Credits 4 Maximum Credits 4**

## **BUSE 445 Entertainment & Media Marketing**

This course meets in Los Angeles. It investigates how marketing plans, publicity campaigns, and branded entertainment are developed for film, TV, streaming, mobile, and other emerging forms of media. This course introduces students to industry professionals and leaders, providing them with an overview of internship and employment opportunities through guest lectures and field trips.

**Repeatable:** *N*

**Formerly** 28-4711L

**Requirements** Permission Required (DP)

**Minimum Credits 4 Maximum Credits 4**

## **BUSE 450 Creative Industry Trends: Miami**

This course will connect students with the domestic and international cultural landscapes of Miami by exposing them to the diverse and global creative industries situated in the city, including: festivals and live events, sports, music, media and film, design, galleries and museums. Through various interactive projects, including on-site visits, group and online discussion forums, and various guest speakers, the students will explore and experience Miami's creative industries first-hand

**Repeatable:** *N*

**Requirements** Junior Standing or Above (JR)

**Minimum Credits 3 Maximum Credits 3**

## **BUSE 475 Sponsorship Practicum**

This class intends to provide future arts managers and artists with a hands-on expertise of Sponsorship, one of the fastest and most inclusive marketing tools in the Arts, Entertainment and Media industries. It is also an

essential means of monetisation. Students will assimilate fundamental sponsorship principles and apply them to real, on-and off-campus clients (individual talents or creative enterprises), seeking tangible results. The course will operate as a real Sponsorship agency for its clients and engage in activities such as valuation, partner identification, activation and negotiation. In particular, the class will be of service to other practicum classes and work with them as clients.

**Repeatable:** Y

**Requirements** Sophomore Standing or Above (SO)

**Minimum Credits 3 Maximum Credits 3**

### **BUSE 476 Branded Entertainment Practicum**

In this cross-disciplinary course, students will gain production, branding and social media strategy experience in addition to working on a real client project. They may partner with a local small business owner and develop, produce and launch an online branded entertainment video series. The semester will start with an overview of best practices in branded entertainment in the digital age. Successful projects will be screened and discussed. All students will research local businesses and brainstorm how an online video series could help them find the right audience, energize customers or create a conversation surrounding their product or service. One local business will be selected and the class as a group will partner with the owner in creating a branded entertainment video series. Through a series of brainstorming sessions and pitches students and the business owner will develop a show idea and a social media strategy for its distribution. In the second half of the semester students will work on pre-production, production, post-production and distribution of a 3-part branded online video series.

**Repeatable:** N

**Formerly** 28-4242

**Requirements** Junior Standing or Above (JR)

**Minimum Credits 3 Maximum Credits 3**

### **BUSE 477 Entertainment & Media Marketing Communication: Practicum**

This course meets in Los Angeles. Students apply the knowledge and skills learned in the previous SILA Marketing courses to create, or find, a series of film/media content and conduct appropriate marketing research to assess the progress of their marketing plan by utilizing different types of marketing strategies. This is the basis from which students develop a communications strategy or campaign designed to reach their target audience and market.

**Repeatable:** N

**Formerly** 28-4712L

**Requirements** Permission Required (DP)

**Minimum Credits 4 Maximum Credits 4**

### **BUSE 478 Digital Business Development: Practicum**

Developing an online business entity is essential to supporting creative endeavor. Students will explore the necessary steps to construct an online system that will connect their artistic passions and/or business ideas with a particular market and enable them to grow their audience in a cost effective and viral manner. Topics will include: online market research, website development, website analytics and traffic generation strategy.

**Repeatable:** Y

**Formerly** 28-4615

**Minimum Credits 3 Maximum Credits 3**

## **BUSE 479 Executive Producing for Film and TV: Practicum**

Executive Management for Film and Television gives students the opportunity to develop a financial deal-making strategy for film and television projects. Students will investigate the responsibilities of executives and stakeholders - CFOs, Executive Directors, Executive Producers, Legal Counsel, Financial Advisors, Investors, and Donors - in for-profit and nonprofit companies and learn how they interact in greenlighting a film or TV project. Simulated scenarios in which students assume these executive management roles will allow students to experience what is involved in managing stakeholders, negotiating deals, and structuring the finances for these projects.

**Repeatable:** N

**Formerly** 28-4550

**Requirements** Junior Standing or Above (JR)

**Minimum Credits** 3 **Maximum Credits** 3

## **BUSE 480 Curatorial Practicum**

This practicum course enables students of all majors to develop a fully realized exhibition proposal in any media, subject or discipline, with the expectation that the proposal is submitted for review with a Columbia College gallery and/or external galleries or venues. Students apply best practices for curating an exhibition from preliminary research through final production, mentored by exhibition professionals and scholars in related fields.

**Repeatable:** Y

**Formerly** 28-4010

**Minimum Credits** 3 **Maximum Credits** 3

## **BUSE 481 Gallery Management: Practicum**

This practicum course provides hands-on gallery management, exhibition, curatorial, and design experience for students of all majors. Known as The Hokin Project, this course presents the work of the Columbia College Chicago community through exhibitions, programs, and events in the Hokin Gallery. Gallery Management Practicum is a student-run collaboration of the Business and Entrepreneurship Department and Student Affairs / Department of Exhibitions and Performance Spaces(DEPS).

**Repeatable:** Y

**Formerly** 28-4020

**Requirements** Junior Standing or Above (JR)

**Minimum Credits** 3 **Maximum Credits** 3

## **BUSE 482 Entrepreneurship: Practicum**

This course provides students with an experiential learning opportunity to start their own business. Students will work in teams to explore, launch and grow a venture. Areas of interest will include: opportunity recognition; feasibility analysis; financing; marketing; market development; human resource and staffing issues; business growth; and management of entrepreneurial companies. Students will gain experience as they start and manage their own business. This course may be repeated.

**Repeatable:** Y

**Formerly** 28-4030

**Prerequisites** BUSE 308 Entrepreneurship

**Requirements** Permission Required (DP)  
**Minimum Credits 3 Maximum Credits 3**

### **BUSE 483 AEMMP Record Label: Practicum**

This course provides students with an experiential learning opportunity operating a student-run record label. Students will work collaboratively on the development and management of music projects that include finding potential artists and repertoire, contract negotiation, production, marketing and distribution. Students enrolled in Spring sections of this course participate in activities at the South-by-Southwest Music Conference and Festival in Austin, TX.

**Repeatable:** Y

**Formerly** 28-4040

**Prerequisites** BUSE 135 Business of Music

**Requirements** Junior Standing or Above (JR)

**Minimum Credits 3 Maximum Credits 3**

### **BUSE 484 AEMMP Digital Distribution and Promotion Agency: Practicum**

This class provides students with an experiential learning opportunity and addresses new and emerging technologically based business models and strategies in today's rapidly evolving music and media industries. Topics include an in depth understanding of the retail and distribution of digital audio and visual content. Additional topics include online promotion strategies, e-commerce, web design strategy, mobile retail and promotion, community building, social network marketing, and direct to consumer marketing. Students enrolled in Spring sections of this course participate in activities at the South-by-Southwest Music Conference and Festival in Austin, TX.

**Repeatable:** Y

**Formerly** 28-4060

**Requirements** Junior Standing or Above (JR)

**Minimum Credits 3 Maximum Credits 3**

### **BUSE 485 AEMMP Music Publishing: Practicum**

AEMMP Music Publishing: Practicum provides students with an experiential learning opportunity operating a student-run music publishing organization. Students will work with music rights holders and clients in need of music content for various media applications. Areas of focus will include A&R (Artist & Repertoire), publishing administration, licensing strategy and royalty collection. Students will gain publishing management experience as they facilitate licensing opportunities for artists. This course may be repeated. Students enrolled in Spring sections of this course participate in activities at the South-by-Southwest Music Conference and Festival in Austin, TX.

**Repeatable:** Y

**Formerly** 28-4065

**Prerequisites** BUSE 250 Music Publishing

**Requirements** Junior Standing or Above (JR)

**Minimum Credits 3 Maximum Credits 3**

### **BUSE 486 Artist Management: Practicum**

This course provides students with an experiential learning opportunity to work with artists on matters of presentation, marketability, branding, product development, career planning and live performance.

Additionally, students will gain management experience as they represent artists, develop promotional materials, create an online presence, plan artist showcases and prepare for product release. Students enrolled in Spring sections of this course participate in activities at the South-by-Southwest Music Conference and Festival in Austin, TX.

**Repeatable:** Y

**Formerly** 28-4070

**Co-requisites** BUSE 248 Talent Management

**Requirements** Junior Standing or Above (JR)

**Minimum Credits 3 Maximum Credits 3**

### **BUSE 487 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.

**Repeatable:** Y

**Formerly** 28-4080

**Requirements** Junior Standing or Above (JR)

**Minimum Credits 3 Maximum Credits 3**

### **BUSE 488 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.

**Repeatable:** Y

**Formerly** 28-4090

**Requirements** Junior Standing or Above (JR)

**Minimum Credits 3 Maximum Credits 3**

### **BUSE 489 Creative Agency: Practicum**

Students participate in a communications agency that extends student learning beyond the classroom by providing real-world experience and utilizing multi-platform tools to communicate. Students collaborate on a creative communications campaign including client management, advertising, branding, graphic design, marketing, and research.

**Repeatable:** Y

**Formerly** 28-4123

**Requirements** Junior Standing or Above (JR)

**Minimum Credits 3 Maximum Credits 3**

### **BUSE 495 Directed Study**

Course consists of learning activities involving student independence within the context of regular guidance and direction from a faculty advisor. Directed Studies are appropriate for students who wish to explore a subject beyond what is possible in regular courses or for students who wish to engage in a subject or activity

not otherwise offered that semester by the College. Directed Studies involve close collaboration with a faculty advisor who will assist in the development and design of the project, oversee its progress, evaluate the final results, and submit a grade.

**Repeatable:** Y

**Formerly** 28-2195

**Requirements** Permission Required (DP)

**Minimum Credits 1 Maximum Credits 6**

### **BUSE 496 Independent Project: Management**

Students, with the approval of a supervising faculty, design a project to study independently in an area that is not currently available in the curriculum. Prior to registration, the student must submit a written proposal for approval to the chair of the department that outlines the project and its anticipated outcomes.

**Repeatable:** Y

**Formerly** 28-3199

**Requirements** Permission Required (DP)

**Minimum Credits 1 Maximum Credits 6**

### **BUSE 499 Topics in Business and Entrepreneurship:**

This repeatable course consists of rotating subjects of interest.

**Repeatable:** Y

**Minimum Credits 1 Maximum Credits 6**

### **BUSE 505 Global Marketing: Prague**

This course focuses on case study review and discussion of global marketing issues in Europe and specifically the EU (European Union). Students apply basic marketing principles to real life problem solving situations. Students will have the opportunity to interface with advertising agency personnel from DRAFTFCB Prague.

**Repeatable:** Y

**Formerly** 28-5100PR

**Minimum Credits 6 Maximum Credits 6**

### **BUSE 510 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.

**Repeatable:** N

**Formerly** 28-5154J

**Minimum Credits 1 Maximum Credits 1**

## **BUSE 515 Exhibition Management: International Perspectives**

Students will investigate exhibitions in museums, commercial galleries, and cultural sites in and around Rome. Through first-hand observation, research, and reflection, students will analyze differing approaches to curatorial direction, exhibition design and production, interpretative methodologies, use of technology, and marketing and communication strategies. Particular attention will be paid to developing exhibitions for multinational, multicultural, and multilingual audiences as well as similarities and differences to American exhibition models. Planned site visits may include museums such as the Vatican Museum, Capitoline Museum, Borghese, Gallery Maxxi (designed by Zaha Hadid), the National Museum of Art from the 21st century, Macro: Museum of Contemporary Art; cultural sites including the Roman Forum, Pompeii, churches and historic sites; and leading commercial galleries.

**Repeatable:** *N*

**Formerly** 28-5178J

**Minimum Credits** 3 **Maximum Credits** 3

## **BUSE 520 Puerto Rico: Arts and Cultural Management**

This course allows students to experience and investigate the performing, visual, and festival arts and culture scene in San Juan Puerto Rico. Visits to art galleries, theaters, and the San Sebastian Festival give students the opportunity to observe, research, and reflect upon the various strategies, leadership styles, and cultural policies of our Caribbean neighbors. Visits to other cultural institutions and sites, such as the Puerto Rico Film Commission, will further immerse students in the country's cultural scene, leading to a deeper understanding of the value of diversity in the arts, entertainment, and media, how business and the arts converge, and the impact on culture both locally and in the United States.

**Repeatable:** *N*

**Formerly** 28-5250J

**Requirements** Permission Required (DP)

**Minimum Credits** 3 **Maximum Credits** 3

## **BUSE 525 European Experiments in Arts Policy and Management**

This 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.

**Repeatable:** *Y*

**Formerly** 28-5350J

**Minimum Credits** 3 **Maximum Credits** 3

## **BUSE 530 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.

**Repeatable:** *N*

**Formerly** 28-5436J

**Minimum Credits 2 Maximum Credits 2**

### **BUSE 535 Global Entertainment Marketing: LA**

This course meets in Chicago and Los Angeles. It investigates, in depth and in practice: the globalization of the entertainment field; how global marketing plans, publicity campaigns, and branded entertainment are developed for film, TV, streaming, mobile, and other emerging forms of media to reach a worldwide audience; the importance of Los Angeles as an international platform for all the entertainment industries; and how industry-specific research and analytics are used to measure and forecast international market trends in the production, distribution, and consumption of entertainment products. This course immerses students in the L.A. creative industries, providing them with internship and employment opportunities through guest lectures by industry professionals, field trips and connections with Columbia College Chicago's alumni in Los Angeles.

**Repeatable:** *N*

**Formerly** 28-5556LJ

**Requirements** Permission Required (DP) and Senior Standing (SR)

**Minimum Credits 3 Maximum Credits 3**

### **BUSE 540 Entertainment and Media Analysis**

This course meets in Los Angeles. It introduces students to the industry-specific research and analytics used to measure and forecast market trends in the production, distribution, and consumption of films and media. Students analyze and interpret a range of media research quantitative, qualitative, film, TV, streaming, mobile and social as they learn how business decisions are made for programming, marketing, and advertising of content.

**Repeatable:** *N*

**Formerly** 28-5710L

**Minimum Credits 4 Maximum Credits 4**

### **BUSE 545 Entertainment & Media Marketing**

This course meets in Los Angeles. It investigates how marketing plans, publicity campaigns, and branded entertainment are developed for film, TV, streaming, mobile, and other emerging forms of media. This course introduces students to industry professionals and leaders, providing them with an overview of internship and employment opportunities through guest lectures and field trips.

**Repeatable:** *N*

**Formerly** 28-5711L

**Minimum Credits 4 Maximum Credits 4**

### **BUSE 550 Creative Industry Trends: Miami**

This course will connect students with the domestic and international cultural landscapes of Miami by exposing them to the diverse and global creative industries situated in the city, including: festivals and live events, sports, music, media and film, design, galleries and museums. Through various interactive projects, including on-site visits, group and online discussion forums, and various guest speakers, the students will explore and experience Miami's creative industries first-hand

**Repeatable:** *N*

**Minimum Credits 3 Maximum Credits 3**

### **BUSE 575 Sponsorship Practicum**

This class intends to provide future arts managers and artists with a hands-on expertise of Sponsorship, one of the fastest and most inclusive marketing tools in the Arts, Entertainment and Media industries. It is also an essential means of monetisation. Students will assimilate fundamental sponsorship principles and apply them to real, on-and off-campus clients (individual talents or creative enterprises), seeking tangible results. The course will operate as a real Sponsorship agency for its clients and engage in activities such as valuation, partner identification, activation and negotiation. In particular, the class will be of service to other practicum classes and work with them as clients.

**Repeatable:** *Y*

**Minimum Credits 3 Maximum Credits 3**

### **BUSE 577 Entertainment & Media Marketing Communication: Practicum**

This course meets in Los Angeles. Students apply the knowledge and skills learned in the previous SILA Marketing courses to create, or find, a series of film/media content and conduct appropriate marketing research to assess the progress of their marketing plan by utilizing different types of marketing strategies. This is the basis from which students develop a communications strategy or campaign designed to reach their target audience and market.

**Repeatable:** *N*

**Formerly** 28-5712L

**Minimum Credits 4 Maximum Credits 4**

### **BUSE 578 Digital Business Development: Practicum**

Developing an online business entity is essential to supporting creative endeavor. Students will explore the necessary steps to construct an online system that will connect their artistic passions and/or business ideas with a particular market and enable them to grow their audience in a cost effective and viral manner. Topics will include: online market research, website development, website analytics and traffic generation strategy.

**Repeatable:** *Y*

**Formerly** 28-5615

**Minimum Credits 3 Maximum Credits 3**

### **BUSE 579 Executive Producing for Film and TV: Practicum**

Executive Management for Film and Television gives students the opportunity to develop a financial deal-making strategy for film and television projects. Students will investigate the responsibilities of executives and stakeholders - CFOs, Executive Directors, Executive Producers, Legal Counsel, Financial Advisors, Investors, and Donors - in for-profit and nonprofit companies and learn how they interact in greenlighting a film or TV project. Simulated scenarios in which students assume these executive management roles will allow students to experience what is involved in managing stakeholders, negotiating deals, and structuring the finances for these projects.

**Repeatable:** *N*

**Formerly** 28-5550

**Minimum Credits 3 Maximum Credits 3**

## **BUSE 580 Curatorial Practicum**

This practicum course enables students of all majors to develop a fully realized exhibition proposal in any media, subject or discipline, with the expectation that the proposal is submitted for review with a Columbia College gallery and/or external galleries or venues. Students apply best practices for curating an exhibition from preliminary research through final production, mentored by exhibition professionals and scholars in related fields.

**Repeatable:** Y

**Formerly** 28-5010

**Minimum Credits 3 Maximum Credits 3**

## **BUSE 581 Gallery Management: Practicum**

This practicum course provides hands-on gallery management, exhibition, curatorial, and design experience for students of all majors. Known as The Hokin Project, this course presents the work of the Columbia College Chicago community through exhibitions, programs, and events in the Hokin Gallery. Gallery Management Practicum is a student-run collaboration of the Business and Entrepreneurship Department and Student Affairs / Department of Exhibitions and Performance Spaces (DEPS).

**Repeatable:** Y

**Formerly** 28-5020

**Minimum Credits 3 Maximum Credits 3**

## **BUSE 582 Entrepreneurship: Practicum**

This course provides students with an experiential learning opportunity to start their own business. Students will work in teams to explore, launch and grow a venture. Areas of interest will include: opportunity recognition; feasibility analysis; financing; marketing; market development; human resource and staffing issues; business growth; and management of entrepreneurial companies. Students will gain experience as they start and manage their own business. This course may be repeated.

**Repeatable:** Y

**Formerly** 28-5030

**Minimum Credits 3 Maximum Credits 3**

## **BUSE 583 AEMMP Record Label: Practicum**

This course provides students with an experiential learning opportunity operating a student-run record label. Students will work collaboratively on the development and management of music projects that include finding potential artists and repertoire, contract negotiation, production, marketing and distribution. Students enrolled in Spring sections of this course participate in activities at the South-by-Southwest Music Conference and Festival in Austin, TX.

**Repeatable:** Y

**Formerly** 28-5040

**Minimum Credits 3 Maximum Credits 3**

## **BUSE 584 AEMMP Digital Distribution and Promotion Agency: Practicum**

This class provides students with an experiential learning opportunity and addresses new and emerging technologically based business models and strategies in today's rapidly evolving music and media industries. Topics include an in depth understanding of the retail and distribution of digital audio and visual content. Additional topics include online promotion strategies, e-commerce, web design strategy, mobile retail and promotion, community building, social network marketing, and direct to consumer marketing. Students enrolled in Spring sections of this course participate in activities at the South-by-Southwest Conference and Festival in Austin, TX.

**Repeatable:** Y

**Formerly** 28-5060

**Minimum Credits 3 Maximum Credits 3**

### **BUSE 585 AEMMP Music Publishing: Practicum**

AEMMP Music Publishing: Practicum provides students with an experiential learning opportunity operating a student-run music publishing organization. Students will work with music rights holders and clients in need of music content for various media applications. Areas of focus will include A&R (Artist & Repertoire), publishing administration, licensing strategy and royalty collection. Students will gain publishing management experience as they facilitate licensing opportunities for artists. This course may be repeated. Students enrolled in Spring sections of this course participate in activities at the South-by-Southwest Music Conference and Festival in Austin, TX.

**Repeatable:** Y

**Formerly** 28-5065

**Minimum Credits 3 Maximum Credits 3**

### **BUSE 586 Artist Management: Practicum**

This course provides students with an experiential learning opportunity to work with artists on matters of presentation, marketability, branding, product development, career planning and live performance. Additionally, students will gain management experience as they represent artists, develop promotional materials, create an online presence, plan artist showcases and prepare for product release. Students enrolled in Spring sections of this course participate in activities at the South-by-Southwest Music Conference and Festival in Austin, TX.

**Repeatable:** Y

**Formerly** 28-5070

**Minimum Credits 3 Maximum Credits 3**

### **BUSE 587 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.

**Repeatable:** Y

**Formerly** 28-5080

**Minimum Credits 3 Maximum Credits 3**

### **BUSE 588 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.

**Repeatable:** Y

**Formerly** 28-5090

**Minimum Credits 3 Maximum Credits 3**

### **BUSE 589 Creative Agency: Practicum**

Students participate in a communications agency that extends student learning beyond the classroom by providing real-world experience and utilizing multi-platform tools to communicate. Students collaborate on a creative communications campaign including client management, advertising, branding, graphic design, marketing, and research.

**Repeatable:** Y

**Formerly** 28-5123

**Minimum Credits 3 Maximum Credits 3**

### **BUSE 599 Special Topics:**

This course is designed to respond to current trends and topical issues related to Business and Entrepreneurship. The course topic changes according to program needs.

**Repeatable:** Y

**Formerly** 28-5178

**Minimum Credits 3 Maximum Credits 3**

### **BUSE 601 Marketing Strategy I**

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

**Repeatable:** N

**Formerly** 28-6100

**Minimum Credits 3 Maximum Credits 3**

### **BUSE 602 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

**Repeatable:** N

**Formerly** 28-6118

**Prerequisites** BUSE 601 Marketing Strategy I

**Minimum Credits 3 Maximum Credits 3**

## **BUSE 605 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]

**Repeatable:** *N*

**Formerly** 28-6111

**Minimum Credits 3 Maximum Credits 3**

## **BUSE 608 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]

**Repeatable:** *N*

**Formerly** 28-6113J

**Minimum Credits 3 Maximum Credits 3**

## **BUSE 610 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]

**Repeatable:** *N*

**Formerly** 28-6115

**Prerequisites** BUSE 605 Accounting for Decision Making

**Minimum Credits 3 Maximum Credits 3**

## **BUSE 613 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.

**Repeatable:** *N*

**Formerly** 28-6116

**Minimum Credits 3 Maximum Credits 3**

## **BUSE 615 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]

**Repeatable:** *N*

**Formerly** 28-6117

**Minimum Credits 3 Maximum Credits 3**

## **BUSE 620 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.

**Repeatable:** *N*

**Formerly** 28-6120

**Minimum Credits 3 Maximum Credits 3**

## **BUSE 623 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]

**Repeatable:** *N*

**Formerly** 28-6121J

**Minimum Credits 1 Maximum Credits 1**

## **BUSE 625 Seminar**

Arts, entertainment and media managers examine the inter-disciplinary effects of aesthetic, economic, political, societal, and technological factors. Seminar assignments include: the nature of the artist-performer, formation of aesthetic judgment; race, ethnicity, and the arts; art vs. the marketplace; affirmative action, role of the critic, economic indicators, and public policy and the arts. [4th Semester Core course]

**Repeatable:** *N*

**Formerly** 28-6125

**Minimum Credits 3 Maximum Credits 3**

## **BUSE 627 Leadership in the Arts, Entertainment & Media**

Leadership in the Arts, Entertainment & Media Management will provide students with an overview of leadership theories, research and practices, along with the skills and techniques to assess and develop leadership capabilities in themselves and to others. The course will challenge students to understand and

analyze how leaders successfully balance the creative and commercial aspects of an arts or media organization. Through lecture, discussion, case studies, improvisation, videos and experiential learning, students will examine the roles and responsibilities of leadership.

**Repeatable:** *N*

**Formerly** 28-6127

**Minimum Credits 3 Maximum Credits 3**

### **BUSE 630 Data Analytics for Decision Making**

This course provides students with a practical framework for understanding and implementing data analysis into decision-making for business. Students will learn how data is discovered, recorded, securely stored, organized, analyzed and put to use for business decision-making purposes. Concepts such as probability, big data, hypothesis testing and presenting data in narrative formats will be explored.

**Repeatable:** *N*

**Formerly** 28-6128

**Minimum Credits 3 Maximum Credits 3**

### **BUSE 633 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.

**Repeatable:** *N*

**Formerly** 28-6151

**Minimum Credits 3 Maximum Credits 3**

### **BUSE 635 Negotiation Strategies**

This course focuses on a variety of negotiation techniques used in business and personal life. Topics covered include diversity issues, conflict resolution, cultural sensitivity, styles of negotiation; preparation needed prior to negotiations, and negotiation tactics. [Elective]

**Repeatable:** *N*

**Formerly** 28-6154

**Minimum Credits 1 Maximum Credits 1**

### **BUSE 638 Project Management**

No description available.

**Repeatable:** *N*

**Formerly** 28-6161

**Minimum Credits 1 Maximum Credits 1**

### **BUSE 641 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.

**Repeatable:** *N*

**Formerly** 28-6270

**Minimum Credits 3 Maximum Credits 3**

### **BUSE 645 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.

**Repeatable:** *N*

**Formerly** 28-6275

**Minimum Credits 3 Maximum Credits 3**

### **BUSE 647 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.

**Repeatable:** *N*

**Formerly** 28-6315

**Minimum Credits 3 Maximum Credits 3**

### **BUSE 650 Cultural Policy and Planning**

This course explores all aspects of cultural policy (the framework in which a society allows its artists to work and its culture to grow) and cultural planning (the process which identifies the cultural needs of a community, and proposes strategies to meet them). It takes the international dimension of cultural policy as its starting point, drawing on experiences and examples from around the world. It investigates public, private and non-governmental support for culture at the city, state and federal levels. Students will be invited to question many of their assumptions about culture and to examine cultural policy and planning from a range of historical, political and theoretical perspectives. It provides students with a mix of the intellectual and practical skills needed for effective leadership in the creative economy.

**Repeatable:** *N*

**Formerly** 28-6330

**Minimum Credits 3 Maximum Credits 3**

### **BUSE 654 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.

**Repeatable:** *N*  
**Formerly** 28-6405  
**Minimum Credits 3 Maximum Credits 3**

### **BUSE 657 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.

**Repeatable:** *N*  
**Formerly** 28-6415  
**Minimum Credits 3 Maximum Credits 3**

### **BUSE 660 Concepts of Recorded Music in the Entertainment In**

No description available.

**Repeatable:** *N*  
**Formerly** 28-6427L  
**Minimum Credits 3 Maximum Credits 3**

### **BUSE 663 Entrepreneurship and New Business Creation**

This class introduces entrepreneurship as a way of thinking and acting that can serve as a springboard for a self-sustaining, creative career. It provides students with insight into how arts, entertainment, and media professionals turn ideas into a business, and how various elements of an organization fit together to become a viable venture, whether in the for-profit or non-profit world. Special focus will be given to the concept of arts consulting as a potential entrepreneurial pursuit.

**Repeatable:** *N*  
**Formerly** 28-6512  
**Minimum Credits 3 Maximum Credits 3**

### **BUSE 667 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.

**Repeatable:** *N*  
**Formerly** 28-6760  
**Minimum Credits 3 Maximum Credits 3**

## **BUSE 670 Box Office & Revenue Management**

This course presents the strategic role of the box office manager in improving customer experience and maximizing revenues for live & performing arts organizations. It explores the applications of new technologies to better price and sell tickets. It analyzes all revenue management techniques (service and subscription design, online marketing and ticketing, sales forecasting, customer modeling, dynamic pricing, yield management, customer relationship management) and their functions for nonprofit and for-profit concerts, theater, dance, sport and entertainment events. It provides students with a mix of theoretical tools and practical applications that will prepare them for general management responsibilities.

**Repeatable:** *N*

**Formerly** 28-6815

**Minimum Credits 3 Maximum Credits 3**

## **BUSE 690 Internship**

Internships are an integral part of the major, bringing together theoretical concepts with real world situations. In cooperation with leading organizations in the Chicago area and beyond, qualified students have the opportunity to acquire hands-on field experience, confidence, and contacts. Students become more aware of what is involved in their chosen career by actually working in a professional organization. The student, internship coordinator, faculty advisor, and sponsoring organization work together to make the internship experience one of the most important experiences in the student's education.

**Repeatable:** *Y*

**Formerly** 28-6180

**Minimum Credits 1 Maximum Credits 6**

## **BUSE 691 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.

**Repeatable:** *N*

**Formerly** 28-6187

**Requirements** Permission Required (DP)

**Minimum Credits 1 Maximum Credits 1**

## **BUSE 692 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.

**Repeatable:** *Y*

**Formerly** 28-6189

**Minimum Credits 1 Maximum Credits 1**

## **BUSE 695 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.

**Repeatable:** Y

**Formerly** 28-6195

**Requirements** Permission Required (DP)

**Minimum Credits** 1 **Maximum Credits** 6

### **BUSE 696 Independent Project**

The student, with the approval of a supervising faculty member, designs a tutorial/independent project to study an area that is not currently available in the curriculum. Prior to registration, the student must submit a written proposal that outlines the project to the chair of the Business and Entrepreneurship Department or Business and Entrepreneurship Faculty Supervisor for approval.

**Repeatable:** Y

**Formerly** 28-6198

**Requirements** Permission Required (DP)

**Minimum Credits** 1 **Maximum Credits** 3

## **Cinema**

### **CINE 102 Cinema Notebooks**

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

**Repeatable:** N

**Formerly** 24-1000

**Minimum Credits** 3 **Maximum Credits** 3

### **CINE 103 Cinema Image and Process**

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

**Repeatable:** N

**Formerly** 24-1001

**Minimum Credits** 3 **Maximum Credits** 3

### **CINE 104 Fundamentals of Casting**

This course introduces the fundamental practices, etiquette and protocol for casting cinema productions. Sources of actors, methods of posting calls, offers and booking sheets and implementing SAG guidelines are presented and examined. The role and value of a casting director and their collaboration with directors, producers and line producers is covered. A standard protocol for scheduling and running casting sessions from pre-reads through chemistry tests is developed with an emphasis on professionalism.

**Repeatable:** *N*

**Formerly** 24-1301

**Co-requisites** CINE 102 Cinema Notebooks and CINE 103 Cinema Image and Process

**Minimum Credits 1 Maximum Credits 1**

## **CINE 105 Production Design Fabrication Basics**

Production design is both an artistic and industrial enterprise. In order to be an effective designer, one must have a thorough grounding in the techniques of safe and efficient fabrication. This course introduces students to the art, math and science of the common materials and processes necessary to the creation of props, sets and dressing for cinema production design.

**Repeatable:** *Y*

**Formerly** 24-1011

**Co-requisites** CINE 107 Production Design I

**Minimum Credits 1 Maximum Credits 1**

## **CINE 107 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.

**Repeatable:** *N*

**Formerly** 24-1015

**Minimum Credits 3 Maximum Credits 3**

## **CINE 110 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.

**Repeatable:** *N*

**Formerly** 24-1016

**Minimum Credits 3 Maximum Credits 3**

## **CINE 113 Cinema Makeup and Makeup Special Effects**

The goal of this course is to give a broad overview of the responsibilities of the makeup artist on a film or television production and to show how makeup interacts with other departments. The class will also cover specific techniques and tools used in creating makeup looks for cinema, including historical period styles, aging, light special effects and gore. Students will learn how to create a budget, a character proposal, and to work with other members of a production team.

**Repeatable:** *N*

**Formerly** 24-1017

**Requirements** Sophomore Standing or Above (SO)

**Minimum Credits 3 Maximum Credits 3**

## **CINE 114 The Art of Editing and Postproduction**

Through lectures, clips, simple exercises and demonstrations, this introductory course will explore the art and mystery of film editing and the editor. From the creative edit through the finishing disciplines, this investigation is a valuable inquiry for filmmakers no matter their particular discipline.

**Repeatable:** *N*

**Minimum Credits 1 Maximum Credits 1**

## **CINE 115 Next Generation Cinema**

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

**Repeatable:** *N*

**Formerly** 24-1027

**Prerequisites** ENGL 111 Writing and Rhetoric I or ENGL 121 International Writing and Rhetoric I

**Minimum Credits 3 Maximum Credits 3**

## **CINE 117 Introduction to Producing**

This introductory course provides an overview of all aspects of film and TV producing from creative affairs to production management. This course exposes students to each phase of making film and TV from ideation/development to exhibition, and introduces students to creative exploration, establishing themselves as artists relative to the world around them.

**Repeatable:** *N*

**Minimum Credits 1 Maximum Credits 1**

## **CINE 118 Introduction to Sound for Cinema and Television**

This introductory course covers theory and aesthetics of sound as it is used in cinema and television, emphasizing visual storytelling through audio.

**Repeatable:** *N*

**Formerly** 24-1100

**Minimum Credits 1 Maximum Credits 1**

## **CINE 121 Lighting I**

Course introduces the physics of motion picture lighting for students with little or no lighting experience. Students become familiar with important safety procedures and the use of standard lighting equipment. Special attention is given to important light measuring techniques using incident light meters and spot meters, quality of light and lighting ratios. Course encourages intelligent, thoughtful approaches to the aesthetics of lighting.

**Repeatable:** *N*

**Formerly** 24-1200

**Prerequisites** CINE 102 Cinema Notebooks and CINE 103 Cinema Image and Process

**Minimum Credits** 4 **Maximum Credits** 4

## **CINE 125 Introduction to Digital Cinematography**

This beginning course in digital image acquisition technology introduces students to basic camera systems through lecture and hands-on exploration. Students will become proficient in the use of digital cameras, monitors and data management tools. Shooting exercises reinforce the tools available to a beginning cinematography student as a way to enhance storytelling.

**Repeatable:** *N*

**Formerly** 24-1210

**Prerequisites** CINE 102 Cinema Notebooks and CINE 103 Cinema Image and Process

**Minimum Credits** 3 **Maximum Credits** 3

## **CINE 128 Acting and Directing Workshop**

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

**Repeatable:** *N*

**Formerly** 24-1300

**Prerequisites** CINE 102 Cinema Notebooks and CINE 103 Cinema Image and Process

**Minimum Credits** 3 **Maximum Credits** 3

## **CINE 130 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.

**Repeatable:** *N*

**Formerly** 24-1401

**Minimum Credits** 3 **Maximum Credits** 3

## **CINE 131 Editing I Lab**

This Lab is required concurrently with Editing 1. Students develop basic skill in the use of a digital editing platform in completing the Editing I course exercises, as well as investigating current technical developments and digital workflow concepts. Content is presented through demonstrations, tutorials and hands-on practice using visual and audio media. Students receive ongoing critique, quizzes and one-to-one problem solving to determine their proficiency and advancement in the use of the platform.

**Repeatable:** *N*

**Formerly** 24-1401B

**Minimum Credits 1 Maximum Credits 1**

## **CINE 135 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.

**Repeatable:** *N*

**Formerly** 24-1426

**Minimum Credits 1 Maximum Credits 1**

## **CINE 140 Script Analysis for Cinema**

This 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. Script strengths and weaknesses are discussed in relation to each of the production areas. Course material links with material from each of the major concentration areas in Cinema.

**Repeatable:** *N*

**Formerly** 24-1700

**Prerequisites** ENGL 109 Writing and Rhetoric I Stretch B or ENGL 111 Writing and Rhetoric I or ENGL 111H Writing and Rhetoric I: Honors or ENGL 121 International Writing and Rhetoric I or TWC-T-7 EXAM-TWC WRITING MINIMUM SCORE = 7

**Minimum Credits 3 Maximum Credits 3**

## **CINE 142 Idea Development for Cinema**

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

**Repeatable:** *Y*

**Formerly** 24-1701

**Prerequisites** ENGL 109 Writing and Rhetoric I Stretch B or ENGL 111 Writing and Rhetoric I or ENGL 111H Writing and Rhetoric I: Honors or ENGL 121 International Writing and Rhetoric I or TWC-T-7 EXAM-TWC WRITING MINIMUM SCORE = 7

**Minimum Credits 1 Maximum Credits 1**

## **CINE 143 World Cinema I**

This course examines the world cinema up until World War II. Emphasis is placed on major directors, national cinemas, and movements that contributed to the development of narrative cinema. Screenings will be discussed for their aesthetic, historical, technological and ideological significance. Students will research and write papers and be involved in a number of other in-class and online research activities to help engage them actively with the material.

**Repeatable:** *N*

**Formerly** 24-2550

**Minimum Credits 3 Maximum Credits 3**

## **CINE 144 World Cinema II**

This course examines the world cinema after World War II. Emphasis is placed on major directors, national cinemas, and movements that contributed to the development of narrative cinema. Screenings will be discussed for their aesthetic, historical, technological and ideological significance. Students will research and write papers and be involved in a number of other in-class and online research activities to help engage them actively with the material.

**Repeatable:** *N*

**Formerly** 24-2551

**Minimum Credits 3 Maximum Credits 3**

## **CINE 145 Screenwriting I: Writing the Short Film**

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

**Repeatable:** *N*

**Formerly** 24-1710

**Prerequisites** ENGL 111 Writing and Rhetoric I

**Minimum Credits 3 Maximum Credits 3**

## **CINE 148 Introduction to Documentary**

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

**Repeatable:** *N*

**Formerly** 24-1801

**Prerequisites** ENGL 109 Writing and Rhetoric I Stretch B or ENGL 111 Writing and Rhetoric I or ENGL 111H Writing and Rhetoric I: Honors or ENGL 121 International Writing and Rhetoric I or TWC-T-7 EXAM-TWC WRITING MINIMUM SCORE = 7

**Minimum Credits 3 Maximum Credits 3**

## **CINE 180 Studies 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.

**Repeatable:** Y

**Formerly** 24-1810

**Minimum Credits** 3 **Maximum Credits** 3

## **CINE 181 Studies in Editing**

This repeatable course consists of rotating subjects of interest to the developing editor or filmmakers who wants to explore particular aspects of editing and postproduction in depth. Classes include lectures, film clips, written papers and/or exercises. Students choose to register for the subjects that best address their interests and needs.

**Repeatable:** Y

**Formerly** 24-1405

**Minimum Credits** 1 **Maximum Credits** 1

## **CINE 182 Topics in Cinematography**

This repeatable course consists of rotating subjects of interest to the developing cinematographer or filmmaker who appreciates the importance of visual storytelling. Suggested topics include introduction to cinematography; cinematography aesthetics; the role of lighting in storytelling; choreography of camera for story; editing from a cinematographers POV; blocking for camera; optics and lensing; etc. Topics address relevant camera and visual 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.

**Repeatable:** Y

**Formerly** 24-1201

**Co-requisites** CINE 102 Cinema Notebooks and CINE 103 Cinema Image and Process

**Minimum Credits** 1 **Maximum Credits** 1

## **CINE 183 SFC Topics**

Topics class(es) on Specific Sound for Cinema Recording & Post Production Techniques.

**Repeatable:** Y

**Formerly** 24-1103

**Minimum Credits** 1 **Maximum Credits** 1

## **CINE 184 Seminar in Producing**

This course consists of topics of interest to the developing filmmaker with an interest in producing. It will provide an indepth exploration of aesthetics, history, and cinematic trends from a producer's perspective. Subjects may include the producer/director power dynamic; the rise of the female producer; international co-productions; and the art and business of film analysis.

**Repeatable:** Y  
**Formerly** 24-3606  
**Minimum Credits 1 Maximum Credits 1**

### **CINE 201 Set Decorating Workshop for Cinema**

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

**Repeatable:** N  
**Formerly** 24-2000J  
**Minimum Credits 2 Maximum Credits 2**

### **CINE 202 Cinematic Art in the Land of Leonardo**

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

**Repeatable:** N  
**Formerly** 24-2001  
**GA**  
**Minimum Credits 3 Maximum Credits 3**

### **CINE 203 Production: Fact and Fiction**

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

**Repeatable:** N  
**Formerly** 24-2003  
**Prerequisites** CINE 102 Cinema Notebooks and CINE 103 Cinema Image and Process  
**Minimum Credits 3 Maximum Credits 3**

### **CINE 204 Production: The Cinematic Essay**

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

**Repeatable:** Y

**Formerly** 24-2004

**Prerequisites** CINE 102 Cinema Notebooks and CINE 103 Cinema Image and Process

**Minimum Credits 3 Maximum Credits 3**

## **CINE 205 Cinema Props**

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

**Repeatable:** N

**Formerly** 24-2011

**Prerequisites** CINE 105 Production Design Fabrication Basics and CINE 107 Production Design I

**Minimum Credits 3 Maximum Credits 3**

## **CINE 208 Cinema Set Design and Construction**

This course introduces the planning and fabrication skills necessary to design, estimate, and safely construct motion picture sets. Students will learn the basics of hand-drawn drafting to create working drawings and cost estimating for budget creation. Students will collaborate on in-class projects, gaining hands-on experience in construction techniques, shop safety, and the uses of common construction materials as they relate to set construction.

**Repeatable:** Y

**Formerly** 24-2013

**Prerequisites** CINE 105 Production Design Fabrication Basics

**Minimum Credits 4 Maximum Credits 4**

## **CINE 209 Production Design Rendering Techniques**

Production Design for cinema requires precise visual communication between all departments. This course emphasizes the rendering and drafting techniques necessary to create useful and believable previsualization images of sets, props, keyframes, and storyboards. Focus will be on utilizing elements and principles of design to compose drawings based on observation, understanding and utilizing perspective, and applying shading techniques and lighting.

**Repeatable:** N

**Formerly** 24-2014

**Prerequisites** CINE 107 Production Design I

**Minimum Credits 3 Maximum Credits 3**

## **CINE 211 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.

**Repeatable:** *N*

**Formerly** 24-2101

**Prerequisites** CINE 102 Cinema Notebooks and CINE 103 Cinema Image and Process

**Minimum Credits 4 Maximum Credits 4**

## **CINE 213 Location Sound Recording I**

Course introduces students to production applications and audio technologies for cinema and television arts. Areas covered include digital recorders, mixers, microphones, signal chain, time-code, metadata, production protocols and pre-production strategies for cinema and television production.

**Repeatable:** *N*

**Formerly** 24-2103

**Prerequisites** TELE 230 Production & Editing I or CINE 102 Cinema Notebooks and CINE 103 Cinema Image and Process

**Minimum Credits 4 Maximum Credits 4**

## **CINE 214 Music for Cinema**

Students are introduced to the language of cinema and how composers and music supervisors serve the needs of the frame while exploring the functions of the score and music licensing. Textural conceptualization and technology expanding emotional resonance are examined. Understanding the vocabulary of music, contemporary targeting issues impacting tone, voicing, spotting and the business of synchronization to picture are a vital component. Students develop musical application skills using analysis and creative projects to foster and enhance their understanding.

**Repeatable:** *N*

**Formerly** 24-2104

**Prerequisites** CINE 102 Cinema Notebooks and CINE 103 Cinema Image and Process

**Minimum Credits 3 Maximum Credits 3**

## **CINE 215 Cinematography: Camera Seminar**

Course gives students a working knowledge of 16mm, Super-16 and beginning digital motion picture camera systems. It provides hands-on training in camera handling and assisting. Students learn basic image acquisition techniques based on optics, focal length, stops, and depth-of-field. Students are introduced to set protocol and the duties of the different members of the camera department.

**Repeatable:** *N*

**Formerly** 24-2202

**Prerequisites** CINE 102 Cinema Notebooks and CINE 103 Cinema Image and Process

**Minimum Credits 4 Maximum Credits 4**

## **CINE 216 Image Design for Cinema**

In this course students will examine the design of images and their critical role in how filmmakers communicate story. Through lectures, practical assignments and critique, students refine their ability to use visual components to see, conceive and communicate most effectively. This course bridges the gap between theory and practice and highlights the relationship between story structure and visual structure.

**Repeatable:** *N*

**Formerly** 24-2201

**Prerequisites** CINE 102 Cinema Notebooks and CINE 103 Cinema Image and Process

**Minimum Credits 3 Maximum Credits 3**

## **CINE 221 Photo Theory/Lab Practice**

This course deals with the technologies of image acquisition, from the first photographic emulsion to today's digital sensors. It offers in-depth studies of photosensitive emulsions, latent image theory, laboratory processing and printing, mechanical properties of film, image quality, densitometry, sensitometry and digital sensors, scanning, and archiving. A brief history of photochemical and digital photography is included.

**Repeatable:** *N*

**Formerly** 24-2216

**Prerequisites** CINE 102 Cinema Notebooks and CINE 103 Cinema Image and Process and CINE 121 Lighting I and CINE 216 Image Design for Cinema

**Minimum Credits 4 Maximum Credits 4**

## **CINE 223 Cinema Color I**

Students acquire a working knowledge of the aesthetics and technical aspects of the color correction process. Content addresses theory and application of color correction, image control and manipulation techniques. Principles and history of color theory and the tools available to filmmakers are explored through lecture, interactive computer exercises, and hands-on work with current professional color correction software.

**Repeatable:** *N*

**Formerly** 24-2208

**Prerequisites** CINE 130 Editing I or CINE 216 Image Design for Cinema

**Minimum Credits 3 Maximum Credits 3**

## **CINE 224 Color Correction for Editors**

Course is designed for any Cinema or Television 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. Students may bring an existing project to work with during the workshop part of the class, or exercises will be provided for them.

**Repeatable:** *N*

**Formerly** 24-2206J

**Prerequisites** CINE 230 Editing II

**Minimum Credits 2 Maximum Credits 2**

## **CINE 225 Cinema Directing I**

Course builds upon the relationship between actor, text, and director and expands to include camera blocking, basic scene coverage, additional rehearsal techniques, and effective critiquing skills. Emphasis is on the development of director's breakdowns, pre-visualization, set-etiquette, and fundamental collaboration with key department heads. Scene work culminates with the blocking and staging of a cinematic narrative scene.

**Repeatable:** *N*

**Formerly** 24-2301

**Prerequisites** CINE 128 Acting and Directing Workshop

**Minimum Credits 6 Maximum Credits 6**

## **CINE 226 Digital Workflow**

This repeatable course consists of rotating subjects supporting the creative workflow of digital cinema. This course would be of interest to developing editors, cinematographers, post-production supervisors, VFX supervisors or anyone else seeking fluency in the contemporary digital landscape. Classes may include lectures, demonstrations, site visits and/or practice.

**Repeatable:** Y

**Formerly** 24-2404

**Prerequisites** CINE 130 Editing I

**Minimum Credits 1 Maximum Credits 1**

## **CINE 227 Advanced Post-Production Tools**

This repeatable course consists of rotating subjects which support students to advance and deepen their skills in the tools used in editing and post-production workflows. Students will learn through lectures, demonstrations and exercises as they deepen and apply their skills in editing and post-production.

**Repeatable:** Y

**Formerly** 24-2406

**Prerequisites** CINE 130 Editing I

**Minimum Credits 3 Maximum Credits 3**

## **CINE 228 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.

**Repeatable:** Y

**Formerly** 24-2407

**Prerequisites** CINE 130 Editing I or CINE 267 Documentary Production Module I: Location Camera and Sound or TELE 230 Production & Editing I

**Minimum Credits 4 Maximum Credits 4**

## **CINE 229 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

**Repeatable:** N

**Formerly** 24-2425

**Prerequisites** CINE 130 Editing I

**Minimum Credits 3 Maximum Credits 3**

## **CINE 230 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.

**Repeatable:** *N*

**Formerly** 24-2402

**Prerequisites** CINE 130 Editing I and CINE 131 Editing I Lab

**Minimum Credits** 3 **Maximum Credits** 3

## **CINE 231 Editing II Lab**

This Lab must be taken concurrently with Editing II. Students develop advanced editing skills using a state-of-the-art digital editing platform. Skill development includes: editing techniques, sound design, color correction, simple compositing, and exporting to successfully complete the Editing II course projects. Content is presented through demonstrations, tutorials and hands-on practice. Ongoing critique and one-on-one problem solving are offered to determine proficiency and advancement in use of the platform.

**Repeatable:** *N*

**Formerly** 24-2402B

**Prerequisites** CINE 130 Editing I&L

**Minimum Credits** 1 **Maximum Credits** 1

## **CINE 232 Post-Production Supervisor**

Course is designed for the advanced editing student who is working as a post-production producer. Content emphasizes pre-production decisions necessary for post-production: 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 post-production houses. Course uses a feature length film as model.

**Repeatable:** *N*

**Formerly** 24-2427

**Prerequisites** CINE 130 Editing I and CINE 131 Editing I Lab

**Minimum Credits** 3 **Maximum Credits** 3

## **CINE 234 Cinema Analysis and Criticism**

Course is a writing-and-research-intensive introduction to cinema studies. Students are taught how to write about cinema and media using different approaches including: formal analysis, ideological analysis, and historical research. In order to focus more on writing and course content, screenings will be limited. The screenings may change at the discretion of the instructor but the nature and number of the assignments will remain the same for each offering of the course.

**Repeatable:** *N*

**Formerly** 24-2500

**WI**

**Minimum Credits** 3 **Maximum Credits** 3

### **CINE 235 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.

**Repeatable:** Y

**Formerly** 24-2501

**Minimum Credits 3 Maximum Credits 3**

### **CINE 236 Recent Directors**

This one credit course studies recent directors, stars, producers, and other content creators who usually are not discussed in fifteen week courses. Subjects change each semester. Students will examine recurring themes, stylistic innovations, and differentiating interpretations of the screenings. Course may be repeated as featured authors change.

**Repeatable:** Y

**Formerly** 24-2501A

**Minimum Credits 1 Maximum Credits 1**

### **CINE 238 Cinema History and Culture**

This course examines historical and cultural issues in cinema. Topics may include specific genres, national cinemas, representations of gender and sexuality, non-narrative cinema, or the aesthetic impact of technological innovations. Course may be repeated as topics change. Students will research and write papers and be involved in a number of other in-class and online research activities to help engage them actively with the topics.

**Repeatable:** Y

**Formerly** 24-2506

**Requirements** Sophomore Standing or Above (SO)

**Minimum Credits 3 Maximum Credits 3**

### **CINE 239 New Perspectives on Cinema Studies**

This one-credit course examines historical and cultural issues in cinema not usually discussed in a fifteen week course. Topics may include specific genres, national cinemas, representations of gender and sexuality, non-narrative cinema, or the aesthetic impact of technological innovations. Course may be repeated as topics change. Students will research and write papers and be involved in a number of other in-class and online research activities to help engage them actively with the topics.

**Repeatable:** Y

**Formerly** 24-2506A

**Requirements** Sophomore Standing or Above (SO)

**Minimum Credits 1 Maximum Credits 1**

### **CINE 240 Cinema & Global Media Culture**

This course examines the impact of global media culture on cinema history and aesthetics. Topics may include cinematic adaptations of video games, graphic novels, or television series, as well as an analysis of

how distribution models and international film festivals help determine cinematic form and audience reception. Course may be repeated as topics change. Students will research and write papers and be involved in a number of other in-class and online research activities to help them engage actively with the topics.

**Repeatable:** Y

**Formerly** 24-2507

**Requirements** Sophomore Standing or Above (SO)

**Minimum Credits** 3 **Maximum Credits** 3

## **CINE 241 New Trends in Global Cinema**

This one-credit course examines the impact of global media culture on cinema history and aesthetics in the form of topics not usually discussed in a fifteen week course. Topics may include cinematic adaptations of video games, graphic novels, or television series, as well as an examination of how distribution models and international film festivals help determine cinematic form and audience reception. Course may be repeated as topics change. Students will research and write papers and be involved in a number of other in-class and online research activities to help engage them actively with the topics.

**Repeatable:** Y

**Formerly** 24-2507A

**Requirements** Sophomore Standing or Above (SO)

**Minimum Credits** 1 **Maximum Credits** 1

## **CINE 242 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.

**Repeatable:** Y

**Formerly** 24-2540J

**Minimum Credits** 2 **Maximum Credits** 2

## **CINE 243 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.

**Repeatable:** N

**Formerly** 24-2561

**Minimum Credits** 3 **Maximum Credits** 3

## **CINE 245 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.

**Repeatable:** *N*

**Formerly** 24-2710

**Prerequisites** CINE 145 Screenwriting I: Writing the Short Film

**Minimum Credits** 3 **Maximum Credits** 3

### **CINE 246 The Art and Business of Casting: Casting Director Workshop for Cinema**

Course examines the casting process from packaging a film to production. Creative casting will be explored as a necessary preparatory process undertaken by Casting Directors, Directors and Producers. Script roles must be embellished and further defined through this Director-Producer-CD collaboration, which yields a set of aesthetic parameters for auditioning actors and their associated performances. The workshop will give the successful student an understanding of how to recruit actors through promotion, communication with agents and managers, and the rigor of in-person auditions. A comprehensive look at auditioning will include creation of sides, assessment of script readings and monologues and callbacks. Students will also focus on hiring both non-SAG and SAG actors and how to negotiate actor work-for-hire agreements.

**Repeatable:** *N*

**Formerly** 24-3601A

**Prerequisites** CINE 128 Acting and Directing Workshop

**Minimum Credits** 2 **Maximum Credits** 2

### **CINE 248 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.

**Repeatable:** *N*

**Formerly** 24-2600

**Prerequisites** CINE 102 Cinema Notebooks and CINE 103 Cinema Image and Process

**Minimum Credits** 3 **Maximum Credits** 3

### **CINE 249 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.

**Repeatable:** *N*

**Formerly** 24-2600J

**Minimum Credits** 2 **Maximum Credits** 2

### **CINE 250 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.

**Repeatable:** N

**Formerly** 24-2612

**Prerequisites** CINE 102 Cinema Notebooks and CINE 103 Cinema Image and Process

**Minimum Credits 3 Maximum Credits 3**

## **CINE 251 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.

**Repeatable:** N

**Formerly** 24-2701J

**Prerequisites** CINE 145 Screenwriting I: Writing the Short Film

**Minimum Credits 1 Maximum Credits 1**

## **CINE 253 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.

**Repeatable:** N

**Formerly** 24-2715

**Prerequisites** CINE 145 Screenwriting I: Writing the Short Film

**Minimum Credits 3 Maximum Credits 3**

## **CINE 255 Seminar in Directing:**

As a filmmaker, the approach to directing specific genres - like action or horror films - can be vastly different than directing dramatic and/ or static scenes. This is a rotating subjects course that will focus on the basics of directing a specific genre, driven as practical matters and will further reinforce directing the script/polishing, shot design, storyboarding, blocking, editing/delivery, and safety.

**Repeatable:** Y

**Prerequisites** CINE 225 Cinema Directing I

**Minimum Credits 1 Maximum Credits 1**

## **CINE 257 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.

**Repeatable:** Y

**Formerly** 24-2731L

**Requirements** Permission Required (DP)

**Minimum Credits 3 Maximum Credits 3**

### **CINE 259 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.

**Repeatable:** Y

**Formerly** 24-2735

**Prerequisites** CINE 245 Screenwriting II: The Feature Film

**Minimum Credits 3 Maximum Credits 3**

### **CINE 260 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.

**Repeatable:** N

**Formerly** 24-2740

**Prerequisites** CINE 245 Screenwriting II: The Feature Film or CINE 140 Script Analysis for Cinema

**Minimum Credits 3 Maximum Credits 3**

### **CINE 261 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.

**Repeatable:** N

**Formerly** 24-3615

**Prerequisites** CINE 248 Producing I: Production Team or TELE 210 The Television Producer

**Minimum Credits 3 Maximum Credits 3**

### **CINE 264 Documentary Production Module II The Interview**

This intensive workshop uses practical hands on experience in the essentials of the documentary interview. The workshop will focus on the basics for interviews including, strong camera skills, correct framing, lens sizes and eyeline, three-point lighting, microphone placement and appropriate sound recording for the formal, on the fly and alternative-styles of on-camera interviews. Students will work on developing questions and conversation strategies for working documentary interview subjects, helping interviewees feel at ease on camera. Focus will be given towards creative problem solving of sound and image technical issues for both on location and studio interviews.

**Repeatable:** N

**Formerly** 24-2812

**Prerequisites** CINE 102 Cinema Notebooks and CINE 103 Cinema Image and Process or CINE 148

Introduction to Documentary or JOUR 102 Introduction to Journalism or PHOT 101 Photographic Practice I or PHOT 102 Photographic Practice II  
**Minimum Credits 1 Maximum Credits 1**

## **CINE 266 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. 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.

**Repeatable:** *N*

**Formerly** 24-2807

**Prerequisites** CINE 102 Cinema Notebooks and CINE 103 Cinema Image and Process or CINE 267 Documentary Production Module I: Location Camera and Sound and CINE 264 Documentary Production Module II The Interview

**Requirements** Sophomore Standing or Above (SO)

**Minimum Credits 3 Maximum Credits 3**

## **CINE 267 Documentary Production Module I: Location Camera and Sound**

This intensive workshop course gives students an introduction in basic documentary field production. The emphasis centers on camera operation including filming the essential shots that are key to the edit of a documentary sequence, including: tripod usage, cinema verite and various other handheld styles of documentary filming. Students will learn the basic aspects of recording location documentary sound with an emphasis on microphone placement, booming and the usage of wireless and hard-wired microphones. The focus of the course will teach students how to work in a two person documentary team using minimal equipment to capture intimate moments. Additional topics include set protocols specific to documentary, crew coordination strategies, gear checklists and preparation, logging, data wrangling and the basics of delivering media to the editorial team.

**Repeatable:** *N*

**Formerly** 24-2809

**Prerequisites** CINE 102 Cinema Notebooks and CINE 103 Cinema Image and Process or CINE 148 Introduction to Documentary or JOUR 102 Introduction to Journalism or PHOT 101 Photographic Practice I or PHOT 102 Photographic Practice II

**Minimum Credits 1 Maximum Credits 1**

## **CINE 268 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.

**Repeatable:** *N*

**Formerly** 24-2811

**Prerequisites** CINE 269 Documentary Production III: Intermediate Field Production or TELE 212 Television Arts: Writing and TELE 330 Production and Editing II

**Minimum Credits 1 Maximum Credits 1**

## **CINE 269 Documentary Production III: 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.

**Repeatable:** *N*

**Formerly** 24-2815

**Prerequisites** CINE 102 Cinema Notebooks and CINE 103 Cinema Image and Process or CINE 148 Introduction to Documentary or JOUR 102 Introduction to Journalism or PHOT 101 Photographic Practice I or PHOT 102 Photographic Practice II

**Minimum Credits** 1 **Maximum Credits** 1

## **CINE 271 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.

**Repeatable:** *N*

**Formerly** 24-2820

**Prerequisites** CINE 102 Cinema Notebooks and CINE 103 Cinema Image and Process

**Minimum Credits** 3 **Maximum Credits** 3

## **CINE 272 Interdisciplinary Documentary Producing**

This course covers the fundamentals of producing developing and funding nonfiction projects in multiple disciplines. Topics will include grant writing, pitching, research strategies, audience development, exhibition and distribution strategies. Emphasis will focus on creating plans for storytelling projects in the current multi-platform nonfiction landscape. The course will address issues of producing in video, audio, photography and written forms for distribution individually or across platforms.

**Repeatable:** *N*

**Formerly** 24-2825

**Prerequisites** CINE 148 Introduction to Documentary

**Minimum Credits** 2 **Maximum Credits** 2

## **CINE 273 Documentary Sound**

This course will focus on applied sound recording techniques specific to the documentary format, including short and feature film projects. Students will record audio in controlled and uncontrolled situations while exercising the skills required in pre-production, production, and post-production of advanced documentary films. 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, sound design and mixing.

**Repeatable:** *N*

**Formerly** 24-2805

**Prerequisites** CINE 267 Documentary Production Module I: Location Camera and Sound or CINE 264

Documentary Production Module II The Interview

**Minimum Credits 3 Maximum Credits 3**

## **CINE 275 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.

**Repeatable:** *N*

**Formerly** 24-2901

**Prerequisites** CINE 102 Cinema Notebooks and CINE 103 Cinema Image and Process

**Minimum Credits 3 Maximum Credits 3**

## **CINE 306 Cinematography I**

Through still and motion picture exercises, this course focuses on the interpretation of artistic goals by exploring the use of camera movement, focal length, depth of field, camera angles, etc. Students begin by developing different creative visualizations using pre-production tools including storyboards, shot lists, and overheads. Technical issues including acquisition formats, exposure, and lighting are analyzed.

**Repeatable:** *N*

**Formerly** 24-3202

**Prerequisites** CINE 215 Cinematography: Camera Seminar and CINE 221 Photo Theory/Lab Practice

**Minimum Credits 4 Maximum Credits 4**

## **CINE 307 Production Design II**

Building on the concepts introduced in Production Design I, 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.

**Repeatable:** *N*

**Formerly** 24-2010

**Prerequisites** CINE 107 Production Design I

**Minimum Credits 3 Maximum Credits 3**

## **CINE 308 Digital Cinematography**

This course is devoted to digital acquisition and to collaboration with directors on set. Cinematographers will work with a student enrolled in an advanced directing class, teaming up to create a pre-production plan and to shoot and color correct a short narrative story. Students will also shoot a non-narrative short such as a music video, commercial, or documentary. Using advanced digital systems, cinematography students learn all aspects of digital workflow from pre-production through post production.

**Repeatable:** *N*

**Formerly** 24-3204

**Prerequisites** CINE 306 Cinematography I

**Requirements** Permission Required (DP)  
**Minimum Credits 4 Maximum Credits 4**

### **CINE 310 Cinema Models and Miniatures**

Course emphasizes the design and technical ability needed to create miniatures and models for cinema. Film examples will be analyzed for scale, medium, and style. Students will be introduced to physical modeling and sculpting techniques, media, scale, and architectural terms and concepts. Beginning from sketches and draftings, students will design and build miniature objects, environments, and characters utilizing a variety of materials.

**Repeatable:** Y

**Formerly** 24-2015

**Prerequisites** CINE 107 Production Design I and CINE 208 Cinema Set Design and Construction or CINE 205 Cinema Props

**Minimum Credits 4 Maximum Credits 4**

### **CINE 311 Post-Production Audio II**

Course explores the post-production techniques used in creating effective audio for cinema. Students develop aesthetic judgment by analyzing a variety of soundtracks and develop technical skills, including track building, ADR, Foley, and mixing, by employing these techniques in the design and creation of their own soundtracks.

**Repeatable:** N

**Formerly** 24-2102

**Prerequisites** AUDI 324 Audio for Visual Media I or CINE 211 Post-Production Audio I

**Minimum Credits 4 Maximum Credits 4**

### **CINE 313 Location Sound Recording II**

This course applies the principles and applications of production sound recording for cinema and television arts by providing sound services for advanced student productions. Under faculty supervision students will examine professional protocols and practical applications of production sound for discussions, exchange of experiences, and problem solving.

**Repeatable:** Y

**Formerly** 24-3101

**Prerequisites** AUDI 122 DAW Production Techniques and Applications or CINE 213 Location Sound Recording I

**Minimum Credits 4 Maximum Credits 4**

### **CINE 315 Cinematography: Camera Seminar II**

This class expands upon concepts introduced in Camera Seminar I. In addition to the technical aspects of high end, professional level camera systems, this course focuses on the skills required to be a professional operator and the first assistant. Instruction also covers support equipment including the dolly, jib, gear head, and video assist. The course focuses on how various camera skills can be used to enhance storytelling.

**Repeatable:** N

**Formerly** 24-3201

**Prerequisites** CINE 215 Cinematography: Camera Seminar

**Co-requisites** CINE 321 Lighting II  
**Concurrent Requisite** CINE 216 Image Design for Cinema  
**Minimum Credits 4 Maximum Credits 4**

### **CINE 316 Camera Seminar II Lab**

Camera Seminar II lab is mandatory co-requisite for those enrolled in Camera Seminar II. In this lab students will work in groups acting as operators and focus pullers for in-class exercises. These exercises expand upon the skills students are developing in Camera Seminar II, applying them to more complex and complete storytelling assignments.

**Repeatable:** N  
**Formerly** 24-3201A  
**Concurrent Requisite** CINE 315 Cinematography: Camera Seminar II  
**Minimum Credits 2 Maximum Credits 2**

### **CINE 318 The Art and Craft of Foley**

This workshop course offers hands-on projects designed to prepare students to cue, perform, and edit Foley tracks as needed for cinema, animation, television, and games. Small class projects will include studio time for performing footsteps, props, and cloth for Foley. Final projects will require the cueing, shooting, and editing of Foley on student projects.

**Repeatable:** Y  
**Formerly** 24-2106  
**Prerequisites** CINE 311 Post-Production Audio II  
**Minimum Credits 2 Maximum Credits 2**

### **CINE 319 The Art and Craft of Automated Dialogue Replacement**

This workshop course offers hands-on projects designed to prepare students to cue, perform, and edit Automated Dialogue Replacement tracks as needed for cinema, animation, television, and games. Small class projects will include studio time for recording principal performers and group ADR. Final projects will require the cueing, shooting, and editing of ADR on student projects.

**Repeatable:** Y  
**Formerly** 24-2107  
**Prerequisites** CINE 311 Post-Production Audio II  
**Minimum Credits 2 Maximum Credits 2**

### **CINE 321 Lighting II**

This course expands upon the skills and concepts introduced in Lighting I that revolve around the aesthetics and technical aspects of lighting for narrative storytelling. Using discovery and experimentation, it focuses on the emotional impact of visual image. Both lecture and hands-on practical experience are used to stress the technical elements necessary to accomplish the sophisticated marriage of art and science. Light II Lab is a co-requisite.

**Repeatable:** N  
**Formerly** 24-3200  
**Prerequisites** CINE 121 Lighting I and CINE 215 Cinematography: Camera Seminar

**Co-requisites** CINE 221 Photo Theory/Lab Practice  
**Concurrent Requisite** CINE 322 Lighting II Lab

**Minimum Credits 4 Maximum Credits 4**

### **CINE 322 Lighting II Lab**

This co-requisite with Lighting II is designed to work in conjunction with Directing II. Each lighting student will be paired with a Directing II student and collaborate on class exercises, involving a full array of pre-visualization and production techniques with an emphasis on collaboration and communication. The coursework expands upon the skills cinematography students learn in Lighting II, applying them to more complex and complete storytelling assignments.

**Repeatable:** Y

**Formerly** 24-3200A

**Concurrent Requisite** CINE 321 Lighting II

**Minimum Credits 2 Maximum Credits 2**

### **CINE 323 Cinema Color 2**

Course expands upon concepts taught in Cinema Color 1 by providing students with training in the theory and techniques of telecine and digital intermediates. Students apply their knowledge of the technical aspects and aesthetics of the celluloid-based film transfers and digital manipulation. Principles of color theory and the tools available to filmmakers engaged in the process of electronic media and image manipulation are explored through lecture, interactive computer exercises, and hands-on telecine experience.

**Repeatable:** N

**Formerly** 24-3208

**Prerequisites** CINE 230 Editing II or CINE 306 Cinematography I or CINE 223 Cinema Color I

**Minimum Credits 3 Maximum Credits 3**

### **CINE 325 Cinema Directing II**

Course continues the development of collaboration with actors and key department heads while introducing the principles of cinematic coverage and providing the opportunity to develop personal directorial style. Pre-visualization, fundamental considerations of location shooting, and the use of editing and audio design in cinematic storytelling are emphasized. Student work culminates with the direction of scenes on both studio and location.

**Repeatable:** N

**Formerly** 24-3302

**Prerequisites** CINE 225 Cinema Directing I

**Minimum Credits 6 Maximum Credits 6**

### **CINE 326 Directing Techniques for the Micro Feature**

This course examines the skills and aesthetics of micro-budgeted feature film cinema as created by directors working outside the established mainstream. Utilizing innovative hardware/software and ideology, micro feature directors evolve the art and practice of their cinema by creating and challenging financial boundaries, narrative topics and develop personal perspective(s) using entrepreneurial and cost/ time

effective methodologies. A variety of proven authorial and developmental approaches shall be used for classroom practice with professional examples, instructor guidance and targeted student assignments/projects.

**Repeatable:** *N*

**Formerly** 24-4305

**Prerequisites** CINE 325 Cinema Directing II

**Minimum Credits** 3 **Maximum Credits** 3

### **CINE 327 Digital Imaging Technician and On-Set Post-Production**

This is an intermediate-to-advanced, highly technical course in the use of on-set data management. Students will learn the responsibilities of a Digital Imaging Technician (DIT) and will gain experience working on-set for advanced productions. As a member of the Camera Department, students will practice the critical role of interfacing between the production and post teams. A basic understanding of advanced camera systems, data management or color grading is required.

**Repeatable:** *Y*

**Formerly** 24-3211

**Prerequisites** CINE 230 Editing II or CINE 223 Cinema Color I or CINE 315 Cinematography: Camera Seminar II or CINE 229 The Assistant Editor

**Minimum Credits** 3 **Maximum Credits** 3

### **CINE 329 Scene Study with Camera: A Directing Workshop**

Course focuses on narrative scene work that is written by the director. Two scenes are developed, cast, rehearsed, shot on location and edited. Collaboration with a cinematographer remains a focus. Critical evaluation during each stage in the process emphasizes identifying the opportunities to revise and improve the material as the director realizes the dramatic potential of a scene and continues to develop a personal style.

**Repeatable:** *Y*

**Formerly** 24-3305

**Prerequisites** CINE 325 Cinema Directing II

**Requirements** Permission Required (DP)

**Minimum Credits** 6 **Maximum Credits** 6

### **CINE 332 Editing the Short Form**

Students edit commercials, trailers, music videos and other promotional short form content under tight deadlines while learning skills relevant to editing spots in a professional environment.

**Repeatable:** *N*

**Formerly** 24-3404

**Prerequisites** CINE 230 Editing II

**Minimum Credits** 3 **Maximum Credits** 3

### **CINE 333 Career Planning in Post-Production**

This workshop is encouraged for all students in postproduction. Students will create a career plan package including: written plan, resume, bio, 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.

**Repeatable:** Y

**Formerly** 24-3410

**Prerequisites** CINE 230 Editing II

**Minimum Credits 1 Maximum Credits 1**

### **CINE 334 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.

**Repeatable:** N

**Formerly** 24-3429

**Prerequisites** CINE 130 Editing I

**Minimum Credits 3 Maximum Credits 3**

### **CINE 338 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.

**Repeatable:** N

**Formerly** 24-3430J

**Prerequisites** CINE 130 Editing I

**Minimum Credits 1 Maximum Credits 1**

### **CINE 340 Cinema and Media Theory**

Using primary texts, the course examines and interrogates the significant debates and concepts in cinema and media theory. Among other issues, the course focuses on the ontology of the moving image, narratology, ideological and psychological theories spectatorship and audiences, and aesthetic differences between analog and digital. Students will read original texts and write papers in response to screenings where they apply various theories and readings.

**Repeatable:** N

**Formerly** 24-3500

**Requirements** Junior Standing or Above (JR)

**Minimum Credits 3 Maximum Credits 3**

### **CINE 345 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.

**Repeatable:** Y

**Formerly** 24-3601

**Co-requisites** CINE 248 Producing I: Production Team or CINE 128 Acting and Directing Workshop

**Minimum Credits** 3 **Maximum Credits** 3

## **CINE 348 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.

**Repeatable:** N

**Formerly** 24-3607

**Prerequisites** CINE 102 Cinema Notebooks and CINE 103 Cinema Image and Process

**Co-requisites** CINE 248 Producing I: Production Team

**Minimum Credits** 3 **Maximum Credits** 3

## **CINE 349 Producing III: The Creative Producer**

Course examines the role and functions of the creative producer throughout the life cycle of a film. The creative producer is the person who acquires intellectual property, develops it, packages it, finds financing, and hires and supervise the entirety of the cast and crew from pre-production through distribution. Course will balance classroom lectures with practical exercises in advanced filmmaking.

**Repeatable:** N

**Formerly** 24-3609

**Prerequisites** CINE 248 Producing I: Production Team

**Minimum Credits** 3 **Maximum Credits** 3

## **CINE 350 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.

**Repeatable:** Y

**Formerly** 24-3608

**Prerequisites** CINE 248 Producing I: Production Team

**Co-requisites** CINE 348 Producing II: Legal and Financial Options or CINE 349 Producing III: The Creative Producer

**Minimum Credits** 3 **Maximum Credits** 3

## **CINE 351 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.

**Repeatable:** N

**Formerly** 24-3602J

**Prerequisites** CINE 145 Screenwriting I: Writing the Short Film

**Minimum Credits 2 Maximum Credits 2**

### **CINE 355 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.

**Repeatable:** Y

**Formerly** 24-3740

**Prerequisites** CINE 245 Screenwriting II: The Feature Film and CINE 140 Script Analysis for Cinema

**Minimum Credits 3 Maximum Credits 3**

### **CINE 357 Production 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.

**Repeatable:** N

**Formerly** 24-3610

**Minimum Credits 2 Maximum Credits 2**

### **CINE 358 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.

**Repeatable:** N

**Formerly** 24-3612

**Minimum Credits 1 Maximum Credits 1**

### **CINE 359 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.

**Repeatable:** N

**Formerly** 24-3613

**Minimum Credits 1 Maximum Credits 1**

## **CINE 360 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.

**Repeatable:** Y

**Formerly** 24-3741L

**Concurrent Requisite** CINE 489 Screenwriting III: Senior Thesis LA and CINE 257 Screenwriting Workshop: Reading for Coverage in LA

**Requirements** Permission Required (DP)

**Minimum Credits 3 Maximum Credits 3**

## **CINE 362 Los Angeles Speaker Series**

This course offers students participating in the Los Angeles program the opportunity to gain insight into the daily business of the entertainment industry through a series of guest lecturers.

**Repeatable:** Y

**Requirements** Junior Standing or Above (JR)

**Minimum Credits 3 Maximum Credits 3**

## **CINE 364 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.

**Repeatable:** N

**Formerly** 24-3624

**Prerequisites** CINE 102 Cinema Notebooks and CINE 103 Cinema Image and Process

**Minimum Credits 3 Maximum Credits 3**

## **CINE 365 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.

**Repeatable:** *N*

**Formerly** 24-2012

**Prerequisites** CINE 102 Cinema Notebooks and CINE 103 Cinema Image and Process and CINE 107 Production Design I

**Minimum Credits** 3 **Maximum Credits** 3

### **CINE 368 The Line Producer Workshop**

This course provides the Line Producing student with the unique opportunity to produce an advanced student short film. This course teaches Line Producers how to produce a short film by assembling all of the preparation elements needed for filming and then for the day-to-day operation of the shooting set/principal photography. The course explores a Line Producer's objective of maintaining financial responsibility while providing the production and Creative Producer with everything needed to put the Director's vision on film. Their duties are supervisory, organizational, administrative and multifarious. The Line Producing student will be working within the structure that is governed by budgets, union and schedules, attend to cast, contract with vendors, hire crew, create detailed reports of each day's events and are looked to by cast and crew to problem solve on a moment to moment notice before and during production.

**Repeatable:** *N*

**Formerly** 24-3635

**Prerequisites** CINE 248 Producing I: Production Team

**Minimum Credits** 6 **Maximum Credits** 6

### **CINE 369 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.

**Repeatable:** *N*

**Formerly** 24-3637

**Prerequisites** CINE 248 Producing I: Production Team

**Minimum Credits** 3 **Maximum Credits** 3

### **CINE 371 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.

**Repeatable:** *N*

**Formerly** 24-3618

**Minimum Credits** 1 **Maximum Credits** 1

### **CINE 373 Comparative Screenwriting:**

This is a repeatable, rotating subjects course that provides students with an extensive examination of the screenwriter's role, career, development, and relationship to the production process. These objectives are achieved by comparing and contrasting screenplays and/or screenwriters that are related in a significant

way.

**Repeatable:** Y

**Formerly** 24-3720

**Prerequisites** CINE 140 Script Analysis for Cinema and CINE 145 Screenwriting I: Writing the Short Film

**Minimum Credits 3 Maximum Credits 3**

### **CINE 374 Genres in Screenwriting:**

Course examines a specific genre and provides an opportunity to develop and write a feature screenplay based upon elements of the genre, but reflective of the student's personal themes, as well. This is a repeatable, rotating subjects course wherein the genre rotates from semester to semester.

**Repeatable:** Y

**Formerly** 24-3725

**Prerequisites** CINE 245 Screenwriting II: The Feature Film

**Minimum Credits 3 Maximum Credits 3**

### **CINE 376 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

**Repeatable:** N

**Formerly** 24-3701J

**Prerequisites** CINE 349 Producing III: The Creative Producer or CINE 245 Screenwriting II: The Feature Film

**Minimum Credits 2 Maximum Credits 2**

### **CINE 377 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.

**Repeatable:** Y

**Formerly** 24-3801

**Prerequisites** CINE 266 Documentary Storytelling

**Minimum Credits 3 Maximum Credits 3**

### **CINE 378 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.

**Repeatable:** N

**Formerly** 24-3750

**Prerequisites** CINE 374 Genres in Screenwriting: and CINE 253 Adaptation and CINE 260 Screen Treatment & Presentation

**Minimum Credits 3 Maximum Credits 3**

### **CINE 379 Advanced Topics in Sound for Cinema and Television**

This is an advanced topics course in sound for cinema and television. Topics will vary.

**Repeatable:** Y

**Prerequisites** CINE 211 Post-Production Audio I or AUDI 324 Audio for Visual Media I or CINE 213 Location Sound Recording I

**Minimum Credits 3 Maximum Credits 3**

### **CINE 380 Studies in Screenwriting:**

This repeatable course consists of subjects of interest to the developing screenwriter. Previous courses have focused on myths and dreams, experimental scriptwriting, business aspects of screenwriting, and historical research. This is a rotating subjects course.

**Repeatable:** Y

**Formerly** 24-3730

**Prerequisites** CINE 145 Screenwriting I: Writing the Short Film

**Minimum Credits 3 Maximum Credits 3**

### **CINE 381 Studies 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.

**Repeatable:** Y

**Formerly** 24-3820

**Prerequisites** CINE 102 Cinema Notebooks and CINE 103 Cinema Image and Process

**Minimum Credits 3 Maximum Credits 3**

### **CINE 382 Advanced Topics in Cinema Editing and Post Production**

This is an advanced topics course in Editing and Postproduction. Topics will vary.

**Repeatable:** Y

**Prerequisites** CINE 130 Editing I

**Minimum Credits 3 Maximum Credits 3**

### **CINE 383 Advanced Topics in Cinema Directing**

This is an advanced topics course in the area of Cinema Directing. Topics will vary.

**Repeatable:** Y  
**Minimum Credits 1 Maximum Credits 4**

### **CINE 384 Advanced Topics in Cinema Producing**

This is an advanced topics course in the area of Cinema Producing. Topics will vary.

**Repeatable:** Y  
**Minimum Credits 1 Maximum Credits 4**

### **CINE 385 Advanced Topics in Cinema: Production Design**

This course examines the ever-changing landscape of the Production Design discipline and techniques and its place in Cinema and Television. This course presents varying topics that address the vast and rich tapestry of both time honored traditions and up to the minute technological advancement in the field of Production Design.

**Repeatable:** Y  
**Minimum Credits 1 Maximum Credits 6**

### **CINE 386 Advanced Topics in Cinematography**

This is an advanced course in cinematography. Topics will vary.

**Repeatable:** Y  
**Minimum Credits 1 Maximum Credits 6**

### **CINE 387 Advanced Topics in Cinema Lighting:**

This repeatable course consists of rotating subjects of interest.

**Repeatable:** Y  
**Minimum Credits 1 Maximum Credits 6**

### **CINE 388 Advanced Topics in Cinema Studies**

Advanced Topics in Cinema Studies is a speculative and highly focused inquiry into emergent discourses of cinema history, theory, and culture on the forefront of recent scholarship. Students will synthesize the results of their inquiry into the composition of a graduate-level essay or into the crafting of a video essay. Topics will vary.

**Repeatable:** Y  
**Requirements** Junior Standing or Above (JR)  
**Minimum Credits 3 Maximum Credits 3**

### **CINE 389 Advanced Topics in Documentary**

This is an advanced Topics course in Documentary. The topics will vary. This repeatable course consists of rotating subjects of interest.

**Repeatable:** Y  
**Minimum Credits 1 Maximum Credits 6**

### **CINE 401 BFA Studio**

Students begin the development of the Thesis Project by collaborating with other BFA candidates. All will contribute ideas for development with ongoing revisions, peer evaluation, and Advisor/Instructor critiques. The work will culminate in a single locked script approved by the Thesis Advisors/Instructors for production. Concurrent with the script development, students will hone their skills through progressively complex assignments building toward a final short narrative cinematic story.

**Repeatable:** N  
**Formerly 24-4020**  
**Minimum Credits 9 Maximum Credits 9**

### **CINE 402 BFA Research and Presentation**

The Research and Presentation component of the BFA course of study provides an opportunity for candidates to place their Thesis work in the appropriate historical, thematic, and aesthetic context. Using the subject matter of the Thesis as the focal point of their work, candidates will research artists, genres, and cultural influences that provide a backdrop for the development and execution of the Thesis. A self-reflection and analysis of the candidate's work throughout the course of study, culminating in the Thesis, is integral to the overall written presentation.

**Repeatable:** Y  
**Formerly 24-4040**  
**Minimum Credits 3 Maximum Credits 3**

### **CINE 403 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.

**Repeatable:** N  
**Formerly 24-4063**  
**Requirements** Permission Required (DP)  
**Minimum Credits 2 Maximum Credits 2**

### **CINE 405 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.

**Repeatable:** N  
**Formerly 24-4302L**

**Requirements** Permission Required (DP)  
**Minimum Credits 4 Maximum Credits 4**

## **CINE 406 Cinematography II**

Building on Cinematography I, this course focuses on visual storytelling with an emphasis on color, camera movement, shot design and other creative choices. Students develop a story and visual concept and shoot a short project in 35mm film acquisition without any dialogue, relying heavily on visuals to communicate story, tone, theme and emotional impact.

**Repeatable:** N

**Formerly** 24-4203

**Prerequisites** CINE 306 Cinematography I and CINE 308 Digital Cinematography

**Requirements** Permission Required (DP)

**Minimum Credits 4 Maximum Credits 4**

## **CINE 410 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, and business cards.

**Repeatable:** Y

**Formerly** 24-4406

**Prerequisites** CINE 230 Editing II

**Requirements** Permission Required (DP)

**Minimum Credits 4 Maximum Credits 4**

## **CINE 411 Post-Production Audio III**

Advanced level Sound for Cinema course designed to further student's insight and experience into the art of preparing, mixing and re-recording sound tracks for cinema. Students work in collaborative environment to complete class projects that mirror professional industry cinema sound practice. Skills training and learning outcomes offered in this class represent the capstone in the Sound for Cinema pathway.

**Repeatable:** N

**Formerly** 24-3122

**Prerequisites** CINE 311 Post-Production Audio II

**Minimum Credits 4 Maximum Credits 4**

## **CINE 412 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.

**Repeatable:** N

**Formerly** 24-4408

**Prerequisites** CINE 230 Editing II or CINE 228 Editing the Documentary or CINE 377 Documentary Projects

**Minimum Credits 4 Maximum Credits 4**

### **CINE 413 Advanced Production Sound Applications**

Course further examines and practices production sound recording strategies and techniques to better prepare advanced location sound students for a career as a professional sound mixer. Students will provide production sound services to advanced projects including pre-production assessment of equipment applications, budgets, attend all production meetings, location scouting, acquisition of audio tracks, keep production journals, manage all audio media, formats and documentation. Emphasis is on collaboration and providing a high level of production sound services to Cinema and Television Arts productions.

**Repeatable:** N

**Formerly** 24-3102

**Prerequisites** CINE 313 Location Sound Recording II

**Minimum Credits 4 Maximum Credits 4**

### **CINE 414 Digital Cinema Mastering**

Course provides an advanced editing experience in three areas: developing skills necessary to manipulate large amounts of cinema source material; acquiring the means to apply those skills while working with clients; and using nonlinear editing and color correction equipment to complete assigned online editing and cinema mastering projects. Students also learn organizational skills necessary to edit projects and gain advanced knowledge of post-production protocols in offline editing and the generation of EDLs and KeyKode cutlists, video online editing and digital cinema mastering. Students work on advanced cinema and high definition projects on industry leading nonlinear editing and color correction software. Digital Intermediates and Digital Cinema Packages will also be covered. Students receive critiques of their work after each project to determine the development of their proficiency of craft and creativity. Course culminates in the finishing of a cinema project from an off-line creative edit to a digital cinema master.

**Repeatable:** Y

**Formerly** 24-4428

**Prerequisites** CINE 230 Editing II

**Minimum Credits 4 Maximum Credits 4**

### **CINE 415 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.

**Repeatable:** N

**Formerly** 24-3126

**Prerequisites** CINE 311 Post-Production Audio II

**Minimum Credits 4 Maximum Credits 4**

### **CINE 416 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.

**Repeatable:** Y

**Formerly** 24-4615

**Prerequisites** CINE 364 The Assistant Director's Workshop

**Minimum Credits** 3 **Maximum Credits** 3

### **CINE 417 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.

**Repeatable:** N

**Formerly** 24-4621

**Prerequisites** CINE 248 Producing I: Production Team

**Minimum Credits** 1 **Maximum Credits** 1

### **CINE 418 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.

**Repeatable:** N

**Formerly** 24-4622

**Prerequisites** CINE 248 Producing I: Production Team

**Minimum Credits** 1 **Maximum Credits** 1

### **CINE 419 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.

**Repeatable:** N

**Formerly** 24-4623

**Prerequisites** CINE 248 Producing I: Production Team

**Minimum Credits** 1 **Maximum Credits** 1

### **CINE 420 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.

**Repeatable:** N

**Formerly** 24-4630L

**Requirements** Permission Required (DP)

**Minimum Credits** 3 **Maximum Credits** 3

### **CINE 421 Lighting III**

This course is a stage-based lighting workshop in which advanced camera and production design teams collaborate to develop and reproduce a pre-existing painting or photograph as a moving image. This work includes prevailing aesthetic principles of lighting for cinema, and highlights how lighting for still imagery differs from lighting for moving characters/objects/camera.

**Repeatable:** *N*

**Formerly** 24-3205

**Prerequisites** CINE 321 Lighting II and CINE 315 Cinematography: Camera Seminar II

**Requirements** Permission Required (DP)

**Minimum Credits** 4 **Maximum Credits** 4

### **CINE 422 Camera Movement: Practical Application of the Moving Camera**

This advanced course is designed for cinematography students who are about to embark on a capstone experience. The class covers the study and practical application of camera movement. Students will complete multiple exercises in designing, blocking, lighting and shooting that contain choreographed camera movement. Additionally, students rotate through the four distinct jobs required for successful shot making: director of photography, camera operator, first camera assistant, and dolly grip.

**Repeatable:** *N*

**Formerly** 24-3211J

**Prerequisites** CINE 321 Lighting II and CINE 306 Cinematography I and CINE 315 Cinematography: Camera Seminar II

**Requirements** Permission Required (DP)

**Minimum Credits** 2 **Maximum Credits** 2

### **CINE 423 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.

**Repeatable:** *N*

**Formerly** 24-4633L

**Requirements** Permission Required (DP)

**Minimum Credits** 3 **Maximum Credits** 3

### **CINE 424 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.

**Repeatable:** *N*

**Formerly** 24-4660

**Prerequisites** CINE 248 Producing I: Production Team or CINE 225 Cinema Directing I

**Minimum Credits** 3 **Maximum Credits** 3

### **CINE 425 Cinema Directing III**

Course covers directing original material, from script breakdown and pre-visualization through location production and picture cut, culminating in a short narrative cinematic story. Using HD video format, instruction elaborates on collaborative skills needed to work with a cinematographer, production designer, editor, and other department heads. Students apply for admittance by submitting a very short, dramatically effective screenplay that is ready for pre-production.

**Repeatable:** N

**Formerly** 24-3303

**Prerequisites** CINE 325 Cinema Directing II

**Requirements** Permission Required (DP)

**Minimum Credits** 6 **Maximum Credits** 6

### **CINE 426 Cinema Comedy Directing**

Course focuses on narrative scene work with an emphasis on comedy theory, aesthetics, timing, performance, blocking, and improvisation. The identification and development of comedic material serves as the foundation for scene work that is directed and critiqued through in-class exercises. Course culminates in the direction of a short, scripted comedy project, shot on location.

**Repeatable:** N

**Formerly** 24-2302

**Prerequisites** CINE 225 Cinema Directing I

**Requirements** Sophomore Standing or Above (SO)

**Minimum Credits** 3 **Maximum Credits** 3

### **CINE 427 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.

**Repeatable:** Y

**Formerly** 24-4810

**Prerequisites** CINE 264 Documentary Production Module II The Interview or CINE 269 Documentary Production III: Intermediate Field Production or CINE 267 Documentary Production Module I: Location Camera and Sound

**Minimum Credits** 3 **Maximum Credits** 3

### **CINE 428 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.

**Repeatable:** Y

**Formerly** 24-4742

**Prerequisites** CINE 245 Screenwriting II: The Feature Film and CINE 140 Script Analysis for Cinema

**Minimum Credits** 3 **Maximum Credits** 3

### **CINE 430 Creative Seminar**

This course provides an opportunity for students to revisit work completed throughout their studies. Students critique their previous work in an effort to understand their themes and styles, their strengths and weaknesses, and their development as a filmmaker. This examination assists students in setting future goals both in terms of selecting their Capstone classes and what they plan to do after graduation, whether that includes working in media, applying to grad schools, or identifying other career paths.

**Repeatable:** N

**Formerly** 24-4000

**Requirements** Junior Standing or Above (JR)

**Minimum Credits** 3 **Maximum Credits** 3

### **CINE 431 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.

**Repeatable:** N

**Formerly** 24-4900

**Prerequisites** CINE 348 Producing II: Legal and Financial Options or CINE 308 Digital Cinematography or CINE 325 Cinema Directing II or CINE 230 Editing II or CINE 307 Production Design II

**Requirements** Permission Required (DP)

**Minimum Credits** 4 **Maximum Credits** 4

### **CINE 432 Producing Creative Content - Los Angeles**

Hollywood continues to change rapidly, and this course will explore both the traditional studio/network distribution models as well as the digital ecosystem. What are the latest trends? How do producers get their material financed and made? What is the role of the producer in features, TV, new media platforms and emerging creative industries?

**Repeatable:** N

**Formerly** 24-4631L

**Requirements** Permission Required (DP)

**Minimum Credits** 3 **Maximum Credits** 3

### **CINE 435 Exploration in Career Development:**

This intensive workshop explores disciplines related to cinema, television, and other visual media like Production Design, Cinematography, Costume Design, and Film Festivals and potential career paths that lie before students. Students meet professionals and receive tours of discipline-specific facilities, or have other on-site experiences, acquainting them with steps for transitioning from an academic life to a professional one. Students should arrive with samples of creative work which may be refined during the semester.

Students submit a paper detailing their overall experience and a self-assessment based on feedback given throughout the course. Students spend one week in the classroom with an additional one week online. This is a rotating subjects course.

**Repeatable:** Y

**Requirements** Junior Standing or Above (JR) and Permission Required (DP)

**Minimum Credits 1 Maximum Credits 1**

### **CINE 438 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.

**Repeatable:** N

**Formerly** 24-4430

**Prerequisites** CINE 130 Editing I

**Minimum Credits 1 Maximum Credits 1**

### **CINE 440 Seminar in Cinema and Media Studies**

In this seminar, students will engage in extensive research into areas of cinema history, media, or theory and criticism. Students will apply their research into the composition of a graduate-level essay. This is a rotating subjects course.

**Repeatable:** Y

**Formerly** 24-3503

**Requirements** Junior Standing or Above (JR)

**Minimum Credits 3 Maximum Credits 3**

### **CINE 445 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.

**Repeatable:** N

**Formerly** 24-4710

**Prerequisites** CINE 378 Ideation & Theme: Portfolio Review

**Minimum Credits 3 Maximum Credits 3**

### **CINE 466 Production Design: Special Effects**

This course introduces students to the design and execution of safe practical special effects for cinema. Students will develop and 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.

**Repeatable:** N

**Formerly** 24-3006

**Prerequisites** CINE 208 Cinema Set Design and Construction or CINE 205 Cinema Props

**Minimum Credits 4 Maximum Credits 4**

## **CINE 475 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.

**Repeatable:** N

**Formerly** 24-4902

**Prerequisites** CINE 275 Experimental Production I

**Minimum Credits 3 Maximum Credits 3**

## **CINE 479 Editing and Finishing the Advanced Project**

This course is an opportunity for student directors, editors, producers and others who have a project in postproduction to complete the creative edit of their film and take the film through finishing. Students will work with the instructor through successive creative cuts and collaborate with the entire creative team, guiding them through the Post process, prepping the project for sound design, visual fx and color, until delivery of a completed Master is achieved.

Students must have an advanced project in postproduction and permission of instructor.

**Repeatable:** Y

**Formerly** 24-4400B

**Requirements** Permission Required (DP)

**Minimum Credits 2 Maximum Credits 2**

## **CINE 480 Script Development Practicum**

Course familiarizes students with the short film as a distinct form and explores 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 cinematic development process; and yield production-ready shooting scripts for the practicum production cycle that maximize the potential of the short film form to deliver concentrated (primarily visual) narrative.

**Repeatable:** Y

**Formerly** 24-4730

**Prerequisites** CINE 253 Adaptation AND CINE 260 Screen Treatment & Presentation

**Minimum Credits 3 Maximum Credits 3**

## **CINE 481 The Documentary Practicum**

This course functions as a production company with students developing and producing segments for a single film. The team decides on division of labor, ownership and general company policies. Additional topics include advanced proposal writing and grant application as well as narration and script writing. Students will produce collateral materials including publicity, study guides and DVD extras. The team is responsible for meeting stringent deliverable guidelines.

**Repeatable:** Y

**Formerly** 24-4852

**Prerequisites** CINE 267 Documentary Production Module I: Location Camera and Sound and CINE 264 Documentary Production Module II The Interview and CINE 269 Documentary Production III: Intermediate Field Production

**Minimum Credits** 3 **Maximum Credits** 3

### **CINE 482 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

**Repeatable:** N

**Formerly** 24-3400

**Prerequisites** CINE 230 Editing II

**Co-requisites** CINE 232 Post-Production Supervisor

**Requirements** Permission Required (DP)

**Minimum Credits** 6 **Maximum Credits** 6

### **CINE 483 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.

**Repeatable:** Y

**Formerly** 24-3304

**Requirements** Permission Required (DP)

**Minimum Credits** 6 **Maximum Credits** 6

### **CINE 484 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.

**Repeatable:** Y

**Formerly** 24-4608

**Requirements** Permission Required (DP)  
**Minimum Credits 6 Maximum Credits 6**

### **CINE 485 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.

**Repeatable:** Y

**Formerly** 24-3004

**Prerequisites** CINE 107 Production Design I

**Requirements** Permission Required (DP)

**Minimum Credits 6 Maximum Credits 6**

### **CINE 486 Cinematography Practicum**

In this capstone class cinematography students work as Director of Photography on an advanced short film. Emphasis is on the visual and oral realization of a screenplay to affect an audience through dramatic screen presentation. 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 production parameters, and supervise the timing of the final project.

**Repeatable:** Y

**Formerly** 24-4210

**Prerequisites** CINE 406 Cinematography II

**Requirements** Permission Required (DP)

**Minimum Credits 4 Maximum Credits 4**

### **CINE 488 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.

**Repeatable:** Y

**Formerly** 24-4400A

**Requirements** Permission Required (DP)

**Minimum Credits 4 Maximum Credits 4**

### **CINE 489 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.

**Repeatable:** Y

**Formerly** 24-3711L

**Prerequisites** CINE 378 Ideation & Theme: Portfolio Review

**Requirements** Permission Required (DP)

**Minimum Credits** 3 **Maximum Credits** 3

### **CINE 491 BFA Thesis**

In this course, CTVA B.F.A. students commence with preproduction on scripts developed in the designated BFA Studio curriculum and approved by the BFA faculty instructors. Students will collaborate with their thesis cohorts with an emphasis on visual and aural realization for all department heads including Directing, Producing, Cinematography, Production Design, and Sound for Cinema. The teams must meet specified milestones during the process, and production will take place during designated production windows once green lit by their advisors. Each BFA candidate is expected to meet the complete deliverable schedule required by their department.

**Repeatable:** Y

**Formerly** 24-4030

**Minimum Credits** 6 **Maximum Credits** 6

### **CINE 495 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.

**Repeatable:** Y

**Formerly** 24-4080

**Requirements** Permission Required (DP)

**Minimum Credits** 1 **Maximum Credits** 6

### **CINE 496 Independent Project: Cinema and Television Arts**

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.

**Repeatable:** Y

**Formerly** 24-3098

**Requirements** Permission Required (DP)

**Minimum Credits** 1 **Maximum Credits** 6

### **CINE 501 Introduction to Cinema Directing**

This course is designed to ensure that students entering the MFA Cinema Directing program in Cinema and Television Arts have a broad, basic knowledge of screen directing and how they will develop as directors as they proceed through the program. This immersive 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 Graduate level faculty members and includes case studies and guest presentations.

**Repeatable:** *N*

**Formerly** 24-6360AS

**Requirements** Permission Required (DP)

**Minimum Credits 4 Maximum Credits 4**

## **CINE 502 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 an immersive 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 Graduate-level faculty members and includes case studies and guest presentations.

**Repeatable:** *N*

**Formerly** 24-6601AS

**Requirements** Permission Required (DP)

**Minimum Credits 4 Maximum Credits 4**

## **CINE 503 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.

**Repeatable:** *N*

**Formerly** 24-6361

**Co-requisites** CINE 501 Introduction to Cinema Directing

**Minimum Credits 6 Maximum Credits 6**

## **CINE 504 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.

**Repeatable:** *N*

**Formerly** 24-6721

**Co-requisites** CINE 502 CINE 502 Introduction To Creative Producing

**Minimum Credits 3 Maximum Credits 3**

## **CINE 505 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.

**Repeatable:** *N*

**Formerly** 24-5302L

**Minimum Credits 4 Maximum Credits 4**

## **CINE 506 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.

**Repeatable:** *N*

**Formerly** 24-6612

**Minimum Credits 3 Maximum Credits 3**

## **CINE 507 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.

**Repeatable:** *N*

**Formerly** 24-6713

**Co-requisites** CINE 501 Introduction to Cinema Directing

**Minimum Credits 3 Maximum Credits 3**

## **CINE 508 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.

**Repeatable:** *N*

**Formerly** 24-6610

**Co-requisites** CINE 502 Introduction To Creative Producing

**Minimum Credits 3 Maximum Credits 3**

## **CINE 509 Editing Theory and Practice**

This course gives directors hands on experience in editing and post-production practices using, in part, projects written and directed in Directing for Character. Emphasizes collaborative strategies across multiple

cinematic disciplines and a comprehensive overview of the entire post-production process.

**Repeatable:** *N*

**Formerly** 24-6430

**Prerequisites** CINE 501 Introduction to Cinema Directing

**Co-requisites** CINE 503 Directing for Character and CINE 507 Screenwriting I and CINE 534 Cinema Studies I

**Minimum Credits 3 Maximum Credits 3**

### **CINE 510 Line Producing I-A**

The course focuses on teaching the student how to navigate themselves through pre-determined production obstacles commonly associated with line producing a short student film. This course teaches line producing students basic strategies of how to line produce a short film by assembling the preparation elements needed for filming and then for the day-to-day operation of the shooting set/principal photography. The course explores a Line Producer's objective of maintaining financial responsibility while providing the production the support needed to place the Director's vision on film. Their duties are supervisory, organizational, administrative and multifarious. The line producing student will learn how to work within the structure that is governed by budgets, schedules, casting, contracts and crew, etc.

**Repeatable:** *N*

**Formerly** 24-6604A

**Co-requisites** CINE 502 Introduction To Creative Producing or CINE 508 Business and Legal

**Minimum Credits 2 Maximum Credits 2**

### **CINE 511 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.

**Repeatable:** *N*

**Formerly** 24-6604B

**Prerequisites** CINE 510 Line Producing I-A and CINE 508 Business and Legal and CINE 506 Acquisition, Development & Presentation

**Minimum Credits 1 Maximum Credits 1**

### **CINE 512 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.

**Repeatable:** *N*

**Formerly** 24-6607

**Prerequisites** CINE 534 Cinema Studies I and CINE 506 Acquisition, Development & Presentation and CINE 508 Business and Legal

**Minimum Credits 3 Maximum Credits 3**

### **CINE 513 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.

**Repeatable:** *N*

**Formerly** 24-6700

**Prerequisites** CINE 503 Directing for Character and CINE 507 Screenwriting I

**Minimum Credits 3 Maximum Credits 3**

### **CINE 514 Post-Production**

This course gives producers a comprehensive introduction to post-production strategies and workflow while collaborating with directors in finishing a short film. Includes creative critique, post-production planning, budgeting and scheduling, and hands-on editing of a short film or promotional reel.

**Repeatable:** *N*

**Formerly** 24-6606

**Prerequisites** CINE 510 Line Producing I-A and CINE 534 Cinema Studies I and CINE 508 Business and Legal and CINE 506 Acquisition, Development & Presentation

**Minimum Credits 3 Maximum Credits 3**

### **CINE 515 Teacher Training in Cinema**

This course provides students with an overview of teaching and learning theories, methodologies, techniques and practices as they relate to teaching creative and collaborative practices. Students are assigned as a Teaching Assistant to supplement classroom lectures, research and experiential activities. Students practice presentation skills, grading, creating lesson plans, working with students and implementing policies and procedures.

**Repeatable:** *N*

**Formerly** 24-5063

**Minimum Credits 3 Maximum Credits 3**

### **CINE 516 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.

**Repeatable:** *Y*

**Formerly** 24-5615

**Minimum Credits 3 Maximum Credits 3**

### **CINE 517 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.

**Repeatable:** *N*  
**Formerly** 24-5621  
**Minimum Credits 1 Maximum Credits 1**

### **CINE 518 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.

**Repeatable:** *N*  
**Formerly** 24-5622  
**Minimum Credits 1 Maximum Credits 1**

### **CINE 519 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.

**Repeatable:** *N*  
**Formerly** 24-5623  
**Minimum Credits 1 Maximum Credits 1**

### **CINE 520 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.

**Repeatable:** *N*  
**Formerly** 24-5630L  
**Minimum Credits 3 Maximum Credits 3**

### **CINE 522 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.

**Repeatable:** *N*  
**Formerly** 24-6609  
**Prerequisites** CINE 534 Cinema Studies I  
**Minimum Credits 3 Maximum Credits 3**

### **CINE 523 Research & Analysis of the Film & Television Indus**

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.

**Repeatable:** N

**Formerly** 24-5633L

**Minimum Credits 3 Maximum Credits 3**

### **CINE 524 Digital Cinema Mastering**

Course provides an advanced editing experience in three areas: developing skills necessary to manipulate large amounts of cinema source material; acquiring the means to apply those skills while working with clients; and using nonlinear editing and color correction equipment to complete assigned online editing and cinema mastering projects. Students also learn organizational skills necessary to edit projects and gain advanced knowledge of post-production protocols in offline editing and the generation of EDLs and KeyKode cutlists, video online editing and digital cinema mastering. Students work on advanced cinema and high definition projects on industry leading nonlinear editing and color correction software. Digital Intermediates and Digital Cinema Packages will also be covered. Students receive critiques of their work after each project to determine the development of their proficiency of craft and creativity. Course culminates in the finishing of a cinema project from an off-line creative edit to a digital cinema master.

**Repeatable:** N

**Formerly** 24-5428

**Prerequisites** CINE 509 Editing Theory and Practice

**Requirements** Permission Required (DP)

**Minimum Credits 4 Maximum Credits 4**

### **CINE 527 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.

**Repeatable:** Y

**Formerly** 24-5810

**Minimum Credits 3 Maximum Credits 3**

### **CINE 528 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.

**Repeatable:** Y

**Formerly** 24-5742

**Prerequisites** CINE 507 Screenwriting I

**Minimum Credits 3 Maximum Credits 3**

## **CINE 529 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 beliefs and Core Values, including legal and ethical considerations. Students will complete a treatment, script, verbal pitch in addition to a marketing strategy for the finished film.

**Repeatable:** *N*

**Formerly** 24-5861

**Prerequisites** CINE 501 Introduction to Cinema Directing

**Minimum Credits** 6 **Maximum Credits** 6

## **CINE 531 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.

**Repeatable:** *N*

**Formerly** 24-5900

**Minimum Credits** 4 **Maximum Credits** 4

## **CINE 532 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.

**Repeatable:** *N*

**Formerly** 24-5631L

**Minimum Credits** 3 **Maximum Credits** 3

## **CINE 534 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.

**Repeatable:** *N*

**Formerly** 24-6605A

**Co-requisites** CINE 501 Introduction to Cinema Directing or CINE 502 Introduction To Creative Producing

**Minimum Credits** 1 **Maximum Credits** 1

## **CINE 535 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.

**Repeatable:** *N*

**Formerly** 24-6605B

**Prerequisites** CINE 534 Cinema Studies I

**Minimum Credits 1 Maximum Credits 1**

## **CINE 540 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, and business cards.

**Repeatable:** *N*

**Formerly** 24-5406

**Prerequisites** CINE 509 Editing Theory and Practice

**Requirements** Permission Required (DP)

**Minimum Credits 4 Maximum Credits 4**

## **CINE 575 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.

**Repeatable:** *N*

**Formerly** 24-5902

**Minimum Credits 3 Maximum Credits 3**

## **CINE 602 Long-Form Narrative Development**

Building upon their experiences and preliminary work in Acquisitions, Development & Presentation, 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.

**Repeatable:** *N*

**Formerly** 24-6614

**Prerequisites** CINE 512 Story Development

**Minimum Credits 3 Maximum Credits 3**

## **CINE 603 Directing for Drama**

Building on the foundations of Directing for Character and MFA Screenwriting I, students will develop, cast, rehearse, prepare, shoot, and edit a 5- to 8-minute narrative film through a series of lectures, written assignments, shooting exercises and training workshops. These classroom experiences are designed to provide the student with a better understanding of the relationship of character to dramatic scene and story.

**Repeatable:** *N*

**Formerly** 24-6362

**Prerequisites** CINE 503 Directing for Character

**Co-requisites** CINE 535 Cinema Studies II and CINE 513 Ideation and Theme

**Minimum Credits** 6 **Maximum Credits** 6

## **CINE 604 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.

**Repeatable:** *N*

**Formerly** 24-6613

**Prerequisites** CINE 512 Story Development

**Minimum Credits** 3 **Maximum Credits** 3

## **CINE 611 Business Affairs**

Business Affairs is a Los Angeles-based seminar that introduces students to market trends in financing, ranging from entrepreneurial business plan-driven investment scenarios to more conventional distributor-driven opportunities, that include fundamentals in the roles of agents and managers. Students develop negotiating skills and further examine the art of effective negotiations.

**Repeatable:** *N*

**Formerly** 24-6611L

**Prerequisites** CINE 604 Marketing, Distribution and Exhibition

**Requirements** Permission Required (DP)

**Minimum Credits** 3 **Maximum Credits** 3

## **CINE 612 Long Form Narrative Package**

This course is a hands-on approach based on the principles learned, and materials developed, in Acquisition, Development and Presentation, and Long Form Narrative Development, concentrating on a final pitch and oral presentation with a thesis binder consisting of multiple projects and corresponding selling strategies. Coursework will include professionally-modeled research that identifies project-specific buyers, talent, and financing tactics. Students will package at least one project from their slate developed in course Long-Form Narrative Development.

**Repeatable:** *N*

**Formerly** 24-6619L

**Prerequisites** CINE 602 Long-Form Narrative Development

**Requirements** Permission Required (DP) Creative Producing MFA Students Only (G244)

**Minimum Credits** 2 **Maximum Credits** 2

## **CINE 615 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.

**Repeatable:** *N*

**Formerly** 24-6202

**Minimum Credits 4 Maximum Credits 4**

## **CINE 616 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.

**Repeatable:** *N*

**Formerly** 24-6201

**Minimum Credits 3 Maximum Credits 3**

## **CINE 621 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.

**Repeatable:** *N*

**Formerly** 24-6200

**Minimum Credits 4 Maximum Credits 4**

## **CINE 625 Applied Postproduction**

In this course producers and directors apply their knowledge of post-production and finishing strategies to their thesis production or another advanced project. Teams schedule and budget the specific post-production requirements across multiple workflows and platforms and continue to apply professional collaboration as a creative team. Site visits to local post-production facilities are included.

**Repeatable:** *Y*

**Formerly** 24-6618

**Prerequisites** CINE 634 Cinema Studies III

**Minimum Credits 3 Maximum Credits 3**

## **CINE 626 Directing Techniques for the Micro Feature**

This course examines the skills and aesthetics of micro-budgeted feature film cinema as created by directors working outside the established mainstream. Utilizing innovative hardware/software and ideology, micro feature directors evolve the art and practice of their cinema by creating and challenging financial boundaries, narrative topics and develop personal perspective(s) using entrepreneurial and cost/ time

effective methodologies. A variety of proven authorial and developmental approaches shall be used for classroom practice with professional examples, instructor guidance and targeted student assignments/projects.

**Repeatable:** *N*

**Formerly** 24-5305

**Minimum Credits 3 Maximum Credits 3**

### **CINE 628 Acting and Directing Workshop**

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

**Repeatable:** *N*

**Formerly** 24-6300

**Minimum Credits 3 Maximum Credits 3**

### **CINE 634 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.

**Repeatable:** *N*

**Formerly** 24-6605C

**Prerequisites** CINE 535 Cinema Studies II

**Minimum Credits 1 Maximum Credits 1**

### **CINE 635 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.

**Repeatable:** *Y*

**Formerly** 24-6501

**Minimum Credits 3 Maximum Credits 3**

### **CINE 645 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.

**Repeatable:** *N*

**Formerly** 24-6710

**Minimum Credits 3 Maximum Credits 3**

### **CINE 653 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.

**Repeatable:** *N*

**Formerly** 24-6715

**Minimum Credits 3 Maximum Credits 3**

### **CINE 655 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.

**Repeatable:** *Y*

**Formerly** 24-6730

**Prerequisites** CINE 645 Screenwriting II:Feature Film

**Minimum Credits 3 Maximum Credits 3**

### **CINE 660 Screen Treatment and Presentation**

This course develops student's skills in presenting their film ideas orally and in written treatment format. The 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. The course emphasizes rewriting and developing skills to sell screenplays.

**Repeatable:** *N*

**Formerly** 24-6740

**Minimum Credits 3 Maximum Credits 3**

### **CINE 665 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 and tax incentives, international sales and pre-sales, and film marketing.

**Repeatable:** *N*

**Prerequisites** CINE 604 Marketing, Distribution and Exhibition

**Requirements** Permission Required (DP) Creative Producing MFA Students Only (G244)

**Minimum Credits 3 Maximum Credits 3**

### **CINE 673 Comparative Screenwriting:**

This is a repeatable, rotating subjects course that provides students with an extensive examination of the screenwriter's role, career, development and relationship to the production process. These objectives are achieved by comparing and contrasting screenplays and/or screenwriters that are related in a significant way.

**Repeatable:** Y

**Formerly** 24-6705

**Minimum Credits 3 Maximum Credits 3**

### **CINE 674 Genres In Screenwriting**

This course examines a specific genre and provides an opportunity to develop and write a feature screenplay based upon elements of the genre, but reflective of the student's personal themes, as well. This is a repeatable, rotating subjects course wherein the genre rotates from semester to semester.

**Repeatable:** Y

**Formerly** 24-6720

**Minimum Credits 3 Maximum Credits 3**

### **CINE 680 Topics in Screenwriting**

No description available.

**Repeatable:** Y

**Formerly** 24-6731

**Minimum Credits 3 Maximum Credits 3**

### **CINE 681 Thesis Workshop**

This is an advanced directing workshop in which students will further develop material generated in Ideation & Theme. Students will explore that material through a series of rehearsals, pre-visualization exercises, exploratory shoots, critique and discussion. These will provide the students with the opportunity to develop and sketch material from character-based, theme-based, traditional and nontraditional narrative perspectives as ways to test out active creative decisions that will help them prepare a strategy and finished script for their thesis film.

**Repeatable:** Y

**Formerly** 24-6363

**Prerequisites** CINE 603 Directing for Drama

**Minimum Credits 3 Maximum Credits 3**

### **CINE 690 Internship: Graduate Cinema**

This course provides graduate 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 departmental requirements for students seeking and taking internships.

**Repeatable:** Y

**Formerly** 24-6089

**Requirements** Permission Required (DP)  
**Minimum Credits 1 Maximum Credits 6**

### **CINE 691 Graduate Thesis: CTVA**

Graduate students work with their thesis advisors on their required thesis deliverables including film, long form project or written thesis.

**Repeatable:** Y

**Formerly** 24-6071

**Prerequisites** CINE 512 Story Development or CINE 513 Ideation and Theme

**Requirements** Permission Required (DP)

**Minimum Credits 1 Maximum Credits 6**

### **CINE 692 Thesis Extension**

Students work on the completion of their thesis project, under the direction of faculty advisor(s).

**Repeatable:** Y

**Requirements** Permission Required (DP)

**Minimum Credits 0 Maximum Credits 0**

### **CINE 695 Directed Study: CTVA Graduate**

Directed Studies are learning activities involving student autonomy within the context of regular guidance and direction from a faculty advisor. They are appropriate for students who wish to explore a subject beyond what is possible in existing courses or for students who wish to engage in a subject or activity not otherwise offered by the College. Directed studies cannot be substituted for any existing course whether it is running or not, including canceled courses. Directed studies involve close collaboration with a faculty advisor who assists in development and design of the study, oversees the student's progress on a regular basis, evaluates the final results, and submits a grade.

**Repeatable:** Y

**Prerequisites** CINE 501 Introduction to Cinema Directing or CINE 502 Introduction To Creative Producing

**Requirements** Permission Required (DP)

**Minimum Credits 1 Maximum Credits 4**

### **CINE 696 Independent Project: Graduate Cinema**

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 offered by the college and should not be used to replace an existing or canceled course. Independent Projects must be approved by a faculty advisor who also evaluates the final results and awards a grade.

**Repeatable:** Y

**Formerly** 24-6098

**Requirements** Permission Required (DP)

**Minimum Credits 1 Maximum Credits 6**

## **CINE 699 Graduate Topics in Cinema**

This is a Graduate studies topics course in Cinema. Different sections will have differing areas of focus, so please contact the department for information on the content offered offered in this particular semester.

**Repeatable:** Y

**Prerequisites** CINE 501 Introduction to Cinema Directing and CINE 502 Introduction To Creative Producing

**Requirements** Permission Required (DP)

**Minimum Credits 1 Maximum Credits 4**

## **Communication**

### **COMM 101 Career Opportunities in Communication**

This site visit intensive 1 credit, 8-week course exposes students from any and all majors to the variety of career opportunities available in the Communication field including, but not limited to: advertising, content creation, content strategy, digital and print-based journalism, broadcast journalism, radio production, radio voice-over, podcasting, public relations, strategic event planning, social media, visual communication and more. Students will learn about current best practices in the various allied fields, meet with working industry professionals, and go on site visits to explore career options looking for their transferable skills. This course is a great way to explore options for potential minors, college wide elective coursework and more.

**Repeatable:** N

**Minimum Credits 1 Maximum Credits 1**

### **COMM 102 Communication Essentials**

This hands-on interactive course explores communication perspectives and challenges (verbal and non-verbal)in our diverse culture. Students will practice management of creative communication issues and opportunities we all encounter working with others and in small group settings. Coursework will also investigate particular challenges facing us as ethical and responsible communicators in public, mass, and digital communication settings. Lastly, course will give students a glimpse of the wide range of creative career possibilities in communications fields.

**Repeatable:** N

**Formerly** 45-1300

**Minimum Credits 3 Maximum Credits 3**

### **COMM 103 Introduction to Social Media & Digital Strategies**

This introductory course teaches students how to connect businesses, brands, media and nonprofits to their critical audiences via digital communications. Through real-world best practices examples and hands-on projects, students will learn on-the-job skills and identify possible career paths in a vibrant field that blends aspects of advertising, public relations and journalism.

**Repeatable:** N

**Formerly** 54-1200

**Minimum Credits 3 Maximum Credits 3**

### **COMM 110 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.

**Repeatable:** *N*

**Formerly** 54-1704J

**Minimum Credits 1 Maximum Credits 1**

## **COMM 120 Truth, Lies and Accuracy in the Digital Age**

This course equips students with strategies to better evaluate what they see and hear in the media. It empowers them to cut through the underbrush of half truths and outright lies, determine the veracity of news sources found through Tweets, television, blogs, podcasts, photos, word of mouth, wikis, videos, newspapers, magazines and maps in order to become savvier, self-governing citizens of the world.

**Repeatable:** *N*

**Formerly** 53-1610

Not Open to Journalism Major or Minor Students (N530) and (N531) and (N532) and (NJMN)

**Minimum Credits 3 Maximum Credits 3**

## **COMM 201 Communication Professional Practices Across the U.S.**

This travel course introduces students to a variety of communication disciplines as practiced in other parts of the United States. Learning experiences will include tours, industry visits, and talks with working professionals.

**Repeatable:** *Y*

**Requirements** Sophomore Standing or Above (SO)

**Minimum Credits 1 Maximum Credits 3**

## **COMM 210 Visual Communication**

A theoretical and a hands-on course that immerses students in all aspects of visual communications, including typography, photography, illustration, informational graphics, design, and layout. Students will create visual projects according to their related fields.

**Repeatable:** *N*

**Formerly** 53-2220

**Minimum Credits 3 Maximum Credits 3**

## **COMM 219 Social Media Content**

This course trains students to post effectively, strategically and ethically on social media platforms; develop concise and accurate writing and editing skills; use search engine optimization; and effectively link and share to grow audiences through strategic social media outreach.

**Repeatable:** *N*

**Formerly** 54-2205

**Prerequisites** ENGL 111 Writing and Rhetoric I or ENGL 111H Writing and Rhetoric I: Honors or ENGL 121 International Writing and Rhetoric I or ENGL 108 Writing and Rhetoric Stretch A or TWC-T-7 EXAM-TWC WRITING MINIMUM SCORE = 7

**Minimum Credits 3 Maximum Credits 3**

## **COMM 222 Communication Ethics**

In this course, students will examine the professional and ethical standards and legal issues for creators of social media, advertising, public relations and media relations who represent companies, brands, media, nonprofits, organizations, causes and education.

**Repeatable:** *N*

**Formerly** 54-2206

**Prerequisites** ENGL 109 Writing and Rhetoric I Stretch B or ENGL 111 Writing and Rhetoric I or ENGL 111H Writing and Rhetoric I: Honors or ENGL 121 International Writing and Rhetoric I or TWC-T-7 EXAM-TWC WRITING MINIMUM SCORE = 7

**Minimum Credits** 3 **Maximum Credits** 3

## **COMM 299 Topics in Communication:**

This is a topics course in Communications for the Communication Department. Topics will vary.

**Repeatable:** *Y*

**Minimum Credits** 1 **Maximum Credits** 3

## **COMM 310 Oral Traditions**

This foundational course introduces students to the study of oral tradition - the verbal transmission and preservation of information from one generation to the next - and its history and processes. Taking a global perspective, students study a range of verbal art starting with the known origins of oral communication up to the modern application of spoken word performance.

**Repeatable:** *N*

**Formerly** 45-3410

**Minimum Credits** 3 **Maximum Credits** 3

## **COMM 320 Media Ecosystems**

This course provides an applied perspective on the local information ecosystem and the intersections between media systems, communities, and civic and commercial agencies.

**Repeatable:** *N*

**Formerly** 45-3420

**Minimum Credits** 3 **Maximum Credits** 3

## **COMM 325 Strategies in Data Visualization**

This class combines theory and practice on strategies of communicating data through digital graphics. It focuses on visual literacy, research, and infographics design. Students should gain experience creating digital media infographics and collaborating on a transmedia storytelling project, including images (icons, pictures, memes), explanatory charts (bars, pies, fever, tables), maps, animation (git, 3D, motion graphics, stop motion), and diagrams.

**Repeatable:** *N*

**Formerly** 53-3230

**Requirements** Junior Standing or Above (JR)

**Minimum Credits 3 Maximum Credits 3**

### **COMM 326 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.

**Repeatable:** Y

**Formerly** 54-3670

**SS WI**

**Requirements** Junior Standing or Above (JR)

**Minimum Credits 3 Maximum Credits 3**

### **COMM 326H Semiotics for Creators of Popular Culture: Honors**

Writing-intensive course explores the study and use of semiotics (or symbolic meaning) in the development of advertising and other creative works that contribute to the content of popular culture. Interdisciplinary in scope, the course explores how advertising uses symbolic language from diverse disciplines such as literature, cinema, television, performing arts, architecture, fashion, and other fields that shape the overall popular culture. This is an Honors class. In addition to other possible pre-requisites, students need a minimum G.P.A. of 3.50 or higher to enroll.

**Repeatable:** Y

**Formerly** 54-3670HN

**SS WI**

**Requirements** 3.5 or Higher GPA (35GP)

**Minimum Credits 3 Maximum Credits 3**

### **COMM 399 Advanced Topics in Communication**

This is an advanced topics course in Communication for the Communication Department. Topics will vary.

**Repeatable:** Y

**Requirements** Junior Standing or Above (JR)

**Minimum Credits 1 Maximum Credits 3**

### **COMM 460 Communication Capstone**

This hands-on senior capstone course involves students working as communication specialists within an integrated team on behalf of external organizations (non-profits, civic groups and others). Student work developed will range from digital content such as podcasts, websites, blogs, native ads, publicity, social media, branded videos, branded films, community outreach events, influencer communication and internal/external messaging. All fully engaged students should leave this integrated practicum experience with produced portfolio-ready work.

**Repeatable:** N

**Formerly** 45-4500

**Requirements** Senior Standing (SR)  
**Minimum Credits 3 Maximum Credits 3**

### **COMM 485 Social Media and Digital Strategy Practicum**

This capstone course is the culminating curricular experience for Social Media & Digital Strategy (SMDS) majors, moving beyond course concepts and simulated assignments, into real portfolio building work on behalf of a real cause or non profit organization. Students will apply all mastered SMDS concepts and will identify and interpret digital and other research; develop content strategies; create digital content via multiple platforms (e.g., Twitter, YouTube, mobile, etc.); monitor and engage with content consumers, and evaluate and analyze program performance.

**Repeatable:** *N*  
**Formerly** 54-3610  
**Requirements** Permission Required (DP)  
**Minimum Credits 3 Maximum Credits 3**

### **COMM 495 Directed Study: Communication**

This is a Directed Study course in Communication. Directed studies are learning activities involving student independence within the context of regular guidance and direction from a faculty advisor. All directed study course proposals must be approved by the school and department administration.

**Repeatable:** *Y*  
**Requirements** Permission Required (DP)  
**Minimum Credits 1 Maximum Credits 3**

### **COMM 496 Independent Project:**

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 presently available in the curriculum. Prior to registration, student must submit a written proposal that outlines the project.

**Repeatable:** *Y*  
**Minimum Credits 1 Maximum Credits 6**

### **COMM 503 Introduction to Civic Media**

This seminar course will be required and introduce students to the core theoretical principles and historical underpinnings of civic media deriving from theories of participatory culture and media, open data, connected learning, and emerging social media and justice movements.

**Repeatable:** *N*  
**Minimum Credits 3 Maximum Credits 3**

### **COMM 505 Civic Media Applied Research**

This applied research course seeks to provide students with a deeply contextualized understanding of local civic initiatives through sustained inquiry, data gathering and relationship-building with city partners. Students should learn to form partnerships built upon trust, empathy, and cultural awareness while using

participatory action research to conduct investigative inquiry and discovery.

**Repeatable:** *N*

**Minimum Credits 3 Maximum Credits 3**

## **COMM 601 Civic Media Practicum**

Serving as the final capstone, this course will enable students to engage thoroughly in the complete cycle of a civic media project, including iterative design through user testing, documentation, assessment, impact sharing, and sustainability planning. Students will complete, implement, document and assess a collaborative civic media project in a real-world community context. Drawing from strategic framework analysis sustainability studies and systems thinking, collaborative student teams will design a communications plan that connects their findings and impact stories with broader issues and contexts to cultivate meaningful and long-term community adoption.

**Repeatable:** *N*

**Minimum Credits 6 Maximum Credits 6**

## **Creative Arts Therapies**

### **CRAT 105 Embodied Learning: Artist within a Social Context**

This course provides an introductory understanding of the body/mind/spirit relationship and how it can foster reflexivity within the creative process, providing a means of increasing understanding of personal values and how they intersect with diverse cultural worldviews. Students will gain an awareness of how to cultivate mindfulness and access an embodied way of knowing and being in the world through an examination of how one experiences and is experienced by others.

**Repeatable:** *N*

**Formerly 70-1000**

**Minimum Credits 3 Maximum Credits 3**

### **CRAT 405 Introduction to Laban Movement Analysis**

This course provides a broad overview of Rudolf Laban's taxonomy of human movement and Irmgard Bartenieff's Fundamentals of Movement. Through didactic and experiential learning, students explore the core concepts in Laban Movement Analysis: Body, Effort, Space, and Shape.

**Repeatable:** *N*

**Formerly 70-4100**

**Minimum Credits 1 Maximum Credits 1**

### **CRAT 410 Performance as Therapy**

Performance involves preparation through engagement on many levels, intrapersonally and interpersonally. It includes being immersed in the creative process, feedback on the emerging creation, and its integration. While there is an ongoing reflective dialogue between the process and the product, it also involves intense decision making and community building. Performance and rehearsals will be explored for therapeutic impact and value.

**Repeatable:** *N*

**Formerly** 70-4800

**Minimum Credits 1 Maximum Credits 1**

### **CRAT 415 Introduction to Creative Arts Therapies**

This course allows students to experience a sampling of the creative arts therapies as a means of assisting them in recognizing the scope of practice along the continuum of arts and therapy in healthcare. In addition, this course invites students to examine their own creative process through the lens of a theoretical model. Guest lecturers present on their field of creative arts specialty, including art, music, dance, and drama. Emphasis is placed on the creative process and the students' experience with it.

**Repeatable:** *N*

**Formerly** 70-4810

**Minimum Credits 1 Maximum Credits 1**

### **CRAT 420 Introduction to Expressive Arts Therapy**

This course introduces students to the theory and application of expressive arts therapy. According to the International Expressive Arts Therapy Association, the expressive arts combine the visual arts, movement, drama, music, writing and other creative processes to foster deep personal growth and community development. The students will safely experience the creative process across expressive media.

**Repeatable:** *N*

**Formerly** 70-4830

**Requirements** Sophomore Standing or Above (SO)

**Minimum Credits 1 Maximum Credits 1**

### **CRAT 425 Arts in Healthcare: Theory**

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 project options for diverse artistic media. Attention will be given to understanding healthcare policies specific to employees in this environment.

**Repeatable:** *N*

**Formerly** 70-3100

**Co-requisites** CRAT 405 Introduction to Laban Movement Analysis

**Minimum Credits 3 Maximum Credits 3**

### **CRAT 430 Arts in Healthcare: Practice**

This is the capstone course for the Arts in Healthcare Minor. Students will apply their knowledge by developing and implementing an arts project within a healthcare setting with special attention focused on best practice. Additionally, students will have the opportunity to experience a variety of special projects in arts in healthcare.

**Repeatable:** *N*

**Formerly** 70-3110

**Prerequisites** CRAT 425 Arts in Healthcare: Theory

**Minimum Credits 3 Maximum Credits 3**

## **CRAT 495 Directed Study: Arts in Health**

No description available.

**Repeatable:** Y

**Formerly** 70-3990

**Requirements** Permission Required (DP)

**Minimum Credits 1 Maximum Credits 6**

## **CRAT 499 Special Topics:**

This course will focus on specific topics, themes, and ideas that might not be included in the permanent course offering or will concentrate on new and experimental approaches to issues in professional practices.

**Repeatable:** Y

**Formerly** 70-4840

**Requirements** Sophomore Standing or Above (SO)

**Minimum Credits 1 Maximum Credits 1**

## **CRAT 505 Introduction to Laban Movement Analysis**

This course provides a broad overview of Rudolf Laban's taxonomy of human movement and Irmgard Bartenieff's Fundamentals of Movement. Through didactic and experiential learning, students explore the core concepts in Laban Movement Analysis: Body, Effort, Space, and Shape.

**Repeatable:** N

**Formerly** 70-5100

**Minimum Credits 1 Maximum Credits 1**

## **CRAT 510 Performance as Therapy**

Performance involves preparation through engagement on many levels, intrapersonally and interpersonally. It includes being immersed in the creative process, feedback on the emerging creation, and its integration. While there is an ongoing reflective dialogue between the process and the product, it also involves intense decision making and community building. Performance and rehearsals will be explored for therapeutic impact and value.

**Repeatable:** N

**Formerly** 70-5800

**Minimum Credits 1 Maximum Credits 1**

## **CRAT 515 Introduction to Creative Arts Therapies**

This course allows students to experience a sampling of the creative arts therapies as a means of assisting them in recognizing the scope of practice along the continuum of arts and therapy in healthcare. In addition, this course invites students to examine their own creative process through the lens of a theoretical model. Guest lecturers present on their field of creative arts specialty, including art, music, dance, and drama. Emphasis is placed on the creative process and the students' experience with it.

**Repeatable:** N

**Formerly 70-5810**

**Minimum Credits 1 Maximum Credits 1**

### **CRAT 520 Introduction to Expressive Arts Therapy**

This course introduces students to the theory and application of expressive arts therapy. According to the International Expressive Arts Therapy Association, the expressive arts combine the visual arts, movement, drama, music, writing and other creative processes to foster deep personal growth and community development. The students will safely experience the creative process across expressive media.

**Repeatable: N**

**Formerly 70-5830**

**Minimum Credits 1 Maximum Credits 1**

### **CRAT 599 Special Topics:**

This course will focus on specific topics, themes, and ideas that might not be included in the permanent course offering or will concentrate on new and experimental approaches to issues in professional practices.

**Repeatable: Y**

**Formerly 70-5840**

**Minimum Credits 1 Maximum Credits 1**

### **CRAT 601 Social and Cultural Foundations**

This course will introduce the social and cultural foundations of the arts in healing and how this has influenced current understanding of the creative arts therapies and counseling. The course focuses on the creative exploration of each of the student's cultural world views, influenced by beliefs about health, illness, and healing. The impact of power, prejudice and oppression on the provision of mental health services to diverse populations will also be examined. Participation in community-based cultural events will be central to the learning experience.

**Repeatable: N**

**Formerly 70-6135**

**Minimum Credits 3 Maximum Credits 3**

### **CRAT 603 Intro to the Body/Mind: Experience in Movement**

This course will provide an understanding for the development of a relationship to our body, mind and spiritual connection and how this connection can provide tools for understanding the intersubjective therapeutic process. The course will also explore the seeds for the development of a personal creative process for self-reflection. Anatomical/kinesiological methodologies, neurobiological and creative theory will be addressed and studied experientially.

**Repeatable: N**

**Formerly 70-6310**

**Minimum Credits 2 Maximum Credits 2**

### **CRAT 606 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 also focuses on how we construct ideas of normal and pathological development. Throughout the course, attention is paid to how the neurobiological, environmental, and cultural factors of human development influence creativity .

**Repeatable:** *N*

**Formerly** 70-6210

**Minimum Credits 3 Maximum Credits 3**

### **CRAT 609 Observation & Assessment of Movement I**

Students will learn and develop skills for observing, documenting, describing, and assessing human movement behavior grounded in applied Laban-based studies. Students will learn foundational theory, principles, vocabulary, and philosophy of Laban Movement Analysis through kinesthetic, written, and verbal experience within the Body and Effort portions of the taxonomy.

**Repeatable:** *N*

**Formerly** 70-6315

**Prerequisites** CRAT 505 Introduction to Laban Movement Analysis

**Minimum Credits 3 Maximum Credits 3**

### **CRAT 610 Observation and Assessment of Movement II**

As the second of two observation/assessment classes, students will build on their working knowledge of Body and Effort from Laban Movement Analysis (LMA) with the emphasis on Shape and Space. Training in Bartenieff Fundamentals will continue from the O & A I course. Through seeing, doing, and writing, students will utilize LMA as a foundation for clinical applications in dance/movement therapy. In addition students will examine foundational theory, principles and applications of the Kestenbergs Movement Profile (KMP) and have the opportunity to discuss and apply their Laban-based skills in movement labs as well as in an application project.

**Repeatable:** *N*

**Formerly** 70-6320

**Prerequisites** CRAT 609 Observation & Assessment of Movement I

**Minimum Credits 3 Maximum Credits 3**

### **CRAT 612 Dance/Movement Therapy Theory I**

This course lays the basic foundation of becoming a dance/movement therapist through understanding the principles, methods, and techniques of the early pioneers of dance/movement Therapy. A historical overview of dance and psychology encompasses the bridge between aesthetic and scientific practices.

**Repeatable:** *N*

**Formerly** 70-6110

**Prerequisites** CRAT 601 Social and Cultural Foundations

**Minimum Credits 3 Maximum Credits 3**

### **CRAT 613 Dance/Movement Therapy Theory II**

This course emphasizes the practice of dance/movement therapy. Students will create and apply DMT techniques for a variety of contexts incorporating knowledge of human development, DMT methodologies

and the unique needs of special populations. Students have the opportunity to investigate an area of specialty in the field through community site visitation that will prepare them for their three semesters of clinical placement.

**Repeatable:** *N*

**Formerly** 70-6115

**Prerequisites** CRAT 612 Dance/Movement Therapy Theory I and CRAT 609 Observation & Assessment of Movement I

**Minimum Credits 3 Maximum Credits 3**

### **CRAT 615 Psychopathology**

This course addresses individual mental functioning in health and disease from a variety of perspectives: biological, developmental, cultural, and interactional. Students learn to recognize and describe the signs and symptoms of mental illness on clinical examination in order to formulate a diagnosis consistent with the DSM-5 criteria with an understanding of the dynamic etiological and contextual perspectives.

**Repeatable:** *N*

**Formerly** 70-6215

**Minimum Credits 3 Maximum Credits 3**

### **CRAT 616 Theories & Principles of Counseling**

This course provides an introduction to counseling theories and principles, exploring culturally informed traditional and contemporary approaches. Students will be required to understand the relationship of counseling principles to the psychological theory from which they are derived. Microskills will be introduced.

**Repeatable:** *N*

**Formerly** 70-6220

**Minimum Credits 3 Maximum Credits 3**

### **CRAT 617 Clinical Techniques of Counseling**

Techniques in clinical counseling will be introduced and Microskills utilized in all counseling modalities will be further developed. Major treatment modalities, best practice recommendations, and effective intervention strategies will be addressed.

**Repeatable:** *N*

**Formerly** 70-6230

**Prerequisites** CRAT 616 Theories & Principles of Counseling

**Minimum Credits 3 Maximum Credits 3**

### **CRAT 620 Methods of Group Therapy**

This course provides students with a foundational understanding of group theory and practice. It examines concepts such as the stages of group development, group member roles, the therapist's role, and leadership styles as well as the types of groups and their differing group goals, objectives, and techniques. As part of the course, students facilitate their own group alternating as leaders and observers.

**Repeatable:** *N*

**Formerly** 70-6225

**Prerequisites** CRAT 613 Dance/Movement Therapy Theory II

**Minimum Credits 3 Maximum Credits 3**

### **CRAT 623 Professional, Legal & Ethical Responsibilities through Fieldwork**

Professional orientation includes the following content: federal and Illinois laws relevant to counselors including HIPPA regulations, ethics with an emphasis on the American Counseling Code of Ethics as well as the Code of Ethics specific to the practice of creative arts therapies, diverse organizational systems, administrative policies and procedures, roles and professional relationships, patient populations, daily routine, beginning documentation, beginning group facilitation, and the practice of counseling and the creative arts therapies within the clinical setting and the broader context of society.

**Repeatable:** N

**Formerly** 70-6515

**Prerequisites** CRAT 613 Dance/Movement Therapy Theory II and CRAT 615 Psychopathology and CRAT 616 Theories & Principles of Counseling

**Minimum Credits 3 Maximum Credits 3**

### **CRAT 628 Family Counseling**

Students will survey various frameworks from the field of couples and family counseling which focus on facilitating change in relational patterns. Emphasis will also be placed on at risk families and the challenges and issues they face. Effective treatment planning requires understanding the impact of environmental, social, economic and cultural factors on therapeutic processes for families.

**Repeatable:** Y

**Formerly** 70-6126

**Prerequisites** CRAT 637 Clinical Appraisal and Treatment Planning

**Minimum Credits 3 Maximum Credits 3**

### **CRAT 631 Research Methods**

This course is the first in a three course series designed to prepare the student as a researcher and consumer of research in the fields of counseling and creative arts therapies. The course will provide a basic overview of research methodologies that utilize qualitative and quantitative data followed by an exploration of research methods in ethical and legal contexts appropriate to counseling and creative arts therapies.

**Repeatable:** N

**Formerly** 70-6410

**Minimum Credits 3 Maximum Credits 3**

### **CRAT 632 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.

**Repeatable:** N

**Formerly** 70-6414

**Prerequisites** CRAT 631 Research Methods

**Minimum Credits 1 Maximum Credits 1**

## **CRAT 633 Thesis Seminar**

This course continues the three course research requirement begun with Research Methods and concluding with Graduate Thesis Credit. Students will develop their thesis project with the goal of completing their Departmental Thesis Committee (DTC) and Internal Review Board (IRB) thesis proposals. The seminar will provide consultation and assistance as well as offer group support and structure.

**Repeatable:** *N*

**Formerly** 70-6415

**Prerequisites** CRAT 631 Research Methods

**Minimum Credits** 1 **Maximum Credits** 1

## **CRAT 637 Clinical Appraisal and Treatment Planning**

This integrative course emphasizes treatment planning as informed by nomothetic and idiographic assessment including movement observation, assessment, and analysis. Best practices in clinical and creative interventions are examined through the application of psychological paradigms and creative arts therapies' methodologies to most effectively treat disorders within the DSM-5.

**Repeatable:** *N*

**Formerly** 70-6120

**Prerequisites** CRAT 617 Clinical Techniques of Counseling and CRAT 610 Observation and Assessment of Movement II and CRAT 623 Professional, Legal & Ethical Responsibilities through Fieldwork

**Minimum Credits** 3 **Maximum Credits** 3

## **CRAT 640 Deepening Diversity**

This workshop harnesses the power of relationship to bring compassion to conversations of difference within and beyond the clinical realm. Explorations will entail examination of preconceptions and assumptions about culture and identity from an embodied place. The relationships between intersectionality and one's identity as well as situatedness and culture are investigated to increase cultural humility and facilitate best practices in clinical work. This course brings students' experience of difference to the foreground as those who have already taken the course assist in facilitating sensitivity to, awareness of, and appreciation for diversity, equity, and inclusion.

**Repeatable:** *N*

**Formerly** 70-6140

**Prerequisites** CRAT 623 Professional, Legal & Ethical Responsibilities through Fieldwork

**Minimum Credits** 1 **Maximum Credits** 1

## **CRAT 643 Addictions Counseling**

The etiology, assessment, diagnosis, and treatment of addictions will be explored through bio-psycho-social models of theory and practice ranging from the 12-step model to harm reduction, with emphasis given to the transtheoretical approach of Motivational Interviewing. Community learning through attendance at community support groups is essential for the completion of course requirements.

**Repeatable:** *N*

**Formerly** 70-6125

**Prerequisites** CRAT 617 Clinical Techniques of Counseling and CRAT 623 Professional, Legal & Ethical Responsibilities through Fieldwork

**Minimum Credits** 3 **Maximum Credits** 3

## **CRAT 645 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.

**Repeatable:** N

**Formerly** 70-6318

**Minimum Credits** 1 **Maximum Credits** 1

## **CRAT 646 Lifestyles and Career Development**

This hybrid course introduces basic career counseling theories, workforce trends, assessment tools, and community resources to assist creative arts therapists with service provision and conducting referrals. The creation of career patterns and the need for self-care in the workplace are examined. Students gain an understanding of professional development as related to licensing and credentialing.

**Repeatable:** Y

**Formerly** 70-6600

**Prerequisites** CRAT 623 Professional, Legal & Ethical Responsibilities through Fieldwork

**Minimum Credits** 3 **Maximum Credits** 3

## **CRAT 660 Graduate Laban Certificate in Movement Analysis I**

In this first of three courses, students develop an emerging understanding of Rudolph Laban's comprehensive conceptual framework for understanding movement. Students begin to examine the integration of Laban Movement Analysis (LMA) with Irmgard Bartenieff's Fundamentals (BF) of Movement theoretical model. Students apply LMA and BF concepts to the observation, recording, and assessment of movement.

**Repeatable:** N

**Formerly** 70-6700

**Minimum Credits** 1 **Maximum Credits** 6

## **CRAT 661 Graduate Laban Certificate in Movement Analysis II**

In this second course of study, students continue to develop a deeper understanding of Rudolph Laban's comprehensive conceptual framework for understanding movement. Students further examine the integration of Laban Movement Analysis (LMA) with Irmgard Bartenieff's Fundamentals (BF) of Movement theoretical model. Students expand the application of LMA and BF concepts to the observation, recording, and assessment of movement.

**Repeatable:** N

**Formerly** 70-6710

**Prerequisites** CRAT 660 Graduate Laban Certificate in Movement Analysis I

**Minimum Credits** 1 **Maximum Credits** 6

## **CRAT 662 Graduate Laban Certificate in Movement Analysis III**

In this culminating course, students develop an integrated understanding of Rudolph Laban's comprehensive conceptual framework for understanding movement. Students master the integration of Laban Movement Analysis (LMA) with Irmgard Bartenieff's Fundamentals (BF) of Movement theoretical model. Emphasis is given to professional application of LMA and BF concepts.

**Repeatable:** Y

**Formerly** 70-6720

**Prerequisites** CRAT 661 Graduate Laban Certificate in Movement Analysis II

**Minimum Credits 1 Maximum Credits 6**

### **CRAT 665 Graduate Laban Certificate in Movement Analysis IV: Professional Issues**

Reading and discussion seminar examining the theory and practice of body/mind therapy, performing arts, and relevant applications of Laban-based movement studies.

**Repeatable:** N

**Formerly** 70-6730

**Minimum Credits 1 Maximum Credits 6**

### **CRAT 670 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.

**Repeatable:** N

**Formerly** 70-6900

**Prerequisites** CRAT 505 Introduction to Laban Movement Analysis

**Minimum Credits 3 Maximum Credits 3**

### **CRAT 671 Movement Pattern Analysis II**

This course continues development of skills needed to make and apply individual Movement Pattern Analysis profiles. In addition, team analysis skills are introduced in the context of providing guidance to co-workers and professional or personal partners regarding their individual and composite decision-making styles according to the Movement Pattern analysis framework. Students learn to construct and interpret a profile of a dyad team, conduct a pair feedback session, and write a team report.

**Repeatable:** N

**Formerly** 70-6920

**Prerequisites** CRAT 670 Movement Pattern Analysis I

**Minimum Credits 3 Maximum Credits 3**

### **CRAT 672 MPA Profile**

A Movement Pattern Analysis Profile (MPA) provides an individual with insight into one's decision-making process as correlated to their intrinsic movement behavior. This course is designed to 1) provide students with their own individual profiles created by the instructor, and 2) begin the orientation process to the overall framework of Movement Pattern Analysis as it relates to their unique profiles. Students will engage one-on-one with the instructor for a two hour interview during which the instructor notates the student's movement for the purposes of constructing the Movement Profile, and for a one hour feedback session during which

the instructor provides the Profile Report and all explanation of the Profile and its applications. Other students in the class are actively observing both the interviews and the feedback sessions.

**Repeatable:** *N*

**Formerly** 70-6905

**Prerequisites** CRAT 670 Movement Pattern Analysis I and CRAT 505 Introduction to Laban Movement Analysis

**Requirements** Permission Required (DP)

**Minimum Credits 1 Maximum Credits 1**

### **CRAT 673 Team Building Practicum**

This capstone course in Movement Pattern Analysis includes a theoretical orientation to team building and its application to practice. Pairs of students will complete a team-building project in the community, applying the principles of Movement Pattern Analysis.

**Repeatable:** *N*

**Formerly** 70-6930

**Prerequisites** CRAT 671 Movement Pattern Analysis II

**Minimum Credits 3 Maximum Credits 3**

### **CRAT 689 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.

**Repeatable:** *Y*

**Formerly** 70-6589

**Prerequisites** CRAT 623 Professional, Legal & Ethical Responsibilities through Fieldwork

**Minimum Credits 3 Maximum Credits 3**

### **CRAT 690 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.

**Repeatable:** *N*

**Formerly** 70-6590

**Prerequisites** CRAT 689 Internship I/Clinical Supervision

**Minimum Credits 3 Maximum Credits 3**

### **CRAT 691 Graduate Thesis**

Conducting the proposed thesis plan, writing, revising, and completing the final thesis project will occur under the guidance of the Individual Thesis Committee made up of the thesis advisor, outside reader, and

research coordinator.

**Repeatable:** Y

**Formerly** 70-6420

**Prerequisites** CRAT 633 Thesis Seminar

**Minimum Credits 1 Maximum Credits 6**

### **CRAT 696 Independent Project: DCAT**

No description available.

**Repeatable:** Y

**Formerly** 70-6499

**Minimum Credits 1 Maximum Credits 6**

## **Creative Writing**

### **CRWR 101 Explorations in Creative Writing**

This innovative course in creative writing, centered on a universal human experience, fits in Rubric II within the LAS Core Curriculum: Culture, Values, and Ethics. By reading a wide range of poems, stories and essays, and by reading a small number of films and pieces of music and work in other art forms, students will become familiar with a wide range of human behavior and cultural responses in relation to the thematic topic as expressed in literature and other art. Topics may include Death and Dying, Art and Violence, and Love and Lust.

**Repeatable:** Y

**Formerly** 59-1101

**HU**

**Minimum Credits 3 Maximum Credits 3**

### **CRWR 105 Story Across Culture and Media**

This course explores the fundamental human concept of storytelling as it applies to the construction of culture and identity, through a variety of narrative media. Students will investigate, from a global perspective, the role of storytelling in shaping experience in a wide range of cultural and historical contexts. By examining fiction, poetry, non-fiction, film, television, theatre, music, and new media, students will identify universal narrative elements and determine the ways these universal narrative elements frame basic human experiences. This course will be helpful for students interested in studying creative writing, television, film, and other narrative arts where deeper understanding of the humanities and culture strengthen their art.

**Repeatable:** Y

**Formerly** 59-1110

**HU**

**Minimum Credits 3 Maximum Credits 3**

### **CRWR 106 Fantasy Genre Writing**

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.

**Repeatable:** *N*

**Formerly** 59-1490

**Minimum Credits 3 Maximum Credits 3**

### **CRWR 107 Science Fiction Genre Writing**

Science Fiction Genre 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.

**Repeatable:** *N*

**Formerly** 59-1491

**Minimum Credits 3 Maximum Credits 3**

### **CRWR 108 Popular Fiction Genre Writing**

Popular Fiction Genre 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.

**Repeatable:** *N*

**Formerly** 59-1492

**Minimum Credits 3 Maximum Credits 3**

### **CRWR 110 Foundations in Creative Writing**

This course will introduce students to an extensive creative writing practice by inviting them to write in a number of different genres and forms. Students will become familiar with core literary devices such as structure, conflict, scene, character, voice, point of view, setting, tone, metaphor, imagery, dialogue, and language. Students will learn to read closely and analyze stylistic choices and literary elements from genres such as poetry, fiction, nonfiction, playwriting, and hybrid texts. Course writing will range from experimental to traditional, from structured to open. Students will be introduced to the workshop process by writing in various genres and by providing feedback to their peers.

**Repeatable:** *N*

**Formerly** 59-1100

**Minimum Credits 3 Maximum Credits 3**

### **CRWR 112 Tutoring Fiction Writing Skills**

Tutorial course addresses basic skills in grammar and punctuation, fiction writing, rewriting, editing, journal writing, organization, and more. 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.

**Repeatable:** Y

**Formerly** 59-1450

**Concurrent Requisite** CRWR 150 Fiction Workshop: Beginning or CRWR 250 Fiction Workshop: Intermediate

**Minimum Credits 1 Maximum Credits 2**

### **CRWR 120 Craft and Process Seminar in Fiction: Topics**

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.

**Repeatable:** Y

**Formerly** 59-1301

**Co-requisites** CRWR 150 Fiction Workshop: Beginning

**Minimum Credits 3 Maximum Credits 3**

### **CRWR 121 Craft and Process Seminar in Fiction: First Novels**

Course will expose student writers to the creative and intellectual processes of published writers early in their careers. It will show students that a) writing is an ongoing process of writing and rewriting; b) the creative process is both unique and universal to each writer; and c) published writers faced the same bogeys at the beginning of their careers that student writers face. Through contrast and comparisons (in the journals and class discussions) students will examine and comment on the prose forms, character developments, and story structures first-time novelists have effectively used, along with the writing processes the authors employed to get their first novels finished. Through journal entries and essays, students will examine what all this tells them about how they might go about solving the questions of structure and process presented to them by their own writing. Students will be required to read three novels and conduct research by reading writers' diaries, notebooks, letters, and autobiographies. There will be discussion of the assigned texts and journal readings every week.

**Repeatable:** N

**Formerly** 59-1302

**Co-requisites** CRWR 150 Fiction Workshop: Beginning

**Minimum Credits 3 Maximum Credits 3**

### **CRWR 122 Craft and Process Seminar in Fiction: 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.

**Repeatable:** *N*

**Formerly** 59-1305

**PL**

**Co-requisites** CRWR 150 Fiction Workshop: Beginning

**Minimum Credits 3 Maximum Credits 3**

### **CRWR 123 Craft and Process Seminar in Fiction: 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.

**Repeatable:** *N*

**Formerly** 59-1306

**Co-requisites** CRWR 150 Fiction Workshop: Beginning

**Minimum Credits 3 Maximum Credits 3**

### **CRWR 124 Craft and Process Seminar in Fiction: 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.

**Repeatable:** *N*

**Formerly** 59-1307

**Co-requisites** CRWR 150 Fiction Workshop: Beginning

**Minimum Credits 3 Maximum Credits 3**

### **CRWR 125 Craft and Process Seminar in Fiction: 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.

**Repeatable:** *N*

**Formerly** 59-1308

**Co-requisites** CRWR 150 Fiction Workshop: Beginning

**Minimum Credits 3 Maximum Credits 3**

## **CRWR 126 Craft and Process Seminar In Fiction: 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.

**Repeatable:** *N*

**Formerly** 59-1309

**Co-requisites** CRWR 150 Fiction Workshop: Beginning

**Minimum Credits 3 Maximum Credits 3**

## **CRWR 127 Craft and Process Seminar in Fiction: 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.

**Repeatable:** *N*

**Formerly** 59-1310

**PL**

**Co-requisites** CRWR 150 Fiction Workshop: Beginning

**Minimum Credits 3 Maximum Credits 3**

## **CRWR 128 Critical Reading & Writing: Fiction Writers as Creative Non-fiction Writers**

Course explores ways in which published writers bring their knowledge of fiction writing techniques such as dramatic scene, image, voice, story movement, and point of view to the writing of creative nonfiction. Using primarily journals, letters, and other private writings, students will research the writing processes of established fiction writers who have worked extensively in creative nonfiction modes--writers as diverse as Mark Twain, Isak Dinesen, Virginia Woolf, Zora Neale Hurston, John Edgar Wideman, Gretel Ehrlich, James Alan McPherson, Scott Russell Sanders, Alice Walker, Joyce Carol Oates, David Bradley, and others. In addition to offering insights about widening writing options in a growing nonfiction market for fiction writers, this course aids in development of oral, written, and research skills useful for any major and communications-related career.

**Repeatable:** *N*

**Formerly** 59-1311

**Co-requisites** CRWR 150 Fiction Workshop: Beginning

**Minimum Credits 3 Maximum Credits 3**

## **CRWR 129 Craft and Process Seminar in Fiction: 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.

**Repeatable:** *N*

**Formerly** 59-1312

**Co-requisites** CRWR 150 Fiction Workshop: Beginning

**Minimum Credits 3 Maximum Credits 3**

### **CRWR 130 Craft and Process Seminar in Fiction: Crime & Story**

Course explores the fact that, since Oedipus Rex, the crime has been one of the engines that drive story movement. Dostoevsky, Drieser, Petry, Dickens, Atwood, and Wright are among the many writers who use elements of the mystery and crime story to explore the psychological effects of crime on characters in fiction. By analyzing the writing techniques and processes--such as point of view, scene, voice, and story structure--of well-known writers, students will examine how murder, crime, and mystery have been transformed beyond genre to create dramatic literary fiction. By reading published work, as well as researching memoirs, journals, essays, and letters of established writers, students will explore how they may use these techniques to create compelling movement in their fiction.

**Repeatable:** *N*

**Formerly** 59-1316

**Co-requisites** CRWR 150 Fiction Workshop: Beginning

**Minimum Credits 3 Maximum Credits 3**

### **CRWR 131 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.

**Repeatable:** *N*

**Formerly** 59-1405

**Minimum Credits 3 Maximum Credits 3**

### **CRWR 132 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.

**Repeatable:** *N*

**Formerly** 59-1406

**GA**

**Minimum Credits 3 Maximum Credits 3**

### **CRWR 133 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.

**Repeatable:** *N*

**Formerly** 59-1410

**Co-requisites** CRWR 150 Fiction Workshop: Beginning

**Minimum Credits 3 Maximum Credits 3**

### **CRWR 134 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.

**Repeatable:** *N*

**Formerly** 59-1411

**Co-requisites** CRWR 150 Fiction Workshop: Beginning

**Minimum Credits 3 Maximum Credits 3**

### **CRWR 135 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.

**Repeatable:** *N*

**Formerly** 59-1412

**Co-requisites** CRWR 150 Fiction Workshop: Beginning

**Minimum Credits 3 Maximum Credits 3**

### **CRWR 136 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.

**Repeatable:** *N*

**Formerly** 59-1414

**Co-requisites** CRWR 150 Fiction Workshop: Beginning

**Minimum Credits 3 Maximum Credits 3**

### **CRWR 137 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.

**Repeatable:** *N*

**Formerly** 59-1415

**Co-requisites** CRWR 150 Fiction Workshop: Beginning

**Minimum Credits 3 Maximum Credits 3**

### **CRWR 138 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.

**Repeatable:** *N*

**Formerly** 59-1416

**Co-requisites** CRWR 150 Fiction Workshop: Beginning

**Minimum Credits 3 Maximum Credits 3**

### **CRWR 139 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.

**Repeatable:** *N*

**Formerly** 59-1417

**Co-requisites** CRWR 150 Fiction Workshop: Beginning

**Minimum Credits 3 Maximum Credits 3**

### **CRWR 140 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.

**Repeatable:** *N*

**Formerly** 59-1419

**Co-requisites** CRWR 150 Fiction Workshop: Beginning

**Minimum Credits 3 Maximum Credits 3**

### **CRWR 141 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.

**Repeatable:** *N*

**Formerly** 59-1420

**Co-requisites** CRWR 150 Fiction Workshop: Beginning

**Minimum Credits 3 Maximum Credits 3**

## **CRWR 142 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.

**Repeatable:** *N*

**Formerly** 59-1421

**Minimum Credits 3 Maximum Credits 3**

## **CRWR 143 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.

**Repeatable:** *N*

**Formerly** 59-1422

**GA**

**Co-requisites** CRWR 150 Fiction Workshop: Beginning

**Minimum Credits 3 Maximum Credits 3**

## **CRWR 144 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.

**Repeatable:** *Y*

**Formerly** 59-1401

**Co-requisites** CRWR 150 Fiction Workshop: Beginning

**Minimum Credits 3 Maximum Credits 3**

## **CRWR 150 Fiction Workshop: Beginning**

Course is the first one in the core sequence. Students move at their own pace in developing perceptual, technical, and imaginative abilities in fiction writing. No prerequisites, though either Foundations in Creative Writing or Writing and Rhetoric I are helpful.

**Repeatable:** *N*

**Formerly** 59-1201

**Minimum Credits 3 Maximum Credits 3**

## **CRWR 155 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.

**Repeatable:** *N*

**Formerly** 59-1500

**Minimum Credits 3 Maximum Credits 3**

### **CRWR 160 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.

**Repeatable:** *N*

**Formerly** 59-1700

**WI**

**Minimum Credits 3 Maximum Credits 3**

### **CRWR 199 Topics in Creative Writing**

This course is designed to respond to contemporary trends and topical issues in creative writing by focusing on specific topics, genres, and forms relative to the intersection of fiction, poetry, and creative nonfiction writing. Topics may range from the traditional to the experimental (examples: Creative Writing & Performance, Cross-Genre Writing, Creating Hybrid Texts, Creative Writing for New Media, Contemporary Publishing) or focus upon a particular author or theme or purpose in creative work. This course is repeatable, as topics rotate each semester to cover material that is not included in the permanent course offerings.

**Repeatable:** *Y*

**Formerly** 59-1105

**Co-requisites** CRWR 110 Foundations in Creative Writing

**Minimum Credits 3 Maximum Credits 3**

### **CRWR 215 Freelance Applications of Creative Writing Training**

Course looks at the application of the broad repertoire of creative writing techniques and approaches to writing and freelance tasks found in various businesses and services, including the writing that appears in a variety of publications and media. The student develops writing projects suitable for inclusion in his/her professional portfolios.

**Repeatable:** *N*

**Formerly** 59-2101

**Co-requisites** CRWR 251 Prose Forms or CRWR 255 Poetry Workshop: Intermediate or CRWR 260 Creative Nonfiction Workshop: Intermediate

**Minimum Credits 3 Maximum Credits 3**

### **CRWR 216 Small Press Publishing**

No description available.

**Repeatable:** *N*

**Formerly** 59-2102

**Co-requisites** CRWR 251 Prose Forms or CRWR 255 Poetry Workshop: Intermediate or CRWR 260

Creative Nonfiction Workshop: Intermediate

**Minimum Credits 3 Maximum Credits 3**

### **CRWR 217 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.

**Repeatable:** *N*

**Formerly** 59-2450J

**Co-requisites** CRWR 150 Fiction Workshop: Beginning

**Minimum Credits 2 Maximum Credits 2**

### **CRWR 220 Craft and Process Seminar in Fiction: 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.

**Repeatable:** *N*

**Formerly** 59-2301

**Co-requisites** CRWR 250 Fiction Workshop: Intermediate

**Minimum Credits 3 Maximum Credits 3**

### **CRWR 221 Craft and Process Seminar in Fiction: Short Story**

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.

**Repeatable:** *N*

**Formerly** 59-2302

**Co-requisites** CRWR 251 Prose Forms

**Minimum Credits 3 Maximum Credits 3**

## **CRWR 222 Craft and Process Seminar in Fiction: Women Writer**

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.

**Repeatable:** *N*

**Formerly** 59-2303

**PL**

**Co-requisites** CRWR 250 Fiction Workshop: Intermediate

**Minimum Credits 3 Maximum Credits 3**

## **CRWR 223 Craft and Process Seminar in Fiction: Fiction Writers and 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.

**Repeatable:** *N*

**Formerly** 59-2304

**Co-requisites** CRWR 250 Fiction Workshop: Intermediate

**Minimum Credits 3 Maximum Credits 3**

## **CRWR 233 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.

**Repeatable:** *N*

**Formerly** 59-2410

**Co-requisites** CRWR 251 Prose Forms

**Minimum Credits 3 Maximum Credits 3**

## **CRWR 234 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.

**Repeatable:** *N*

**Formerly** 59-2411

**WI**

**Prerequisites** CRWR 134 Young Adult Fiction  
**Minimum Credits 3 Maximum Credits 3**

### **CRWR 238 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.

**Repeatable:** N

**Formerly** 59-2416

**Prerequisites** CRWR 138 Science Fiction Writing

**Minimum Credits 3 Maximum Credits 3**

### **CRWR 239 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.

**Repeatable:** N

**Formerly** 59-2430

**PL**

**Co-requisites** CRWR 251 Prose Forms

**Minimum Credits 3 Maximum Credits 3**

### **CRWR 242 Topics in Nonfiction**

A number and variety of courses are included under the umbrella of nonfiction topics, such as: Journal Writing (writing, reading and discussing nonfiction journals that explore the writer's life or an aspect of it, such as travel, memories or relationships to art or food. Course also examines ways personal writing can become public writing within genre of creative nonfiction.); Memoir Writing (how to select the most meaningful memories, and how to develop, focus and structure those memories); and the Graphic Memoir (While the emphasis will be on writing, the course will also explore the connection of writing to drawing and how one can enhance the other, such as how the images and language are placed in panels or pages). These courses will revolve and be offered different semesters. Content will vary slightly according to instructors.

**Repeatable:** Y

**Formerly** 59-2801

**Prerequisites** ENGL 112 Writing and Rhetoric II or ENGL 122 International Writing and Rhetoric

II or CRWR 160 Creative Nonfiction Workshop: Beginning

**Minimum Credits 3 Maximum Credits 3**

### **CRWR 243 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.

**Repeatable:** *N*

**Formerly** 59-2802

**WI**

**Prerequisites** ENGL 112 Writing and Rhetoric II or ENGL 122 International Writing and Rhetoric II

**Minimum Credits 3 Maximum Credits 3**

### **CRWR 244 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.

**Repeatable:** *N*

**Formerly** 59-2803

**WI**

**Prerequisites** ENGL 112 Writing and Rhetoric II or ENGL 122 International Writing and Rhetoric II

**Minimum Credits 3 Maximum Credits 3**

### **CRWR 245 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.

**Repeatable:** *N*

**Formerly** 59-2804

**WI**

**Prerequisites** CRWR 160 Creative Nonfiction Workshop: Beginning

**Minimum Credits 3 Maximum Credits 3**

### **CRWR 246 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.

**Repeatable:** *N*

**Formerly** 59-2805

**Prerequisites** CRWR 245 Creative Non-Fiction: Writing Memoir

**Minimum Credits 3 Maximum Credits 3**

### **CRWR 247 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.

**Repeatable:** *N*

**Formerly** 59-2806

**WI PL**

**Prerequisites** ENGL 112 Writing and Rhetoric II or ENGL 122 International Writing and Rhetoric II

**Minimum Credits 3 Maximum Credits 3**

### **CRWR 248 Creative Non-Fiction: Travel & Food Writing**

No description available.

**Repeatable:** *N*

**Formerly** 59-2807

**Prerequisites** ENGL 112 Writing and Rhetoric II or ENGL 122 International Writing and Rhetoric II

**Minimum Credits 3 Maximum Credits 3**

### **CRWR 249 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.

**Repeatable:** *N*

**Formerly** 59-2850

**HL**

**Prerequisites** CRWR 260 Creative Nonfiction Workshop: Intermediate

**Minimum Credits 3 Maximum Credits 3**

### **CRWR 250 Fiction Workshop: Intermediate**

Course is the second workshop in the core curriculum for the Fiction concentration. Course continues the development of perceptual and technical abilities begun in Fiction Writing: Beginning, with a focus that may include, but is not limited to: point of view, structure, and parody of form.

**Repeatable:** *N*

**Formerly** 59-2201

**WI**

**Prerequisites** CRWR 150 Fiction Workshop: Beginning

**Minimum Credits 3 Maximum Credits 3**

### **CRWR 251 Prose Forms**

Course is the third class in the core sequence. Aimed toward producing publishable works, this practical exploration guides students in the production of 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.

**Repeatable:** *N*

**Formerly** 59-2202

**Prerequisites** CRWR 250 Fiction Workshop: Intermediate

**Minimum Credits 3 Maximum Credits 3**

### **CRWR 255 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.

**Repeatable:** *Y*

**Formerly** 59-2500

**Prerequisites** CRWR 155 Poetry Workshop: Beginning

**Minimum Credits 3 Maximum Credits 3**

### **CRWR 260 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.

**Repeatable:** *Y*

**Formerly** 59-2700

**WI**

**Prerequisites** CRWR 160 Creative Nonfiction Workshop: Beginning

**Minimum Credits 3 Maximum Credits 3**

### **CRWR 288 Practice Teaching: Tutor Training**

Course uses a range of pedagogical strategies to train and provide tutors who, concurrent with their training semester, staff the Department of Creative Writing's Fiction tutoring program. Tutors assist Fiction students who need help with reading and writing skills.

**Repeatable:** *N*

**Formerly** 59-3450

**Requirements** Permission Required (DP)

**Minimum Credits 3 Maximum Credits 3**

### **CRWR 289 Practice Teaching: Classroom**

Students explore a range of pedagogical strategies in order to prepare to teach the writing of Fiction.

**Repeatable:** *Y*

**Formerly** 59-3451

**Prerequisites** CRWR 288 Practice Teaching: Tutor Training

**Requirements** Permission Required (DP)

**Minimum Credits 3 Maximum Credits 3**

## **CRWR 315 Creative Writers and Publishing**

Course is designed to give developing creative writers an understanding of the publishing industry, and experience navigating it. Students will write and prepare work for potential publication, familiarize themselves with the literary marketplace and current publishing trends, participate in conversations and interviews with editors, agents, publishers, and other members of the publishing industry and literary community. Assignments will include research, presentations, and opportunities for submission of students' creative work. Students will undertake, present, and potentially publish in-depth research into literary magazines and journals, as well as independent and major publishing houses. Guest speakers may include bookstore owners, editors, publishers, and published creative writers.

**Repeatable:** *N*

**Formerly** 59-3100

**Co-requisites** CRWR 250 Fiction Workshop: Intermediate or CRWR 255 Poetry Workshop: Intermediate or CRWR 260 Creative Nonfiction Workshop: Intermediate

**Minimum Credits 3 Maximum Credits 3**

## **CRWR 316 Writer's Portfolio**

Course combines the study of aesthetics with the study of the business of creative writing. Student writing in class may include (but is not limited to) critical essays on the craft of creative writing; craft commentaries on your own work and on the work of others; interviews with other writers; cover letters; query letters; and research essays on publishing markets. Students will learn about professional presentation for submitting their writing for publication and for evaluation by employers and graduate-admission committees in fields where effective communication, creative problem-solving, critical analysis, editing, and group relationship skills are crucial factors.

**Repeatable:** *N*

**Formerly** 59-3150

**Prerequisites** CRWR 250 Fiction Workshop: Intermediate or CRWR 255 Poetry Workshop: Intermediate or CRWR 260 Creative Nonfiction Workshop: Intermediate

**Minimum Credits 3 Maximum Credits 3**

## **CRWR 320 Craft and Process Seminar in Fiction: Kafka and European Masters**

With a focus on Franz Kafka, this course presents the work of Prague's most influential writers, paying special attention to how the historical and cultural landscape of Eastern Europe in the 20th century impacted their lives and work, and exploring the myriad ways culture and geography inform creative process. In this course, students will interact with the city of Prague through the lenses of great works such as Kafka's *The Trial*, Haseks, outrageous novel *Good Soldier Svejk*, Kundera's *The Unbearable Lightness of Being* and works by Karol Capek and Bohumil Hrabal.

**Repeatable:** *N*

**Formerly** 59-3173

**GA**

**Minimum Credits 3 Maximum Credits 3**

## **CRWR 325 Craft and Process Seminar in Nonfiction: Form and Theory**

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.

**Repeatable:** Y

**Formerly** 59-3800

**Prerequisites** CRWR 260 Creative Nonfiction Workshop: Intermediate

**Minimum Credits 3 Maximum Credits 3**

### **CRWR 326 Craft and Process Seminar 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.

**Repeatable:** Y

**Formerly** 59-3801

**WI**

**Prerequisites** CRWR 160 Creative Nonfiction Workshop: Beginning

**Minimum Credits 3 Maximum Credits 3**

### **CRWR 350 Fiction Workshop: Advanced**

Course is the third workshop in the core sequence for the Fiction concentration. Students intensively explore new fictional possibilities in the writing of short fiction and novels (students also have the option to continue to develop strong writing material from previous classes). Workshop may have an emphasis on a particular craft element of fiction and will stress rewriting and revision. Course is repeatable.

**Repeatable:** Y

**Formerly** 59-3201

**Prerequisites** CRWR 250 Fiction Workshop: Intermediate

**Minimum Credits 3 Maximum Credits 3**

### **CRWR 351 Advanced Prose Forms**

Course uses a range of pedagogical strategies to advance students' development of prose forms and publishable creative nonfiction.

**Repeatable:** N

**Formerly** 59-3202

**Prerequisites** CRWR 350 Fiction Workshop: Advanced

**Minimum Credits 3 Maximum Credits 3**

### **CRWR 355 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.

**Repeatable:** Y

**Formerly** 59-3500

**Prerequisites** CRWR 255 Poetry Workshop: Intermediate

**Minimum Credits 3 Maximum Credits 3**

### **CRWR 356 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.

**Repeatable:** *N*

**Formerly** 59-3601

**WI**

**Co-requisites** CRWR 355 Poetry Workshop: Advanced

**Minimum Credits 3 Maximum Credits 3**

### **CRWR 357 Craft and Process Seminar in Poetry**

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.

**Repeatable:** *Y*

**Formerly** 59-3602

**HL**

**Prerequisites** CRWR 155 Poetry Workshop: Beginning

**Minimum Credits 3 Maximum Credits 3**

### **CRWR 360 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.

**Repeatable:** *Y*

**Formerly** 59-3700

**WI**

**Prerequisites** CRWR 260 Creative Nonfiction Workshop: Intermediate

**Minimum Credits 3 Maximum Credits 3**

### **CRWR 370 Creative Writing: J-Term in Paris**

Dislocation from the familiar has for centuries played upon the imaginative processes of writers. This J-Session course offers an immersion in the literature, art, history, and culture of another city or country. Students read fiction and nonfiction by noted authors; visit major sites associated with these authors; write journal entries and reading responses; and intensively explore new fictional and creative nonfiction possibilities, as well as having the option of continuing to develop strong writing material from previous classes.

**Repeatable:** *N*

**Formerly** 59-3171J

**GA**

**Minimum Credits 3 Maximum Credits 3**

## **CRWR 371 Dreams and Creative Writing: Prague**

Mixing medieval with ultra-modern, the surreal and the mythological, the city of Prague has long inspired fantastic and dream-like literature, art, and architecture. In this course, students are invited to tap into the wildly imaginative world of dreams and explore their influence on the work of well-known Czech writers such as Franz Kafka and Gustav Meyrink. With site visits to weird and dreamy locales throughout the city, and through creative prompts and exercises, students will explore first-hand the role of dreams and dream imagery on the creative process.

**Repeatable:** *N*

**Formerly** 59-3172

**GA**

**Minimum Credits 3 Maximum Credits 3**

## **CRWR 372 Topics in Writing Abroad: Rome**

This J-session course offers an intensive two-week immersion in Rome's literature, art, history, and culture. Students read fiction, poetry, and nonfiction by noted authors; visit major sites, including the Colosseum, Vatican, Roman Forum, Pompeii, churches, museums and places associated with noted authors; and participate in writing workshops at Lorenzo d' Medici. Journal entries and reading responses lead to an extended story, essay, or digital project, which may be done in collaboration with students from the Business and Entrepreneurship Department.

**Repeatable:** *N*

**Formerly** 59-3170J

**GA**

**Minimum Credits 3 Maximum Credits 3**

## **CRWR 415 Literary Magazine Editing**

Course teaches students basic principles of literary magazine editing. This includes the processing and managing of submissions, editorial discussions of submitted material, editorial correspondence (rejections and acceptances), ordering of the final manuscript, and preparation of the electronic manuscript for typesetting.

**Repeatable:** *N*

**Formerly** 59-4150

**Requirements** Permission Required (DP)

**Minimum Credits 3 Maximum Credits 3**

## **CRWR 416 Literary Magazine Production**

Course teaches students basic principles of magazine production. Students act as editors and assistants for Columbia literary journals, learning the fundamentals of editorial selection, copyediting, proofreading, design, production and distribution.

**Repeatable:** *N*

**Formerly** 59-4151

**Requirements** Permission Required (DP)

**Minimum Credits 3 Maximum Credits 3**

## **CRWR 450 Fiction Workshop: Thesis**

This capstone course for the Fiction concentration focuses on the writing, revisions, and compilation of a fiction manuscript suitable for submission to publishers and/or submission for graduate school.

**Repeatable:** *N*

**Formerly** 59-4290

**Prerequisites** CRWR 350 Fiction Workshop: Advanced

**Minimum Credits 3 Maximum Credits 3**

### **CRWR 455 Poetry Workshop: Thesis**

This capstone course for the Poetry concentration focuses on the writing, revisions, and compilation of a chapbook-length poetry manuscript suitable for submission to publishers and/or submission for graduate school.

**Repeatable:** *N*

**Formerly** 59-4690

**Prerequisites** CRWR 355 Poetry Workshop: Advanced

**Minimum Credits 3 Maximum Credits 3**

### **CRWR 460 Creative Nonfiction Workshop: Thesis**

This capstone course for the Nonfiction concentration focuses on the writing, revisions, and compilation of a nonfiction manuscript suitable for submission to publishers and/or submission for graduate school.

**Repeatable:** *N*

**Formerly** 59-4890

**Prerequisites** CRWR 360 Creative Nonfiction Workshop: Advanced

**Minimum Credits 3 Maximum Credits 3**

### **CRWR 490 Internship: Creative Writing**

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

**Repeatable:** *Y*

**Formerly** 59-3990

**Requirements** Permission Required (DP)

**Minimum Credits 1 Maximum Credits 6**

### **CRWR 495 Directed Study: Creative Writing**

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

**Repeatable:** *Y*

**Formerly** 59-3999

**Requirements** Permission Required (DP)

**Minimum Credits 1 Maximum Credits 4**

## **CRWR 496 Independent Project: Creative Writing**

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

**Repeatable:** Y

**Formerly** 59-3998

**Requirements** Permission Required (DP)

**Minimum Credits** 1 **Maximum Credits** 6

## **CRWR 515 Literary Magazine Editing**

Course teaches students basic principles of literary magazine editing. This includes the processing and managing of submissions, editorial discussions of submitted material, editorial correspondence (rejections and acceptances), ordering of the final manuscript, and preparation of the electronic manuscript for typesetting.

**Repeatable:** N

**Formerly** 59-5150

**Requirements** Permission Required (DP)

**Minimum Credits** 3 **Maximum Credits** 3

## **CRWR 516 Literary Magazine Production**

Course teaches students basic principles of magazine production. Students act as editors and assistants for Columbia literary journals, learning the fundamentals of editorial selection, copyediting, proofreading, design, production and distribution.

**Repeatable:** N

**Formerly** 59-5151

**Requirements** Permission Required (DP)

**Minimum Credits** 3 **Maximum Credits** 3

## **CRWR 610 Advanced Graduate Fiction Workshop**

This repeatable Fiction workshop emphasizes further development in the writing of short fiction and novels.

**Repeatable:** Y

**Formerly** 59-6203

**Minimum Credits** 3 **Maximum Credits** 3

## **CRWR 611 Fiction Seminar**

No description available.

**Repeatable:** Y

**Formerly** 59-6204

**Minimum Credits** 3 **Maximum Credits** 3

## **CRWR 612 Graduate Critical Reading and Writing**

No description available.

**Repeatable:** Y

**Formerly** 59-6301

**Minimum Credits** 3 **Maximum Credits** 3

## **CRWR 620 Critical Reading and Writing: Kafka and European Masters**

With a focus on Franz Kafka, this course presents the work of Prague's most influential writers, paying special attention to how the historical and cultural landscape of Eastern Europe in the 20th century impacted their lives and work, and exploring the myriad ways culture and geography inform creative process. In this course, students will interact with the city of Prague through the lenses of great works such as Kafka's The Trial, Hasek's outrageous novel, The Good Soldier Svejk, Kundera's The Unbearable Lightness of Being, and works by Karol Capek and Bohumil Hrabel.

**Repeatable:** N

**Formerly** 59-6173

**Minimum Credits** 3 **Maximum Credits** 3

## **CRWR 625 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.

**Repeatable:** Y

**Formerly** 59-6500

**Minimum Credits** 3 **Maximum Credits** 3

## **CRWR 626 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.

**Repeatable:** N

**Formerly** 59-6510

**Minimum Credits** 3 **Maximum Credits** 3

## **CRWR 630 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.

**Repeatable:** Y

**Formerly** 59-6602

**Minimum Credits** 3 **Maximum Credits** 3

## **CRWR 650 Thesis Development: Fiction**

This course concentrates on the process and extended development necessary for the completion of a book-length thesis. The course is designed for graduate students who normally have completed at least two semesters of Advanced Fiction Writing (or will be concurrently enrolled in a second Advanced class), who have sixty to seventy manuscript pages of what they have identified to a Workshop teacher as thesis material, and are in the early stages of working with a thesis advisor. The course is not for graduate students well on their way to completing the thesis, but rather for those in the early developmental stages of thesis work. The course will focus on how to put it all together; that is, such matters as novel structure and movement, short-story structure and movement, dimensions of point of view, and the uniqueness of such in the individual writing of the students.

**Repeatable:** N

**Formerly** 59-6401

**Minimum Credits 3 Maximum Credits 3**

## **CRWR 651 Thesis: Fiction**

Includes one-on-one intensive rewriting manuscript in preparation for candidate's thesis.

**Repeatable:** Y

**Formerly** 59-6402

**Minimum Credits 1 Maximum Credits 1**

## **CRWR 655 Thesis Development: Poetry**

Students in this course will complete the first draft of the thesis required for graduation and prepares students to work with their thesis advisor. Course includes revising and arranging the manuscript, analyzing first books of poetry and the marketplace, and composing the critical essay.

**Repeatable:** N

**Formerly** 59-6690

**Minimum Credits 3 Maximum Credits 3**

## **CRWR 656 Thesis: Poetry**

One-on-one intensive revision of the book-length thesis manuscript and/or critical essay required for graduation with an MFA in Poetry. Repeatable once.

**Repeatable:** Y

**Formerly** 59-6691

**Minimum Credits 1 Maximum Credits 1**

## **CRWR 660 Thesis: Nonfiction**

Thesis credits, under individual direction by faculty, toward completion of the thesis.

**Repeatable:** Y

**Formerly** 59-6891

**Minimum Credits 1 Maximum Credits 1**

## **CRWR 661 Form and Theory of Nonfiction**

No description available.

**Repeatable:** Y

**Formerly** 59-6800

**Minimum Credits 3 Maximum Credits 3**

## **CRWR 662 Graduate Workshop: Nonfiction**

Graduate-only advanced seminar in literature focuses on one author or a group of authors. Course is repeatable as topic changes.

**Repeatable:** Y

**Formerly** 59-6700

**Minimum Credits 3 Maximum Credits 3**

## **CRWR 663 Topics in Nonfiction**

No description available.

**Repeatable:** Y

**Formerly** 59-6810

**Minimum Credits 3 Maximum Credits 3**

## **CRWR 670 Creative Writing: J-Term in Paris**

No description available.

**Repeatable:** N

**Formerly** 59-6171J

**Minimum Credits 3 Maximum Credits 3**

## **CRWR 671 Dreams and Creative Writing: Prague**

Mixing medieval with ultra-modern, the surreal and the mythological, the city of Prague has long inspired fantastic and dream-like literature, art, and architecture. In this course, students are invited to tap into the wildly imaginative world of dreams and explore their influence on the work of well-known Czech writers such as Franz Kafka and Gustav Meyrink. With site visits to weird and dreamy locales throughout the city, and through creative prompts and exercises, students will explore first-hand the role of dreams and dream imagery on the creative process.

**Repeatable:** N

**Formerly** 59-6172

**Minimum Credits 3 Maximum Credits 3**

## **CRWR 672 Topics in Writing Abroad: Rome**

This J-session course offers an intensive two-week immersion in Rome's literature, art, history, and culture. Students read fiction, poetry, and nonfiction by noted authors; visit major sites, including the Colosseum, Vatican, Roman Forum, Pompeii, churches, museums and places associated with noted authors; and participate in writing workshops at Lorenzo d' Medici. Journal entries and reading responses lead to an extended story, essay, or digital project, which may be done in collaboration with students from the Business and Entrepreneurship Department.

**Repeatable:** *N*

**Formerly** 59-6170J

**Minimum Credits 3 Maximum Credits 3**

### **CRWR 690 Internship: Creative Writing**

No description available.

**Repeatable:** *Y*

**Formerly** 59-6990

**Minimum Credits 1 Maximum Credits 4**

### **CRWR 695 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.

**Repeatable:** *Y*

**Formerly** 59-6999

**Requirements** Permission Required (DP)

**Minimum Credits 1 Maximum Credits 5**

### **CRWR 696 Independent Project: Creative Writing**

No description available.

**Repeatable:** *Y*

**Formerly** 59-6898

**Minimum Credits 1 Maximum Credits 6**

### **CRWR 699 Topics in Creative Writing**

This course focuses on specific topics, genres, and forms relative to the intersection of fiction, poetry, and creative nonfiction writing, establishing the connection between the written word and other media. Topics covered may include traditional creative writing topics such as structure, form voice, and image, or may concentrate on experimental forms and trends in contemporary creative writing as well as publishing, performance, and new media. Topics include Pedagogy, Publishing, Experimental Writing, and Multimedia Applications.

**Repeatable:** Y

**Formerly** 59-6100

**Prerequisites** CRWR 625 MFA Poetry Workshop or CRWR 661 Form and Theory of Nonfiction

**Minimum Credits** 3 **Maximum Credits** 3

## **Cultural Studies**

### **CULS 101 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.

**Repeatable:** N

**Formerly** 46-1100

**HU**

**Minimum Credits** 3 **Maximum Credits** 3

### **CULS 201 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.

**Repeatable:** N

**Formerly** 46-2100

**Minimum Credits** 3 **Maximum Credits** 3

### **CULS 205 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.

**Repeatable:** N

**Formerly** 46-2150

**Minimum Credits** 3 **Maximum Credits** 3

### **CULS 207 Critical Issues in Cultural Studies**

This is a topics course designed to engage students in current work in the field of Cultural Studies. Students will and research the work of noted Cultural Studies scholars and activists and also engage them directly through a colloquium series showcasing local, national, or international contemporary scholars and activists. The topic of the course is changeable, and the course is repeatable with each topic change. Topics might

include one of the following: Feminism and Film, Climate Change, Transgender Identity, Critical Prison Studies, and Critically Mapping Chicago.

**Repeatable:** Y

**Formerly** 46-2200

**Minimum Credits 3 Maximum Credits 3**

### **CULS 210 Critiquing Children's Culture**

This course examines varied spheres of children's culture while introducing students to the terms, analytical techniques, and interpretive strategies commonly employed in Cultural Studies. Emphasis is on interdisciplinary approaches to exploring how children's cultural processes and artifacts are produced, shaped, distributed, consumed and responded to in diverse ways. Through discussion, research and writing, class members investigate dimensions of children's culture, learning to understand them in their broader social, aesthetic, ethical, and political contexts. Topics studied include children's literature, animated films, teen literature, toys, public schooling, children's games and new media.

**Repeatable:** N

**Formerly** 46-2425

**HU**

**Prerequisites** ENGL 122 International Writing and Rhetoric II or ENGL 112H Writing and Rhetoric II: Honors or ENGL 112 Writing and Rhetoric II

**Minimum Credits 3 Maximum Credits 3**

### **CULS 211 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.

**Repeatable:** N

**Formerly** 46-2505

**HU GA**

**Minimum Credits 3 Maximum Credits 3**

### **CULS 212 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.

**Repeatable:** N

**Formerly** 46-2405

**HU**

**Minimum Credits 3 Maximum Credits 3**

### **CULS 213 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.

**Repeatable:** *N*

**Formerly** 46-2430

**WI**

**Prerequisites** ENGL 112 Writing and Rhetoric II and CULS 101 Introduction to Cultural Studies or ENGL 122 International Writing and Rhetoric II and CULS 101 Introduction to Cultural Studies

**Minimum Credits 3 Maximum Credits 3**

### **CULS 214 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.

**Repeatable:** *N*

**Formerly** 46-2412

**HU GA**

**Minimum Credits 3 Maximum Credits 3**

### **CULS 219 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.

**Repeatable:** *N*

**Formerly** 46-2420

**HU PL**

**Minimum Credits 3 Maximum Credits 3**

### **CULS 310 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.

**Repeatable:** *N*

**Formerly** 46-3535

**Prerequisites** CULS 201 Cultural Theories  
**Minimum Credits 3 Maximum Credits 3**

### **CULS 311 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.

**Repeatable:** *N*

**Formerly** 46-3540

**Prerequisites** CULS 201 Cultural Theories  
**Minimum Credits 3 Maximum Credits 3**

### **CULS 312 Queer Theory**

This course engages concepts of Queer Theory and the central architects of this relatively new field. The course is divided into three sections: Theory, Cultural Manifestations, and Praxis. In section 1: Theory, students become familiar with key concepts through both core texts and critical interpretations. Section 2: Cultural Manifestations, focuses on cultural expressions of theory, e.g. art, film, and literature. In section 3: Praxis, students demonstrate contemporary applications either through their own work or through the work of others.

**Repeatable:** *N*

**Formerly** 46-3530

**Prerequisites** CULS 201 Cultural Theories  
**Minimum Credits 3 Maximum Credits 3**

### **CULS 313 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.

**Repeatable:** *N*

**Formerly** 46-3500

**Prerequisites** CULS 201 Cultural Theories  
**Minimum Credits 3 Maximum Credits 3**

### **CULS 314 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.

**Repeatable:** *N*

**Formerly** 46-3520

**Prerequisites** CULS 201 Cultural Theories

**Minimum Credits** 3 **Maximum Credits** 3

### **CULS 315 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.

**Repeatable:** *N*

**Formerly** 46-3510

**HU GA**

**Prerequisites** CULS 201 Cultural Theories

**Minimum Credits** 3 **Maximum Credits** 3

### **CULS 316 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.

**Repeatable:** *N*

**Formerly** 46-3502

**SS**

**Prerequisites** CULS 201 Cultural Theories

**Minimum Credits** 3 **Maximum Credits** 3

### **CULS 317 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.

**Repeatable:** *N*

**Formerly** 46-3215

**Prerequisites** CULS 201 Cultural Theories

**Minimum Credits** 3 **Maximum Credits** 3

### **CULS 318 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.

**Repeatable:** *N*

**Formerly** 46-3207

**Prerequisites** CULS 201 Cultural Theories

**Minimum Credits 3 Maximum Credits 3**

### **CULS 319 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.

**Repeatable:** *N*

**Formerly** 46-3425

**HU**

**Prerequisites** CULS 201 Cultural Theories

**Minimum Credits 3 Maximum Credits 3**

### **CULS 320 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.

**Repeatable:** *N*

**Formerly** 46-3210

**Prerequisites** CULS 201 Cultural Theories

**Minimum Credits 3 Maximum Credits 3**

### **CULS 321 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.

**Repeatable:** *N*

**Formerly** 46-3415

**HU GA**

**Prerequisites** CULS 201 Cultural Theories

**Minimum Credits 3 Maximum Credits 3**

### **CULS 322 Writing, Language, and Culture Seminar**

Students study issues surrounding language, writing, and representation, and produce substantial, complex writing and research projects as they work to build skills in research, prose style, editing, and design. Topics include a rotating series of rhetorical and cultural analyses of consumer, popular culture, networked, and organizational settings. Overall, the course heightens student awareness of the power of writing and representation to shape the way we produce and are produced by the world around us.

**Repeatable:** *N*

**Formerly** 46-3430

**WI**

**Prerequisites** CULS 201 Cultural Theories

**Minimum Credits** 3 **Maximum Credits** 3

### **CULS 323 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).

**Repeatable:** *N*

**Formerly** 46-3501

**Prerequisites** CULS 201 Cultural Theories

**Minimum Credits** 3 **Maximum Credits** 3

### **CULS 401 Practicing Media and Popular Culture Studies**

Prepares students with the tools and conventions of contemporary research in Media Studies and Popular Culture Studies in order to create a project proposal for the Cultural Studies Capstone Project course. Students learn how to identify an inquiry that interests them, develop that interest into a focused research problem, research for material related to their problem, and prepare a literature review summarizing how their inquiry relates to conversations already taking place within the field. After developing a focused inquiry, reviewing the existing literature, and articulating how they might contribute to ongoing conversations about their topic, students write a proposal that supports the development of a substantive piece of research in Media Studies and Popular Culture Studies.

**Repeatable:** *N*

**Formerly** 46-4991

**Prerequisites** CULS 101 Introduction to Cultural Studies and CULS 201 Cultural Theories and CULS 205 Methods of Inquiry in Cultural Studies

**Minimum Credits** 3 **Maximum Credits** 3

### **CULS 402 Practicing Literary Studies**

Prepares students with the tools and conventions of contemporary research in Literary Studies in order to create a project proposal for the Cultural Studies Capstone Project course. Students learn to develop an inquiry that interests them, search the MLA and other databases for sources related to their project, and prepare a literature review that summarizes perspectives others have contributed to their proposed topic. After developing a focused inquiry, reviewing the existing literature, and articulating how they might contribute to ongoing conversations about their topic, students write a proposal that supports the development of a substantive piece of research in literary studies.

**Repeatable:** *N*

**Formerly** 46-4992

**Prerequisites** CULS 101 Introduction to Cultural Studies and CULS 201 Cultural Theories and CULS 205 Methods of Inquiry in Cultural Studies

**Minimum Credits** 3 **Maximum Credits** 3

### **CULS 403 Practicing Urban Studies**

Prepares students with the tools and conventions of contemporary research in the field of Urban Studies in order to create a project proposal for the Cultural Studies Capstone Project course. Students learn how to locate and analyze primary and secondary source materials, prepare a literature review, and develop an inquiry based, original research project proposal based on a topic of their choice. Students will explore a variety of research methods and learn to apply one or more of them to the Capstone Project proposal.

**Repeatable:** *N*

**Formerly** 46-4993

**Prerequisites** CULS 101 Introduction to Cultural Studies and CULS 201 Cultural Theories and CULS 205 Methods of Inquiry in Cultural Studies

**Minimum Credits** 3 **Maximum Credits** 3

### **CULS 409 Cultural Studies Capstone 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 project on a topic 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.

**Repeatable:** *N*

**Formerly** 46-4995

**Prerequisites** CULS 401 Practicing Media and Popular Culture Studies or CULS 402 Practicing Literary Studies or CULS 403 Practicing Urban Studies or CULS 323 Quantitative Toolkit: Lies, Damn Lies, and Statistics

**Minimum Credits** 3 **Maximum Credits** 3

### **CULS 496 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.

**Repeatable:** *N*

**Formerly** 46-3098

**Prerequisites** CULS 201 Cultural Theories

**Minimum Credits** 1 **Maximum Credits** 6

## **Dance**

### **DANC 101 Modern Dance for Non-Majors**

In this course students will study the fundamental principles, practices and vocabulary common to modern dance through a daily practice of warm-up exercises and movement combinations. Emphasis will be on developing conditioning, coordination, alignment, clarity, movement pick-up and artistry. Students will be exposed to the basic historical and philosophical context for the emergence of Modern/Contemporary Dance and will supplement their movement studies with readings from applicable texts, attending performances and written responses.

**Repeatable:** Y

**Formerly** 33-1010

**Minimum Credits 3 Maximum Credits 3**

## **DANC 102 Performance and Process**

This course provides students a way to earn credit for the rehearsal process and/or technical work leading up to a performance in the Dance department. Depending on the length of the rehearsal process and performance commitment students may complete a corresponding reflection paper as part of the course in addition to fulfilling all aspects of their role in the production.

**Repeatable:** Y

**Requirements** Permission Required (DP)

**Minimum Credits 0 Maximum Credits 1**

## **DANC 105 Modern IA**

In this course students study the fundamental principles, practices and vocabulary common to Modern dance through a daily practice of warm-up exercises and movement combinations. 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. Live musicians accompany all dance major technique classes. Modern Technique IA is the first course in a two-semester sequence. Modern Technique IA is a prerequisite for Modern Technique IB.

**Repeatable:** N

**Formerly** 33-1011A

**Minimum Credits 2 Maximum Credits 2**

## **DANC 106 Modern IB**

In this course, students build upon the skills acquired in Modern Technique IA and explore further the fundamental principles, practices and vocabulary common to modern dance through a daily practice of warm-up exercises and movement combinations. Classes consist of a series of technical exercises that condition the body for strength, flexibility, endurance, and coordination; students begin to develop a physical and conceptual awareness of the elements of space, time, and energy; and promote performance skills of concentration, focus, and musicality. Live musicians accompany all dance major technique classes.

**Repeatable:** N

**Formerly** 33-1011B

**Prerequisites** DANC 105 Modern IA

**Minimum Credits 2 Maximum Credits 2**

## **DANC 110 Ballet Technique for Non-Majors**

In this course students will study the fundamental principles, practices and vocabulary common to ballet technique through a daily practice of warm-up exercises at the barre and movement combinations. The knowledge acquired at the barre is tested in the center through the adagio and allegro sections of the class. Adagio tests balance and fosters a lyrical quality. Allegro tests coordination, articulation and ballon. The daily practice develops strength, balance and dexterity with an emphasis on correct anatomical alignment. Students will be exposed to the basic historical and philosophical context for the emergence of Ballet and will supplement their movement studies with readings from applicable texts, attending performances and written responses.

**Repeatable:** Y

**Formerly** 33-1020

**Minimum Credits 3 Maximum Credits 3**

### **DANC 115 Ballet Technique IA**

This course focuses on fundamental principles, practices and vocabulary common to classical ballet technique through a daily practice of warm-up exercises at the barre and movement combinations both in the center and across the floor. The knowledge acquired at the barre is tested in the center through adagio and allegro sections of the class. Adagio tests balance and fosters a lyrical quality while allegro tests coordination, articulation and the ability to move quickly and softly through space. Emphasis is placed on physical conditioning, coordination, alignment, clarity, movement pick-up and artistry.

**Repeatable:** N

**Formerly** 33-1021A

**Minimum Credits 1 Maximum Credits 1**

### **DANC 116 Ballet Technique IB**

This course expands upon the fundamental principles, practices and vocabulary introduced in Ballet IA and, common to classical ballet technique, through a daily practice of warm-up exercises at the barre and movement combinations both in the center and across the floor. The knowledge acquired at the barre is tested in the center through the adagio and allegro sections of the class. Adagio tests balance and fosters a lyrical quality while allegro tests coordination, articulation and the ability to move quickly and softly through space. Emphasis is placed on physical conditioning, coordination, alignment, clarity, movement pick-up and artistry.

**Repeatable:** N

**Formerly** 33-1021B

**Prerequisites** DANC 115 Ballet Technique IA

**Minimum Credits 1 Maximum Credits 1**

### **DANC 120 West African Dance Technique IA**

In this course students will study the fundamental 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.

**Repeatable:** N

**Formerly** 33-1031A

**Minimum Credits 1 Maximum Credits 1**

## **DANC 121 West African Dance Technique IB**

This course expands upon the fundamental 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.

**Repeatable:** *N*

**Formerly** 33-1031B

**Prerequisites** DANC 120 West African Dance Technique IA

**Minimum Credits** 1 **Maximum Credits** 1

## **DANC 125 The Concert Dance Experience for Non-Majors**

The Concert Dance Experience for Non-Majors introduces non-major students to the multifaceted field of dance. Dance as a physical practice, a creative art form, an articulation of culture, and as a mode of intellectual inquiry will be explored. Students will be guided through a variety of creative and physical experiences informed by course readings that provide historical and theoretical context. As part of the course, students will see performances at The Dance Center, which offers a full season of nationally and internationally renowned artists, and use these performances to inform their own exploration in the field.

**Repeatable:** *N*

**Formerly** 33-1201

**Minimum Credits** 3 **Maximum Credits** 3

## **DANC 130 Hip-Hop Studies Symposium**

This course serves as an incubation space for students interested in Hip-Hop Studies to build relationships and spark ideas for collaboration through critical thinking and dialogue. The course requires students to attend lectures, workshops, jams and seminars around Hip-Hop history, culture, ethics, and practice both on and off campus. Students and the instructor meet weekly to discuss critical topics raised through these events. Additionally, students are required to complete reading and writing assignments, and give creative presentations that foster the critical dialogue which is the central focus of this course.

**Repeatable:** *Y*

**Formerly** 33-1229

**Minimum Credits** 1 **Maximum Credits** 1

## **DANC 135 Hip-Hop Dance and Culture**

This course is an introduction to Hip-Hop technique. In addition, students will develop an understanding of the history, and economic, social, cultural and political context of hip hop dance. Through the lens of cultural studies, students will explore themes of class, race, gender, sexuality, commodification, appropriation, exploitation and cultural resistance, as well as current trends in hip hop dance competition, performance and choreography. Embodied learning will be supplemented through videos, readings, and the completion of written assignments.

**Repeatable:** *Y*

**Formerly** 33-1230

**Minimum Credits** 3 **Maximum Credits** 3

## **DANC 140 Jazz Dance for Non-Majors**

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.

**Repeatable:** Y

**Formerly** 33-1231

**Minimum Credits 3 Maximum Credits 3**

## **DANC 145 African Dance for Non-Majors**

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

**Repeatable:** Y

**Formerly** 33-1241

**Minimum Credits 3 Maximum Credits 3**

## **DANC 150 Tap Dance for Non-Majors**

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.

**Repeatable:** Y

**Formerly** 33-1251

**Minimum Credits 3 Maximum Credits 3**

## **DANC 155 Tai Chi Chuan**

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.

**Repeatable:** Y

**Formerly** 33-1261

**Minimum Credits 2 Maximum Credits 2**

## **DANC 160 Yoga**

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.

**Repeatable:** Y

**Formerly** 33-1271

**Minimum Credits 3 Maximum Credits 3**

## **DANC 165 Contact Improvisation**

This 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.

**Repeatable:** Y

**Formerly** 33-1281

**Prerequisites** DANC 106 Modern IB or 33 1212 Intro to Dance Technique II

**Minimum Credits 1 Maximum Credits 1**

## **DANC 170 Strength and Conditioning**

Strength and Conditioning provides students with basic knowledge and skills necessary for maintaining a fit and healthy body. Class sessions consist of physical workouts using exercises designed to increase muscular strength, endurance, and flexibility. Health-related issues of diet and lifestyle are also examined in order to build a foundation for healthy eating throughout life. Individual fitness goals are defined and focused programs of exercises may be developed.

**Repeatable:** Y

**Formerly** 33-1285

**Minimum Credits 3 Maximum Credits 3**

## **DANC 175 Music and Rhythm in Dance**

This 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.

**Repeatable:** N

**Formerly** 33-1350

**Minimum Credits 3 Maximum Credits 3**

## **DANC 180 Introduction to Dance Studies**

This course orients students to the field of dance as an academic discipline, profession and art form. To this end, this course arms students with information and processes of inquiry so as to facilitate their own decision making as they proceed in the department. Topics to be covered include: an introduction to dance as an art form, dance history, dance as a product of culture, and the relationship of dance technique to the overall field. Class sessions may be augmented by guest lectures led by a number of different Dance Department faculty, staff, students and alumni in an effort to bring new students fully into our learning community.

**Repeatable:** *N*

**Formerly** 33-1351

**Minimum Credits 3 Maximum Credits 3**

### **DANC 185 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.

**Repeatable:** *Y*

**Formerly** 33-1385

**Minimum Credits 1 Maximum Credits 1**

### **DANC 198 Topics in Movement Practice**

This course teaches specific movement forms and styles that enrich students in ways that may include increased aptitude in dance, more efficient movement, and improved body awareness, as well as broadening their understanding of dance traditions and practices throughout the world. Each semester a different discipline or set of disciplines is featured. Course develops awareness of movement and aesthetic principles particular to each form.

**Repeatable:** *Y*

**Minimum Credits 1 Maximum Credits 1**

### **DANC 199 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.

**Repeatable:** *Y*

**Formerly** 33-1331

**Minimum Credits 1 Maximum Credits 1**

### **DANC 205 Modern Technique II**

In this course students will study the principles, practices and vocabulary common to modern dance through a daily practice of warm-up exercises and movement combinations. Emphasis will be on developing conditioning, coordination, alignment, clarity, movement pick-up and artistry. Live musicians accompany all modern classes.

**Repeatable:** Y

**Formerly** 33-2011

**Prerequisites** DANC 106 Modern IB or 33 1212 Intro to Dance Technique II or 33 1311 Modern Technique I

**Minimum Credits 1 Maximum Credits 1**

## **DANC 215 Ballet Technique II**

This course focuses on the principles, practices and vocabulary common to classical ballet technique through a daily practice of warm-up exercises at the barre and movement combinations both in the center and across the floor. The knowledge acquired at the barre is tested in the center through the adagio and allegro sections of the class. Adagio tests balance and fosters a lyrical quality while allegro tests coordination, articulation and the ability to move quickly and softly through space. Emphasis is placed on physical conditioning, coordination, alignment, clarity, movement pick-up and artistry.

**Repeatable:** Y

**Formerly** 33-2021

**Prerequisites** DANC 116 Ballet Technique IB or 33 1212 Intro to Dance Technique II or 33 1321 Ballet I

**Minimum Credits 1 Maximum Credits 1**

## **DANC 220 West African Dance Technique II**

This course focuses on the 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.

**Repeatable:** Y

**Formerly** 33-2031

**Prerequisites** DANC 121 West African Dance Technique IB or 33 1212 Intro to Dance Technique II or 33 1341 West African Dance Technique I

**Minimum Credits 1 Maximum Credits 1**

## **DANC 225 Experiential Anatomy**

This 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.

**Repeatable:** N

**Formerly** 33-2371

**Prerequisites** DANC 106 Modern IB or 33 1212 Intro to Dance Technique II or 33 1311 Modern Technique I or 33 2011 Modern Technique II

**Minimum Credits 3 Maximum Credits 3**

## **DANC 230 Dance Improvisation**

This course introduces students to dance performance, composition, and movement research through improvisation. Coursework balances in-depth individual exploration with rigorous practice in spontaneous duet, small group, and ensemble dance making. Throughout the course students will investigate concepts of dance composition while developing skills to work spontaneously, collaboratively, and independently. Direct physical work will prioritize the development of the student's unique movement voice, readings, writing, and discussion will develop the student's analytical skills.

**Repeatable:** N

**Formerly** 33-2381

**Prerequisites** DANC 106 Modern IB or 33 1212 Intro to Dance Technique II or 33 1311 Modern Technique I or 33 2011 Modern Technique II

**Minimum Credits** 3 **Maximum Credits** 3

## **DANC 240 Jazz Dance Technique**

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.

**Repeatable:** Y

**Formerly** 33-2232

**Prerequisites** DANC 140 Jazz Dance for Non-Majors or DANC 106 Modern IB or DANC 205 Modern Technique II or 33 1212 Intro to Dance Technique II or 33 1311 Modern Technique I

**Minimum Credits** 1 **Maximum Credits** 1

## **DANC 255 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.

**Repeatable:** Y

**Formerly** 33-2262

**Prerequisites** DANC 155 Tai Chi Chuan

**Minimum Credits** 3 **Maximum Credits** 3

## **DANC 260 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.

**Repeatable:** Y

**Formerly** 33-2272

**Prerequisites** DANC 160 Yoga

**Minimum Credits** 1 **Maximum Credits** 1

## **DANC 285 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.

**Repeatable:** Y

**Formerly** 33-2386

**Prerequisites** DANC 185 Hip-Hop Dance Technique I

**Minimum Credits 1 Maximum Credits 1**

### **DANC 305 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.

**Repeatable:** Y

**Formerly** 33-3062J

**Requirements** Permission Required (DP)

**Minimum Credits 1 Maximum Credits 1**

### **DANC 310 Intermediate Contemporary Techniques**

This course develops physical proficiency in the performance of complex dance materials, emphasizing the deepening of technical practices in either Hip-Hop or modern technical forms. Material may draw upon skills acquired in Hip-Hop I and/or Modern Technique II 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 and/or receive a teacher recommendation. Or, students must have completed 4 credits of Modern II and Hip-Hop I prior to enrolling in this course.

**Repeatable:** Y

**Formerly** 33-3091

**Prerequisites** DANC 205 Modern Technique II or 33 2012 Modern Technique II (F)

**Requirements** Permission Required (DP)

**Minimum Credits 1 Maximum Credits 1**

### **DANC 315 Ballet Technique III**

This course goes deeper into the principles, practices and vocabulary common to classical ballet technique through a daily practice of warm-up exercises at the barre and movement combinations both in the center and across the floor. The knowledge acquired at the barre is tested in the center through the adagio and allegro sections of the class. Adagio tests balance and fosters a lyrical quality while allegro tests coordination, articulation and the ability to move quickly and softly through space. Emphasis is placed on physical conditioning, coordination, alignment, clarity, movement pick-up and artistry.

**Repeatable:** Y

**Formerly** 33-3021

**Prerequisites** DANC 215 Ballet Technique II or 33 2022 Ballet Technique II (F) or 33 3022 Ballet Technique III (F)

**Requirements** Permission Required (DP)

**Minimum Credits 1 Maximum Credits 1**

### **DANC 316 Ballet Technique IV**

This course develops physical proficiency in the performance of more complex ballet material and may draw upon skills acquired in Ballet Technique III but with increasing demands and higher expectations for competent execution. Technical weaknesses are addressed as students' understanding, range, and body control increase. The knowledge acquired at the barre is tested in the center through more challenging adagio and allegro combinations. Emphasis is placed on physical conditioning to support stronger allegro work, coordination, alignment, clarity, movement pick-up and artistry.

**Repeatable:** Y

**Formerly** 33-3023

**Requirements** Permission Required (DP)

**Minimum Credits 1 Maximum Credits 1**

### **DANC 320 West African Dance Technique III**

This course goes deeper into the 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.

**Repeatable:** Y

**Formerly** 33-3031

**Prerequisites** DANC 220 West African Dance Technique II or 33 2031 West African Technique II or 33 2032 West African Technique II (F)

**Requirements** Permission Required (DP)

**Minimum Credits 1 Maximum Credits 1**

### **DANC 330 Postcolonial Approaches to Dance Studies**

This course explores dance and movement practices through a post-colonial lens. This course introduces methodologies for writing about the socio-political meanings that bodies carry as they move through time and space. Topics include: dance as cultural identity, dance as a social form of expression, dance as sacred practice, and dance as political power. Through readings, writing, lectures, discussion and extensive viewing of filmed and live performance, students come to understand dance as a rich human activity with many different manifestations and applications.

**Repeatable:** N

**Formerly** 33-3342

**WI**

**Prerequisites** DANC 180 Introduction to Dance Studies and ENGL 122 International Writing and Rhetoric II or DANC 180 Introduction to Dance Studies and ENGL 112 Writing and Rhetoric II or DANC 180 Introduction to Dance Studies and ENGL 112H Writing and Rhetoric II: Honors

**Minimum Credits 3 Maximum Credits 3**

## **DANC 335 Historical Approaches to Western Concert Dance**

Historical Approaches to Western Concert Dance explores the artistic developments in the field of Western concert dance from the 17th century to the 21st century. The course focuses on the socio-political contexts that birthed ballet and modern dance and traces how the aesthetic values of western dance forms over time morph and shift for the concert stage. Through readings, writing, lectures, discussions and extensive viewing of video and live performance, students come to understand the rich lineage of these dance forms.

**Repeatable:** *N*

**Formerly** 33-3343

**Prerequisites** DANC 330 Postcolonial Approaches to Dance Studies

**Minimum Credits** 3 **Maximum Credits** 3

## **DANC 340 Teaching Dance I**

This course is a broad overview of teaching dance, covering both creative and technical skills as they are taught to diverse student populations. In this class students will plan and present material to their classmates and to a population outside of class. Students will observe teachers at work, discuss various methods of teaching and prepare materials for teaching job applications.

**Repeatable:** *N*

**Formerly** 33-3372

**Prerequisites** DANC 230 Dance Improvisation

**Co-requisites** DANC 310 Intermediate Contemporary Techniques

**Minimum Credits** 3 **Maximum Credits** 3

## **DANC 341 Teaching Dance II**

This course will focus primarily on methodologies of teaching dance technique. Students will serve as teaching assistants - demonstrating, making corrections, and presenting exercises - in a Level I course, in any style. Students will prepare and present movement assignments, design lesson plans, observe and practice teaching skills, and create teaching resources. For the culminating project, students will prepare and present a technique class.

**Repeatable:** *N*

**Formerly** 33-3674

**Prerequisites** DANC 340 Teaching Dance I

**Minimum Credits** 3 **Maximum Credits** 3

## **DANC 345 Choreography**

This course explores a variety of concepts and processes that may be used in making dances. Students will create their own dance studies in response to a variety of assigned exercises. Topics will include concepts such as space, time, shape, and dynamics, and processes for the invention, manipulation and structuring of movement materials. Improvisation and other physical processes will be employed as works are developed, revised and solidified into repeatable forms. Students will engage in critiques of their own and others' work and are expected to work rigorously and imaginatively to expand in new directions.

**Repeatable:** *N*

**Formerly** 33-3382

**Prerequisites** PREREQUISITES: DANC 230 Dance Improvisation

**Minimum Credits** 3 **Maximum Credits** 3

## **DANC 350 Artists and Audiences**

This course explores the work and rewards of making, teaching, and producing dance and performance in a local-to-global setting. Through reading, reflection and discussion on the artist's role in society, the class will investigate cultural policy and community-based activism in and through artistic practice. Students will undertake writing and creative assignments aimed at challenging them to develop and articulate their own positions on what they want to do with and through dance. The course features periodic guest speakers, panel discussions, and interaction with working professionals in various functions in the dance and performance world.

**Repeatable:** Y

**Formerly** 33-3445

**Prerequisites** DANC 335 Historical Approaches to Western Concert Dance

**Minimum Credits 3 Maximum Credits 3**

## **DANC 355 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.

**Repeatable:** N

**Formerly** 33-3456

**Prerequisites** DANC 345 Choreography

**Minimum Credits 3 Maximum Credits 3**

## **DANC 360 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.

**Repeatable:** N

**Formerly** 33-3473

**Prerequisites** DANC 225 Experiential Anatomy

**Minimum Credits 3 Maximum Credits 3**

## **DANC 365 Screen Dance and Sound Design**

This course explores computer-based technologies and their applications in dance. A variety of software packages will be examined as partners in the creative process, components within stage productions, and as tools for career support. Direct interaction with technology will be supported by viewings, readings, and discussions about important artists and work in the field. Students will produce finished projects through

work in at least two of the following software environments: Dance Forms, Protocols LE, and iMovie.

**Repeatable:** N

**Formerly** 33-3840

**Prerequisites** DANC 230 Dance Improvisation

**Co-requisites** DANC 345 Choreography

**Minimum Credits 3 Maximum Credits 3**

### **DANC 374 Graduate Dancemaking II: Representing Self and Other**

This course requires students to consider the ethical and aesthetic ramifications that arise when attempting to represent society. Through weekly choreographic studies, students will respond to world events and, in the process, come to a greater awareness of the limits and possibilities of different representational strategies. Of particular interest will be the development of the student's choreographic point of view through which politics can be articulated. This course will culminate in an informal public showing of student work.

**Repeatable:** N

**Formerly** 33-6182

**Concurrent Requisite** DANC 377 Graduate Dance Studies II: The Politics of Postmodernism

**Minimum Credits 3 Maximum Credits 3**

### **DANC 377 Graduate Dance Studies II: The Politics of Postmodernism**

Taken concurrently with Graduate Dancemaking II:, this second course in the Graduate Dance Studies Sequence exposes students to the complicated history of ideas associated with historical yet ongoing shifts from modernism to postmodernism. In particular, readings will reckon with the unique spatial logic of postmodernism, its relationship to history, and the ramifications of postmodern aesthetics on identity formation and community.

**Repeatable:** N

**Formerly** 33-6752

**Concurrent Requisite** DANC 374 Graduate Dancemaking II: Representing Self and Other

**Minimum Credits 3 Maximum Credits 3**

### **DANC 399 Advanced Topics in Dance**

Advanced Topics in Dance offers an opportunity for in-depth, collaborative research in domains of performance, choreography and scholarship. Each semester, the course will focus on specific themes or issues submitted to hybrid pedagogical enterprises that may include, choreographic, performative, and scholarly articulations. Semester long course topics may include: Dance for Camera, Post-Colonial Choreographies, Feminist Discourses in Dance, Physical Theatre Workshop, and Site-Specific Dancemaking Strategies. Through extended research processes-which may include extensive viewing of video and live performances, reading of pertinent literature, student driven choreographic workshops, instructor-led movement experiences, and substantial performance and production experience-students will engage with dance as a form that resists compartmentalization by methodological boundaries.

**Repeatable:** Y

**Formerly** 33-3444

**Requirements** Permission Required (DP)

**Minimum Credits 3 Maximum Credits 3**

### **DANC 425 Advanced Contemporary Techniques**

This course develops physical proficiency in the performance of highly complex dance materials, emphasizing the deepening of technical practices in either Hip-Hop or modern technical forms. Material may draw upon skills acquired in Intermediate Contemporary Techniques 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.

**Repeatable:** Y

**Formerly** 33-3093

**Requirements** Permission Required (DP)

**Minimum Credits 1 Maximum Credits 1**

### **DANC 470 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.

**Repeatable:** N

**Formerly** 33-4001

**Requirements** Permission Required (DP)

**Minimum Credits 3 Maximum Credits 3**

### **DANC 480 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.

**Repeatable:** Y

**Formerly** 33-3365

**Requirements** Permission Required (DP)

**Minimum Credits 3 Maximum Credits 3**

### **DANC 495 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.

**Repeatable:** Y

**Formerly** 33-2795

**Minimum Credits 1 Maximum Credits 6**

## **DANC 496 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.

**Repeatable:** Y

**Formerly** 33-3998

**Requirements** Permission Required (DP)

**Minimum Credits** 1 **Maximum Credits** 6

## **Design**

### **DSGN 110 Design Thinking**

This course is an introduction to the theories and methods of design thinking which are empathetic, human-centered, tolerant of ambiguity, and action-oriented. Design thinking is a creative, innovative process to identify and solve complex problems. In this course, students participate in a series of exercises and project challenges that are resolved using a holistic design thinking process.

**Repeatable:** N

**Minimum Credits** 3 **Maximum Credits** 3

### **DSGN 112 Ceramics I**

This introductory level design/fabrication studio acquaints students with methods of forming and finishing clay into vessels and objects. The design process and material exploration is emphasized through lecture/demonstration and class discussions, where the relationship between design concept, skilled craftsmanship, and aesthetics is explored. Methods of hand building, modeling, and finishing are demonstrated. In addition to studio work, presentations, readings and discussions of traditional and contemporary applications for clay may be introduced. This course is appropriate for students from all majors.

**Repeatable:** Y

**Formerly** 21-1940

**Minimum Credits** 3 **Maximum Credits** 3

### **DSGN 113 Jewelry and Objects I**

This introductory level design/fabrication studio acquaints students with jewelry and object creation. The design process is emphasized through lecture, demonstration, critiques and class discussions, where the relationship between design concept, skilled craftsmanship, and aesthetics is explored. Through a variety of exercises, students explore technical skills including fabrication, cold-joining, soldering, surface embellishment, coloring, and finishing. This course is appropriate for students from all majors.

**Repeatable:** Y

**Formerly** 21-1942

**Minimum Credits** 3 **Maximum Credits** 3

## **DSGN 199 Special Topics in Design:**

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

**Repeatable:** Y

**Formerly** 21-2901

**Requirements** Permission Required (DP)

**Minimum Credits** 1 **Maximum Credits** 6

## **DSGN 212 Ceramics II**

This advanced level design/fabrication studio encourages personal expression through the creation of ceramic-based functional or non-functional objects. Building on the skills introduced in Ceramics I, multiple processes and methods for working with clay will be presented and explored. Skilled craftsmanship and an understanding of how design concepts may be reflected in material and constructive choices are emphasized.

**Repeatable:** N

**Formerly** 21-2941

**Prerequisites** DSGN 112 Ceramics I

**Minimum Credits** 3 **Maximum Credits** 3

## **DSGN 213 Jewelry and Objects II**

This advanced level design/fabrication studio encourages personal investigation through the creation of jewelry and functional/non-functional objects. Building on the skills introduced in Jewelry and Objects I, a variety of advanced techniques including etching, enameling, and forming are presented and explored. Skilled craftsmanship and an understanding of how design concepts may be reflected in material and fabrication choices are emphasized.

**Repeatable:** Y

**Formerly** 21-2943

**Prerequisites** DSGN 113 Jewelry and Objects I

**Minimum Credits** 3 **Maximum Credits** 3

## **DSGN 265 Furniture I**

This introductory level design/fabrication studio acquaints students with the requirements of furniture making, primarily concentrating on wood constructive techniques. Design planning and material exploration is emphasized through lecture/demonstration and class discussions, where the relationship between design concept, skilled craftsmanship, and aesthetics is explored. Instruction includes hand and power tools and covers skills from conceptualization to hand finishing. This course is appropriate for students from all majors.

**Repeatable:** Y

**Formerly** 21-2946

**Prerequisites** ARTS 105 Foundation Studio or 22 1920 Making 2

**Minimum Credits** 3 **Maximum Credits** 3

## **DSGN 268 Metal Fabrication**

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

**Repeatable:** *N*

**Formerly** 21-2961

**Prerequisites** ARTS 105 Foundation Studio or 22 1920 Making 2

**Minimum Credits 3 Maximum Credits 3**

## **DSGN 315 Digital Presentation Techniques**

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

**Repeatable:** *N*

**Formerly** 21-3715

**Prerequisites** ARTS 105 Foundation Studio or ARTS 210 Drawing I or 22 1920 Making 2

**Minimum Credits 3 Maximum Credits 3**

## **DSGN 350 Portfolio**

Portfolio is a focal course designed to utilize work from other required courses within a student's major. Students explore concepts and professional techniques to develop, document, and curate a body of work for different audiences (think entering the job market), demonstrating a range of work, conceptual sophistication and technical proficiency. The course will allow students to demonstrate professionalism, verbal skills, and conceptual and critical thinking, while communicating a personal creative story in a compelling manner. Topics include archiving and curating a sequence, researching a target market, and self-branding.

**Repeatable:** *N*

**Formerly** 21-4385

**Requirements** Junior Standing or Above (JR) Design Majors Only (4DSG)

**Minimum Credits 3 Maximum Credits 3**

## **DSGN 365 Furniture II**

This advanced level design/fabrication studio acquaints students with the requirements of advanced furniture making. Building on the skills introduced in Furniture I, a variety of advanced techniques which may include steam-bending, veneering, digital fabrication, limited-edition production, and spray-finishing are presented and explored. Primarily concentrating on wood constructive techniques, students are provided the opportunity to design and fabricate a piece of their choosing and may incorporate additional/alternative materials. The design process, incorporating model and full-scale mock-ups, continues to be emphasized.

**Repeatable:** *N*

**Formerly** 21-3946

**Prerequisites** DSGN 265 Furniture I

**Minimum Credits 3 Maximum Credits 3**

## **DSGN 495 Directed Study: Design**

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

**Repeatable:** *N*

**Formerly** 21-3990

**Requirements** Permission Required (DP)

**Minimum Credits** 1 **Maximum Credits** 6

### **DSGN 496 Independent Project: Design**

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

**Repeatable:** *Y*

**Formerly** 21-3998

**Requirements** Permission Required (DP)

**Minimum Credits** 1 **Maximum Credits** 6

## **Education**

### **EDUC 105 Introduction to Early Childhood Education**

This course provides an overview of early childhood care and education with emphasis on historical, cultural, political, and theoretical implications related to perspectives of young children, the learning process, teaching, and social justice. Introductions to the variety of programs, the role of the teacher, career opportunities, and professional organizations are included. Emphasis will be given to developmentally appropriate practice, the learning context, the role of art and play, the Reggio Emilia approach, and trends and issues within the field.

**Repeatable:** *N*

**Formerly** 38-1100

**Minimum Credits** 3 **Maximum Credits** 3

### **EDUC 110 Integrating Literature in ECE**

Students will explore various books/stories for infants/toddlers, preschool, and early elementary aged children. This course will investigate quality board and picture books, as well as beginning reading books while considering nursery rhymes, fiction and non-fiction, fairytales, and folktales. Students will better understand quality elements of books/stories, respected authors, and developmentally and culturally appropriate books/stories. Ultimately students will become more competent with selecting, evaluating, and presenting children's books/stories while learning to instill a love of reading with children.

**Repeatable:** *N*

**Formerly** 38-1101

**Minimum Credits** 1 **Maximum Credits** 1

## **EDUC 115 Human Development Across the Lifespan**

Students survey theories of holistic human development spanning the cognitive, physical, and social emotional domains. Emphasis is on the earlier stages of development, but encompasses the entire lifespan. Attention will be given to the application of theory to personal experience; the impact of an anti-bias approach; and the role of family, culture, and community on development.

**Repeatable:** *N*

**Formerly** 38-1125

**SS**

**Minimum Credits 3 Maximum Credits 3**

## **EDUC 120 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.

**Repeatable:** *N*

**Formerly** 38-1530

**SC**

**Minimum Credits 3 Maximum Credits 3**

## **EDUC 210 Language Learning and Linguistic Development**

This course develops students' understandings of typical and atypical speech and language development from birth through age eight in monolingual and multilingual children with a focus on the rights of the learner. Students explore the relationships between linguistic and language development, and other areas of development and learning are explored. Since language is integral to thinking and learning processes, the course frames students' examination of the biological, environmental, social, and cultural components of language learning and linguistic development.

**Repeatable:** *N*

**Formerly** 38-2130

**Prerequisites** EDUC 115 Human Development Across the Lifespan

**Minimum Credits 3 Maximum Credits 3**

## **EDUC 215 Child, Family & Community: Critical Perspectives**

This course contributes to students' knowledge and skills necessary to work successfully with diverse families in individual, group, and community settings. The course emphasizes strategies for strengthening adult-child relationships and collaborative partnerships between educators, families, community members, and agencies. This content is examined critically to understand how some children and their families are often perceived and treated inequitably and how these inequities are embedded in US history.

**Repeatable:** *N*

**Formerly** 38-2140

**PL**

**Prerequisites** EDUC 115 Human Development Across the Lifespan

**Minimum Credits 3 Maximum Credits 3**

## **EDUC 220 Teaching English Language Learners: Theoretical Foundations**

This course provides the foundations necessary for making informed decisions about the education of English Language Learners (ELLs), their characteristics and challenges, and English language acquisition. Students will explore the connections among theory, diversity, and equity, and the research and policies that inform instructional designs and practices.

**Repeatable:** *N*

**Formerly** 38-2150

**PL**

**Minimum Credits 3 Maximum Credits 3**

## **EDUC 225 Education of Learners with Exceptional and Diverse Needs**

This course introduces the concept of exceptionality, providing an overview of various forms of atypical growth and development and teaching methods. The emphasis is on children having a variety of disabilities and/or delays and the implications for learning and growth. The roles of legislation; collaboration between parents, schools, and teachers; children's cultures; and the rights of learners identified as having exceptional needs will be explored.

**Repeatable:** *N*

**Formerly** 38-2155

**Prerequisites** EDUC 115 Human Development Across the Lifespan

**Minimum Credits 3 Maximum Credits 3**

## **EDUC 230 Culture in Young Children's Literature**

This course offers students the opportunity to learn how children's literature, as text and art, has been used to teach youth throughout history; how it has been appropriated by societies; and how children's authors and illustrators have become authors of the culture of their times. The course embodies elements of traditional literary analysis where students will study historical trends, literary and artistic devices, cultural ideologies, and elements of text quality present in multicultural children's literature for audiences aged birth through nine years.

**Repeatable:** *N*

**Formerly** 38-2601

**HL**

**Prerequisites** ENGL 112 Writing and Rhetoric II or ENGL 122 International Writing and Rhetoric II

**Minimum Credits 3 Maximum Credits 3**

## **EDUC 299 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.

**Repeatable:** *Y*

**Formerly** 38-2175

**Minimum Credits 1 Maximum Credits 3**

## **EDUC 305 Pre-Primary Methods for Math and Science**

This course is designed to develop understandings and practical applications of principles and techniques that promote supportive learning environments and foster children's active engagement. It introduces the role of play and major curriculum approaches including the Reggio Emilia approach. Through observation of children and application of knowledge of child development, students construct understandings of planning, documenting, and assessing interdisciplinary, inquiry-based, and developmental learning opportunities. Special emphasis will be given to math, science, and technology for young children.

**Repeatable:** *N*

**Formerly** 38-3100

**Concurrent Requisite** EDUC 315 Seminar I: Preprimary Methods for Language, Literacy and the Arts

**Requirements** Permission Required (DP)

**Minimum Credits** 3 **Maximum Credits** 3

## **EDUC 315 Seminar I: Preprimary Methods for Language, Literacy and the Arts**

Students will focus on planning, implementing, and evaluating a rich and engaging learning environment that stresses language and emergent literacy, visual arts, drama, music, and movement experiences for young children. Additionally, students will develop further understanding of the role of play, the Reggio Emilia approach, and the teacher as a professional within a preprimary educational context.

**Repeatable:** *N*

**Formerly** 38-3110

**Requirements** Permission Required (DP)

**Minimum Credits** 3 **Maximum Credits** 3

## **EDUC 320 Infant, Toddler, and Two-Year- Old Programming and Methods**

This course will apply knowledge of young children's development in planning for growth and learning for infant and toddler through two-year-old children. Students will gain experience with curricular opportunities and gain knowledge of programming that include health and safety.

**Repeatable:** *N*

**Formerly** 38-3115

**Prerequisites** EDUC 105 Introduction to Early Childhood Education and EDUC 115 Human Development Across the Lifespan

**Minimum Credits** 3 **Maximum Credits** 3

## **EDUC 325 Seminar II: Environments and Relationships that Cultivate Learning**

This seminar is taken concurrently with Preprimary Practicum (38-3105). Students explore the role of the learning environment, children's developing identities, connections with the community, and social interactions in shaping educational experiences.

**Repeatable:** *N*

**Formerly** 38-3130

**Prerequisites** EDUC 315 Seminar I: Preprimary Methods for Language, Literacy and the Arts

**Concurrent Requisite** EDUC 480 Preprimary Practicum

**Requirements** Permission Required (DP)

**Minimum Credits** 3 **Maximum Credits** 3

## **EDUC 350 Documenting and Assessing Children's Learning**

This course provides an overview of Early Childhood assessment principles and practices. Students develop knowledge and skills to assess learning and development of young children, including those with special and diverse learning needs. Students learn how and why to document children's learning processes. Students will develop strategies for assessing young children's social, emotional, cognitive, and motor development using both formal and informal means.

**Repeatable:** *N*

**Formerly** 38-3135

**Requirements** Permission Required (DP)

**Minimum Credits 3 Maximum Credits 3**

## **EDUC 355 Methods for Teaching Language Arts in Primary Grades**

This course prepares students to guide children from diverse backgrounds as they learn how to read, write, and communicate in printed and digital contexts. Students learn how to plan for standards-based and assessment-driven curricula in English and the Language Arts and in the content areas. They also learn how to apply developmentally appropriate literacy practices across content areas. The methods explored are intended for children five through eight years of age. Students fulfill field experience requirements for this course within a practicum experience in a Kindergarten, first, or second grade classroom.

**Repeatable:** *N*

**Formerly** 38-3140

**Prerequisites** EDUC 210 Language Learning and Linguistic Development

**Requirements** Permission Required (DP)

**Minimum Credits 3 Maximum Credits 3**

## **EDUC 360 Methods for Teaching English as a Second Language**

This course focuses on approaches, methods, and materials for teaching English as an additional language to English Language Learners (ELLs). Additionally, application of such skills will be applied to content-area learning. Class sessions will focus on theory and practice related to the important components of language learning from a developmental perspective. In addition, students will analyze second language unit and lesson plans, develop instructional units, engage in short in-class demonstration lessons that illustrate state-of-the-art second-language teaching techniques, and participate in required field experiences in classrooms in which there are ELLs. Special attention will be given to culturally relevant pedagogy.

**Repeatable:** *N*

**Formerly** 38-3145

**Requirements** Permission Required (DP)

**Minimum Credits 3 Maximum Credits 3**

## **EDUC 365 Methods for Teaching Mathematics in Primary Grades**

This course provides students with ideas, techniques, and strategies for teaching math at the Kindergarten through second grade levels. An active and developmentally appropriate approach is emphasized so that students gain experience using manipulatives and technology, and participate in constructing or revising their own understanding of math concepts. Students will reflect on and discuss theory, research, and practice related to how young children learn mathematics. Students fulfill field experience requirements for this course within a practicum experience in a Kindergarten, first, or second grade classroom.

**Repeatable:** *N*

**Formerly** 38-3150

**Prerequisites** EDUC 325 Seminar II: Environments and Relationships that Cultivate Learning

**Requirements** Permission Required (DP)

**Minimum Credits** 3 **Maximum Credits** 3

## **EDUC 375 Methods for Teaching Social Studies and Science in Primary Grades**

This course focuses on methods for teaching social studies and science. Per the National Council for the Social Studies, this course fosters the integrated study of the social sciences and humanities to promote civic competence. Students will reflect, in-depth, about what it means to be a good citizen within a culturally and socio-economically diverse society. The science component of the course provides students with ideas, techniques, and strategies for applying understandings of science, technology, and engineering practices within the major content areas of science (Life, Physical, Earth, and Space Sciences). Students are exposed to a variety of science curricular materials that emphasize a hands-on, inquiry-based approach. Field experiences occur within a practicum in a Kindergarten, first, or second grade classroom.

**Repeatable:** *N*

**Formerly** 38-3160

**PL**

**Prerequisites** EDUC 325 Seminar II: Environments and Relationships that Cultivate Learning

**Requirements** Permission Required (DP)

**Minimum Credits** 3 **Maximum Credits** 3

## **EDUC 380 The Teaching Artist in School and Community Settings**

This course engages students in the theory and practice of the teaching artist. Students will explore the role of the teaching artist in arts education in an historical context as well as in current practice with children, adolescents, adult and senior populations. This exploration is anchored in study, reflection, and direct experience in Chicago Public Schools, arts organizations and community settings. Students will spend class time studying teaching artist fundamentals including: building partnerships, developing and implementing inquiry-based arts curricula and lesson plans, creating community in the classroom, designing inclusive experiences in the arts, working within community and school cultures, and understanding classroom management in a variety of settings and populations. Guest teaching artists, from a range of disciplines, will lead sessions introducing a range of effective teaching artist strategies. Students will observe and/or assist in the delivery of arts instruction in a variety of settings.

**Repeatable:** *N*

**Formerly** 38-3580

**HU**

**Prerequisites** ENGL 112 Writing and Rhetoric II or ENGL 122 International Writing and Rhetoric II

**Minimum Credits** 3 **Maximum Credits** 3

## **EDUC 385 Arts Integration: Interdisciplinary Learning K-12**

This course will take an in-depth look at the impact of interdisciplinary arts teaching on student learning. It will engage students in the theory, history, research, and practice of interdisciplinary arts teaching and learning in the schools. Students will learn how to create interdisciplinary curriculum across core academic subjects and the arts, connect to the Common Core Standards, develop assessment tools, and build documentation into teaching practice. They will study the connections between arts-integration, the Reggio Emilia approach, as well as inquiry and project-based learning. They will develop an interdisciplinary unit plan, have the opportunity to teach and revise curriculum with one another, and observe and reflect on

interdisciplinary arts learning in Chicago Public School classrooms. Guests will include teaching artist and classroom teacher partners, and leaders in the field of teaching artistry.

**Repeatable:** *N*

**Formerly** 38-3581

**HU**

**Prerequisites** EDUC 380 The Teaching Artist in School and Community Settings

**Minimum Credits 3 Maximum Credits 3**

## **EDUC 390 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.

**Repeatable:** *Y*

**Formerly** 38-3588

**Prerequisites** EDUC 380 The Teaching Artist in School and Community Settings

**Concurrent Requisite** EDUC 385 Arts Integration: Interdisciplinary Learning K-12

**Minimum Credits 3 Maximum Credits 3**

## **EDUC 405 The Reflective Professional**

Investigation of young children's and teachers' learning and teaching through the lens of the Reggio Emilia approach continues in this course. Students will thoughtfully and critically reflect on their entire program experience, further developing a vocabulary to convey its meaning to a variety of audiences: orally, in written form, and visually. Each student will develop an individual product to represent personal and professional understandings to a variety of audiences.

**Repeatable:** *N*

**Formerly** 38-4005

**HU WI**

**Concurrent Requisite** EDUC 490 Primary Student Teaching Internship and EDUC 410 Seminar IV: Primary Student Teaching

**Minimum Credits 3 Maximum Credits 3**

## **EDUC 410 Seminar IV: Primary Student Teaching**

This course accompanies concurrent requisite 38-4000 Primary Student Teaching Internship and provides students with a supportive environment, helpful resources, and thought-provoking presentations and discussions on all aspects of the K-2 classroom experience. Students independently prepare and submit artifacts for a performance-based state licensure requirement: the edTPA.

**Repeatable:** *N*

**Formerly** 38-4010

**Concurrent Requisite** EDUC 490 Primary Student Teaching Internship

**Minimum Credits 3 Maximum Credits 3**

### **EDUC 480 Preprimary Practicum**

This practicum focuses on methods of teaching and learning with preschool children through the lens of social constructivism. Communication, creativity, collaboration, and critical thinking are key to the learning process. Students will plan, implement, and assess approved learning experiences for young children that consider both developmental domains and content areas appropriate for individual and group abilities, contexts, and cultures. Students will engage in field work at a preschool for three hours a day for four days a week to observe examples of the ways in which methods are implemented in such settings.

**Repeatable:** *N*

**Formerly** 38-3105

**Prerequisites** EDUC 305 Pre-Primary Methods for Math and Science or EDUC 315 Seminar I: Preprimary Methods for Language, Literacy and the Arts

**Co-requisites** EDUC 325 Seminar II: Environments and Relationships that Cultivate Learning

**Requirements** Permission Required (DP)

**Minimum Credits 3 Maximum Credits 3**

### **EDUC 481 Seminar III: Primary Practicum**

This one-credit practicum gives students the opportunity to observe primary classrooms during the Fall semester prior to full-day student teaching the following spring. In addition, there is a strong focus on discussing and analyzing their classroom experiences and learning how to write lesson plans. Because it is taken during the same semester as all primary methods, students will develop understandings of effective classrooms across content areas.

**Repeatable:** *N*

**Formerly** 38-3155

**Prerequisites** EDUC 315 Seminar I: Preprimary Methods for Language, Literacy and the Arts and EDUC 325 Seminar II: Environments and Relationships that Cultivate Learning

**Concurrent Requisite** EDUC 355 Methods for Teaching Language Arts in Primary Grades and EDUC 365 Methods for Teaching Mathematics in Primary Grades and EDUC 375 Methods for Teaching Social Studies and Science in Primary Grades

**Minimum Credits 1 Maximum Credits 1**

### **EDUC 490 Primary Student Teaching Internship**

Students participate in an internship of full-time student teaching experiences at the Kindergarten, first, or second grade level. They are supported and assessed through regularly scheduled visits from college-based field-experience supervisors, and they participate in periodic evaluations in a cooperative setting with their K-2 cooperating teacher. This course accompanies concurrent requisite 38-4010 Seminar IV: Primary Student Teaching.

**Repeatable:** *N*

**Formerly** 38-4000

**WI**

**Prerequisites** EDUC 375 Methods for Teaching Social Studies and Science in Primary Grades

**Concurrent Requisite** EDUC 410 Seminar IV: Primary Student Teaching

**Requirements** Permission Required (DP)

**Minimum Credits** 6 **Maximum Credits** 6

## **EDUC 495 Directed Study**

No description available.

**Repeatable:** Y

**Formerly** 38-3176

**Minimum Credits** 1 **Maximum Credits** 9

## **EDUC 496 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.

**Repeatable:** Y

**Formerly** 38-3175

**Requirements** Permission Required (DP)

**Minimum Credits** 1 **Maximum Credits** 6

## **English**

### **ENGL 108 Writing and Rhetoric Stretch A**

Writing and Rhetoric I Stretch A introduces students to key concepts in writing and rhetoric. These concepts comprise an intellectual framework that enable students to approach a variety of writing tasks in college, in their creative professions, and in their lives as citizens. While the primary focus is on reading and writing alphabetic text, Writing and Rhetoric I Stretch A encourages students to explore the affordances of a variety of genres, media, platforms, and technologies. Along with Writing and Rhetoric I Stretch B, this course provides students with ample opportunity for revision and reading assignments, exercises that guide students through longer assignment sequences, instruction about the role of various technologies in writing, and extra one-on-one support from the instructor. Upon registering for and successfully completing Writing and Rhetoric I Stretch A, students understand and agree to be administratively registered for the same section (same day and time) of Stretch B in the Spring semester.

**Repeatable:** N

**Formerly** 52-1101S

**Prerequisites** TWC-T-3 EXAM-TWC WRITING MINIMUM SCORE = 3

**Minimum Credits** 3 **Maximum Credits** 3

### **ENGL 109 Writing and Rhetoric I Stretch B**

Writing and Rhetoric I Stretch B continues the work begun in Writing and Rhetoric I Stretch A, introducing students to key concepts in writing and rhetoric. These concepts comprise an intellectual framework that enable students to approach a variety of writing tasks in college, in their creative professions, and in their lives as citizens. While the primary focus is on reading and writing alphabetic text, Writing and Rhetoric I

Stretch B encourages students to explore the affordances of a variety of genres, media, platforms, and technologies. Along with Writing and Rhetoric I Stretch A, this course provides students with ample opportunity for revision and reading assignments, exercises that guide students through longer assignment sequences, instruction about the role of various technologies in writing, and extra one-on-one support from the instructor. Students are administratively registered for Writing and Rhetoric I Stretch B. To drop or withdraw from this course, please contact the English and Creative Writing department.

**Repeatable:** *N*

**Formerly** 52-1151S

**EN**

**Prerequisites** ENGL 108 Writing and Rhetoric Stretch A

**Minimum Credits 3 Maximum Credits 3**

## **ENGL 110 EAL Tutoring in Writing**

Tutoring in Writing Skills for students with home/heritage languages other than English. Designates tutoring with an ESL Specialist in the Writing Center.

**Repeatable:** *N*

**Formerly** 52-1108

**Concurrent Requisite** ENGL 121 International Writing and Rhetoric I or ENGL 122 International Writing and Rhetoric II

**Minimum Credits 0 Maximum Credits 0**

## **ENGL 111 Writing and Rhetoric I**

Writing and Rhetoric I introduces students to key concepts in writing and rhetoric. These concepts comprise an intellectual framework that enable students to approach a variety of writing tasks in college, in their creative professions, and in their lives as citizens. In Writing and Rhetoric I, students use the key concepts to compose texts of their own and to analyze the work of other authors. While the primary focus is on reading and writing alphabetic text, Writing and Rhetoric I encourages students to explore the affordances of a variety of genres, media, platforms, and technologies.

**Repeatable:** *N*

**Formerly** 52-1151

**EN**

**Prerequisites** TWC-T-4 EXAM-TWC WRITING MINIMUM SCORE = 4

**Minimum Credits 3 Maximum Credits 3**

## **ENGL 111H 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.

**Repeatable:** *N*

**Formerly** 52-1151HN

**EN**

**Prerequisites** TWC-T-4 EXAM-TWC WRITING MINIMUM SCORE = 4

**Requirements** 3.5 or Higher GPA (35GP)

**Minimum Credits** 3 **Maximum Credits** 3

## **ENGL 112 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.

**Repeatable:** *N*

**Formerly** 52-1152

**EN**

**Prerequisites** ENGL 109 Writing and Rhetoric I Stretch B or ENGL 111 Writing and Rhetoric I or ENGL 121 International Writing and Rhetoric I or TWC-T-7 EXAM-TWC WRITING MINIMUM SCORE = 7

**Minimum Credits** 3 **Maximum Credits** 3

## **ENGL 112H 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.

**Repeatable:** *N*

**Formerly** 52-1152HN

**EN**

**Prerequisites** ENGL 111 Writing and Rhetoric I or ENGL 111H Writing and Rhetoric I: Honors or TWC-T-7 EXAM-TWC WRITING MINIMUM SCORE = 7

**Requirements** 3.5 or Higher GPA (35GP)

**Minimum Credits** 3 **Maximum Credits** 3

## **ENGL 120 U.S. Academic Language and Culture**

U.S. Academic Language and Culture for EAL is designed to address the needs of the cohort of international exchange students and degree-seeking students who do not formally live in the U.S. In this course, we will work to (1) improve and refine students' academic English skills including productive skills (i.e., writing, speaking) and receptive skills (i.e., reading, listening); (2) enhance students' intercultural competency; and (3) develop their digital literacy.

**Repeatable:** *N*

**Formerly** 52-1120

**Requirements** Permission Required (DP)

**Minimum Credits** 3 **Maximum Credits** 3

## **ENGL 121 International Writing and Rhetoric I**

Writing and Rhetoric I for Non-Native Speakers of English is reserved for students who do not speak English as their first language. Identical to 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.

**Repeatable:** *N*

**Formerly** 52-1121

**EN**

**Prerequisites** TWC-T-2 EXAM-TWC WRITING MINIMUM SCORE = 2

**Concurrent Requisite** ENGL 110 EAL Tutoring in Writing

**Minimum Credits 3 Maximum Credits 3**

## **ENGL 122 International Writing and Rhetoric II**

Writing and Rhetoric II for Non-Native Speakers of English is reserved for students who do not speak English as their first language. Identical to 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.

**Repeatable:** *N*

**Formerly** 52-1122

**EN**

**Prerequisites** ENGL 121 International Writing and Rhetoric I or TWC-T-7 EXAM-TWC WRITING MINIMUM SCORE = 7

**Concurrent Requisite** ENGL 110 EAL Tutoring in Writing

**Minimum Credits 3 Maximum Credits 3**

## **ENGL 123 Summer Intensive Program: U.S. Language and Creative Industries in Western Markets**

The Summer Intensive Program for EAL students is an intensive English as an additional language (EAL) course designed to address the needs of incoming international students who will be studying at Columbia College Chicago. The curriculum includes intensive academic language and creative industries in Western markets. The program helps students investigate industry knowledge and experience to identify and develop opportunities for working in and with the cultural and creative sectors in global markets. The language portion of the course will improve and refine students' academic English skills including critical thinking, rhetorical decisions, reading comprehension, and functioning effectively in a community of writer-readers, so that students are better prepared to engage in discussions and presentations in professional and academic situations in the U.S.

**Repeatable:** *N*

**Formerly** 52-1230

**Minimum Credits 0 Maximum Credits 0**

## **ENGL 124 International Oral Expression**

Oral Expression for Non-Native Speakers of English is reserved for students who do not speak English as their first language. This course addresses specific barriers to effective public speaking for English as a

Second Language students, such as stage fright, poor pronunciation/rhythm patterns, and intercultural communication difficulties. The course introduces students to basic principles of communication theory and informative, persuasive, and occasional models of public speaking. Instruction focuses on planning, organization, argumentation, delivery and posture, use of gestures and voice, and U.S. academic audience expectations. Oral Expressions for Non-Native Speakers of English meets the LAS Core requirement for Oral Communications. (Requires one hour of tutoring.)

**Repeatable:** *N*

**Formerly** 52-1400

**SP**

**Minimum Credits 3 Maximum Credits 3**

### **ENGL 130 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.

**Repeatable:** *N*

**Formerly** 52-1401

**SP**

**Minimum Credits 3 Maximum Credits 3**

### **ENGL 130H 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.

**Repeatable:** *N*

**Formerly** 52-1401HN

**SP**

**Requirements** 3.5 or Higher GPA (35GP)

**Minimum Credits 3 Maximum Credits 3**

### **ENGL 241 Writing for the Creative Workplace**

Students are introduced to the study of writing for creative professionals from a rhetorical perspective, gaining a broad sense of issues, topics, genres, and practices that mark the field of professional and technical writing in creative industries. Students also explore professional writing as socially situated art and practice and gain practical hands-on experience through a variety of professional writing projects.

**Repeatable:** *N*

**Formerly** 52-2801

**EN WI**

**Prerequisites** ENGL 122 International Writing and Rhetoric II or ENGL 112 Writing and Rhetoric II

**Minimum Credits 3 Maximum Credits 3**

### **ENGL 242 Writing Digital Content**

Students engage in evaluation, analysis, and preparation of content for the web using a combination of web standard markup and content management/delivery systems. The course covers principles of rhetoric, design, practices of web accessibility, develops basic ability to write in plain text files with web standard markup (HTML and CSS), and offers students practical experience in evaluating, creating, editing, curating, and delivering content for the web.

**Repeatable:** *N*

**Formerly** 52-2802

**EN WI**

**Prerequisites** ENGL 122 International Writing and Rhetoric II or ENGL 112 Writing and Rhetoric II

**Minimum Credits 3 Maximum Credits 3**

## **ENGL 244 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.

**Repeatable:** *N*

**Formerly** 52-2804

**WI**

**Prerequisites** ENGL 122 International Writing and Rhetoric II or ENGL 112 Writing and Rhetoric II

**Minimum Credits 3 Maximum Credits 3**

## **ENGL 245 Technical Writing for Creative People**

This is an introductory course in technical writing for students in the arts and media. Students will understand and produce primary genres of technical writing including instructions, technical descriptions and recommendation reports. We will also study the workplace contexts in which these genres function, with a special focus on the role of technical writing in the arts and media. This awareness of the rhetorical context of technical writing will ultimately become a powerful basis for students to make informed choices about the texts they produce.

**Repeatable:** *N*

**Formerly** 52-2805

**EN WI**

**Prerequisites** ENGL 112 Writing and Rhetoric II or ENGL 122 International Writing and Rhetoric II

**Minimum Credits 3 Maximum Credits 3**

## **ENGL 246 Reviewing the Arts**

Students write confident and well-researched reviews of visual, performing, and media arts, reviews that can broaden the role of the arts in our daily lives. Students generate content for their reviews by visiting cultural and artistic institutions, attending performances, and / or viewing recordings. They examine selected expert reviews and theoretical perspectives; and they compose and revise their work through a combination of weekly in-class workshops, discussion, and take-home assignments.

**Repeatable:** *N*

**Formerly** 52-2816

**HU WI**

**Prerequisites** ENGL 122 International Writing and Rhetoric II or ENGL 112 Writing and Rhetoric II

**Minimum Credits 4 Maximum Credits 4**

## **ENGL 246H Reviewing the Arts: Honors**

Students write confident and well-researched reviews of visual, performing, and media arts, reviews that can broaden the role of the arts in our daily lives. Students generate content for their reviews by visiting cultural and artistic institutions, attending performances, and / or viewing recordings. They examine selected expert reviews and theoretical perspectives; and they compose and revise their work through a combination of weekly in-class workshops, discussion, and take-home assignments. This is an Honors class. In addition to other possible pre-requisites, students need a minimum G.P.A. of 3.50 or higher to enroll.

**Repeatable:** *N*

**Formerly** 52-2816HN

**HU WI**

**Prerequisites** ENGL 112 Writing and Rhetoric II or ENGL 122 International Writing and Rhetoric II

**Requirements** 3.5 or Higher GPA (35GP)

**Minimum Credits** 4 **Maximum Credits** 4

## **ENGL 247 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.

**Repeatable:** *N*

**Formerly** 52-2814

**WI**

**Prerequisites** ENGL 122 International Writing and Rhetoric II or ENGL 112 Writing and Rhetoric II

**Minimum Credits** 3 **Maximum Credits** 3

## **ENGL 248 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.

**Repeatable:** *N*

**Formerly** 52-2809

**WI**

**Prerequisites** ENGL 122 International Writing and Rhetoric II or ENGL 112 Writing and Rhetoric II

**Minimum Credits** 3 **Maximum Credits** 3

## **ENGL 310 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.

**Repeatable:** *N*

**Formerly** 52-3100

**WI**

**Prerequisites** ENGL 112 Writing and Rhetoric II

**Requirements** Sophomore Standing or Above (SO) and 3.5 or Higher GPA (35GP)

**Minimum Credits** 3 **Maximum Credits** 3

### **ENGL 341 Rhetoric of Digital Media**

Students explore rhetorical theories and practices that shape digital networked interaction and literacies. In this course students interact with, analyze, and research technologies and literacies that have transformed communication practices and then turn their attention to producing digital artifacts and materials. Issues covered may include the relationship between print and digital culture, creative content licensing, content strategy and curation, perspectives on authorship, the social and cultural dimensions of technology, and professional models of writing associated with digital media. Each section takes a unique approach to the hands-on exploration of exploring, consuming, creating, and even hacking digital networked spaces and cultures.

**Repeatable:** *N*

**Formerly** 52-3801

**EN WI**

**Prerequisites** ENGL 122 International Writing and Rhetoric II or ENGL 112 Writing and Rhetoric II

**Minimum Credits** 3 **Maximum Credits** 3

### **ENGL 343 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.

**Repeatable:** *N*

**Formerly** 52-3803

**Prerequisites** ENGL 122 International Writing and Rhetoric II or ENGL 112 Writing and Rhetoric II

**Minimum Credits** 3 **Maximum Credits** 3

### **ENGL 344 Writing, Language, and Culture Seminar**

Students study issues surrounding language, writing, and representation, and produce substantial, complex writing and research projects as they work to build skills in research, prose style, editing, and design. Topics include a rotating series of rhetorical and cultural analyses of consumer, popular culture, networked, and organizational settings. Overall, the course heightens student awareness of the power of writing and representation to shape the way we produce and are produced by the world around us.

**Repeatable:** *Y*

**Formerly** 52-3804

**EN WI**

**Prerequisites** ENGL 122 International Writing and Rhetoric II or ENGL 112 Writing and Rhetoric II

**Minimum Credits** 3 **Maximum Credits** 3

### **ENGL 345 Methods of Discourse Analysis: Understanding Text**

Students are introduced to the study of discourse, which is the study of language in use or what people do with language and how they do it. Practiced by scholars from a range of disciplines, discourse analysis is

used to approach a variety of questions, such as how people negotiate power in everyday conversation, how racism or sexism might be communicated in institutional documents, or how news media privileges certain groups through lexical and grammatical choices. Using a variety of tools, students learn how to analyze specific instances of written and spoken communication. Through this analysis, students come to understand the relationship between language and politics, values, and beliefs; how identities are constructed in language; and the way we shape our world through the words we use. Such analysis can help students be attentive to these issues in their own oral and written communication. Theoretical principles informing the practice of discourse analysis and an overview of the various disciplinary approaches to discourse analysis are also briefly covered.

**Repeatable:** *N*

**Formerly** 52-3806

**HU**

**Prerequisites** ENGL 112 Writing and Rhetoric II

**Minimum Credits 3 Maximum Credits 3**

### **ENGL 346 Cultural Criticism and the Arts**

ks of art of many kinds can be critiqued to make larger points about society and culture, and how different media can be used to present these kinds of critical pieces. 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.

**Repeatable:** *N*

**Formerly** 52-3816

**EN WI**

**Prerequisites** ENGL 122 International Writing and Rhetoric II or ENGL 112 Writing and Rhetoric II

**Minimum Credits 3 Maximum Credits 3**

### **ENGL 346H Cultural Criticism and the Arts: Honors**

Students hone fundamental skills for research and writing necessary for insightful, interdisciplinary critical readings of trends or topics in media culture. They also will come to understand how works of art of many kinds can be critiqued to make larger points about society and culture, and how different media can be used to present these kinds of critical pieces. 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 prerequisites).

**Repeatable:** *N*

**Formerly** 52-3816HN

**EN WI**

**Prerequisites** ENGL 122 International Writing and Rhetoric II or ENGL 112 Writing and Rhetoric II

**Requirements** 3.5 or Higher GPA (35GP)

**Minimum Credits 3 Maximum Credits 3**

### **ENGL 347 Writing for Late Night: A Comedy Collaboration**

Writing for Late Night is a 3-credit, Professional Writing comedy-writing class. It is an immersion experience for students pursuing a career on stage or behind the scenes in theatre or television, on multiple platforms. This 10-day course guides participants to delve into the real-time pressures of making a long-form variety show. The course will cover dozens of segments within comedy writing found in: Late Night, Live Sketch Revue, and News Satire/Parody.

**Repeatable:** *N*

**Formerly** 52-3814J

**Prerequisites** ENGL 112 Writing and Rhetoric II or ENGL 122 International Writing and Rhetoric II

**Minimum Credits 3 Maximum Credits 3**

## **ENGL 350 Content Strategy**

This course invites students to step into the roles of leader, manager and editor-in-chief and to practice strategies that effective leaders use for facilitating other authors' writing. Students will have the opportunity to learn to think strategically about writing as content that can be managed across platforms and digital spaces. Students will also have the opportunity to align content to personal, professional and organizational goals; to collaborate with other authors; to consider the needs of diverse audiences; and to prepare instructions and guides that shape other authors' writing. Students will also critique the rise of content management systems and discuss tactics to use to leverage imperfect technologies and platforms.

**Repeatable:** *N*

**Prerequisites** ENGL 112 Writing and Rhetoric II or ENGL 112H Writing and Rhetoric II: Honors or ENGL 122 International Writing and Rhetoric II

**Minimum Credits 3 Maximum Credits 3**

## **ENGL 450 Capstone in English**

In collaboration with the instructor and classmates, students produce a capstone portfolio that demonstrates the culmination of their work in the major, representing both breadth of achievement and significant intellectual inquiry. Students revise selected works in the portfolio and produce a project that highlights their accomplishments in the major for an external audience. Course texts change from section to section.

**Repeatable:** *N*

**Prerequisites** LITR 388 Critical Editions in Literature or ENGL 350 Content Strategy

**Requirements** Senior Standing (SR)

**Minimum Credits 3 Maximum Credits 3**

## **ENGL 495 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.

**Repeatable:** *Y*

**Formerly** 52-3899

**Minimum Credits 1 Maximum Credits 3**

## **ENGL 496 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.

**Repeatable:** Y

**Formerly** 52-3898

**Requirements** Permission Required (DP)

**Minimum Credits** 1 **Maximum Credits** 6

## **ENGL 620 U.S. Academic Language and Culture**

U.S. Academic Language and Culture for EAL is designed to address the needs of the cohort of international exchange students and degree-seeking students who do not formally live in the U.S. In this course, we will work to (1) improve and refine students' academic English skills including productive skills (i.e., writing, speaking) and receptive skills (i.e., reading, listening); (2) enhance students' intercultural competency; and (3) develop their digital literacy.

**Repeatable:** N

**Formerly** 52-6120

**Prerequisites** CRWR 625 MFA Poetry Workshop

**Requirements** Permission Required (DP)

**Minimum Credits** 0 **Maximum Credits** 0

## **ENGL 650 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.

**Repeatable:** N

**Formerly** 52-6150

MFA Poetry Only (POET)

**Minimum Credits** 3 **Maximum Credits** 3

## **ENGL 695 Directed Study: English**

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

**Repeatable:** Y

**Formerly** 52-6899

**Minimum Credits** 1 **Maximum Credits** 3

## **ENGL 696 Independent Project: English**

No description available.

**Repeatable:** Y

**Formerly** 52-6898

**Minimum Credits 1 Maximum Credits 6**

## **Fashion Studies**

### **FASH 101 Intro to the Fashion Industry**

This course offers students a broad overview of the interrelated fields of product development and merchandising within the fashion industry. This includes an introduction to global markets, fashion production, distribution, and marketing, and apparel business practices.

**Repeatable:** *N*

**Formerly** 27-1100

**Minimum Credits 3 Maximum Credits 3**

### **FASH 102 Fashion Design Principles**

This course offers a basic overview of the process of design for the body, built environment, and user experience. Students will engage with various design elements relative to the field of fashion. These include visual presentation techniques and storyboards for fashion collections, brick and mortar retail, and e-commerce.

**Repeatable:** *N*

**Formerly** 27-1101

**Minimum Credits 3 Maximum Credits 3**

### **FASH 130 Patternmaking and Construction I**

Patternmaking and Construction I introduces students to and gives them practice in a range of patternmaking and construction techniques used in apparel product development. Students will be able to create and apply basic blocks, patternmaking and draping techniques to construct prototypes and finished products.

**Repeatable:** *N*

**Formerly** 27-1607

**Minimum Credits 3 Maximum Credits 3**

### **FASH 154 Fashion Illustration Workshop**

This workshop introduces the student to the basics of fashion illustration and the role of fashion illustration in contemporary fashion practice and marketing. A variety of analog and digital media will be utilized to express fashion ideas.

**Repeatable:** *N*

**Formerly** 27-1602

**Minimum Credits 1 Maximum Credits 1**

### **FASH 170 Fashion Foundations**

The course content provides an exploratory platform for design processes as they apply to fashion and design. Using two- and three-dimensional formats and techniques the students will experiment with materials and medium, image creation and concept prototyping in an environment of experimentation, personal growth and collaboration emphasizing the scope of idea development and realization as it relates to the body.

**Repeatable:** *N*

**Formerly** 27-1000

**Minimum Credits 3 Maximum Credits 3**

## **FASH 171 Garment Construction I**

This course is an introduction to basic sewing and construction techniques. Fabric definition, construction and function are explored at the beginning level. Students learn hand sewing and finishing, machine operation, primary machine maintenance, industry vocabulary and production practices. Students are required to create and complete garments. This course is supported by Supplemental Instruction Peer Study Groups. Please check the website at [www.colum.edu/si](http://www.colum.edu/si) for days and times.

**Repeatable:** *N*

**Formerly** 27-1600

Fashion Design Majors Only (M271)

**Minimum Credits 3 Maximum Credits 3**

## **FASH 172 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.

**Repeatable:** *N*

**Formerly** 27-1603

**Minimum Credits 3 Maximum Credits 3**

## **FASH 173 Apparel Studio I**

Using designs developed in Fashion Design Studio I, students will explore the two- and three-dimensional patternmaking approach to garment design in this introductory course. Using basic patterns and introductory draping techniques, students develop original design concepts through pivot, slash and spread, and contouring techniques. Through critiqued design development on the dress form, students develop a sense of proportion, silhouette, line and style, while exploring current market trends. Projects are evaluated on professional models for fit and style.

**Repeatable:** *N*

**Formerly** 27-1606

**Prerequisites** FASH 171 Garment Construction I

**Co-requisites** FASH 101 Intro to the Fashion Industry

**Concurrent Requisite** FASH 174 Fashion Design Studio I

**Minimum Credits 3 Maximum Credits 3**

## **FASH 174 Fashion Design Studio I**

This course introduces fashion design students to research methods, theme development and various design processes as they apply to fashion. Students will learn and apply the basic tools for designing a fashion collection, including trend and market research, drawing for fashion, generating color palettes, use and suitability of fabric choices, design development and presentation techniques. Students will be encouraged to develop skill-sets related to professional practice including developing a cohesive work product, working to deadlines, team work and constructive critique.

**Repeatable:** *N*

**Formerly** 27-1710

**Prerequisites** FASH 172 Fashion Illustration I

**Co-requisites** FASH 101 Intro to the Fashion Industry

**Concurrent Requisite** FASH 173 Apparel Studio I

**Minimum Credits 3 Maximum Credits 3**

### **FASH 180 Sewing for Non-Majors**

This course provides students, not enrolled in Fashion Design, the opportunity to learn and develop basic sewing skills and techniques, industrial machine use, and an understanding of the relationship of flat patterns to a 3-dimensional product. The course is comprised of the understanding and use of commercial sewing patterns and industrial equipment; the production sequencing steps to completion of a combination of basic garments and products; and a final project of the student's own choice.

**Repeatable:** *N*

**Formerly** 27-1105

**Minimum Credits 3 Maximum Credits 3**

### **FASH 181 Visual Merchandising I**

Students will analyze store environments and the role of visual merchandising through interior and exterior displays. This course emphasizes the use of color, fixtures, and lighting used for display purposes. This hands-on course also gives students the opportunity to create visual displays.

**Repeatable:** *N*

**Formerly** 27-1920

**Minimum Credits 3 Maximum Credits 3**

### **FASH 182 Fashion Show Production**

This course introduces fashion show planning and implementation techniques.

**Repeatable:** *N*

**Formerly** 27-1925

**Minimum Credits 3 Maximum Credits 3**

### **FASH 183 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.

**Repeatable:** *N*

**Formerly** 27-1930

**Minimum Credits 3 Maximum Credits 3**

## **FASH 203 Trendspotting**

This course introduces students to research methodology used to merchandise and design products for the fashion industry.

**Repeatable:** *N*

**Formerly** 27-2125

**Prerequisites** FASH 101 Intro to the Fashion Industry

**Minimum Credits 3 Maximum Credits 3**

## **FASH 204 Math for Fashion**

This course explores mathematical applications used in product development and merchandising for the fashion industry. Emphasis is placed on use of formula-based spreadsheets to expedite and defend financial problem solving.

**Repeatable:** *N*

**Formerly** 27-2110

**Prerequisites** MATH 110 College Mathematics or MATH 160 Mathematical Ideas or MATH 115 Liberal Arts Mathematics or MATH 150 Geometry in the Arts or MATH 155 Math in Art and Nature or MATH 165 Math for Marketing and Management or MATH 120 Quantitative Reasoning

**Minimum Credits 3 Maximum Credits 3**

## **FASH 205 Textiles Survey**

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.

**Repeatable:** *N*

**Formerly** 27-2121

**Prerequisites** FASH 101 Intro to the Fashion Industry

**Requirements** Sophomore Standing or Above (SO)

**Minimum Credits 3 Maximum Credits 3**

## **FASH 220 Future of Retail and Shopping**

This course introduces students to the omnichannel retail environment integrating traditional brick and mortar commerce with e-commerce. Students will identify the various methods of e-commerce delivery, recommend true-to-brand strategies that encompass multiple channels and prepare a mock e-commerce initiative.

**Repeatable:** *N*

**Formerly** 27-2930

**Prerequisites** ENGL 109 Writing and Rhetoric I Stretch B or ENGL 111 Writing and Rhetoric I or ENGL 111H Writing and Rhetoric I: Honors or ENGL 121 International Writing and Rhetoric I or TWC-T-7 EXAM-TWC WRITING MINIMUM SCORE = 7

**Requirements** Sophomore Standing or Above (SO)

**Minimum Credits 3 Maximum Credits 3**

## **FASH 221 Marketing Fashion Brands**

This course provides a critical look at fashion marketing and branding. Students will examine case studies, conduct market research and execute marketing projects for a fashion business.

**Repeatable:** *N*

**Formerly** 27-2935

**Requirements** Sophomore Standing or Above (SO)

**Minimum Credits 3 Maximum Credits 3**

## **FASH 230 Patternmaking and Construction Design II**

Patternmaking and Construction Design II further develops students' knowledge of patternmaking and construction techniques used in apparel product development and advances their technical skills in these areas.

**Repeatable:** *N*

**Formerly** 27-2607

**Prerequisites** FASH 130 Patternmaking and Construction I

**Co-requisites** FASH 204 Math for Fashion

**Concurrent Requisite** FASH 231 Approaches and Process in Fashion Design

**Requirements** Sophomore Standing or Above (SO)

**Minimum Credits 3 Maximum Credits 3**

## **FASH 231 Approaches and Process in Fashion Design**

Approaches and Processes in Fashion Design is best delivered in an open environment where students purposefully interact with their own and other class cohorts and begin to develop team ethos; negotiation, communication, and other cross-functional skills.

**Repeatable:** *N*

**Formerly** 27-2730

**Concurrent Requisite** FASH 230 Patternmaking and Construction Design II

**Minimum Credits 3 Maximum Credits 3**

## **FASH 251 Textile Fabrication and Surface Embellishment**

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.

**Repeatable:** *Y*

**Formerly** 27-2620

**Prerequisites** FASH 205 Textiles Survey

**Minimum Credits 3 Maximum Credits 3**

## **FASH 253 Millinery**

This course introduces students to the design and construction of hats. 3-D design principles and hatmaking techniques are studied and applied to wearable and non-wearable creations. Students learn basic skills of millinery construction through the methods of patterned and blocked forms.

**Repeatable:** *N*

**Formerly** 27-2621

**Minimum Credits 3 Maximum Credits 3**

## **FASH 271 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.

**Repeatable:** *N*

**Formerly** 27-2600

**Prerequisites** FASH 171 Garment Construction I

**Minimum Credits 3 Maximum Credits 3**

## **FASH 273 Apparel Studio II**

Using designs developed in Fashion Design Studio II, students will further explore the two- and three-dimensional patternmaking approach to garment design. Using fitting shells/blocks and draping principles, students will realize original design concepts. Through critiqued design development on the dress form, students learn the principles of proportion, silhouette, line and style, while exploring current market trends. Projects are evaluated on professional models for fit and style.

**Repeatable:** *N*

**Formerly** 27-2606

**Prerequisites** FASH 173 Apparel Studio I and FASH 205 Textiles Survey

**Co-requisites** FASH 271 Garment Construction II

**Concurrent Requisite** FASH 274 Fashion Design Studio II

**Minimum Credits 3 Maximum Credits 3**

## **FASH 274 Fashion Design Studio II**

This computer-based studio course introduces students to Adobe Illustrator and Photoshop techniques as creative tools for fashion design. Course covers digital flat creation, drawing, mood boards, fashion illustration and portfolio design techniques.

**Repeatable:** *N*

**Formerly** 27-2710

**Prerequisites** FASH 174 Fashion Design Studio I

**Concurrent Requisite** FASH 273 Apparel Studio II

**Minimum Credits 3 Maximum Credits 3**

## **FASH 275 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.

**Repeatable:** *N*

**Formerly** 27-2176

**Prerequisites** ENGL 112 Writing and Rhetoric II or ENGL 122 International Writing and Rhetoric II or ENGL 112H Writing and Rhetoric II: Honors  
**Minimum Credits 3 Maximum Credits 3**

### **FASH 284 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.

**Repeatable:** Y

**Formerly** 27-2120

**Prerequisites** FASH 171 Garment Construction I or FASH 274 Fashion Design Studio II

**Minimum Credits 1 Maximum Credits 1**

### **FASH 285 Fashion Styling I**

This course provides an introduction to the fashion stylist's role. A historical overview of fashion and costume styling will provide context for understanding the cultural significance of this practice. Students will also be introduced to the actual work and responsibilities of fashion stylists, and will actively engage in conceptualizing ideas, working in collaborative teams, shopping and prepping merchandise, styling hair and makeup, learning how to evaluate and hire models, managing and executing the final products.

**Repeatable:** N

**Formerly** 27-2160

**Prerequisites** ENGL 112 Writing and Rhetoric II or ENGL 122 International Writing and Rhetoric II

**Minimum Credits 3 Maximum Credits 3**

### **FASH 286 Stores**

This course teaches students how to recognize the steps needed to develop a retail operation, analyze business situations and apply solutions based on sound management theory, and examine the processes involved in maintaining a successful retail establishment.

**Repeatable:** Y

**Formerly** 27-2940

**Requirements** Sophomore Standing or Above (SO)

**Minimum Credits 3 Maximum Credits 3**

### **FASH 287 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

**Repeatable:** Y

**Formerly** 27-2631LDM

**GA**

**Requirements** Sophomore Standing or Above (SO)

**Minimum Credits 3 Maximum Credits 3**

## **FASH 306 Apparel Evaluation**

Apparel Evaluation provides students with a production vocabulary based on a thorough knowledge of the relationship from textiles to finished garments, including fit, construction details, federal regulations, quality, and wholesale/retail pricing relationships by market segment. Decision making and negotiating skills are highlighted.

**Repeatable:** *N*

**Formerly** 27-3115

**Prerequisites** FASH 101 Intro to the Fashion Industry or FASH 204 Math for Fashion

**Minimum Credits** 3 **Maximum Credits** 3

## **FASH 307 Fashion History: Global Perspectives**

This course introduces students to universal historical and contemporary concepts of dress through the examination of developments in construction techniques, fashion technologies, international trade, and retail practices.

**Repeatable:** *N*

**Formerly** 27-3175

**Prerequisites** FASH 101 Intro to the Fashion Industry and ENGL 112 Writing and Rhetoric II or FASH 101 Intro to the Fashion Industry and ENGL 122 International Writing and Rhetoric II

**Minimum Credits** 3 **Maximum Credits** 3

## **FASH 308 Professional Practice**

Students will create a professional package based on their career interests comprised of the following elements: a portfolio, resume, cover letter, website and LinkedIn page. Students will develop interview skills and gain an understanding of how to pursue a meaningful career in the fashion industry.

**Repeatable:** *N*

**Formerly** 27-3130

**Minimum Credits** 3 **Maximum Credits** 3

## **FASH 309 Sourcing and Supply Chain**

Sourcing and Supply Chain introduces students to the nature, scope, finance, logistics, and fiscal, ethical, and environmental challenges of sourcing local and global materials used to create consumer soft goods.

**Repeatable:** *N*

**Formerly** 27-3930

**Prerequisites** FASH 306 Apparel Evaluation

**Minimum Credits** 3 **Maximum Credits** 3

## **FASH 322 Merchandising and Assortment Planning**

This course integrates assortment planning and marketing within the constraints of stock and sales plans. Emphasis is placed on planning, developing, and computing of assortment and buying plans. Domestic and foreign merchandise resources, vendor negotiation, and profitability are also covered.

**Repeatable:** *N*

**Formerly** 27-3940

**Prerequisites** FASH 221 Marketing Fashion Brands or FASH 370 Merchandising: Concept to Consumer

**Minimum Credits 3 Maximum Credits 3**

## **FASH 323 Visual Merchandising and Space Planning**

Students will analyze store environments and the role of visual merchandising through interior/exterior displays and store layout. This course emphasizes the use of color, fixtures, and lighting used for display purposes. This course blends hands on learning experience with the most current MockShop software.

**Repeatable:** Y

**Formerly** 27-3921

**Prerequisites** FASH 221 Marketing Fashion Brands

**Co-requisites** FASH 322 Merchandising and Assortment Planning

**Minimum Credits 3 Maximum Credits 3**

## **FASH 330 Digital Patternmaking and Construction**

Students will move between Optitex digital platform, paper patternmaking, sewn prototypes and adjustments to fit. Familiarity with digital applications will open pathways to nuanced alteration, grading for size and use of patterned fabric.

**Repeatable:** N

**Formerly** 27-3607

**Prerequisites** FASH 230 Patternmaking and Construction Design II and FASH 231 FASH 231 Approaches and Process in Fashion Design

**Concurrent Requisite** FASH 331 Design Solutions for Fashion

**Minimum Credits 3 Maximum Credits 3**

## **FASH 331 Design Solutions for Fashion**

Using 2D and 3D platforms and prototypes to creatively solve design challenges, students will work independently and in teams to research, analyze and develop design strategies and innovations for a variety of products for fashion consumers.

**Repeatable:** N

**Formerly** 27-3730

**Prerequisites** FASH 230 Patternmaking and Construction Design II and FASH 231 Approaches and Process in Fashion Design

**Minimum Credits 3 Maximum Credits 3**

## **FASH 351 Digital Textiles**

This course explores the use of computer technology as a means for textile design and rendering. Areas of study include palette development, print design, pattern repeats, knit design, weave design, color reduction, and recoloring.

**Repeatable:** N

**Formerly** 27-3641

**Prerequisites** FASH 174 Fashion Design Studio I and FASH 205 Textiles Survey

**Minimum Credits 3 Maximum Credits 3**

## **FASH 355 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.

**Repeatable:** *N*

**Formerly** 27-3605

**Concurrent Requisite** FASH 379 Senior Thesis II

**Minimum Credits 3 Maximum Credits 3**

## **FASH 356 Advanced Garment Construction**

This course focuses on advanced garment construction techniques, including but not limited to, the selection, handling, cutting, and sewing of a variety of specialty fabrics including fine silks, lace, and knits. Students will experiment with prototypes and also construct entire garments while learning to identify the correct techniques appropriate to construction, detailing and refined finishing of bespoke apparel.

**Repeatable:** *Y*

**Formerly** 27-3600

**Prerequisites** FASH 271 Garment Construction II

**Minimum Credits 3 Maximum Credits 3**

## **FASH 357 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.

**Repeatable:** *N*

**Formerly** 27-3611

**Prerequisites** FASH 273 Apparel Studio II

**Minimum Credits 3 Maximum Credits 3**

## **FASH 370 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.

**Repeatable:** *N*

**Formerly** 27-3910

**Prerequisites** FASH 306 Apparel Evaluation

**Minimum Credits 3 Maximum Credits 3**

## **FASH 372 Decision Making for Fashion Business:**

In this course, taken in the final semester, students apply decision-making skills to successfully address the needs of their community partners. In addition, students prepare for their transition from college to career.

**Repeatable:** *N*

**Formerly** 27-3970

**Prerequisites** FASH 370 Merchandising: Concept to Consumer

**Minimum Credits** 3 **Maximum Credits** 3

### **FASH 373 Apparel Studio III**

Using designs developed in Fashion Design Studio III, students will further refine two- and three-dimensional patternmaking techniques, and blend the two for a more studio centered work approach to garment design. They will explore 2-D to 3-D visualization along with construction details and finishes that allow for innovative cut, shape and silhouette. Critical thinking and problem solving skills will be used to realize students' unique work. Projects are evaluated on professional models for fit and style.

**Repeatable:** *N*

**Formerly** 27-3606

**Prerequisites** FASH 273 Apparel Studio II

**Concurrent Requisite** FASH 374 Fashion Design Studio III

**Minimum Credits** 3 **Maximum Credits** 3

### **FASH 374 Fashion Design Studio III**

In this course the process of developing and generating a body of work is designed to deepen knowledge and understanding of research as it applies to creativity and reflective practice. Fashion design is explored through the phases of conceptualization, context, and process. Of particular focus is the development of effective design practice and the generation of original and innovative concepts relative to fashion, structure and the body.

**Repeatable:** *N*

**Formerly** 27-3710

**Prerequisites** FASH 274 Fashion Design Studio II

**Concurrent Requisite** FASH 373 Apparel Studio III

**Minimum Credits** 3 **Maximum Credits** 3

### **FASH 376 Senior Thesis I**

This course emphasizes deep and immersive studio-based exploration of research methods and design processes towards developing original concepts, ideas, and prototypes culminating in a Senior Thesis proposal (to be realized in the following semester). Students consider contemporary trends/art movements and customer research/audience as part of their design process. They will also be required to present their proposal to a jury comprised of faculty and industry professionals. The course also includes process documentation, portfolio design, and formal presentation.

**Repeatable:** *N*

**Formerly** 27-3720

**Prerequisites** FASH 331 Design Solutions for Fashion or FASH 374 Fashion Design Studio III

**Co-requisites** FASH 378 Production to Showroom

**Requirements** BFA Degree (BFA)

**Minimum Credits** 3 **Maximum Credits** 3

### **FASH 377 Digital Patternmaking**

This course explores software tools (CAD) designed to work with patterns used for clothing production. Students learn to apply patternmaking skills acquired in the Apparel Studio courses to develop digital patterns. Topics of study include the drafting, altering, grading, and digitizing of apparel patterns.

**Repeatable:** *N*

**Formerly** 27-3640

**Prerequisites** FASH 273 Apparel Studio II

**Minimum Credits** 3 **Maximum Credits** 3

### **FASH 378 Production to Showroom**

Fashion Design students will explore the process from production to sales through the lens of a major brand as well as a start-up fashion line. Students will learn the steps of line development including sourcing, costing, pre-production, working with a manufacturer and taking a product line to market at the wholesale level.

**Repeatable:** *N*

**Formerly** 27-3740

**Prerequisites** FASH 271 Garment Construction II

**Requirements** Senior Standing (SR) Fashion Design Majors Only (M271)

**Minimum Credits** 3 **Maximum Credits** 3

### **FASH 379 Senior Thesis II**

This course gives students the opportunity to further develop and finally construct an original collection of clothing that showcases their creativity, innovative designs, and technical skills, using design and production processes and sample prototypes from Senior Thesis I. Students will also develop strategies for marketing their collection along with a professional portfolio.

**Repeatable:** *N*

**Formerly** 27-3770

**Prerequisites** FASH 376 Senior Thesis I

**Minimum Credits** 6 **Maximum Credits** 6

### **FASH 385 Costume Styling for Television**

Costume styling and creation play an integral role in the successful development of character for television. This course will provide an immersive, hands-on study of the symbiotic relationship between fashion and television. In collaboration with the Columbia College Television department, students will conceptualize character costume, pitch writers and producers, source needed wardrobe, fit actors and execute on-set costume for multiple digital television shorts.

**Repeatable:** *Y*

**Formerly** 27-3160

**Prerequisites** FASH 285 Fashion Styling I

**Minimum Credits** 3 **Maximum Credits** 3

### **FASH 386 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.

**Repeatable:** *N*

**Formerly** 27-3960

**Prerequisites** FASH 285 Fashion Styling I

**Requirements** Permission Required (DP)

**Minimum Credits** 3 **Maximum Credits** 3

### **FASH 387 Fashion Studies in the Field: New York**

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.

**Repeatable:** *Y*

**Formerly** 27-3990

**Requirements** Permission Required (DP)

**Minimum Credits** 1 **Maximum Credits** 3

### **FASH 399 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.

**Repeatable:** *Y*

**Formerly** 27-3120

**Prerequisites** ENGL 112 Writing and Rhetoric II or ENGL 112H Writing and Rhetoric II: Honors or ENGL 122 International Writing and Rhetoric II

**Minimum Credits** 3 **Maximum Credits** 3

### **FASH 401 Fashion Design and Merchandising Concept to Consumer I**

This course is the penultimate course in a year-long capstone for both design and merchandising students. It requires cross-functional teams to design and develop a viable fashion and/or function based market-ready capsule for a specific market segment, constrained by defined sourcing and production variables.

**Repeatable:** *N*

**Formerly** 27-4100

**Co-requisites** FASH 331 Design Solutions for Fashion or FASH 323 Visual Merchandising and Space Planning

**Requirements** Senior Standing (SR)

**Minimum Credits** 3 **Maximum Credits** 3

### **FASH 402 Fashion Design and Merchandising Concept to Consumer II**

This course is the culmination of a yearlong capstone for both design and merchandising students. It requires cross-functional teams to design, develop, and merchandise a viable fashion and/or function based market-ready collection for a specific market segment, constrained by defined sourcing and production variables.

**Repeatable:** N

**Formerly** 27-4101

**Prerequisites** FASH 401 Fashion Design and Merchandising Concept to Consumer I

**Requirements** Senior Standing (SR)

**Minimum Credits** 3 **Maximum Credits** 3

## **FASH 480 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.

**Repeatable:** Y

**Formerly** 27-3920

**Prerequisites** FASH 323 Visual Merchandising and Space Planning

**Requirements** Permission Required (DP)

**Minimum Credits** 3 **Maximum Credits** 3

## **FASH 495 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.

**Repeatable:** Y

**Formerly** 27-3995

**Requirements** Permission Required (DP)

**Minimum Credits** 1 **Maximum Credits** 6

## **FASH 496 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.

**Repeatable:** Y

**Formerly** 27-3999

**Requirements** Permission Required (DP)

**Minimum Credits** 1 **Maximum Credits** 6

## **First-Semester Experience**

### **FEXP 110 Chicago: The Global Metropolis**

The course will introduce students to Chicago's economic, ethnic, racial, cultural, and political development. Students develop knowledge concerning the impact of technological change on Chicago and the economic and demographic forces that have helped shape the city's history. In addition the class will help CCC freshman to gain access to the various cultural institutions and neighborhoods of the city.

**Repeatable:** *N*

**FE**

**Requirements** Freshman Only (FF14)

**Minimum Credits 3 Maximum Credits 3**

### **FEXP 111 Fashion in Chicagoland: Vintage, Thrift, Fast and Cool**

In this course students will explore Chicago through the dynamic lens of fashion. Each week students will be introduced to a topic with an assignment that requires them to examine different aspects of the fashion scene throughout the city. By digging deep and documenting their findings, students will work collaboratively to brainstorm, delegate tasks, and contribute to a blog or magazine inspired by Humans of New York and Bill Cunningham, with images, interviews and comments focused on fashion in Chicago. Local experts will speak on trend forecasting, blogging, design, vintage, thrifting, retail and the secondhand clothing trade.

**Repeatable:** *N*

**Formerly** 48-1102

**FE**

**Requirements** Freshman Only (FF14)

**Minimum Credits 3 Maximum Credits 3**

### **FEXP 112 Music & Media in Chicago**

Music & Media in Chicago will provide an overview of the past, present, and future of the many genres of music thriving in Chicago. It will examine how this city put its stamp on the development of these sounds as they spread around the world, as well as introducing the tools of the historian, sociologist, musicologist, and cultural critic via lectures, video, film, online and dead-tree readings, and vibrant discussions. The class also will review the past, present, and future of Chicago media-newspapers, magazines, radio, television, and the blogosphere-examining the city's journalism culture and infrastructure, and, as with music, providing an understanding for an informed and critical reading of these texts so that the student can become an active and involved citizen participating to the fullest extent in everything this extraordinary metropolis has to offer. Students should expect to do some writing for each class, providing their reactions to and analysis of their choice of one of several examples of the music or media being discussed that week, and in some sessions sharing their work with the class or in breakout groups. Taught by Jim DeRogatis, English.

**Repeatable:** *N*

**Formerly** 48-1103

**FE**

**Requirements** Freshman Only (FF14)

**Minimum Credits 3 Maximum Credits 3**

### **FEXP 113 Curiosity in the City: Monsters, Marvels and Museums**

Freak shows, serial killers, medical oddities, and flesh-eating beetles are all part of the Chicago experience. This course is an interdisciplinary study of curiosity and wonder, incorporating philosophy, science, and history to investigate the threshold between shadow (the unfamiliar) and light (the known). Celebrating the marvelous and the macabre is part of a long history of collecting, reaching back to the wonder-cabinets of the late Renaissance. Chicago museums were leaders in the post-Darwinian transformation from sideshow to legitimate science. In this course we will explore three categories of strange Chicago (monsters, marvels, and museology) as case studies to understand the nature of curiosity. Themes will include the nature of knowledge (e.g., credulity, skepticism, collecting and constructing nature, etc.), the borders of human and inhuman (natural and moral monsters), and the hidden oddities of urban natural history. In addition to

reporting on a few strange sites in Chicago, each student will make their own curiosity cabinet (a personal artistic/intellectual statement).

**Repeatable:** *N*

**Formerly** 48-1104

**FE**

**Requirements** Freshman Only (FF14)

**Minimum Credits 3 Maximum Credits 3**

### **FEXP 113H Curiosity in the City: Monsters, Marvels and Museums: Honors**

Freak shows, serial killers, medical oddities, and flesh-eating beetles are all part of the Chicago experience. This course is an interdisciplinary study of curiosity and wonder, incorporating philosophy, science, and history to investigate the threshold between shadow (the unfamiliar) and light (the known). Celebrating the marvelous and the macabre is part of a long history of collecting, reaching back to the wonder-cabinets of the late Renaissance. Chicago museums were leaders in the post-Darwinian transformation from sideshow to legitimate science. In this course we will explore three categories of strange Chicago (monsters, marvels, and museology) as case studies to understand the nature of curiosity. Themes will include the nature of knowledge (e.g., credulity, skepticism, collecting and constructing nature, etc.), the borders of human and inhuman (natural and moral monsters), and the hidden oddities of urban natural history. In addition to reporting on a few strange sites in Chicago, each student will make their own curiosity cabinet (a personal artistic/intellectual statement).

**Repeatable:** *N*

**Formerly** 48-1104HN

**FE**

**Requirements** Freshman Only (FF14) and Honors Student (HONR)

**Minimum Credits 3 Maximum Credits 3**

### **FEXP 114 50 Years of Civil Rights in Chicago**

A half century ago the Rev. Dr. Martin Luther King Jr brought the civil rights movement from Selma to Chicago, and shocked a nation that thought racial oppression was just a Southern thing. Today, exactly 50 years later, young American men and women hardly out of their teens -- including Columbia College students -- are playing a role in the critical issues summarized by black lives matter. The City of Chicago -- its people, its history, its culture -- are on the front lines of a newly energized struggle for civil rights. And it is true today, as it was 50 years ago, that The Whole World is Watching. Students in this course will engage with the people and institutions that have made our city an international focus for social change. They will use public relations techniques to document and communicate the past and current state of civil rights in Chicago. And looking toward graduation, they will prepare for their careers a whole lot smarter, ready for intelligent, emotional engagement with the realities of diversity in America today.

**Repeatable:** *N*

**Formerly** 48-1105

**FE**

**Requirements** Freshman Only (FF14)

**Minimum Credits 3 Maximum Credits 3**

### **FEXP 115 Heard in the Hood: Social Media Storytelling From Chicago's Neighborhoods**

This course gives students the opportunity to tell stories from Chicago's 77 neighborhoods, using mobile apps such as Instagram and Vine to document the community. Students in this course will have the opportunity to learn basic smartphone photography and video and best practices for using social media. We will look at how journalists and storytellers use social media to report and to engage because social media without engagement is just media. Students also will have the opportunity to learn how to verify information and to find credible Tweets in a sea of Tweets. What does a politician's social media account really tell you about what's going on in a neighborhood? We'll use our investigative skills to find out. This course is for students who love telling stories with the latest mobile technology. Everyone in the course is a storyteller and journalist, and at the end of the semester, students will have a small body of work to show for it.

**Repeatable:** *N*

**FE**

**Requirements** Freshman Only (FF14)

**Minimum Credits 3 Maximum Credits 3**

### **FEXP 116 Podcasting Chicago: Capturing the Sounds of Chicago's Neighborhoods**

The course emphasizes the art of listening with a focus on Chicago's unique neighborhoods, engaging students by employing them to study, travel to, and listen for the sounds of the city in communities like Chinatown, Little Italy or Pilsen. Students will record the sounds of the neighborhoods (with the help of Radio Department teaching assistants) and then create a series of audio podcast episodes through words and particularly the captured sounds. The goal is to create a series of audio documentaries that are, in essence, a sound mosaic of the city of Chicago that will be featured in a podcast series deliverable online.

**Repeatable:** *N*

**Formerly** 48-1107

**FE**

**Requirements** Freshman Only (FF14)

**Minimum Credits 3 Maximum Credits 3**

### **FEXP 117 Chicago Film History**

Chicago Film History is a screening, lecture, and discussion course with a two-fold purpose. It explores Chicago's formative role in the creation of the Hollywood system and analyzes how Chicago has been represented in American narrative and documentary features. In particular, it's divided into four units. Unit I uses Flickering Empire: How Chicago Invented the U.S Film Industry to review how Chicago functioned as the center of American film production pre-Hollywood. Unit II explores images of Chicago in genres such as gangster films, film noir, and romantic comedies. Unit III covers Chicago documentaries. Lastly, Unit IV contains in-class presentations where students synthesize their own analyses and research in front of their peers.

**Repeatable:** *N*

**Formerly** 48-1108

**FE**

**Requirements** Freshman Only (FF14)

**Minimum Credits 3 Maximum Credits 3**

### **FEXP 118 Flagships, Boutiques, Popups and More: Chicago, a Retail Innovation Lab**

Chicago has been a retail destination shop since the days of fur traders and, later, retail pioneers like Marshall Field and Richard Warren Sears. Today, Chicago is still a retail giant for residents and tourists alike, featuring a multitude of retail flagships (Crate & Barrel, AT&T, NikeTown, UnderArmor, American Girl, Warby Parker, Uniqlo, Eataly, Walgreens' State Street Store.) as well as some of the most exciting boutiques and pop-up concepts anywhere in the world (think Transistor, Wolfbait & B-girls, Open Book).

**Repeatable:** *N*

**Formerly** 48-1109

**FE**

**Requirements** Freshman Only (FF14)

**Minimum Credits 3 Maximum Credits 3**

### **FEXP 119 Chicago Means Business: The Creative Leadership of Our City**

This course will connect incoming first-year students with the urban landscape of Chicago by exposing them to various facets of the cultural industries in the city: festivals and live events; sports; music; digital media; design; fine, visual and performing arts; and others. Through various interactive projects as well as and group and online discussion forums, the students will explore and experience Chicago's creative industries.

**Repeatable:** *N*

**Formerly** 48-1110

**FE**

**Requirements** Freshman Only (FF14)

**Minimum Credits 3 Maximum Credits 3**

### **FEXP 120 Big Chicago: Dance, Sex and Popular Culture**

This class explores how Chicago's rich dance history and contemporary practices--from the Savoy to Soul Train--circulate throughout and influence popular culture. Readings, discussions, performances and close viewings reveal dance in popular culture as texts that reflect culturally held ideas about sexuality, race, class and gender. The class introduces students to Chicago through and exploration of Chicago's house, footwork and stepping dance cultures, as well as its contemporary concert dance scene. Popular television dance shows Bring It!, Dance Moms and So You Think You Can Dance, and popular performances by artists in music videos, film and television such as Beyoncé, Katie Perry, Nikki Minaj and Taylor Swift are also interrogated to see how they articulate contemporary socio-political ideals through their dancing bodies, or the bodies that dance for them. Social media sites including Twitter, Facebook and Tumblr are critically engaged as pertinent sites of public discourse.

**Repeatable:** *N*

**Formerly** 48-1111

**FE**

**Requirements** Freshman Only (FF14)

**Minimum Credits 3 Maximum Credits 3**

### **FEXP 121 Did You Just Flip Me Off?? Deaf People and Linguistic Diversity in Chicago**

This course introduces the cultural, educational, artistic, and linguistic aspects of the vibrant Deaf community in Chicago and around the world. Students in this course will explore, analyze, and come to understand the historical roots of the Deaf cultural and educational experience both locally and globally. Additionally, this course will survey the topics of local and global Deaf artistic expression, signed languages and their structures, the role of interpreters and assistive technologies, and will introduce laws that impact

accessibility for all.

**Repeatable:** *N*

**Formerly** 48-1112

**FE**

**Requirements** Freshman Only (FF14)

**Minimum Credits 3 Maximum Credits 3**

### **FEXP 122 The Late, Late Afternoon Show**

The Late, Late Afternoon Show will expose students to the best and the brightest across Chicago's vivid cultural landscape. The class is taught through a talk show/interview format, allowing each week's featured guest to share their life and work experiences in the arts. Students will race across the city to experience music venues, museums, theatres, performances, art exhibits, design shows and all the human-made beauty a world-class city's culture provides.

**Repeatable:** *N*

**Formerly** 48-1113

**FE**

**Requirements** Freshman Only (FF14)

**Minimum Credits 3 Maximum Credits 3**

### **FEXP 123 Chicago: Creating a Cinematic Diary**

The city provides a dynamic space to experience immediate methods of personal inquiry, creativity, sharing, experimentation and self-expression. Using focused observation through image and sound acquisition and curation, students will set, articulate and re-examine artistic goals through intentional self-reflection about their emerging creative process through making increasingly sophisticated cinematic diary entries. The course employs two types of expression and exploration: writing using images and sounds and writing using text and voice in ways that require students to explore thought and expression that are metaphorical, aesthetic, contextual and personal. Activities are grounded in a number of needed future skills: design sense, novel and adaptive thinking, media and digital literacy, information literacy, transdisciplinarity, social intelligence, collaboration and connectivity.

**Repeatable:** *N*

**FE**

**Requirements** Freshman Only (FF14)

**Minimum Credits 3 Maximum Credits 3**

### **FEXP 124 Chicago: City of Stories**

The spirit of a place is most aptly captured by its artists. Writers in particular have long been fascinated with the city of Chicago. The literary tradition in Chicago is rich and varied. From the politically conscious poems of Gwendolyn Brooks, to the fantastic imaginings of L. Frank Baum and Ray Bradbury, to the blue collar portraits and tales of Studs Terkel, Nelson Algren and beyond. Chicago's contribution to the pantheon of storytelling goes without question. The city is at the forefront of the modern graphic novel renaissance, and was the birthplace of the poetry slam. In this lecture hall class, students will survey the history of Chicago literature and storytelling from the Great Fire of 1871 to the present. The course will examine the literary history of the City of Big Shoulders and learn to understand the profound impact the city will have on their own sense of story and development as artists. The course will not only place the city in literary context, but will help students discover the many voices at the center of this complex, vigorous, beautifully paradoxical city. In doing so, students will begin to discover the most important voice of all-their own.

**Repeatable:** *N*

**Formerly** 48-1115

**FE**

**Requirements** Freshman Only (FF14)

**Minimum Credits 3 Maximum Credits 3**

## **FEXP 125 Death and Desire in Chicago**

In this course we will use texts in literature, science, and the arts, in the context of the City of Chicago, to frame an exploration of human representations of the relationship between death and desire. Walking the city and on excursions to locations such as The Art Institute of Chicago, The Field Museum, Chicago Museum of Sex, The Cambodian Memorial Museum, Cook County Forest Preserves, and Chicago city parks and cemeteries, students will be invited to consider the visual, physical, and spatial manifestations of theoretical concepts such as: the abject, decay, ancestry, legacy, fetish, jouissance, the erotic, evolution, and symbiosis. Texts, visits, and events range from the murders during the 1893 World's Fair to deaths caused by the 1995 heat wave; from Chicago's identity as the slaughterhouse of the world to its current reputation as a world class food city; from its geologic history as a site of widespread destruction and extinction to its reputation as having one of the more vibrant queer cultures in the United States. Students will create a working artist/design journal as a site of artistic and academic observation and reflection to explore their experiences, research, and ideas presented in the class. Students will also use social media platforms such as Instagram and Twitter to aggregate personal observations and data to be analyzed in a final course reflection.

**Repeatable:** *N*

**Formerly** 48-1116

**FE**

**Requirements** Freshman Only (FF14)

**Minimum Credits 3 Maximum Credits 3**

## **FEXP 126 Chicago: Design of Cities and Social Justice**

In this course, we investigate Chicago as a hub for activism and social change through the lens of architecture, urban planning, design and the arts. Students will be invited to consider the physical and virtual places and spaces and objects that constitute and define the city of Chicago and the Chicagoland region. Students will learn of Daniel Burnham, the architect and visionary urban planner who, in the early 1900s, proposed access to clean air, green space, civic engagement and cultural life for Chicago's residents. On walking tours and site visits throughout the city, students will examine and critically evaluate the current condition of Chicago's urban and civic spaces against the backdrop of Burnham's plan. Students will investigate how different people and organizations throughout the region contribute to access for services in health, nutrition, safety and the environment for Chicagoans. Students will be introduced to models of grassroots and community engagement that open up spaces for dialogue, action, agency and continued transformation and vitality.

**Repeatable:** *N*

**Formerly** 48-1117

**FE**

**Requirements** Freshman Only (FF14)

**Minimum Credits 3 Maximum Credits 3**

## **FEXP 127 Chicago Fashion Tribes**

*Women's Wear Daily* once described dress code unifiers as fashion tribes; calling out those that flaunt their sartorial signage to show who they run with. Fashion in Chicago is shaped by mainstream brands and local style tribes. A hundred years before there were brand name stores in every town or shopping online, Chicago was the capital of the mail-order catalog industry, providing and distributing ready-to-wear clothing and accessories for the masses. Nowadays, with a diverse population of close to three million people, it is possible to see high fashion and street style in the same neighborhood. Add to the mix the diversity of race, ethnicity, gender, sexual orientation, socio-economic status, age, physical abilities, religions, political beliefs and ideologies, then Chicago represents a fascinating fashion fusion; a global experience without leaving the city. Students will observe and participate in the function of fashion as a form of belonging. With a focus on observing and documenting fashion tribes, and identifying their own, students will learn how fashion can define, incorporate and galvanize by expanding their understanding of what makes Chicago style unique.

**Repeatable:** N

**Formerly** 48-1118

**FE**

**Requirements** Freshman Only (FF14)

**Minimum Credits 3 Maximum Credits 3**

## **FEXP 128 Made in Chicago: The City of Art and Design**

Chicago has served as the home of the surrealist art collective The Hairy Who?, an incubator of innovative African-American graphic design, the site of vibrant Latino/a murals, a cradle of forward-thinking urban photography, and a crossroads for civil rights and gay liberation visual culture. This course examines Chicago as a national and international center for art and design. Students will have the opportunity to travel across the city to explore, understand, and engage with historic and contemporary art and design objects in a process of hands-on inquiry and experiential learning. In the classroom, there will be lectures, discussions, and group/individual projects to address topics like the role of cities as cultural incubators, the importance of images in understanding cities, the role of art and design as a tool for empowering diverse communities, and students' role in Chicago's current art and design culture. The course pairs with [artdesignchicago.org](http://artdesignchicago.org), an unprecedented series of exhibitions and programs across the entire City of Chicago in 2018.

**Repeatable:** N

**FE**

**Requirements** Freshman Only (FF14)

**Minimum Credits 3 Maximum Credits 3**

## **FEXP 129 A River Runs Through It: Crossroads Chicago and the Making of America**

The blue horizontal lines that frame the iconic four red stars on the Chicago flag represent Lake Michigan and the Great Canal, waterways that link the City across time and space to the development and growth of modern America. In this course, students will learn about the science and natural history of the Continental Divide, a natural feature formed during the Ice Age that provided favorable conditions for development along the southern shore of the Great Lakes. Chicago also boasts a rich history of technological innovation to create the complex transportation network of canals, railroads, highways and air corridors that link East to West, and North to South. This network contributed directly to Chicago becoming an industrial and financial powerhouse and a beacon to adventurers, entrepreneurs, scientists, educators and artists. This course will explore how the natural and human-created environment led directly to innovations in science, engineering, manufacturing, and retail and distribution, sometimes with negative effects to the land and water. Students will explore a variety of sites in and around the City and will use a journal as a site of artistic and academic observation and reflection to document some of the scientific, environmental, technological, artistic and historic features of this great crossroads metropolis.

**Repeatable:** *N*

**FE**

**Requirements** Freshman Only (FF14)

**Minimum Credits 3 Maximum Credits 3**

## **FEXP 199 Big Chicago**

Led by top scholars and practitioners in their fields, these first semester courses connect students to the city of Chicago and encourage reflection on those experiences with a cohort of student peers. Students investigate aspects of Columbia College Chicago's diverse urban and cultural setting. Courses introduce students to different learning environments, issues of diversity, equity, and inclusion, and deeper ways of engaging the urban contexts and communities of Chicago.

**Repeatable:** *N*

**FE**

**Requirements** Freshman Only (FF14)

**Minimum Credits 3 Maximum Credits 3**

## **FEXP 199H Big Chicago: Honors**

Led by top scholars and practitioners in their fields, these first semester courses connect students to the city of Chicago and encourage reflection on those experiences with a cohort of student peers. Students investigate aspects of Columbia College Chicago's diverse urban and cultural setting. Courses introduce students to different learning environments, issues of diversity, equity, and inclusion, and deeper ways of engaging the urban contexts and communities of Chicago.

**Repeatable:** *N*

**FE**

**Requirements** Freshman Only (FF14)

**Minimum Credits 3 Maximum Credits 3**

## **Foreign Languages**

### **ARAB 101 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.

**Repeatable:** *N*

**Formerly** 47-1340

**HU GA**

**Minimum Credits 3 Maximum Credits 3**

### **ARAB 102 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.

**Repeatable:** *N*

**Formerly** 47-1341

**HU GA**

**Minimum Credits 3 Maximum Credits 3**

### **CHIN 101 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.

**Repeatable: N**

**Formerly 47-1351**

**HU GA**

**Minimum Credits 3 Maximum Credits 3**

### **CHIN 102 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.

**Repeatable: N**

**Formerly 47-1352**

**HU GA**

**Minimum Credits 3 Maximum Credits 3**

### **FREN 101 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.

**Repeatable: N**

**Formerly 47-1310**

**HU GA**

**Minimum Credits 3 Maximum Credits 3**

### **FREN 102 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.

**Repeatable: N**

**Formerly 47-1311**

**HU GA**

**Minimum Credits 3 Maximum Credits 3**

### **FREN 201 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.

**Repeatable:** *N*  
**Formerly** 47-2330  
**HU GA**  
**Minimum Credits 3 Maximum Credits 3**

### **FREN 202 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.

**Repeatable:** *Y*  
**Formerly** 47-2333  
**HU GA**  
**Minimum Credits 3 Maximum Credits 3**

### **GERM 101 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.

**Repeatable:** *N*  
**Formerly** 47-1370  
**HU GA**  
**Minimum Credits 3 Maximum Credits 3**

### **GERM 102 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.

**Repeatable:** *N*  
**Formerly** 47-1371  
**HU GA**  
**Minimum Credits 3 Maximum Credits 3**

### **GERM 201 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.

**Repeatable:** *N*  
**Formerly** 47-2370

**HU GA**

**Minimum Credits 3 Maximum Credits 3**

### **ITAL 101 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.

**Repeatable: N**

**Formerly 47-1320**

**HU GA**

**Minimum Credits 3 Maximum Credits 3**

### **ITAL 102 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.

**Repeatable: N**

**Formerly 47-1321**

**HU GA**

**Minimum Credits 3 Maximum Credits 3**

### **ITAL 201 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.

**Repeatable: N**

**Formerly 47-2320**

**HU GA**

**Minimum Credits 3 Maximum Credits 3**

### **ITAL 202 Italian IV: Italian Through Film**

This course will use contemporary Italian films such as Cinema Paradiso, Mediterraneo, L'America and La Vita e Bella as its content base. A textbook will reinforce speaking, reading, writing, vocabulary and culture to advance student's skills.

**Repeatable: N**

**Formerly 47-2321**

**HU GA**

**Minimum Credits 3 Maximum Credits 3**

### **JAPN 101 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.

**Repeatable:** *N*  
**Formerly** 47-1330  
**HU GA**  
**Minimum Credits 3 Maximum Credits 3**

### **JAPN 102 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.

**Repeatable:** *N*  
**Formerly** 47-1331  
**HU GA**  
**Minimum Credits 3 Maximum Credits 3**

### **JAPN 201 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.

**Repeatable:** *N*  
**Formerly** 47-2332  
**HU GA**  
**Minimum Credits 3 Maximum Credits 3**

### **SPAN 101 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.

**Repeatable:** *N*  
**Formerly** 47-1301  
**HU GA**  
**Minimum Credits 3 Maximum Credits 3**

### **SPAN 102 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.

**Repeatable:** *N*  
**Formerly** 47-1302  
**HU GA**  
**Minimum Credits 3 Maximum Credits 3**

### **SPAN 125 Intensive Spanish: J-Session**

This elementary course is an accelerated, intensive Spanish language class. It covers most of the basic structures and vocabulary needed to develop proficiency in understanding, reading, speaking and writing Spanish for living, working and traveling. Intensive Spanish is especially appropriate for students who have taken Spanish classes in the past but have not practiced the language in several years. It is also appropriate for students who have studied other Romance languages (Italian, French, Portuguese, etc.) and want to learn Spanish at an accelerated pace. The course is taught entirely in Spanish. Students who successfully pass this course can move on to Spanish III: Language and Culture at Columbia.

**Repeatable:** *N*

**Formerly** 47-1303J

**HU GA**

**Minimum Credits 3 Maximum Credits 3**

### **SPAN 135 Spanish: Study in Mexico**

Students will study Spanish (levels 1-4 ) or Spanish for Native Speakers. They will be placed at the appropriate level after taking an on-line test and an on-site oral test. Spanish is taught by native Spanish speakers in small classes offered by the Kukulcan Educational Community in Cuernavaca, Mexico.

**Repeatable:** *N*

**Formerly** 47-1304J

**HU GA**

**Requirements** Permission Required (DP)

**Minimum Credits 3 Maximum Credits 3**

### **SPAN 201 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.

**Repeatable:** *N*

**Formerly** 47-2303

**HU GA**

**Minimum Credits 3 Maximum Credits 3**

### **SPAN 202 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.

**Repeatable:** *N*

**Formerly** 47-2304

**HU GA**

**Minimum Credits 3 Maximum Credits 3**

### **SPAN 220 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.

**Repeatable:** *N*  
**Formerly** 47-2305  
**HU GA**  
**Minimum Credits 3 Maximum Credits 3**

## **Game Art and Development**

### **GAME 105 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.

**Repeatable:** *N*  
**Formerly** 36-1100  
**Prerequisites** ENGL 109 Writing and Rhetoric I Stretch B or ENGL 111 Writing and Rhetoric I or ENGL 111H Writing and Rhetoric I: Honors or ENGL 121 International Writing and Rhetoric I or TWC-T-7 EXAM-TWC WRITING MINIMUM SCORE = 7  
**Minimum Credits 3 Maximum Credits 3**

### **GAME 110 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.

**Repeatable:** *N*  
**Formerly** 36-1500  
**Co-requisites** ENGL 109 Writing and Rhetoric I Stretch B or ENGL 111 Writing and Rhetoric I or ENGL 111H Writing and Rhetoric I: Honors or ENGL 121 International Writing and Rhetoric I or TWC-T-7 EXAM-TWC WRITING MINIMUM SCORE = 7  
**Minimum Credits 3 Maximum Credits 3**

### **GAME 140 Sound for Interaction**

This course provides the foundation for designing, programming and critiquing interactive sound environments. Audio programming environments are introduced to facilitate the production of generative, responsive and interactive sound projects. Theories of acoustic, psychoacoustics as well as audio recording and production techniques are presented and applied in the context of interactive sound. Approaches to creating images and narratives through sound without the support of visuals is emphasized. Film, website, game and animation audio is analyzed alongside audio only works for impact, technique, structure and effectiveness.

**Repeatable:** *N*  
**Formerly** 36-1400

**Prerequisites** ENGL 109 Writing and Rhetoric I Stretch B or ENGL 111 Writing and Rhetoric I or ENGL 111H Writing and Rhetoric I: Honors or ENGL 121 International Writing and Rhetoric I or TWC-T-7 EXAM-TWC WRITING MINIMUM SCORE = 7

**Minimum Credits 3 Maximum Credits 3**

## **GAME 201 3D Composition for Interactive Media**

Course covers the basic principles and language of modeling, texturing, and animation, which are supported by a firm theoretical grounding in 3-D design. 3-D modeling, texturing, and animation have become essential components of most media-driven events. The strategies and processes needed for 3-D composition are vastly different from those of traditional 2-D graphic design. 3-D is particularly important for interface design as well as in creating convincing spaces for simulation or other educational environments.

**Repeatable:** *N*

**Formerly** 36-2370

**Prerequisites** INMD 120 Digital Image Design

**Minimum Credits 3 Maximum Credits 3**

## **GAME 205 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.

**Repeatable:** *N*

**Formerly** 36-2350

**Prerequisites** INMD 120 Digital Image Design and GAME 110 Introduction to Game Development

**Minimum Credits 3 Maximum Credits 3**

## **GAME 210 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.

**Repeatable:** *N*

**Formerly** 36-2360

**Prerequisites** INMD 120 Digital Image Design and GAME 110 Introduction to Game Development

**Co-requisites** GAME 205 2D Art for Games

**Minimum Credits 3 Maximum Credits 3**

## **GAME 215 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.

**Repeatable:** *N*

**Formerly** 36-2380

**Prerequisites** GAME 205 2D Art for Games and GAME 210 2D Motion for Games

**Minimum Credits** 3 **Maximum Credits** 3

## **GAME 220 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.

**Repeatable:** N

**Formerly** 36-2500

**Prerequisites** GAME 110 Introduction to Game Development and PROG 201 Object Oriented Programming I

**Co-requisites** ENGL 112 Writing and Rhetoric II or ENGL 112H Writing and Rhetoric II: Honors or ENGL 122 International Writing and Rhetoric II

**Minimum Credits** 3 **Maximum Credits** 3

## **GAME 225 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.

**Repeatable:** N

**Formerly** 36-2510

**Prerequisites** GAME 110 Introduction to Game Development

**Co-requisites** PROG 201 Object Oriented Programming I

**Minimum Credits** 3 **Maximum Credits** 3

## **GAME 230 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.

**Repeatable:** N

**Formerly** 36-2515

**Prerequisites** GAME 140 Sound for Interaction and GAME 110 Introduction to Game Development or GAME 110 Introduction to Game Development and GAME 225 Game Engine Scripting or GAME 110

Introduction to Game Development and GAME 225 Game Engine Scripting and PROG 220 C++

Programming I or GAME 201 3D Composition for Interactive Media and GAME 205 2D Art for Games and

PROG 101 Introduction to Programming  
**Requirements** Sophomore Standing or Above (SO)  
**Minimum Credits 3 Maximum Credits 3**

## **GAME 235 Sound and Music for Interactive Visual Media**

This course introduces students to the psychological and technical aspects of applying sound and music to interactive visual media. Students work to develop their skills with tools for non-linear editing, the production of interactive sound environments (sound effects and musical tracks) and incorporating sound into interactive visual media. Works from a variety of interactive media including Games, web, installations and performance are analyzed and discussed in terms of aesthetic quality and technical implementation.

**Repeatable:** N  
**Formerly** 36-2610  
**Prerequisites** GAME 140 Sound for Interaction  
**Minimum Credits 3 Maximum Credits 3**

## **GAME 236 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.

**Repeatable:** N  
**Formerly** 36-2520  
**Prerequisites** GAME 110 Introduction to Game Development and GAME 105 Game Culture  
**Requirements** Junior Standing or Above (JR)  
**Minimum Credits 3 Maximum Credits 3**

## **GAME 240 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.

**Repeatable:** Y  
**Formerly** 36-2400  
**Prerequisites** GAME 110 Introduction to Game Development and GAME 235 Sound and Music for Interactive Visual Media  
**Minimum Credits 3 Maximum Credits 3**

## **GAME 250 Topics in Game Production**

This is a topics course in Game Production. Different sections of this course will focus on different topic areas related to Game Production that are not taught in other classes. Please contact the department for specifics on the content of each topic.

**Repeatable:** Y

**Minimum Credits 1 Maximum Credits 3**

## **GAME 260 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.

**Repeatable:** N

**Formerly** 36-2800

**WI**

**Prerequisites** ENGL 112 Writing and Rhetoric II or ENGL 112H Writing and Rhetoric II: Honors or ENGL 122 International Writing and Rhetoric II

**Requirements** Sophomore Standing or Above (SO)

**Minimum Credits 3 Maximum Credits 3**

## **GAME 302 Technical Art Programming**

Technical artists bridge between the fields of programming and art; in the game industry this role is becoming increasingly sought after as games and technology become more complex. In this course students will learn about the workflow and challenges of tech artists as they program in a contemporary language to build custom tools for tech art production.

**Repeatable:** N

**Formerly** 36-3002

**Prerequisites** PROG 101 Introduction to Programming

**Minimum Credits 3 Maximum Credits 3**

## **GAME 320 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.

**Repeatable:** Y

**Formerly** 36-3060J

**Requirements** Permission Required (DP)

**Minimum Credits 2 Maximum Credits 2**

## **GAME 330 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.

**Repeatable:** Y

**Formerly** 36-3302

**Prerequisites** GAME 210 2D Motion for Games

**Minimum Credits** 3 **Maximum Credits** 3

## **GAME 335 Shading and Surfacing for Games**

In this course, students will learn the workflows necessary to create materials, textures, and shaders for physically based render systems. Students will learn how to edit shaders and materials through the creation and editing of textures in an image-editing program. Students will also be taught the theory behind physically based rendering and how it relates to rendering objects in real time through game engine technology.

**Repeatable:** N

**Formerly** 36-3315

**Prerequisites** GAME 201 3D Composition for Interactive Media

**Minimum Credits** 3 **Maximum Credits** 3

## **GAME 336 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.

**Repeatable:** N

**Formerly** 36-2530

**Prerequisites** GAME 220 Simulation and Serious Games and GAME 236 Game Design I

**Minimum Credits** 3 **Maximum Credits** 3

## **GAME 337 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.

**Repeatable:** Y

**Formerly** 36-3350

**Prerequisites** GAME 201 3D Composition for Interactive Media

**Minimum Credits** 3 **Maximum Credits** 3

## **GAME 340 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.

**Repeatable:** N

**Formerly** 36-3400

**Prerequisites** GAME 240 Sound Design for Games I

**Minimum Credits 3 Maximum Credits 3**

## **GAME 345 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.

**Repeatable:** *N*

**Formerly** 36-3510

**Prerequisites** GAME 225 Game Engine Scripting

**Minimum Credits 3 Maximum Credits 3**

## **GAME 350 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.

**Repeatable:** *N*

**Formerly** 36-3550

**Prerequisites** INMD 102 Fundamentals of Interaction and GAME 260 Story Development for Interactive Media

**Co-requisites** GAME 336 Game Design II

**Minimum Credits 3 Maximum Credits 3**

## **GAME 355 Mobile Game Development and Distribution**

Mobile Game Development teaches students how to develop and distribute mobile games. Mobile game design theory, development, content creation, feature development, and user interaction are all covered in the course. Students will explore how to add mobile OS specific features such as challenges and achievements. Finally, students will create a very small scope, re-playable game that meets the requirements for distribution on the mobile marketplace.

**Repeatable:** *N*

**Formerly** 36-3580

**Prerequisites** GAME 225 Game Engine Scripting or GAME 201 3D Composition for Interactive Media or GAME 240 Sound Design for Games I or PROG 201 Object Oriented Programming I

**Minimum Credits 3 Maximum Credits 3**

## **GAME 360 Advanced Topics in Game Art**

This is an advanced topics course in Game Art. Different sections of this course will focus on different topic areas related to Game Production that are not taught in other classes. Please contact the department for specifics on the content of each topic.

**Repeatable:** Y

**Minimum Credits 1 Maximum Credits 3**

### **GAME 361 Advanced Topics in Game Design**

This is an advanced topics course in Game Design. Different sections of this course will focus on different topic areas related to Game Design that are not taught in other classes. Please contact the department for specifics on the content of each topic.

**Repeatable:** Y

**Minimum Credits 1 Maximum Credits 3**

### **GAME 362 Advanced Topics in Game Sound**

This is an advanced topics course in Game Sound. Different sections of this course will focus on different topic areas related to Game Sound that are not taught in other classes. Please contact the department for specifics on the content of each topic.

**Repeatable:** Y

**Minimum Credits 1 Maximum Credits 3**

### **GAME 365 Locomotion Systems for Game Engines**

In this course, students will learn how to successfully traverse locomotion systems in a game engine. Students begin by creating game assets (polygonal meshes, blendshapes and character rigs) that properly function in the locomotion system. Students then will work with the game engine scripting API to create locomotion networks for blending, scripted behaviors and events that can be dynamically implemented video games.

**Repeatable:** N

**Formerly** 36-3660

**Prerequisites** GAME 330 Advanced 3D for Games or GAME 225 Game Engine Scripting

**Minimum Credits 3 Maximum Credits 3**

### **GAME 370 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.

**Repeatable:** N

**Formerly** 36-3650

**Requirements** Permission Required (DP)

**Minimum Credits 3 Maximum Credits 3**

### **GAME 436 Advanced 3D Digital Sculpting**

Digital sculpting is a cornerstone of 3D content creation and concept art creation for games. This course serves as a way for students to create more thoughtfully considered content using digital sculpting processes. Students will learn how to sculpt a series of 3D concepts and then develop a concept into a fully realized, hyper realistic piece of content for a game. This goal will be achieved by using more involved retopology and normal mapping techniques to translate high resolution from high polygon meshes to optimized, low polygon game meshes that can be translated to a game engine.

**Repeatable:** *N*

**Formerly** 36-3750

**Prerequisites** GAME 337 3D Digital Sculpting

**Minimum Credits** 3 **Maximum Credits** 3

## **GAME 440 Game Audio Studio**

This course is the audio team management companion course to the senior year capstone classes Indie Team Game Studio and Large Team Game Studio. This course explores audio team leadership, administration, and cross-team communication with regard to the scheduling and implementation of audio production tasks related to the senior capstone project's communication.

**Repeatable:** *N*

**Formerly** 36-3800

**Co-requisites** GAME 475 Indie Team Game Studio or GAME 485 Large Team Game Studio

**Requirements** Permission Required (DP)

**Minimum Credits** 1 **Maximum Credits** 1

## **GAME 470 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.

**Repeatable:** *N*

**Formerly** 36-3994

**Requirements** Permission Required (DP)

**Minimum Credits** 3 **Maximum Credits** 3

## **GAME 475 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.

**Repeatable:** *N*

**Formerly** 36-3995

**Prerequisites** GAME 470 Indie Team Game Project

**Requirements** Permission Required (DP)

**Minimum Credits** 6 **Maximum Credits** 6

## **GAME 480 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.

**Repeatable:** N

**Formerly** 36-3997

**Requirements** Permission Required (DP)

**Minimum Credits** 3 **Maximum Credits** 3

## **GAME 485 Large Team Game Studio**

Game Studio is an intensive capstone experience in gaming production. The primary creative objective of the course is completion of a substantial game prototype that includes market quality content and is produced using industry best practices and tools.

**Repeatable:** Y

**Formerly** 36-3998

**Prerequisites** GAME 480 Large Team Game Project

**Requirements** Permission Required (DP)

**Minimum Credits** 6 **Maximum Credits** 6

## **GAME 495 Directed Study: Game Production**

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.

**Repeatable:** Y

**Minimum Credits** 1 **Maximum Credits** 3

## **GAME 496 Independent Project: Game Production**

Course is an individualized project in Game Production, determined by interest and ability of the student, and carried out under the direction, guidance, and supervision of an instructor.

**Repeatable:** Y

**Minimum Credits** 1 **Maximum Credits** 3

## **Graphic Design**

### **GRDE 131 Survey of Typography**

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

**Repeatable:** *N*  
**Formerly** 21-1310  
**Co-requisites** GRDE 136 Design Lab  
**Minimum Credits 3 Maximum Credits 3**

### **GRDE 136 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.

**Repeatable:** *N*  
**Formerly** 21-1320  
**Minimum Credits 3 Maximum Credits 3**

### **GRDE 231 Graphic Design I: Form and Structure**

As the basis for creating well-structured design outcomes, students in this course are provided opportunities to learn the basics of creating graphic design using the principles of form and structure. This course explores how graphic content informs the structure of visual compositions and client based outcomes. Instruction will engage students in developing conceptual thinking and problem-solving skills; observational and presentation skill; and knowledge of basic typography and color theory.

**Repeatable:** *N*  
**Formerly** 21-2330  
**Prerequisites** ARTS 105 Foundation Studio or 22 1920 Making 2  
**Co-requisites** GRDE 136 Design Lab  
**Minimum Credits 3 Maximum Credits 3**

### **GRDE 232 Graphic Design II: Semiotics and Form**

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

**Repeatable:** *N*  
**Formerly** 21-2350  
**Prerequisites** GRDE 231 Graphic Design I: Form and Structure  
**Minimum Credits 3 Maximum Credits 3**

### **GRDE 238 Typography for Graphic Design**

This course examines the historical, aesthetic, and cultural development of typographic forms from their beginnings in 1455 to the 21st century. Projects involve the examination of historical styles and theories of type design and typographic layouts, and their influence on modern and contemporary typography.

**Repeatable:** *N*  
**Formerly** 21-2340

**Prerequisites** GRDE 231 Graphic Design I: Form and Structure

**Minimum Credits 3 Maximum Credits 3**

## **GRDE 240 Website Design I**

This course covers website design topics, including hypertext, graphic style information, graphic file formats, digital imaging, and basic computer-user interface issues. Course assignments include design and execution of HTML documents and graphics.

**Repeatable:** *N*

**Formerly** 21-2375

**Requirements** Sophomore Standing or Above (SO)

**Minimum Credits 3 Maximum Credits 3**

## **GRDE 245 Interaction Design**

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

**Repeatable:** *Y*

**Formerly** 21-2725

**Prerequisites** ARTS 105 Foundation Studio or ARTS 210 Drawing I

**Minimum Credits 3 Maximum Credits 3**

## **GRDE 250 3D NURBS Modeling**

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

**Repeatable:** *N*

**Formerly** 21-2750

**Prerequisites** ARTS 105 Foundation Studio or ARTS 210 Drawing I or 22 1920 Making 2

**Minimum Credits 3 Maximum Credits 3**

## **GRDE 305 Publication Design**

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

**Repeatable:** *N*

**Formerly** 21-3345

**Prerequisites** GRDE 238 Typography for Graphic Design and GRDE 232 Graphic Design II:Semiotics and Form

**Minimum Credits 3 Maximum Credits 3**

### **GRDE 315 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.

**Repeatable:** *N*

**Formerly** 21-3347

**Prerequisites** GRDE 238 Typography for Graphic Design and GRDE 232 Graphic Design II:Semiotics and Form

**Minimum Credits 3 Maximum Credits 3**

### **GRDE 325 Packaging Design**

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

**Repeatable:** *N*

**Formerly** 21-3360

**Prerequisites** GRDE 232 Graphic Design II:Semiotics and Form

**Minimum Credits 3 Maximum Credits 3**

### **GRDE 331 Graphic Design III: Visual Identity and Narrative**

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

**Repeatable:** *N*

**Formerly** 21-3358

**Prerequisites** GRDE 232 Graphic Design II:Semiotics and Form

**Minimum Credits 3 Maximum Credits 3**

### **GRDE 332 Graphic Design IV: Narrative and Research Studio**

In this course students will use inquiry-based methods to find meaning and create narrative-based outcomes. Students are provided the opportunity to understand the importance of design research and information organization. Research phase includes: Data collection and analysis from various relevant sources. This highly intensive course employs advanced use of typography to create information graphics.

**Repeatable:** *N*

**Formerly** 21-3372

**Prerequisites** GRDE 331 Graphic Design III: Visual Identity and Narrative

Graphic Design Majors Only (M213)  
**Minimum Credits 3 Maximum Credits 3**

### **GRDE 336 Design Lab II**

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

**Repeatable:** *N*  
**Formerly** 21-3378  
**Prerequisites** GRDE 136 Design Lab  
**Minimum Credits 3 Maximum Credits 3**

### **GRDE 340 Website Design II**

This course covers advanced topics in website design, covering human-computer interface design, multimedia use in internet and intranet publications, and network systems design and functions. Course assignments include design and execution of HTML documents, graphics, and other media objects.

**Repeatable:** *N*  
**Formerly** 21-3376  
**Prerequisites** GRDE 240 Website Design I  
**Minimum Credits 3 Maximum Credits 3**

### **GRDE 348 Experimental Typography**

This course studies 20th- and 21st-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.

**Repeatable:** *N*  
**Formerly** 21-3370  
**Prerequisites** GRDE 238 Typography for Graphic Design  
**Minimum Credits 3 Maximum Credits 3**

### **GRDE 350 Web Design III**

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

**Repeatable:** *N*  
**Formerly** 21-3381  
**Prerequisites** GRDE 340 Website Design II  
**Minimum Credits 3 Maximum Credits 3**

### **GRDE 385 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.

**Repeatable:** *N*

**Formerly** 21-3955

**Requirements** Senior Standing (SR)

**Minimum Credits** 3 **Maximum Credits** 3

## **GRDE 431 Graphic Design V: Branded Environments**

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

**Repeatable:** *N*

**Formerly** 21-4380

**Prerequisites** GRDE 332 Graphic Design IV: Narrative and Research Studio

**Minimum Credits** 3 **Maximum Credits** 3

## **GRDE 480 Graphic Design Practicum: Client Design Studio**

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

**Repeatable:** *N*

**Formerly** 21-4300

**Prerequisites** GRDE 431 Graphic Design V: Branded Environments

**Minimum Credits** 6 **Maximum Credits** 6

## **History**

### **HIST 101 African History and Culture to 1600**

African civilizations from antiquity to the early modern era are explored to reveal features of selected societies and their major achievements. This course considers internal processes such as migration and cultural exchange alongside external exposures to Mediterranean, Atlantic and Swahili Coast worlds. This course introduces students to historical source material and interdisciplinary techniques relevant to investigating African history and culture.

**Repeatable:** *N*

**Formerly** 49-1001

**HI GA**

**Minimum Credits 3 Maximum Credits 3**

### **HIST 102 African History and Culture Since 1600**

This course investigates Africa from 1600 to the present. Key topics include, slavery, abolition colonialism, nationalism, liberation movements and modernity. We will emphasize African interaction with these wide ranging historical processes. European and Atlantic legacies in Africa are also examined. Within indigenous, colonial and post-colonial spaces we consider intersections of globalization and local and regional culture and history.

**Repeatable: N**

**Formerly 49-1002**

**HI GA**

**Minimum Credits 3 Maximum Credits 3**

### **HIST 103 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.

**Repeatable: N**

**Formerly 49-1101**

**HI GA**

**Minimum Credits 3 Maximum Credits 3**

### **HIST 104 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.

**Repeatable: N**

**Formerly 49-1102**

**HI GA**

**Minimum Credits 3 Maximum Credits 3**

### **HIST 121 Europe & the West: Ancient Civilizations**

Students gain an understanding of the history and culture of Greece, Rome, and other civilizations of the ancient world.

**Repeatable: N**

**Formerly 49-1301**

**HI GA**

**Minimum Credits 3 Maximum Credits 3**

### **HIST 122 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.

**Repeatable:** *N*

**Formerly** 49-1302

**HI GA**

**Minimum Credits 3 Maximum Credits 3**

### **HIST 123 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.

**Repeatable:** *N*

**Formerly** 49-1303

**HI GA**

**Minimum Credits 3 Maximum Credits 3**

### **HIST 131 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.

**Repeatable:** *N*

**Formerly** 49-1503

**HI GA**

**Minimum Credits 3 Maximum Credits 3**

### **HIST 132 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.

**Repeatable:** *N*

**Formerly** 49-1504

**HI GA**

**Minimum Credits 3 Maximum Credits 3**

### **HIST 141 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.

**Repeatable:** *N*

**Formerly** 49-1401

**HI GA**

**Minimum Credits 3 Maximum Credits 3**

## **HIST 142 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.

**Repeatable:** *N*

**Formerly** 49-1402

**HI GA**

**Minimum Credits 3 Maximum Credits 3**

## **HIST 143 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.

**Repeatable:** *N*

**Formerly** 49-1410

**HI GA**

**Minimum Credits 3 Maximum Credits 3**

## **HIST 144 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.

**Repeatable:** *N*

**Formerly** 49-1411

**HI GA**

**Minimum Credits 3 Maximum Credits 3**

## **HIST 151 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.

**Repeatable:** *N*

**Formerly** 49-1601

**HI**

**Minimum Credits 3 Maximum Credits 3**

## **HIST 152 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.

**Repeatable:** *N*

**Formerly** 49-1602

**HI**

**Minimum Credits 3 Maximum Credits 3**

## **HIST 199 Topics in History**

Series of courses that deal with specific topics or themes in history. Course is repeatable as topic changes.

**Repeatable:** *Y*

**Formerly** 49-2700

**HI GA**

**Minimum Credits 3 Maximum Credits 3**

## **HIST 201 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.

**Repeatable:** *N*

**Formerly** 49-2026

**HI GA**

**Prerequisites** ENGL 109 Writing and Rhetoric I Stretch B or ENGL 111 Writing and Rhetoric I or ENGL 111H Writing and Rhetoric I: Honors or ENGL 121 International Writing and Rhetoric I or TWC-T-7 EXAM-TWC WRITING MINIMUM SCORE = 7

**Minimum Credits 3 Maximum Credits 3**

## **HIST 202 Liberation and Resistance in Southern Africa**

This course seeks to examine the processes of colonization and decolonization during the historical development of a specific region called Southern Africa. By Southern Africa we mean more than just the eleven countries beginning with Angola, Zambia and Malawi which stretch southwards and eastwards toward the island nation of Madagascar and the Republic of South Africa. We include, as well, the island nations of Mauritius, Reunion, the Comoros and the Seychelles. But most significantly, we include the Congo as part of Southern Africa for we argue that the Congo has been and remains a key constituent element of that vast and powerful socio-economic complex historically dominated by the Witwatersrand mining conglomerates of Anglo-American, DeBeers, Union Miniere and American Metal Climax.

**Repeatable:** *N*

**Formerly** 49-2027

**HI GA**

**Minimum Credits 3 Maximum Credits 3**

## **HIST 221 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.

**Repeatable:** *N*

**Formerly** 49-2310

**HI GA**

**Minimum Credits 3 Maximum Credits 3**

## **HIST 222 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.

**Repeatable:** *N*

**Formerly** 49-2303

**HI GA**

**Prerequisites** ENGL 112 Writing and Rhetoric II or ENGL 122 International Writing and Rhetoric II

**Requirements** Sophomore Standing or Above (SO)

**Minimum Credits 3 Maximum Credits 3**

## **HIST 223 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.

**Repeatable:** *N*

**Formerly** 49-2302

**HI GA**

**Minimum Credits 3 Maximum Credits 3**

## **HIST 224 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, Bertold 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.

**Repeatable:** *N*

**Formerly** 49-2311

**HI GA**

**Minimum Credits 3 Maximum Credits 3**

## **HIST 225 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.

**Repeatable:** *N*

**Formerly** 49-2312

**HI GA**

**Minimum Credits 3 Maximum Credits 3**

## **HIST 226 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.

**Repeatable:** *N*

**Formerly** 49-2313

**HI GA**

**Prerequisites** ENGL 112 Writing and Rhetoric II or ENGL 122 International Writing and Rhetoric II

**Minimum Credits 3 Maximum Credits 3**

## **HIST 227 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.

**Repeatable:** *N*

**Formerly** 49-2501

**HI GA**

**Prerequisites** ENGL 112 Writing and Rhetoric II or ENGL 122 International Writing and Rhetoric II

**Minimum Credits 3 Maximum Credits 3**

## **HIST 228 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.

**Repeatable:** *N*

**Formerly** 49-2520

**HI GA**

**Minimum Credits 3 Maximum Credits 3**

## **HIST 241 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.

**Repeatable:** *N*

**Formerly** 49-2401

**HI GA**

**Minimum Credits 3 Maximum Credits 3**

### **HIST 251 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.

**Repeatable:** *N*

**Formerly** 49-2620

**HI PL**

**Minimum Credits 3 Maximum Credits 3**

### **HIST 252 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.

**Repeatable:** *N*

**Formerly** 49-2621

**HI PL**

**Minimum Credits 3 Maximum Credits 3**

### **HIST 253 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.

**Repeatable:** *N*

**Formerly** 49-2626

**HI PL**

**Minimum Credits 3 Maximum Credits 3**

### **HIST 254 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.

**Repeatable:** *N*

**Formerly** 49-2627

**HI PL**

**Minimum Credits 3 Maximum Credits 3**

### **HIST 255 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.

**Repeatable: N**

**Formerly 49-2630**

**HI PL**

**Minimum Credits 3 Maximum Credits 3**

### **HIST 256 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.

**Repeatable: N**

**Formerly 49-2632**

**HI PL**

**Minimum Credits 3 Maximum Credits 3**

### **HIST 257 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.

**Repeatable: N**

**Formerly 49-2641**

**HI PL**

**Minimum Credits 3 Maximum Credits 3**

### **HIST 258 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.

**Repeatable: N**

**Formerly 49-2642**

**HI PL**

**Minimum Credits 3 Maximum Credits 3**

### **HIST 259 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.

**Repeatable:** *N*

**Formerly** 49-2680

**HI PL**

**Minimum Credits 3 Maximum Credits 3**

### **HIST 260 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.

**Repeatable:** *N*

**Formerly** 49-2639

**HI**

**Minimum Credits 3 Maximum Credits 3**

### **HIST 261 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.

**Repeatable:** *N*

**Formerly** 49-2656

**HI**

**Minimum Credits 3 Maximum Credits 3**

### **HIST 262 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.

**Repeatable:** *N*

**Formerly** 49-2683

**HI PL**

**Minimum Credits 3 Maximum Credits 3**

### **HIST 262H 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.

**Repeatable:** *N*

**Formerly** 49-2683HN

**HI PL**

**Requirements** 3.5 or Higher GPA (35GP)

**Minimum Credits 3 Maximum Credits 3**

### **HIST 263 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.

**Repeatable:** *N*

**Formerly** 49-2659

**HI PL**

**Minimum Credits 3 Maximum Credits 3**

### **HIST 264 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.

**Repeatable:** *N*

**Formerly** 49-2691

**HI**

**Minimum Credits 3 Maximum Credits 3**

### **HIST 264H The Nineteen Twenties and the Birth of Modern America: Honors**

A study on how the nineteen-twenties brought forth modern America. Prosperity and technological innovation resulted in the emergence of a consumer society. A more permissive society redefined gender roles, while an increasingly diverse, urban society introduced ideas and customs that changed the nation for good. Traditional, rural Americans, feeling threatened by so much that was new and foreign, fought back in an attempt to restore the pre-war world. This is an Honors class. In addition to other possible pre-requisites, students need a minimum G.P.A. of 3.50 or higher to enroll.

**Repeatable:** *N*

**Formerly** 49-2691HN

**HI**

**Requirements** 3.5 or Higher GPA (35GP)

**Minimum Credits 3 Maximum Credits 3**

### **HIST 265 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.

**Repeatable:** *N*

**Formerly** 49-2660

**HI**

**Minimum Credits 3 Maximum Credits 3**

### **HIST 266 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.

**Repeatable:** *N*

**Formerly** 49-2675

**HI**

**Minimum Credits 3 Maximum Credits 3**

### **HIST 267 Public History: Presenting & Interpreting the Past**

This course introduces students to the field of Public History, ?a set of theories, methods, assumptions, and practices guiding the identification, preservation, interpretation, and presentation of historical artifacts, texts, structures, and landscapes in conjunction with and for the public.? (Public History Resource Center) Through field trips, readings, lectures and films, students explore how various stakeholders, both non-profit and commercial, conceive and convey history for public consumption. This is a Writing Intensive class that requires students to apply a range of writing styles to respond to materials presented throughout the semester. The course is ?hands-on? and takes full advantage of Columbia's city campus through visits to museums, cultural institutions, architectural sites, historical monuments, libraries, etc.

**Repeatable:** *N*

**Formerly** 49-2676

**HI WI**

**Minimum Credits 3 Maximum Credits 3**

### **HIST 267H Public History: Presenting & Interpreting the Past: Honors**

This course introduces students to the field of Public History, a set of theories, methods, assumptions, and practices guiding the identification, preservation, interpretation, and presentation of historical artifacts, texts, structures, and landscapes in conjunction with and for the public.(Public History Resource Center) Through field trips, readings, lectures and films, students explore how various stakeholders, both non-profit and commercial, conceive and convey history for public consumption. The course is hands-on and takes full advantage of Columbia's city campus through visits to museums, cultural institutions, architectural sites, historical monuments, libraries, etc. This is an Honors course and incoming freshman students need to be admitted to the Honors Program to register.

**Repeatable:** *N*

**Formerly** 49-2676HN

**HI**

**Requirements** Freshman Only (FF14)  
**Minimum Credits 3 Maximum Credits 3**

## **HIST 268 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.

**Repeatable:** *N*  
**Formerly** 49-2776

**HI**

**Prerequisites** ENGL 112 Writing and Rhetoric II or ENGL 122 International Writing and Rhetoric II  
**Minimum Credits 3 Maximum Credits 3**

## **HIST 302 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.

**Repeatable:** *N*  
**Formerly** 49-3690

**HI PL**

**Minimum Credits 3 Maximum Credits 3**

## **HIST 321H The Enlightenment: Honors**

Learning about the Enlightenment as a complex, trans-national intellectual movement, we will focus in this class on the Enlightenment in Paris, its heart. Issues studied will vary by semester, and may include science, social satire, women's roles in the Enlightenment, the development of a public sphere, the use of fictional literature to ?do? Enlightenment, commerce, education and epistemology, political thought, penal reform, aesthetics, racial and gender theory, the transmission of ideas, and the question of how the Enlightenment may be linked to the French Revolution of 1789. This is an Honors class and students need a GPA of 3.50 or higher to register.

**Repeatable:** *N*  
**Formerly** 49-3301HN

**HI GA**

**Requirements** Sophomore Standing or Above (SO) and 3.5 or Higher GPA (35GP)

**Minimum Credits 3 Maximum Credits 3**

## **HIST 322H Taste and Consumption in French History: Honors**

We tend to associate all things French, whether fashions, luxury goods, fine restaurants, champagne, or French women themselves, with good taste and chic. This course explores how notions of taste and practices of consumption have changed in France from ca. 1650 to ca. 1914, from the absolutist court to the modern department store. Against a historical background of dramatic economic, political, social and cultural

change, we will explore how aesthetic, consumerist and critical practices associated with taste became shifting, highly charged and contested markers of individual and group (e.g., national, class and gender) identity and even political position, and will examine different historically-applied theories about the motives that have driven or inspired people to consume, use and display certain goods or appreciate particular aesthetic forms. We will read primary and secondary sources (none in French). This course provides comparative historical insight to help students understand the historicity of the contemporary classed and gendered consumption regimes in which we live today. This class may require a small amount of additional expenditure of monies for required excursions (usually no more than \$30 This is an Honors class. In addition to other possible pre-requisites, students need a minimum G.P.A. of 3.50 or higher to enroll.

**Repeatable:** *N*

**Formerly** 49-3353HN

**HI GA**

**Requirements** 3.5 or Higher GPA (35GP) and Junior Standing or Above (JR)

**Minimum Credits** 3 **Maximum Credits** 3

### **HIST 351 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.

**Repeatable:** *N*

**Formerly** 49-3665

**HI PL**

**Prerequisites** ENGL 122 International Writing and Rhetoric II or ENGL 112 Writing and Rhetoric II

**Minimum Credits** 3 **Maximum Credits** 3

### **HIST 352 Harlem Renaissance: 1918-1935**

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.

**Repeatable:** *N*

**Formerly** 49-3101

**HI PL**

**Minimum Credits** 3 **Maximum Credits** 3

### **HIST 353 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.

**Repeatable:** *N*

**Formerly** 49-3672

**HI**

**Requirements** Permission Required (DP)  
**Minimum Credits 3 Maximum Credits 3**

### **HIST 353H Oral History: The Art of the Interview: Honors**

The foundation of this multi-layered, applied history course is immersion into a specific period in United States history to acquire the contextual knowledge necessary to conduct a well-informed oral history interview. After an extensive introduction into the field of oral history and the discipline's methodology, a series of colloquiums on question formulation, script development, interviewing techniques, and transcription standards are held. Finally, after the interview and full transcription is completed, each student will present a content analysis and edit of their interview. All interviews will be archived with an established oral history project. This is an Honors class. In addition to other possible pre-requisites, students need a minimum G.P.A. of 3.50 or higher to enroll.

**Repeatable:** N

**Formerly** 49-3672HN

**HI**

**Requirements** 3.5 or Higher GPA (35GP)

**Minimum Credits 3 Maximum Credits 3**

### **HIST 354 The Great Depression & the New Deal: the U.S. in the 1930s**

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.

**Repeatable:** N

**Formerly** 49-3678

**HI PL**

**Prerequisites** ENGL 112 Writing and Rhetoric II or ENGL 122 International Writing and Rhetoric II

**Minimum Credits 3 Maximum Credits 3**

### **HIST 354H The Great Depression & the New Deal: the U.S. in the 1930s: 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.

**Repeatable:** N

**Formerly** 49-3678HN

**HI PL**

**Requirements** 3.5 or Higher GPA (35GP)

**Minimum Credits 3 Maximum Credits 3**

## **HIST 355 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.

**Repeatable:** *N*

**Formerly** 49-3680

**HI**

**Prerequisites** ENGL 122 International Writing and Rhetoric II or ENGL 112 Writing and Rhetoric II

**Minimum Credits** 3 **Maximum Credits** 3

## **HIST 381 The Black Atlantic**

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.

**Repeatable:** *N*

**Formerly** 49-3774

**HI**

**Minimum Credits** 3 **Maximum Credits** 3

## **HIST 399H Topics in History: Honors**

Series of courses that deal with specific topics or themes in history. Course is repeatable as topic changes. This is an Honors course and in addition to any other prerequisites, students need a cumulative GPA of 3.50 or higher to register.

**Repeatable:** *Y*

**Formerly** 49-2700HN

**HI GA**

**Requirements** 3.5 or Higher GPA (35GP)

**Minimum Credits** 3 **Maximum Credits** 3

## **HIST 496 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.

**Repeatable:** *Y*

**Formerly** 49-3798

**Requirements** Permission Required (DP)

**Minimum Credits** 1 **Maximum Credits** 6

## **Humanities**

## **HUMA 102 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.

**Repeatable:** *N*

**Formerly** 51-2105

**HU GA**

**Minimum Credits 3 Maximum Credits 3**

## **HUMA 103 Introduction to Latin American Studies**

This interdisciplinary humanities course serves as a basic introduction to the social, historical and cultural complexity of Latin America and the Caribbean Basin. From Pre-Columbian times to the contemporary moment, the course examines issues of colonialism and sovereignty, indigeneity, cultural diversity and cultural difference, modernity, postmodernity, and globalization through a variety of historical documents and drawing on all the arts--especially film, literature, music, fine arts and popular culture.

**Repeatable:** *N*

**Formerly** 51-1215

**HU GA**

**Minimum Credits 3 Maximum Credits 3**

## **HUMA 104 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.

**Repeatable:** *N*

**Formerly** 51-1211

**HU PL**

**Minimum Credits 3 Maximum Credits 3**

## **HUMA 105 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.

**Repeatable:** *N*

**Formerly** 51-1270

**HU PL**

**Minimum Credits 3 Maximum Credits 3**

## **HUMA 106 Gay and Lesbian Studies II: 1980 to Present**

The course explores contributions of gay, lesbian, bisexual, and transgender 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.

**Repeatable:** *N*

**Formerly** 51-1271

**HU PL**

**Minimum Credits 3 Maximum Credits 3**

## **HUMA 110 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.

**Repeatable:** *N*

**Formerly** 51-1101

**HU**

**Minimum Credits 3 Maximum Credits 3**

## **HUMA 111 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.

**Repeatable:** *N*

**Formerly** 51-1102

**HU GA**

**Minimum Credits 3 Maximum Credits 3**

## **HUMA 112 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.

**Repeatable:** *N*

**Formerly** 51-1103

**HU**

**Minimum Credits 3 Maximum Credits 3**

## **HUMA 113 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.

**Repeatable:** *N*  
**Formerly** 51-1104  
**HU**  
**Minimum Credits 3 Maximum Credits 3**

### **HUMA 120 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.

**Repeatable:** *N*  
**Formerly** 51-1112  
**HU PL**  
**Minimum Credits 3 Maximum Credits 3**

### **HUMA 121 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.

**Repeatable:** *N*  
**Formerly** 51-1111  
**HU GA**  
**Minimum Credits 3 Maximum Credits 3**

### **HUMA 122 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.

**Repeatable:** *N*  
**Formerly** 51-1113  
**HU GA**  
**Minimum Credits 3 Maximum Credits 3**

### **HUMA 122H 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.

**Repeatable:** *N*  
**Formerly** 51-1113HN  
**HU GA**  
**Requirements** 3.5 or Higher GPA (35GP)  
**Minimum Credits 3 Maximum Credits 3**

## **HUMA 123 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.

**Repeatable:** *N*

**Formerly** 51-1110

**HU PL**

**Minimum Credits 3 Maximum Credits 3**

## **HUMA 199 Topics in Humanities**

Topic changes.

**Repeatable:** *N*

**Formerly** 51-1221

**HU**

**Minimum Credits 3 Maximum Credits 3**

## **HUMA 210 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.

**Repeatable:** *N*

**Formerly** 51-2102

**HU PL**

**Minimum Credits 3 Maximum Credits 3**

## **HUMA 211 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.

**Repeatable:** *N*

**Formerly** 51-2104

**HU PL**

**Minimum Credits 3 Maximum Credits 3**

## **HUMA 212 Contemporary African Film, 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.

**Repeatable:** *N*

**Formerly** 51-2112

**HU GA**

**Minimum Credits 3 Maximum Credits 3**

### **HUMA 213 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.

**Repeatable:** *N*

**Formerly** 51-2216

**HU PL**

**Prerequisites** ENGL 109 Writing and Rhetoric I Stretch B or ENGL 111 Writing and Rhetoric I or ENGL 111H Writing and Rhetoric I: Honors or ENGL 121 International Writing and Rhetoric I or TWC-T-7 EXAM-TWC WRITING MINIMUM SCORE = 7

**Minimum Credits 3 Maximum Credits 3**

### **HUMA 214 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.

**Repeatable:** *N*

**Formerly** 51-2103

**HU**

**Minimum Credits 3 Maximum Credits 3**

### **HUMA 215 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.

**Repeatable:** *N*

**Formerly** 51-2222

**HU GA**

**Prerequisites** ENGL 109 Writing and Rhetoric I Stretch B or ENGL 111 Writing and Rhetoric I or ENGL 111H Writing and Rhetoric I: Honors or ENGL 121 International Writing and Rhetoric I or TWC-T-7 EXAM-TWC WRITING MINIMUM SCORE = 7

**Minimum Credits 3 Maximum Credits 3**

## **HUMA 216 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.

**Repeatable:** *N*

**Formerly** 51-2272

**HU**

**Minimum Credits 3 Maximum Credits 3**

## **HUMA 217 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.

**Repeatable:** *N*

**Formerly** 51-2213

**HU**

**Minimum Credits 3 Maximum Credits 3**

## **HUMA 218 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.

**Repeatable:** *N*

**Formerly** 51-2218

**HU GA**

**Minimum Credits 3 Maximum Credits 3**

## **HUMA 219H 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.

**Repeatable:** *N*

**Formerly** 51-2219HN

**HU GA**

**Requirements** 3.5 or Higher GPA (35GP)

**Minimum Credits** 3 **Maximum Credits** 3

## **HUMA 220 Critiquing Children's Culture**

This course examines varied spheres of children's culture while introducing students to the terms, analytical techniques, and interpretive strategies commonly employed in Cultural Studies. Emphasis is on interdisciplinary approaches to exploring how children's cultural processes and artifacts are produced, shaped, distributed, consumed and responded to in diverse ways. Through discussion, research and writing, class members investigate dimensions of children's culture, learning to understand them in their broader social, aesthetic, ethical, and political contexts. Topics studied include children's literature, animated films, teen literature, toys, public schooling, children's games and new media.

**Repeatable:** *N*

**Formerly** 51-2212

**HU**

**Prerequisites** ENGL 112 Writing and Rhetoric II or ENGL 122 International Writing and Rhetoric II

**Co-requisites** CULS 101 Introduction to Cultural Studies or HUMA 104 Introduction to Women and Gender Studies

**Minimum Credits** 3 **Maximum Credits** 3

## **HUMA 221 Introduction to Digital Humanities**

This course will explore the emergence of the digital humanities as both a disciplinary field of study and a reaction to changes in our culture more broadly. Students will be introduced to the theories, methods, and practices of reading, analysis, writing, and exhibition that comprise the digital humanities. Using tools for distant reading, geotemporal visualization, and data mining, they will develop new ways to conceptualize and communicate the rich landscape of our human cultural existence.

**Repeatable:** *N*

**Formerly** 51-2224

**HU**

**Minimum Credits** 3 **Maximum Credits** 3

## **HUMA 222 Nature and Environmentalism in U.S. Culture**

This course explores the relationship between humans and the non-human natural world, emphasizing popular conceptions of nature in American culture and the way in which the very notion of "nature" itself is a profoundly human conception. We can never really know the natural world "out there." Rather the natural world that we seek to understand, even conserve and protect, can only ever be understood through the lens of our social and cultural imagination. What are the socio-cultural manifestations of nature, and how do these manifestations affect the uses and/or abuses of nature in American society?

**Repeatable:** *N*

**Formerly** 51-2225

**HU**

**Minimum Credits** 3 **Maximum Credits** 3

## **HUMA 223 Media, Politics and Intervention**

The media, traditional and new, has been a central aspect of US and global culture, politics, and life over the last several decades. To understand and interrogate the multiple roles, functions, and contexts of media, this course will draw on the critical theoretical legacies and conceptual tools of media studies and cultural studies. This will help students locate media forms, texts, practices, institutions, and industries in their larger social, political, economic, and ideological contexts and to begin to comprehend their histories, present(s), and also imagine their future(s). Combining both critical theoretical work and applied studies of the media, the course takes an interdisciplinary approach and draws freely on the social sciences and the humanities traditions. More specifically, in an attempt to comprehend the whole circuit of media/circuit of culture<sup>2</sup> (production-text-consumption), the course will engage social and political theory, cultural studies, textual analysis, ethnography, critical political economy, and cultural policy studies, among others. The course will also be addressing key questions including, but NOT limited to, the role of the state; media effects; the politics of the media; the politics of representation, subjectivity and agency; media and ideology; and political activism.

**Repeatable:** N

**Formerly** 51-2226

**HU GA**

**Minimum Credits 3 Maximum Credits 3**

## **HUMA 224 Urban Images in Media & Film**

Using an interdisciplinary approach, this survey course examines how urban life is portrayed in various media forms. Students will discuss and analyze the way film, television and other forms engage with issues of representation, history, politics, economics, culture, ethnicity, and migration related to the urban environment.

**Repeatable:** Y

**Formerly** 51-2211

**HU WI**

**Prerequisites** ENGL 112 Writing and Rhetoric II or ENGL 122 International Writing and Rhetoric II

**Minimum Credits 3 Maximum Credits 3**

## **HUMA 225 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.

**Repeatable:** N

**Formerly** 51-2360

**HU**

**Minimum Credits 3 Maximum Credits 3**

## **HUMA 226 Asian Journeys**

This course examines texts about or by East Asian travelers with journey as the central motif. Texts include those from ancient times to contemporary period, such as classical poetry of retreat and exile, biography, autobiography, and novellas depicting East Asians' encounters with the West during the transitional period from premodern to modern time, the traveling of classical texts within Asia as well as between Asia and the West, and films and critical essays about Asians in migration. Topics of discussion are formation of cultural traditions and individual selfhood, journeys abroad and their impact on self-identities, cultural appropriations,

and finally, issues of migration and immigration.

**Repeatable:** *N*

**Formerly** 51-2601

**HU GA**

**Minimum Credits 3 Maximum Credits 3**

### **HUMA 227 The Chinese City in Literature, Art, and Media**

This course uses an interdisciplinary humanities approach to Chinese cities from ancient to contemporary times depicted in various literary texts, visual arts, films and other popular media. The course serves both as an exploration of the Chinese city within historical contexts and as an examination of forms of representation. We will discuss themes such as national identity, the garden and intellectual identity, the intersection between China and the foreign, and human responses to the city in perpetual transition to modernity.

**Repeatable:** *N*

**Formerly** 51-2602

**HU GA**

**Minimum Credits 3 Maximum Credits 3**

### **HUMA 310 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.

**Repeatable:** *N*

**Formerly** 51-3202

**HU**

**Requirements** Junior Standing or Above (JR)

**Minimum Credits 3 Maximum Credits 3**

### **HUMA 311 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.

**Repeatable:** *N*

**Formerly** 51-3203

**HU**

**Prerequisites** ENGL 112 Writing and Rhetoric II or ENGL 122 International Writing and Rhetoric II

**Minimum Credits 3 Maximum Credits 3**

### **HUMA 399 Topics in Humanities**

Series of courses that deal with specific topics or themes in humanities. Course is repeatable as topic changes.

**Repeatable:** *Y*

**Formerly** 51-2860

**HU**

**Minimum Credits 3 Maximum Credits 3**

### **HUMA 495 Directed Study: Humanities**

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

**Repeatable:** *N*

**Formerly** 51-3299

**Minimum Credits 1 Maximum Credits 4**

### **HUMA 496 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.

**Repeatable:** *Y*

**Formerly** 51-3298

**Requirements** Permission Required (DP)

**Minimum Credits 1 Maximum Credits 6**

### **PHIL 101 Introduction to Philosophy**

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.

**Repeatable:** *N*

**Formerly** 51-1401

**HU**

**Minimum Credits 3 Maximum Credits 3**

### **PHIL 110 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.

**Repeatable:** *N*

**Formerly** 51-1410

**HU**

**Minimum Credits 3 Maximum Credits 3**

## **PHIL 111 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.

**Repeatable:** *N*

**Formerly** 51-1411

**HU**

**Minimum Credits 3 Maximum Credits 3**

## **PHIL 210 20th-Century Philosophy**

Course examines central issues and major movements in philosophy in the twentieth century, including existentialism, pragmatism, deconstructionism, and linguistic analysis.

**Repeatable:** *N*

**Formerly** 51-2402

**HU**

**Minimum Credits 3 Maximum Credits 3**

## **PHIL 211 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.

**Repeatable:** *N*

**Formerly** 51-2403

**HU**

**Minimum Credits 3 Maximum Credits 3**

## **PHIL 212 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.

**Repeatable:** *N*

**Formerly** 51-2405

**HU**

**Minimum Credits 3 Maximum Credits 3**

## **PHIL 213 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.

**Repeatable:** *N*

**Formerly** 51-2406

**HU WI**

**Prerequisites** ENGL 112 Writing and Rhetoric II or ENGL 122 International Writing and Rhetoric II

**Minimum Credits 3 Maximum Credits 3**

**PHIL 214 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?

**Repeatable:** *N*

**Formerly** 51-2410

**HU WI**

**Prerequisites** ENGL 112 Writing and Rhetoric II or ENGL 122 International Writing and Rhetoric II

**Minimum Credits 3 Maximum Credits 3**

**PHIL 214H The Evolution of the Mind: Honors**

The human mind is a product of biological and cultural evolution. This course will study the philosophical and psychological implications of this claim. What makes the human mind unique, compared with those aspects of mind we share with non-human animals? What is the relationship between emotion and thought? What are the successes and failures of evolutionary psychology and philosophy of mind? Are religion and ethics products of the evolution of the mind? This is an Honors course and in addition to other possible prerequisites, students need a minimum GPA of 3.50 or higher to enroll.

**Repeatable:** *N*

**Formerly** 51-2410HN

**HU WI**

**Prerequisites** ENGL 112 Writing and Rhetoric II or ENGL 122 International Writing and Rhetoric II

**Requirements** 3.5 or Higher GPA (35GP)

**Minimum Credits 3 Maximum Credits 3**

**PHIL 215H 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.

**Repeatable:** *N*

**Formerly** 51-2411HN

**HU**

**Prerequisites** ENGL 112 Writing and Rhetoric II or ENGL 112H Writing and Rhetoric II: Honors or ENGL 122 International Writing and Rhetoric II

**Requirements** 3.5 or Higher GPA (35GP)

**Minimum Credits 3 Maximum Credits 3**

**PHIL 216 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.

**Repeatable:** *N*

**Formerly** 51-2408

**HU**

**Prerequisites** ENGL 122 International Writing and Rhetoric II or ENGL 112 Writing and Rhetoric II

**Minimum Credits 3 Maximum Credits 3**

## **PHIL 217 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.

**Repeatable:** *N*

**Formerly** 51-2401

**HU**

**Minimum Credits 3 Maximum Credits 3**

## **PHIL 218 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

**Repeatable:** *N*

**Formerly** 51-2409

**HU**

**Prerequisites** ENGL 112 Writing and Rhetoric II or ENGL 122 International Writing and Rhetoric II

**Minimum Credits 3 Maximum Credits 3**

## **PHIL 218H 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,

**Repeatable:** *N*

**Formerly** 51-2409HN

**HU**

**Requirements** 3.5 or Higher GPA (35GP)

**Minimum Credits 3 Maximum Credits 3**

## **PHIL 301 Eastern Philosophy**

This course is designed to explore Eastern spiritual and philosophical traditions, including Hinduism, Buddhism, Daoism, and Confucianism. We will compare and contrast these different philosophical systems with each other as well as dominant Western systems. We will try to understand these philosophies in their historical context, but also reflect upon their contemporary relevance.

**Repeatable:** *N*

**HU**

**Prerequisites** ENGL 112 Writing and Rhetoric II or ENGL 112H Writing and Rhetoric II: Honors or ENGL 122 International Writing and Rhetoric II  
**Requirements** Junior Standing or Above (JR)  
**Minimum Credits 3 Maximum Credits 3**

### **RELI 110 Religion in Today's World**

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.

**Repeatable:** *N*  
**Formerly** 51-1501  
**HU GA**  
**Minimum Credits 3 Maximum Credits 3**

### **RELI 210 Religion and Gender**

In this course, we will look at examples from many different cultures to consider forms of religiosity that are traditionally 'gendered', including spirit possession and practices relating to food, ritual, purification, and so on. We will also analyze religions' constructions of masculinity and femininity around the issues of sex, reproduction, pain and agency, and the religious significance of people who do not fit into traditional gendered categories. Finally, we will take up political problems associated with religion and gender, particularly those associated with secularism and colonialism.

**Repeatable:** *N*  
**Formerly** 51-2502  
**HU GA**  
**Minimum Credits 3 Maximum Credits 3**

### **RELI 210H Religion and Gender: Honors**

In this course, we will look at examples from many different cultures to consider forms of religiosity that are traditionally 'gendered', including spirit possession and practices relating to food, ritual, purification, and so on. We will also analyze religions' constructions of masculinity and femininity around the issues of sex, reproduction, pain and agency, and the religious significance of people who do not fit into traditional gendered categories. Finally, we will take up political problems associated with religion and gender, particularly those associated with secularism and colonialism. This is an Honors course and students need a 3.50 cumulative GPA to register.

**Repeatable:** *N*  
**Formerly** 51-2502HN  
**HU GA**  
**Requirements** 3.5 or Higher GPA (35GP)  
**Minimum Credits 3 Maximum Credits 3**

### **RELI 211 Religion 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.

**Repeatable:** *N*

**Formerly** 51-2505

**HU PL**

**Minimum Credits 3 Maximum Credits 3**

## **RELI 212 Religion Through Film**

This course will consider many of the central categories used to analyze religious phenomena through pairing some of the most important theoretical contributions to the study of religion with films that are concerned with similar themes. We will ask: how does the relevant theory of religion cast light on the film? Does the film suggest revisions to the theory? Can we think of real-world examples that bear out one or the other? What light does film cast on religion?

**Repeatable:** *N*

**Formerly** 51-2506

**HU**

**Prerequisites** ENGL 112 Writing and Rhetoric II or ENGL 122 International Writing and Rhetoric II

**Minimum Credits 3 Maximum Credits 3**

## **RELI 212H Religion Through Film: Honors**

This course will consider many of the central categories used to analyze religious phenomena through pairing some of the most important theoretical contributions to the study of religion with films that are concerned with similar themes. We will ask: how does the relevant theory of religion cast light on the film? Does the film suggest revisions to the theory? Can we think of real-world examples that bear out one or the other? What light does film cast on religion? This is an Honors course and students need a cumulative GPA of 3.50 or higher to register.

**Repeatable:** *N*

**Formerly** 51-2506HN

**HU GA**

**Requirements** 3.5 or Higher GPA (35GP)

**Minimum Credits 3 Maximum Credits 3**

## **RELI 213 Religion and Violence**

Much violence perpetrated in the world today is considered religious in nature. This class will interrogate that assumption by considering several important questions: Is there something inherently violent about religion? What work does violence do, for religion? What is religious terrorism, and what do the techniques of terror earn for those who use them? Is violence ever justified? Must it be justified with religion, if it is to be justified at all? Most centrally: is the category of religious violence meaningful?

**Repeatable:** *N*

**Formerly** 51-2522

**HU**

**Minimum Credits 3 Maximum Credits 3**

## **RELI 213H Religion and Violence: Honors**

Much violence perpetrated in the world today is considered religious in nature. This class will interrogate that assumption by considering several important questions: Is there something inherently violent about religion? What work does violence do, for religion? What is religious terrorism, and what do the techniques of terror earn for those who use them? Is violence ever justified? Must it be justified with religion, if it is to be justified at all? Most centrally: is the category of religious violence meaningful? This is an Honors course and students need a GPA of 3.50 or higher to register.

**Repeatable:** *N*

**Formerly** 51-2522HN

**HU**

**Requirements** 3.5 or Higher GPA (35GP)

**Minimum Credits 3 Maximum Credits 3**

### **RELI 214H Religion in Chicago: Honors**

In this course we take up the themes of religion in U.S. cities by looking at our own city--both its past and its present. We will read historical work about the roles religion has played in urbanization and then go out in the city to analyze religion as it is practiced Chicago today with these frameworks. This is an Honors course and in order to register for the course, students need a GPA of 3.50 or higher.

**Repeatable:** *N*

**Formerly** 51-2521HN

**HU PL**

**Requirements** 3.5 or Higher GPA (35GP)

**Minimum Credits 3 Maximum Credits 3**

### **RELI 215 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

**Repeatable:** *N*

**Formerly** 51-2404

**HU**

**Prerequisites** ENGL 122 International Writing and Rhetoric II or ENGL 112 Writing and Rhetoric II

**Minimum Credits 3 Maximum Credits 3**

### **RELI 216 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.

**Repeatable:** *N*

**Formerly** 51-2407

**HU WI GA**

**Prerequisites** ENGL 112 Writing and Rhetoric II or ENGL 122 International Writing and Rhetoric II  
**Minimum Credits 3 Maximum Credits 3**

### **RELI 310 Religion, Capitalism, Empire**

Ebola medical missions, cargo cults, Hinduism, Joel Osteen, Al-Qaeda--all of these religious phenomena have in common that they are in some way responses to the rise of capitalism and its spread through empire. In this course we will look at the relationship between religion and capitalism, considering the way in which religion was implicated in bringing about modernization and also the way religion provided a site of resistance to various forms of global imperialism. Cases considered to include examples from all over the world.

**Repeatable:** *N*

**Formerly** 51-3500

**HU GA**

**Prerequisites** ENGL 112 Writing and Rhetoric II or ENGL 122 International Writing and Rhetoric II

**Minimum Credits 3 Maximum Credits 3**

### **RELI 311 Religion and its Critics**

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.

**Repeatable:** *N*

**Formerly** 51-3520

**HU**

**Minimum Credits 3 Maximum Credits 3**

### **RELI 311H Religion and its Critics: 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.

**Repeatable:** *N*

**Formerly** 51-3520HN

**HU**

**Requirements** 3.5 or Higher GPA (35GP)

**Minimum Credits 3 Maximum Credits 3**

### **Interactive Arts and Media**

## **INMD 102 Fundamentals of Interaction**

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.

**Repeatable:** *N*

**Formerly** 36-1010

**Minimum Credits 3 Maximum Credits 3**

## **INMD 110 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.

**Repeatable:** *N*

**Formerly** 36-1000

**Prerequisites** ENGL 109 Writing and Rhetoric I Stretch B or ENGL 111 Writing and Rhetoric I or ENGL 111H Writing and Rhetoric I: Honors or ENGL 121 International Writing and Rhetoric I or TWC-T-7 EXAM-TWC WRITING MINIMUM SCORE = 7

**Minimum Credits 3 Maximum Credits 3**

## **INMD 114 Web Development I**

Counter to printed compositions, web design and development is about fluid and interactive experiences. This course provides an introduction to programming environments and teaches fundamental skills necessary to prototype and deploy digital media. Using technical elements like variables, conditions, sequences and events, completion of this course will empower students with the ability to design interactive applications.

**Repeatable:** *Y*

**Formerly** 36-1420

**Prerequisites** MATH 165 Math for Marketing and Management or MATH 205 Introduction to Statistics or MATH 210 College Algebra or ACCU-T-67 EXAM-ACCUPLACER MATH MINIMUM SCORE = 67 or ACT-M-23 EXAM-ACT MATH MINIMUM SCORE = 23 or SAT-M-550 EXAM-SAT MATH MINIMUM SCORE = 550 or CMPS-M-67 EXAM-CMPS MATH MINIMUM SCORE = 67

**Minimum Credits 3 Maximum Credits 3**

## **INMD 115 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.

**Repeatable:** *N*

**Formerly** 36-1114

**Minimum Credits 1 Maximum Credits 1**

## **INMD 120 Digital Image Design**

Technical, conceptual and aesthetic skills and concepts will inform an introductory body of work using imaging applications. Idea development, research, vocabulary and critical analysis skills will enhance development of individual voice. This fundamental media art course will also focus on visual design theory, gestalt principles and semiotics.

**Repeatable:** *N*

**Formerly** 36-1300

**Minimum Credits 3 Maximum Credits 3**

## **INMD 160 Authoring Interactive Media**

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.

**Repeatable:** *N*

**Formerly** 36-1601

**Prerequisites** INMD 120 Digital Image Design

**Minimum Credits 3 Maximum Credits 3**

## **INMD 201 Interactive Portfolio Development**

This course will allow students to create an engaging portfolio of interactive work. Students will be encouraged to actively critique their own work as well as the work of their peers. Students will be expected to be aware of their personal branding, professional strengths and abilities, and presentation skills.

**Repeatable:** *Y*

**Formerly** 36-3010

**Prerequisites** INMD 102 Fundamentals of Interaction and INMD 160 Authoring Interactive Media

**Minimum Credits 1 Maximum Credits 1**

## **INMD 208 Motion Capture for Artists**

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.

**Repeatable:** *N*

**Formerly** 26-2080

**Prerequisites** ANIM 150 Introduction to Computer Animation or GAME 201 3D Composition for Interactive Media

**Minimum Credits 3 Maximum Credits 3**

## **INMD 210 Interface Design I**

Course advances students' practical understanding of media theory, with an emphasis on interactive models of communication. This course focuses on navigational models of interaction design and how to create participant-centered interfaces through research, usability testing, and iterative design. Students produce substantial written critiques to demonstrate their growing understanding of the discipline.

**Repeatable:** *N*

**Formerly** 36-2110

**Prerequisites** ENGL 112 Writing and Rhetoric II or ENGL 112H Writing and Rhetoric II: Honors or ENGL 122 International Writing and Rhetoric II

**Requirements** Sophomore Standing or Above (SO)

**Minimum Credits 3 Maximum Credits 3**

## **INMD 214 Web Development II**

Interactive design and development can narrate any topic. Using methods and techniques exposed in Web Development I, students prototype and iterate work as a means of increasing complexity and refining concept. Throughout this course students gain and apply the project development strategies necessary to research and produce interactive media using professional management strategies.

**Repeatable:** *N*

**Formerly** 36-2421

**Prerequisites** INMD 114 Web Development I

**Minimum Credits 3 Maximum Credits 3**

## **INMD 215 Conversational Interfaces**

Conversation interfaces offer 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.

**Repeatable:** *N*

**Formerly** 36-2130

**Prerequisites** ENGL 112 Writing and Rhetoric II or ENGL 112H Writing and Rhetoric II: Honors or ENGL 122 International Writing and Rhetoric II

**Minimum Credits 3 Maximum Credits 3**

## **INMD 220 Prototyping Strategies**

Students gain a deeper understanding of techniques and practices by sketching, thumbnailing, storyboarding and making physical mock-ups for digital projects. The iterative production cycle is practiced by rapid prototyping in a collaborative environment, and is informed by research and testing. Each five week module of this one credit, repeatable course will focus on a different prototyping tool and evaluation method. 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.

**Repeatable:** *Y*

**Formerly** 36-2310

**Prerequisites** INMD 102 Fundamentals of Interaction

**Minimum Credits 1 Maximum Credits 1**

## **INMD 230 Interactive Advertising Campaign**

Student teams from multiple departments 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.

**Repeatable:** Y

**Formerly** 36-2606

**Prerequisites** INMD 102 Fundamentals of Interaction and INMD 114 Web Development I

**Minimum Credits** 3 **Maximum Credits** 3

## **INMD 250 Topics in Interactive Arts and Media:**

This repeatable course consists of rotating subjects of interest.

**Repeatable:** Y

**Minimum Credits** 1 **Maximum Credits** 6

## **INMD 260 Intro to IAM Team Development**

Working in a collaborative environment is a fundamental skill within the interaction design industry. In this course, students will learn about the roles in interactive team development; how to effectively manage time and project scope; how to set and meet deadlines; and how to work as a group to deliver user-centered projects.

**Repeatable:** N

**Formerly** 36-2602

**Prerequisites** INMD 102 Fundamentals of Interaction and INMD 120 Digital Image Design and INMD 160 Authoring Interactive Media and PROG 101 Introduction to Programming

**Minimum Credits** 3 **Maximum Credits** 3

## **INMD 263 Physical Computing I**

Course teaches students to read wiring diagrams, as well as design and build basic electronic circuits for general applications. Students use commercially available tools to design, build, and program simple functional devices which produce a physical response (light, sound, or motion) in the environment and interfacing with a computer.

**Repeatable:** Y

**Formerly** 36-2620

**Prerequisites** PROG 101 Introduction to Programming or PROG 110 Art and Code I

**Minimum Credits** 3 **Maximum Credits** 3

## **INMD 310 Interface Design II**

Course leverages the broader and interdisciplinary foundational understanding of media-related theories from preceding courses to explore advanced theory and practice of interface design. This course focuses on impressive and environmental models of interaction design, including connected interfaces, smart technology, and experience design. Students produce substantial written critiques as well as prototypes for their own interactive work to demonstrate a literate and evolved understanding of the diverse theories that influence design.

**Repeatable:** *N*

**Formerly** 36-3110

**Prerequisites** INMD 210 Interface Design I

**Minimum Credits 3 Maximum Credits 3**

### **INMD 315 Experience Design**

This course will encourage students to evaluate their own work, as well as the work of others, from the viewpoint of their audience. By gaining an awareness of how the participant experiences their work, students will gain an understanding of how to create engaging, user-centered interfaces.

**Repeatable:** *N*

**Formerly** 36-3150

**Prerequisites** INMD 210 Interface Design I

**Minimum Credits 3 Maximum Credits 3**

### **INMD 320 Wearable Interfaces**

This introductory course focuses on wearable applications of physical computing. Students will use conductive materials, circuits, and sensors to create functional, wearable pieces that incorporate different types of metrics and feedback. Students will explore foundational topics of programming and logic to extend microcontrollers. Students will work in small teams to leverage talent and capabilities from multiple fields of study to create collaborative products and prototypes.

**Repeatable:** *N*

**Formerly** 36-3020

**Minimum Credits 3 Maximum Credits 3**

### **INMD 330 Immersive Environments 1**

Examining the historical and contemporary uses of Immersive Environments, students will generate a variety of Immersive Environments using Augmented Reality, Virtual Reality & 360 Video technologies to explore 21st Century alternative modes of spectatorship, in particular immersive and interactive ways of experiencing visual spectacle.

**Repeatable:** *N*

**Requirements** Junior Standing or Above (JR)

**Minimum Credits 3 Maximum Credits 3**

### **INMD 335 Immersive Environments 2**

Continued explorations of Immersive and interactive visual engagement using Video Projection Mapping technology and on-site creative practice. Designing immersive environmental projects for institutions, galleries and public forums, artist/ practitioners develop idiosyncratic and dynamic animated visual sculptures and art showcases. By developing a more nuanced and flexible definition of public art spectacle, authors can produce multipurpose animated Projection Art and showcase evolving Immersive Video Environments.

**Repeatable:** *N*

**Prerequisites** INMD 330 Immersive Environments 1

**Requirements** Junior Standing or Above (JR)  
**Minimum Credits 3 Maximum Credits 3**

### **INMD 340 Emergent Web Technologies**

The internet includes a perpetually evolving set of technologies and production practices that include design conventions, programming languages, and media techniques. Course builds on previously developed skills in Web Development II by using them in new contexts focusing on a specific current emergent Web technology.

**Repeatable:** N  
**Formerly** 36-3444  
**Prerequisites** INMD 214 Web Development II  
**Minimum Credits 3 Maximum Credits 3**

### **INMD 350 Digital Product Planning & Design**

Successful digital products solve a problem held by an identifiable group of people. Identifying the problem, the potential solutions, and knowing how to identify and reach the target market are all essential elements of a digital product launch. Students will have the opportunity to explore the foundational concepts and practices of both user and market research and will gain valuable experience pitching their ideas. Multidisciplinary teams research, plan, design and rapidly build a digital product and pitch their ideas to professionals including product and user experience experts, start-up team members and investors, and digital entrepreneurs.

**Repeatable:** Y  
**Prerequisites** INMD 114 Web Development I or INMD 210 Interface Design I  
**Requirements** Junior Standing or Above (JR)  
**Minimum Credits 3 Maximum Credits 3**

### **INMD 355 Information Architecture**

This course provides insight into the way we sort and categorize data, and how these different schema impact the user experience. Students will explore multiple concepts of organizational techniques, and introduce the student to methods for effectively assessing and creating their own organizational structures to optimize the user experience.

**Repeatable:** N  
**Formerly** 36-3515  
**Prerequisites** INMD 210 Interface Design I  
**Minimum Credits 3 Maximum Credits 3**

### **INMD 360 Advanced Topics in Interaction Design**

This is an Advanced topics course in Interaction Design. Different sections of this course will focus on different topic areas related to Interaction Design that are not taught in other classes. Please contact the department for specifics on the content of each topic.

**Repeatable:** Y  
**Minimum Credits 1 Maximum Credits 3**

## **INMD 363 Physical Computing II**

Students learn how to network microprocessors and computers together to control interactive media environments and/or physical objects. Students work on project to explore USB, Ethernet, Wifi, Bluetooth, and XBee networking. Students work on a final project reflecting on their own interest, to develop a device of environment for controlling a second physical or virtual environment.

**Repeatable:** Y

**Formerly** 36-3630

**Prerequisites** INMD 263 Physical Computing I

**Minimum Credits 3 Maximum Credits 3**

## **INMD 364 Computer Vision**

Students are introduced to the basic techniques and theories of computer vision and the use of cameras as sensors in interactive systems. Students will learn to apply theories in practical situation by work on group and individual projects using the open source computer vision libraries.

**Repeatable:** N

**Formerly** 36-3640

**Prerequisites** PROG 201 Object Oriented Programming I

**Minimum Credits 3 Maximum Credits 3**

## **INMD 390 McCarthy Technologies Bootcamp**

Practice cutting edge team building and collaboration skills in the context of a complete product development cycle. This experiential workplace simulation, often run in Fortune 500 environments, defies typical corporate conventions and stereotypes. Professional certification upon successful completion of the course. Taught by McCarthy Technologies Certified Core Instructors.

**Repeatable:** Y

**Formerly** 36-3690

**Minimum Credits 3 Maximum Credits 3**

## **INMD 460 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.

**Repeatable:** Y

**Formerly** 36-4600

**Prerequisites** INMD 210 Interface Design I and INMD 260 Intro to IAM Team Development

**Minimum Credits 6 Maximum Credits 6**

## **INMD 495 Directed Study: Interactive Arts and Media**

Directed Studies are appropriate for students who wish to explore a subject beyond what is possible in regular courses, or for students who wish to engage in a subject or activity not otherwise offered that semester by the College. Directed Studies involve close collaboration with a faculty advisor who will assist in

development and design of the project, oversee its progress, evaluate the final results, and submit a grade.

**Repeatable:** Y

**Formerly** 36-3798

**Minimum Credits 1 Maximum Credits 3**

### **INMD 496 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.

**Repeatable:** Y

**Formerly** 36-3399

**Minimum Credits 1 Maximum Credits 6**

### **INMD 501 Experience Design**

Engaging experience design looks beyond the digital environment; physical space, pervasive multi-channel experiences, and non-UI environments will be explored alongside traditional digital media and product design. This course will encourage students to evaluate their own work, as well as the work of others, from the viewpoint of their audience. By gaining an awareness of how the participant experiences their work, students should gain an understanding of how to create engaging, user-centered interfaces.

**Repeatable:** N

**Minimum Credits 3 Maximum Credits 3**

### **INMD 504 Information Architecture**

This course provides insight into the way we sort and categorize data, and how these different schema impact the User Experience. Students will explore multiple concepts of organizational techniques, and be introduced to methods for effectively assessing and creating their own organizational structures to optimize the User Experience.

**Repeatable:** N

**Minimum Credits 3 Maximum Credits 3**

### **INMD 506 Prototyping**

This course is about the interactive media production process. Students will have the opportunity to 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 aims to develop 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.

**Repeatable:** N

**Minimum Credits 3 Maximum Credits 3**

### **INMD 508 Information Visualization**

Data can be a powerful cognition device when used effectively. In this course, students will have the opportunity to gain an understanding of visual design theory as it relates to the display of information, and how to create engaging visualizations that are clear, usable, and participant centered.

**Repeatable:** *N*

**Minimum Credits 3 Maximum Credits 3**

## **INMD 509 Interface Design**

This course aims to advance students' practical understanding of media theory with an emphasis on interactive models of communication. This course focuses on navigational models of interaction design and how to create participant-centered interfaces through research, usability testing, and iterative design. Students should produce substantial written critiques to demonstrate their growing understanding of the discipline.

**Repeatable:** *N*

**Minimum Credits 3 Maximum Credits 3**

## **INMD 550 Collaborative Development**

This course offers an introductory look into the collaborative process in the interactive field. Students will have the opportunity to learn about the roles in interactive team development, how to effectively manage time and project scope, how to set and meet deadlines, and how to work as a group to deliver user-centered projects.

**Repeatable:** *N*

**Minimum Credits 3 Maximum Credits 3**

## **Internship**

### **COLL 200 Internship**

This course allows students to take a valuable internship experience in their desired industry. Each position is vetted and approved by Career Center to ensure that it is an educational opportunity that will fulfill the learning objectives of the course. Participating in an internship allows the student to gain hands-on experience and explore career interests while applying knowledge and skills learned in the classroom to a work setting. The experience also helps students gain a clearer sense of what they still need to learn and provides an opportunity to build professional networks. Students are responsible for securing their own internships and should contact Career Center for assistance and resources to identify and apply for opportunities of interest.

**Repeatable:** *Y*

**Formerly** 99-2000

**Requirements** Permission Required (DP)

**Minimum Credits 0 Maximum Credits 0**

### **COLL 210 Internship**

This course allows students to take a valuable internship experience in their desired industry for academic credit. Each position is vetted and approved by Career Center to ensure that it is an educational opportunity that will fulfill the learning objectives of the course. Participating in an internship allows the student to gain hands-on experience and explore career interests while applying knowledge and skills learned in the classroom to a work setting. The experience also helps students gain a clearer sense of what they still need to learn and provides an opportunity to build professional networks. Students are responsible for securing their own internships and should contact Career Center for assistance and resources to identify and apply for opportunities of interest.

**Repeatable:** Y

**Formerly** 99-2100

**Requirements** Permission Required (DP)

**Minimum Credits 1 Maximum Credits 1**

### **COLL 230 Internship**

This course allows students to take a valuable internship experience in their desired industry for academic credit. Each position is vetted and approved by Career Center to ensure that it is an educational opportunity that will fulfill the learning objectives of the course. Participating in an internship allows the student to gain hands-on experience and explore career interests while applying knowledge and skills learned in the classroom to a work setting. In addition to participating in the internship, students will complete an online course which will reflect on their experience and will expand their knowledge of professionalism. Students are responsible for securing their own internships and should contact Career Center for assistance and resources to identify and apply for opportunities of interest.

**Repeatable:** Y

**Formerly** 99-2300

**Requirements** Permission Required (DP)

**Minimum Credits 3 Maximum Credits 3**

### **COLL 232 Internship**

This internship course allows students to gain hands-on experience within the Los Angeles entertainment and arts industries, bridging theory with practice. This real-world experiential learning opportunity allows students to apply the knowledge and skills learned in the classroom to an existing organization. The online academic component of the course allows students to deepen their understanding of how entertainment and arts organizations and professions are structured and operate while learning how to assess and apply the knowledge and skills learned to more effectively contribute to an organization's success. The course features content specific to coursework and work experiences during the semester in LA.

**Repeatable:** Y

**Requirements** Permission Required (DP)

**Minimum Credits 3 Maximum Credits 3**

### **COLL 600 Graduate Internship**

In this course, students with internship opportunities gain valuable, hands-on experience in an industry of interest while receiving mentorship, critical feedback and educational supervision. This is an individual experience and is different for each student. Students cannot take this course without prior authorization from their Internship and Career Advisor. There are several steps to getting approval for an internship for credit.

**Repeatable:** Y

**Requirements** Permission Required (DP)

**Minimum Credits** 0 **Maximum Credits** 0

## Interior Architecture

### INTA 105 Human Dimension in InArch

In this course, students will be introduced to social, behavioral and psychological perspectives of the built environment to support human-centered design. Through lectures, discussion and research examples, students explore the basics of anthropometrics, ergonomics, human behavior and universal design principles.

**Repeatable:** N

**Formerly** 21-2806

**Prerequisites** INTA 111 Contemporary Practice: InArch

**Minimum Credits** 1 **Maximum Credits** 1

### INTA 111 Contemporary Practice: InArch

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

**Repeatable:** Y

**Formerly** 21-1801

**Minimum Credits** 1 **Maximum Credits** 1

### INTA 115 Textiles for InArch

In this course students will be introduced to the construction, use, application and design standards specific to textiles used in the interior environment. The course highlights awareness of fibers, material properties and performance criteria to provide students with a knowledge base from which to make informed design choices.

**Repeatable:** N

**Formerly** 21-2811

**Prerequisites** INTA 111 Contemporary Practice: InArch

**Minimum Credits** 1 **Maximum Credits** 1

### INTA 121 Manual Drafting

This foundation level course will provide an introduction to the process of hand drafting for designers. Students will begin with the review of proper use of drafting equipment, acquiring the skills necessary for producing scaled, legible drawings. Orthographic drawing systems will be introduced.

**Repeatable:** N

**Formerly** 21-1814

**Minimum Credits** 1 **Maximum Credits** 1

## **INTA 131 Digital Media for InArch I**

This course introduces the digital workflow process employed by designers to communicate design intent through the use of several software applications. Using a case study, students will explore orthographic drawing systems (plans, sections, and elevations). Students will make use of AutoCAD and Adobe Photoshop to create drawings, and InDesign for presentation preparation. (first in a three-course sequence)

**Repeatable:** *N*

**Formerly** 21-1840

**Minimum Credits** 3 **Maximum Credits** 3

## **INTA 201 Design History: Spaces + Objects**

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

**Repeatable:** *N*

**Formerly** 21-2805

**Prerequisites** ARTH 105 Introduction to Visual Culture

**Minimum Credits** 3 **Maximum Credits** 3

## **INTA 210 Lighting for InArch**

In this course, students explore light as a design element in the interior environment. Basic principles of lighting design will be introduced through lecture, discussion, demos and exercises.

**Repeatable:** *N*

**Formerly** 21-2810

**Prerequisites** ARTS 120 Foundation Skill: Color Theory and INTA 121 Manual Drafting and INTA 105 Human Dimension in InArch

**Minimum Credits** 2 **Maximum Credits** 2

## **INTA 220 Building Codes for InArch**

In this course, students will be introduced to laws, codes, standards and guidelines that impact human experience of interior spaces. The course focuses on protecting health, safety, and general user well-being.

**Repeatable:** *N*

**Formerly** 21-2815

**Prerequisites** INTA 251 InArch: Introductory Studio

**Minimum Credits** 2 **Maximum Credits** 2

## **INTA 231 Digital Media for InArch II**

This course develops proficiency in the digital workflow process employed by designers to communicate design intent through the use of several software applications. Using a case study, students will explore building modeling techniques using a combination of AutoCad, Revit, and SketchUp software to create basic renderings of interior space. This course is the second in a three-course sequence.

**Repeatable:** Y

**Formerly** 21-2840

**Prerequisites** INTA 131 Digital Media for InArch I

**Minimum Credits** 3 **Maximum Credits** 3

### **INTA 232 Digital Media for InArch III**

In this course, students build upon their knowledge of Interior Architecture digital workflow by investigating the use of applications used for design, visualization, and presentation. This course will build upon two- and three-dimensional representation skills learned in Digital Media for InArch I and II. Projects present further opportunities to explore the connection between digital files and physical output.

**Repeatable:** Y

**Formerly** 21-2841

**Prerequisites** INTA 231 Digital Media for InArch II

**Minimum Credits** 3 **Maximum Credits** 3

### **INTA 240 Construction Documents I**

In this course, students are introduced to construction document standards for interior architecture. Lecture, assignments, and exercises will review principles of standard construction details.

**Repeatable:** N

**Formerly** 21-2850

**Prerequisites** INTA 121 Manual Drafting

**Co-requisites** INTA 251 InArch: Introductory Studio

**Minimum Credits** 2 **Maximum Credits** 2

### **INTA 251 InArch: Introductory Studio**

This fundamental level design studio introduces students to basic theoretical and practical aspects of designing interior space. Through a series of small projects students experience various stages of the design process, employing elements and principles of design.

**Repeatable:** N

**Formerly** 21-2890

**Prerequisites** INTA 121 Manual Drafting and INTA 131 Digital Media for InArch I and INTA 105 Human Dimension in InArch and ARTS 120 Foundation Skill: Color Theory

**Co-requisites** INTA 210 Lighting for InArch

**Minimum Credits** 4 **Maximum Credits** 4

### **INTA 252 InArch: Surface Manipulation Studio**

This required, intermediate level studio introduces students to surface manipulation as a tool for designing the interior envelope and other free standing elements. Materiality will be explored in respect to appropriateness; standard sizes and sources will be introduced through a series of exercises that will inform a final project of no more than 3,500 sf.

**Repeatable:** N

**Formerly** 21-2891

**Prerequisites** INTA 251 InArch: Introductory Studio and INTA 231 Digital Media for InArch II and INTA 105

INTA 105 Human Dimension in InArch

**Co-requisites** INTA 210 Lighting for InArch and INTA 220 Building Codes for InArch and INTA 232 Digital Media for InArch III and INTA 240 Construction Documents I

**Minimum Credits 6 Maximum Credits 6**

## **INTA 261 Moldmaking and Casting**

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

**Repeatable:** Y

**Formerly** 21-2936

**Prerequisites** ARTS 105 Foundation Studio or 22 1920 Making 2

**Minimum Credits 3 Maximum Credits 3**

## **INTA 318 InArch: Corporate Studio**

This studio introduces the complexities of the design of large scale corporate interiors. Students will be introduced to in depth programming and space planning techniques applied to a variety of base buildings and requirements.

**Repeatable:** N

**Formerly** 21-3885

**Prerequisites** INTA 252 InArch: Surface Manipulation Studio and INTA 232 Digital Media for InArch III and INTA 220 Building Codes for InArch and INTA 240 Construction Documents I

**Co-requisites** INTA 370 Construction Methods for InArch and INTA 340 Construction Documents II

**Minimum Credits 4 Maximum Credits 4**

## **INTA 320 Charette Studio**

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

**Repeatable:** N

**Formerly** 21-3887

**Requirements** Permission Required (DP)

**Minimum Credits 3 Maximum Credits 3**

## **INTA 324 InArch: Narrative Studio**

This design studio introduces students to narrative-driven space making. Studio will explore the spatial manifestation of personal, client and brand driven narratives through the design of small scale spatial experiences. Emphasis will be placed on translating abstract theoretical ideas into constructible spatial solutions.

**Repeatable:** N

**Formerly** 21-3891

**Prerequisites** INTA 318 InArch: Corporate Studio and INTA 340 Construction Documents II and INTA 370

Construction Methods for InArch

**Minimum Credits 4 Maximum Credits 4**

## **INTA 340 Construction Documents II**

In this course, students will be introduced to construction document preparation using Building Information Modeling (BIM). Lecture, assignments, and exercises will cover the basic principles of standard and custom details and assemblies, culminating in a partial construction document set.

**Repeatable:** *N*

**Formerly** 21-3850

**Prerequisites** INTA 240 Construction Documents I

**Minimum Credits 2 Maximum Credits 2**

## **INTA 370 Construction Methods for InArch**

This advanced level course covers how buildings and interior spaces are built out - the technique of building. Students will have the opportunity to consolidate the skills and knowledge obtained in Construction Documents I, II.

**Repeatable:** *N*

**Formerly** 21-3801

**Prerequisites** INTA 240 Construction Documents I

**Minimum Credits 3 Maximum Credits 3**

## **INTA 372 Building Systems for InArch**

In this course, students will be introduced to various systems utilized within the interior environment. This lecture course will encompass class exercises and assignments. The lectures will be augmented with visiting lectures and site visits. The course will focus on building technologies, building systems integration, and the role of consultants in respect to systems integration.

**Repeatable:** *N*

**Formerly** 21-3811

**Prerequisites** INTA 240 Construction Documents I

**Minimum Credits 3 Maximum Credits 3**

## **INTA 410 Research Methods for InArch**

In this course, students will be introduced to a variety of methods and strategies for research which forms the basis, and adds value, to the practice of design. Students will explore how research is integrated into the design process and produce work that will guide their Final Studio project.

**Repeatable:** *N*

**Formerly** 21-4810

**Prerequisites** INTA 324 InArch: Narrative Studio

**Minimum Credits 2 Maximum Credits 2**

## **INTA 415 Professional Practices in InArch**

In this course, students will be introduced to the business structures, project management, communication and delivery methods for design firms. Lectures will also cover the licensure process and networking.

**Repeatable:** *N*

**Formerly** 21-4815

**Prerequisites** INTA 324 InArch: Narrative Studio or INTA 426 InArch: Detail Studio

**Minimum Credits 1 Maximum Credits 1**

## **INTA 420 Portfolio Development for InArch**

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

**Repeatable:** *N*

**Formerly** 21-4816

**Prerequisites** INTA 324 InArch: Narrative Studio or INTA 426 InArch: Detail Studio

**Minimum Credits 1 Maximum Credits 1**

## **INTA 426 InArch: Detail Studio**

This design studio immerses students in the practice of interior architecture design detailing. Students will utilize basic detailing principles and processes, including hands-on prototyping, while working within the context of various sized design projects.

**Repeatable:** *N*

**Formerly** 21-3893

**Prerequisites** INTA 324 InArch: Narrative Studio and INTA 370 Construction Methods for InArch

**Minimum Credits 4 Maximum Credits 4**

## **INTA 435 InArch: Final Studio**

This capstone design studio provides students the opportunity to apply the knowledge acquired throughout previous program coursework to a single, complex design project. The course encourages individual expression through student-selected projects which are guided by the instructor in conjunction with skills developed in the research methods course

**Repeatable:** *N*

**Formerly** 21-4890

**Prerequisites** INTA 370 Construction Methods for InArch and INTA 372 Building Systems for InArch and INTA 324 InArch: Narrative Studio or

INTA 370 Construction Methods for InArch and INTA 372 Building Systems for InArch and INTA 426 InArch: Detail Studio or

INTA 370 Construction Methods for InArch and INTA 372 Building Systems for InArch and 21 3890 InArch: Branded Environments Studio and 21 3892 InArch: Community Engagement

**Minimum Credits 6 Maximum Credits 6**

## **INTA 490 Internship for InArch**

Students will be required to obtain and complete a 225-hour internship in the interior architecture field during their studies in the program. In this course, students will be encouraged to take advantage of the portfolio development and networking opportunities offered by the college.

**Repeatable:** Y

**Formerly** 21-3825

**Prerequisites** INTA 252 InArch: Surface Manipulation Studio and INTA 232 Digital Media for InArch III

**Minimum Credits** 0 **Maximum Credits** 6

## **Illustration**

### **ILLU 203 Illustration: Concept Art**

This course examines the sketching process, using research to solve problems and various types of media to create clear and effective visual presentations.

**Repeatable:** N

**Formerly** 21-2401

**Prerequisites** ARTS 105 Foundation Studio or ARTS 210 Drawing I or ANIM 105 Animation or GAME 205 2D Art for Games or 22 1920 Making 2

**Requirements** Sophomore Standing or Above (SO)

**Minimum Credits** 3 **Maximum Credits** 3

### **ILLU 204 Figure Drawing**

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

**Repeatable:** Y

**Formerly** 21-2402

**Prerequisites** ARTS 105 Foundation Studio or ARTS 210 Drawing I or ANIM 105 Animation or GAME 205 2D Art for Games or 22 1920 Making 2

**Minimum Credits** 3 **Maximum Credits** 3

### **ILLU 206 Illustration: Drawing to Print**

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

**Repeatable:** Y

**Formerly** 21-2404

**Prerequisites** ARTS 105 Foundation Studio or 22 1920 Making 2

**Minimum Credits** 1 **Maximum Credits** 1

### **ILLU 212 Figure Drawing and Color**

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

**Repeatable:** Y

**Formerly** 21-2405

**Prerequisites** ARTS 105 Foundation Studio or ARTS 210 Drawing I or 22 1920 Making 2

**Minimum Credits 3 Maximum Credits 3**

## **ILLU 213 Illustration History & Practice**

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

**Repeatable:** N

**Formerly** 21-3401

**Prerequisites** ILLU 203 Illustration: Concept Art

**Minimum Credits 3 Maximum Credits 3**

## **ILLU 214 Illustration Studio I**

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

**Repeatable:** N

**Formerly** 21-3402

**Prerequisites** ILLU 203 Illustration: Concept Art

**Concurrent Requisite** ILLU 213 Illustration History & Practice

**Minimum Credits 3 Maximum Credits 3**

## **ILLU 304 Figure Drawing II**

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

**Repeatable:** N

**Formerly** 21-3404

**Prerequisites** ILLU 204 Figure Drawing or 22 1285 Figurative Sculpture

**Minimum Credits 3 Maximum Credits 3**

## **ILLU 310 History of Political and Social Illustration**

This course explores the history of illustration as a reflection of, comment upon, response to, and protest against society, politics and culture. Through a combination of lectures, journaling, quizzes, and research projects, students will refine their skills of seeing, analyzing, discussing, and writing about illustration.

Structured primarily by theme, the lectures trace the boundaries of the illustration medium while providing chronological context.

**Repeatable:** *N*

**Formerly** 21-3405

**Requirements** Junior Standing or Above (JR)

**Minimum Credits** 3 **Maximum Credits** 3

### **ILLU 311 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.

**Repeatable:** *N*

**Formerly** 21-3400

**Prerequisites** ARTS 105 Foundation Studio or 22 1920 Making 2

**Minimum Credits** 1 **Maximum Credits** 1

### **ILLU 313 Illustration Studio II**

Professional applications of traditional and/or digital illustration related to a market-based portfolio. Assignments present industry-specific problems which encourage students to examine their process, project conceptualization, and personal style. The objective of this class is to create a collection of artwork for professional portfolio development.

**Repeatable:** *N*

**Formerly** 21-4401

**Prerequisites** ILLU 214 Illustration Studio I

**Requirements** Junior Standing or Above (JR) Illustration Majors Only (M214)

**Minimum Credits** 3 **Maximum Credits** 3

### **ILLU 314 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.

**Repeatable:** *N*

**Formerly** 21-3403

**Prerequisites** ILLU 214 Illustration Studio I

**Minimum Credits** 3 **Maximum Credits** 3

### **ILLU 320 Cartooning**

This course introduces different aspects and basic techniques of cartoon drawing, emphasizing clear, efficient visual storytelling, the art of composition, and establishing character and environment. Instruction

includes the historical study of various types of cartoons (both from print and animation). Styles of cartoons, thematic types, narrative structures, and construction of cartoon characters are analyzed and explored.

**Repeatable:** *N*

**Formerly** 21-3406

**Prerequisites** ARTS 210 Drawing I or ILLU 204 Figure Drawing or ILLU 203 Illustration: Concept Art or ANIM 210 Drawing for Animation I or GAME 205 2D Art for Games

**Requirements** Junior Standing or Above (JR)

**Minimum Credits 3 Maximum Credits 3**

### **ILLU 325 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.

**Repeatable:** *N*

**Formerly** 21-3407

**Prerequisites** ENGL 112 Writing and Rhetoric II

**Minimum Credits 3 Maximum Credits 3**

### **ILLU 330 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.

**Repeatable:** *Y*

**Formerly** 21-3408

**Prerequisites** ARTS 105 Foundation Studio or ARTS 210 Drawing I or 22 1920 Making 2

**Minimum Credits 1 Maximum Credits 3**

### **ILLU 335 Illustration: Motion**

This course helps students develop a command of creating an animatic-style motion graphic. Planning, storyboarding, and preparing images for a motion graphic are addressed.

**Repeatable:** *N*

**Formerly** 21-3409

**Prerequisites** GRDE 231 Graphic Design I: Form and Structure or ILLU 214 Illustration Studio I

**Minimum Credits 1 Maximum Credits 1**

### **ILLU 360 Illustration: Materials & Techniques**

Students will be given the opportunity to create innovative illustrations through the hands-on exploration of a series of materials- and techniques-based projects. Contemporary and historical approaches within the field of illustration will be presented and discussed. By engaging with a variety of textures and surfaces, watercolor and gouache painting, ink applications and other media, students will be encouraged to seek deeper connections between seeing, thinking, and making, as it relates to the field of illustration.

**Repeatable:** *N*

**Prerequisites** ILLU 214 Illustration Studio I OR ARTS 220 Painting I

**Requirements** Junior Standing or Above (JR)

**Minimum Credits 3 Maximum Credits 3**

### **ILLU 405 Illustration: Experimental Techniques**

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

**Repeatable:** Y

**Formerly** 21-4000

**Requirements** Sophomore Standing or Above (SO)

**Minimum Credits 1 Maximum Credits 1**

### **ILLU 440 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.

**Repeatable:** N

**Formerly** 21-4402

**Prerequisites** ILLU 320 Cartooning

**Minimum Credits 3 Maximum Credits 3**

### **ILLU 441 Children's Book Illustration**

Students study the work of 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 in contemporary markets.

**Repeatable:** N

**Formerly** 21-4403

**Prerequisites** ILLU 214 Illustration Studio I or ILLU 320 Cartooning

**Minimum Credits 3 Maximum Credits 3**

### **ILLU 442 Commercial Illustration**

This course combines analysis and personal expression to convey ideas via illustration. Content includes traditional and non-traditional methods and materials. Students apply previously learned skills and techniques to solve visual problems, as in a professional environment.

**Repeatable:** N

**Formerly** 21-4404

**Prerequisites** ILLU 314 Digital Illustration or ILLU 360 Illustration: Materials & Techniques

**Minimum Credits 3 Maximum Credits 3**

## **ILLU 444 Illustration Studio III**

This course assists senior students majoring in illustration with the creation of competitive artwork and assembly of an illustration portfolio. The course also covers professional practices, career strategies, compensation, and industries of employment for illustrators. The objective of this class is to complete a collection of artwork for a portfolio and transition from students to their career.

**Repeatable:** *N*

**Formerly** 21-4406

**Prerequisites** ILLU 313 Illustration Studio II

**Requirements** Senior Standing (SR) Illustration Majors Only (M214)

**Minimum Credits** 3 **Maximum Credits** 3

## **Journalism**

### **JOUR 102 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.

**Repeatable:** *N*

**Formerly** 53-1011

**Minimum Credits** 4 **Maximum Credits** 4

### **JOUR 105 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. Equipment is required for this course. Consult the Department website.

**Repeatable:** *N*

**Formerly** 53-1015

**WI**

**Prerequisites** JOUR 102 Introduction to Journalism and ENGL 111 Writing and Rhetoric I

**Concurrent Requisite** JOUR 108 Editing Essentials

**Minimum Credits** 3 **Maximum Credits** 3

### **JOUR 106 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 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. Consult the department website.

**Repeatable:** *N*

**Formerly** 53-1015A

**WI**

**Prerequisites** JOUR 102 Introduction to Journalism and ENGL 111 Writing and Rhetoric I

**Concurrent Requisite** JOUR 108 Editing Essentials

**Requirements** Permission Required (DP)

**Minimum Credits 3 Maximum Credits 3**

## **JOUR 108 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.

**Repeatable:** *N*

**Formerly** 53-1017

**Prerequisites** JOUR 102 Introduction to Journalism

**Concurrent Requisite** JOUR 105 Reporting and Writing I or JOUR 106 College Newspaper Workshop

**Minimum Credits 4 Maximum Credits 4**

## **JOUR 112 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.

**Repeatable:** *N*

**Formerly** 53-1100J

**PL**

**Requirements** Permission Required (DP)

**Minimum Credits 3 Maximum Credits 3**

## **JOUR 123 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.

**Repeatable:** *N*

**Formerly** 53-1122J

**Requirements** Permission Required (DP)

**Minimum Credits 1 Maximum Credits 1**

## **JOUR 128 Comedy Journalism**

This course will explore the evolution and current practice of using comedy to deliver and critique the news, with an emphasis on digital media and video. Students will survey the work of journalists who are at the forefront of experimenting with this format, learn about comic theory, explore the ethical implications and pitfalls of comedy as journalism, and will produce work in this genre through class collaborations. Comedy as a journalistic beat will also be examined.

**Repeatable:** *N*

**Formerly** 53-1123J

**Minimum Credits 2 Maximum Credits 2**

### **JOUR 135 Dead Beat: The Art of the Obit**

Will provide students with context and practice in creating multimedia obituaries after a grounding in the history, ethics and 21st century trends of crafting mini-biographies of those who have died.

**Repeatable:** *N*

**Formerly** 53-1501J

**Minimum Credits 1 Maximum Credits 1**

### **JOUR 140 Smartphone/photo**

This is a hands-on class focusing on the technical, aesthetic and multimedia skills needed to produce images with a smartphone for professional communication and storytelling.

**Repeatable:** *N*

**Formerly** 53-1520

**Minimum Credits 1 Maximum Credits 1**

### **JOUR 141 Smartphone/video**

This is a hands-on class focusing on the technical, aesthetic and multimedia skills needed to produce professional video with a smartphone.

**Repeatable:** *N*

**Formerly** 53-1521

**Minimum Credits 1 Maximum Credits 1**

### **JOUR 142 Social Media and Journalism**

Students will examine the use of social media in journalism and how journalists break news, follow the news and tell stories using different social media platforms. Students also will learn how to curate and create stories using various social media tools and how to uphold professional and ethical standards while using social media.

**Repeatable:** *N*

**Formerly** 53-1522

**Minimum Credits 1 Maximum Credits 1**

### **JOUR 143 Smartphone/audio**

This is a hands-on class focusing on the technical, aesthetic and multimedia skills needed to produce professional audio with a Smartphone.

**Repeatable:** *N*

**Formerly** 53-1523

**Minimum Credits 1 Maximum Credits 1**

## **JOUR 160 War Stories: Following Veterans and Refugees**

This course gives students a broad perspective on the global war on terror that resulted from the 9-11 terrorist attacks on the United States. It explores some of the best narrative writing, art and journalism from this period. Students produce a project on the platform of their choice to tell the story of the war on terror from the veteran or refugee communities in Chicago. All disciplines welcome.

**Repeatable:** *N*

**Formerly** 53-1620J

**PL**

**Minimum Credits 2 Maximum Credits 2**

## **JOUR 163 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.

**Repeatable:** *Y*

**Formerly** 53-1665J

**WI PL**

**Prerequisites** JOUR 102 Introduction to Journalism

**Minimum Credits 3 Maximum Credits 3**

## **JOUR 168 Essentials of Interviewing**

Effective interviewing enables you to obtain information, capture dynamic quotes and incorporate personalities into a story. In this course, students develop skills and strategies, including how to land an interview, thoroughly research the topic and subject, get the subject to open up and offer candid responses, handle follow-up questions, and select and edit quotations. These techniques apply to documentary practices of all kinds in journalism, audio, fiction, creative nonfiction, marketing and other fields.

**Repeatable:** *Y*

**Formerly** 53-1715

**Minimum Credits 1 Maximum Credits 1**

## **JOUR 172 Writing Tools**

This online course enables students from all programs to polish their writing and improve their essential grammar and punctuation skills. Coursework will enhance the skills that students need in order to write with clarity and conciseness. Note: This course is not for journalism majors.

**Repeatable:** *Y*

**Formerly** 53-1814

Not Open to Journalism Major or Minor Students (N530, N531, N532, NJMN)

**Minimum Credits 2 Maximum Credits 2**

## **JOUR 178 Journalism and Society**

This course focuses on the important public service role of journalism in a democratic society, including the rights and responsibilities protected under the First Amendment, as well as the role journalism plays in the lives and professions of non-journalists. Students will become more sophisticated media consumers.

**Repeatable:** *N*

**Formerly** 53-1899

**Minimum Credits 3 Maximum Credits 3**

## **JOUR 201 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.

**Repeatable:** *N*

**Formerly** 53-2010

**PL**

**Minimum Credits 3 Maximum Credits 3**

## **JOUR 205 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. Consult the Department website.

**Repeatable:** *N*

**Formerly** 53-2020A

**Prerequisites** JOUR 105 Reporting and Writing I or JOUR 106 College Newspaper Workshop

**Minimum Credits 6 Maximum Credits 6**

## **JOUR 208 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.

**Repeatable:** *N*

**Formerly** 53-2015

**Prerequisites** JOUR 102 Introduction to Journalism or ADVE 101 Introduction to Advertising or PURE 102 Intro to Public Relations

**Minimum Credits 3 Maximum Credits 3**

## **JOUR 211 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.

**Repeatable:** *N*

**Formerly** 53-2025

**Minimum Credits 3 Maximum Credits 3**

## **JOUR 216 Blogging: Beyond the Basics**

Anyone can blog; this course will teach you how to blog well. Students from throughout the college identify a niche, research the editorial 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, social media and monetization.

**Repeatable:** *Y*

**Formerly** 53-2116

**Requirements** Junior Standing or Above (JR)

**Minimum Credits 3 Maximum Credits 3**

## **JOUR 218 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.

**Repeatable:** *N*

**Formerly** 53-2035J

**Prerequisites** JOUR 105 Reporting and Writing I or JOUR 106 College Newspaper Workshop

**Minimum Credits 1 Maximum Credits 1**

## **JOUR 227 Social Media Ethics**

In this course, students will examine the professional and ethical standards and legal issues for creators of social media who represent companies, brands, media, nonprofits, organizations, causes and education.

**Repeatable:** *N*

**Formerly** 53-2206

**Prerequisites** ENGL 109 Writing and Rhetoric I Stretch B or ENGL 111 Writing and Rhetoric I or ENGL 111H Writing and Rhetoric I: Honors or ENGL 121 International Writing and Rhetoric I or TWC-T-7 EXAM-TWC WRITING MINIMUM SCORE = 7

**Minimum Credits 3 Maximum Credits 3**

## **JOUR 230 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.

**Repeatable:** *N*  
**Formerly** 53-2212J  
**Minimum Credits 1 Maximum Credits 1**

### **JOUR 234 Broadcast News Writing**

Intended for students entering the Broadcast Journalism concentration, course teaches basic techniques for writing radio and television news scripts.

**Repeatable:** *N*  
**Formerly** 53-2310  
**Co-requisites** JOUR 205 Reporting and Writing II  
**Minimum Credits 3 Maximum Credits 3**

### **JOUR 236 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.

**Repeatable:** *N*  
**Formerly** 54-2520  
**Prerequisites** BUSE 101 Introduction to Marketing  
**Minimum Credits 3 Maximum Credits 3**

### **JOUR 238 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.

**Repeatable:** *N*  
**Formerly** 53-2410  
**Prerequisites** ENGL 109 Writing and Rhetoric I Stretch B or ENGL 111 Writing and Rhetoric I or ENGL 111H Writing and Rhetoric I: Honors or ENGL 121 International Writing and Rhetoric I or TWC-T-7 EXAM-TWC WRITING MINIMUM SCORE = 7  
**Minimum Credits 3 Maximum Credits 3**

### **JOUR 240 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.

**Repeatable:** *N*  
**Formerly** 53-2420  
**Prerequisites** JOUR 105 Reporting and Writing I or JOUR 106 College Newspaper Workshop  
**Minimum Credits 3 Maximum Credits 3**

## **JOUR 245 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.

**Repeatable:** N

**Formerly** 53-2520

**Prerequisites** JOUR 105 Reporting and Writing I or JOUR 106 College Newspaper Workshop

**Minimum Credits** 3 **Maximum Credits** 3

## **JOUR 253 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.

**Repeatable:** Y

**Formerly** 53-2526

**Requirements** Permission Required (DP)

**Minimum Credits** 3 **Maximum Credits** 3

## **JOUR 260 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.

**Repeatable:** Y

**Formerly** 53-2535J

**Prerequisites** JOUR 205 Reporting and Writing II

**Minimum Credits** 1 **Maximum Credits** 1

## **JOUR 265 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.

**Repeatable:** Y

**Formerly** 53-2540

**GA**

**Prerequisites** JOUR 105 Reporting and Writing I

**Minimum Credits** 3 **Maximum Credits** 3

## **JOUR 268 Journalism That Changed the World:**

This topics course examines the work of journalists and writers who influenced the discourse on major issues of the day. Specifically, students will apply journalistic standards to works of selected authors as they analyze and discuss works in a seminar setting. Each course will examine a different genre of journalists.

**Repeatable:** Y

**Formerly** 53-1500

**Minimum Credits 1 Maximum Credits 1**

### **JOUR 269 Travel Writing:**

Course teaches students how to craft articles for the popular Food and Travel sections of newspapers, magazines, and Web sites. Students learn the basics of these two types of service journalism, explore the practical and ethical issues, and write pieces of varying types and lengths.

**Repeatable:** N

**Formerly** 53-2545

**GA**

**Prerequisites** JOUR 205 Reporting and Writing II

**Requirements** Permission Required (DP)

**Minimum Credits 3 Maximum Credits 3**

### **JOUR 275 Introduction to Games Journalism**

Games are everywhere, and everyone has something to say about them. Learn how we look at games and how to talk about them in meaningful, productive ways beyond the hype and rhetoric. This class helps you understand how and why effective video game journalism is important in today's culture and how it serves players as well as the game creators themselves. We'll cover blogging, game reviews, industry, ethics and journalistic practice and current topics.

**Repeatable:** N

**Formerly** 53-2880

**Prerequisites** ENGL 111 Writing and Rhetoric I or ENGL 121 International Writing and Rhetoric I

**Requirements** Sophomore Standing or Above (SO)

**Minimum Credits 3 Maximum Credits 3**

### **JOUR 299 Topics in Journalism**

This is a topics course in Journalism for the Communication Department. Topics will vary.

**Repeatable:** Y

**Minimum Credits 1 Maximum Credits 3**

### **JOUR 315 Community News**

This course examines news media coverage of the Chicago area's diverse communities and how a number of attributes - food, music, sports, political personalities - make these areas stand out in the Chicago mosaic. Students evaluate issues of accuracy, fairness and accountability and apply these standards in their stories.

**Repeatable:** N

**Formerly** 53-3114

**Requirements** Junior Standing or Above (JR)

**Minimum Credits 3 Maximum Credits 3**

## **JOUR 318 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.

**Repeatable:** *N*

**Formerly** 53-3115

**Prerequisites** JOUR 205 Reporting and Writing II

**Minimum Credits 3 Maximum Credits 3**

## **JOUR 321 Covering Urban Affairs**

This course explores how decisions and actions by various forces, including city and county government, media, community leaders and organizations, impact education, health care, housing, transportation and cultural affairs in a community. Students will produce written and/or multimedia work illustrating how decision makers and affected individuals interact.

**Repeatable:** *N*

**Formerly** 53-3120

**PL**

**Requirements** Junior Standing or Above (JR)

**Minimum Credits 3 Maximum Credits 3**

## **JOUR 325 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.

**Repeatable:** *N*

**Formerly** 53-3125

**Prerequisites** JOUR 205 Reporting and Writing II

**Minimum Credits 3 Maximum Credits 3**

## **JOUR 328 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.

**Repeatable:** *N*

**Formerly** 53-3130

**Prerequisites** JOUR 205 Reporting and Writing II

**Minimum Credits 3 Maximum Credits 3**

## **JOUR 332 Magazine Article Writing**

This course introduces students to the world of consumer magazines and teaches them to pitch and write a variety of stories for print and online. The course covers idea generation, targeting, research, interviewing,

structuring, writing and rewriting, along with multimedia and social media considerations.

**Repeatable:** *N*

**Formerly** 53-3216

**Prerequisites** JOUR 205 Reporting and Writing II

**Minimum Credits 3 Maximum Credits 3**

### **JOUR 335 Business-to-Business Magazine Writing**

Course introduces students to the vibrant world of business-to-business (trade) publications and the basics of business reporting, including research, writing, and editing skills for magazines serving various industries and specialized audiences.

**Repeatable:** *N*

**Formerly** 53-3215

**Prerequisites** JOUR 205 Reporting and Writing II

**Minimum Credits 3 Maximum Credits 3**

### **JOUR 338 Magazine Editing**

This course teaches students advanced skills necessary to edit articles and coach writers of profile stories for consumer magazines. Students learn advanced editing, copy editing and packaging strategies for creating and producing print and online publications.

**Repeatable:** *N*

**Formerly** 53-3210

**Prerequisites** JOUR 332 Magazine Article Writing and JOUR 211 Copy Editing or JOUR 332 Magazine Article Writing and JOUR 108 Editing Essentials

**Minimum Credits 3 Maximum Credits 3**

### **JOUR 342 Magazine Profile Writing**

Students learn to craft profile stories for print magazines and online publications. The emphasis is on careful reporting and observation, savvy interviewing and analysis, and polished writing for a specific audience.

**Repeatable:** *Y*

**Formerly** 53-3221

**Prerequisites** JOUR 332 Magazine Article Writing

**Minimum Credits 3 Maximum Credits 3**

### **JOUR 345 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.

**Repeatable:** *Y*

**Formerly** 53-3225

**Prerequisites** JOUR 205 Reporting and Writing II

**Minimum Credits 3 Maximum Credits 3**

### **JOUR 350 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. Consult the Department website.

**Repeatable:** *N*

**Formerly** 53-3231

**Prerequisites** JOUR 205 Reporting and Writing II

**Minimum Credits 3 Maximum Credits 3**

## **JOUR 352 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 Creating the Television News Package.

**Repeatable:** *N*

**Formerly** 53-3310

**Prerequisites** JOUR 234 Broadcast News Writing

**Minimum Credits 3 Maximum Credits 3**

## **JOUR 355 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.

**Repeatable:** *Y*

**Formerly** 53-3525

**Requirements** Permission Required (DP)

**Minimum Credits 3 Maximum Credits 3**

## **JOUR 357 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.

**Repeatable:** *N*

**Formerly** 53-3518

**Prerequisites** JOUR 205 Reporting and Writing II

**Minimum Credits 3 Maximum Credits 3**

## **JOUR 360 Advanced Topics in Journalism:**

This is an advanced topics course in Journalism for the Communication Department. Topics will vary.

**Repeatable:** *Y*

**Requirements** Junior Standing or Above (JR)

**Minimum Credits 1 Maximum Credits 3**

## **JOUR 361 Advanced Topics in Broadcast Journalism:**

This repeatable course consists of rotating subjects of interest.

**Repeatable:** Y

**Minimum Credits 1 Maximum Credits 6**

## **JOUR 363 Fashion Journalism**

Students study fashion history, terminology and business and craft news, review and trend stories covering fashion shows, boutiques and designers.

**Repeatable:** N

**Formerly** 53-3542

**Prerequisites** JOUR 205 Reporting and Writing II

**Minimum Credits 3 Maximum Credits 3**

## **JOUR 401 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.

**Repeatable:** N

**Formerly** 53-4110

**Prerequisites** JOUR 205 Reporting and Writing II

**Minimum Credits 3 Maximum Credits 3**

## **JOUR 405 Covering Politics:**

Students will learn the fundamentals of covering political campaigns by reporting on local, state and/or presidential races. Students will produce content on deadline and more enterprising work in a variety of formats. Course is open to non-majors with an interest in politics.

**Repeatable:** Y

**Formerly** 53-4120

**Prerequisites** JOUR 105 Reporting and Writing I or JOUR 106 College Newspaper Workshop

**Requirements** Permission Required (DP)

**Minimum Credits 3 Maximum Credits 3**

## **JOUR 410 Web Design for Storytelling**

This is a hands-on course in learning the basics of HTML and CSS that are used to build websites. Students will acquire knowledge and skill to prepare them to work within a news organization's content management system. We will teach you how the Internet works and then get you started on building your own site.

**Repeatable:** N

**Formerly** 53-4131

**Requirements** Junior Standing or Above (JR)

**Minimum Credits 2 Maximum Credits 2**

## **JOUR 415 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.

**Repeatable:** *N*

**Formerly** 53-4410

**Prerequisites** JOUR 205 Reporting and Writing II

**Minimum Credits** 3 **Maximum Credits** 3

### **JOUR 435 Social Media Storytelling**

Students will use intermediate to advanced social media tools to create original stories and publish real-time updates. Students also will find sources and follow trends using social media tools. They will develop community engagement, connect with readers and build a following on social media to bring attention to their work.

**Repeatable:** *N*

**Formerly** 53-4523

**Requirements** Permission Required (DP)

**Minimum Credits** 1 **Maximum Credits** 1

### **JOUR 440 Launching a Journalism Startup**

Knowing how to think like an entrepreneur is a crucial skill for journalists today. This class will teach students how to conceive of a sustainable journalistic business that meets the practical informational needs of a specific audience. Students will learn about methods for funding new businesses, understand how journalism businesses run and prepare to pitch their ideas to multimedia platform publishers.

**Repeatable:** *N*

**Formerly** 53-4535

**Requirements** Junior Standing or Above (JR)

**Minimum Credits** 3 **Maximum Credits** 3

### **JOUR 445 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.

**Repeatable:** *N*

**Formerly** 53-4540

**Prerequisites** JOUR 245 Sports Reporting

**Minimum Credits** 3 **Maximum Credits** 3

### **JOUR 448 Reporting Entertainment News**

Advanced news and business reporting course focuses on trends, personalities, and popular culture in the world of arts, entertainment, and media.

**Repeatable:** *N*

**Formerly** 53-4550

**Prerequisites** JOUR 205 Reporting and Writing II

**Minimum Credits** 3 **Maximum Credits** 3

## **JOUR 450 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.

**Repeatable:** *N*

**Formerly** 53-4840

**Prerequisites** JOUR 350 Digital Storytelling or JOUR 654 Digital Journalism

**Minimum Credits** 3 **Maximum Credits** 3

## **JOUR 452 Covering the Iowa Caucuses**

Students will learn the fundamentals of covering a national political event, the first-in-the-nation Iowa caucuses. Students will report, write and/or take photos that may be published online at Chicago Talks.

**Repeatable:** *N*

**Formerly** 53-4570J

**Prerequisites** JOUR 205 Reporting and Writing II

**Requirements** Permission Required (DP)

**Minimum Credits** 3 **Maximum Credits** 3

## **JOUR 455 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.

**Repeatable:** *N*

**Formerly** 53-4580J

**Prerequisites** JOUR 205 Reporting and Writing II

**Requirements** Permission Required (DP)

**Minimum Credits** 3 **Maximum Credits** 3

## **JOUR 458 International Reporting**

This course is a practical guide to being a foreign correspondent and to covering international issues in the United States, focusing on immigrant communities in Chicago to understand and report issues of global importance. Students will follow and analyze breaking news and in-depth reporting from around the world. This is a multimedia and social media course that gives students the opportunity to choose from multiple, emerging platforms to tell their stories.

**Repeatable:** *N*

**Formerly** 53-4610

**GA**

**Requirements** Junior Standing or Above (JR)  
**Minimum Credits 3 Maximum Credits 3**

### **JOUR 463 Global Multimedia Reporting**

This course is a practical guide to being a foreign correspondent and to covering international issues in the United States, focusing on immigrant communities in Chicago to understand and report issues of global importance. Students will follow and analyze breaking news and in-depth reporting from around the world. This is a multimedia and social media course that gives students the opportunity to choose from multiple, emerging platforms to tell their stories.

**Repeatable:** N  
**Formerly** 53-4660  
**Requirements** Senior Standing (SR)  
**Minimum Credits 2 Maximum Credits 2**

### **JOUR 465 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.

**Repeatable:** Y  
**Formerly** 53-4621J  
**GA**  
**Requirements** Permission Required (DP)  
**Minimum Credits 3 Maximum Credits 3**

### **JOUR 467 Multimedia Newsroom**

Students will learn how to originate compelling photojournalism and multimedia story ideas for clients. Students will employ the reportorial and technical skills they've acquired in previous course work as they develop their story ideas into thoroughly produced, high production value short-form multimedia pieces using video, still photographs, interviews with synched sound, natural sound and B-roll video and/or stills. Students will learn how to collaborate with colleagues as editors and producers under the real-life pressures of deadline and quality control. While acquiring experience in key facets and roles common to a newsroom, students will engage in aspects such as conceptualizing, developing, photographing, recording, reporting, writing, editing and promoting multimedia projects. Students will gain a detailed knowledge of the business side of a newsroom service by developing and maintaining client relationships.

**Repeatable:** N  
**Formerly** 53-4877  
**Prerequisites** JOUR 450 Digital Storytelling II  
**Minimum Credits 3 Maximum Credits 3**

### **JOUR 471 Data Storytelling**

Students learn to analyze and evaluate data by focusing on questions of public interest. Then they present their work in digital forms where the data is a central part of the narrative. The emphasis is on making sense of the facts than can be distilled from a variety of open source and other data. This course is for Journalism students and IAM students because there is a synergy in the communication industry between those who

hack the data and those who write about it.

**Repeatable:** N

**Formerly** 53-4890

**Requirements** Permission Required (DP)

**Minimum Credits** 3 **Maximum Credits** 3

### **JOUR 473 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.

**Repeatable:** N

**Formerly** 53-4555L

**Prerequisites** JOUR 205 Reporting and Writing II

**Minimum Credits** 1 **Maximum Credits** 1

### **JOUR 481 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 Cinema and Television Arts' Directing and Production: Live Broadcast, produce the live, twice-weekly Newsbeat.

**Repeatable:** Y

**Formerly** 53-4601A

**Prerequisites** TELE 337 Creating the TV News Package and JOUR 352 Writing & Reporting TV News

**Requirements** Permission Required (DP)

**Minimum Credits** 6 **Maximum Credits** 6

### **JOUR 482 Practicum Television News: Metro Minutes**

Metro Minutes is a television news program that is reported, anchored and produced by students. All facets of planning and executing a local news program are taught. Students are involved in story conception and assignment, research, interviewing, shooting, crafting reporter packages, editing, anchoring, and producing both the show segments and the overall program. Students can focus on reporting or producing during the semester, or they can work on both skills.

**Repeatable:** Y

**Formerly** 53-4601B

**Prerequisites** TELE 337 Creating the TV News Package and JOUR 352 Writing & Reporting TV News

**Minimum Credits** 4 **Maximum Credits** 4

### **JOUR 484 College Magazine Workshop**

In this fast-paced, hands-on course, students in the Journalism and Design programs work together to create a glossy, four-color magazine and a companion website in a single semester. Students redesign the publication, write and edit all stories, create or assign all photos and illustrations, design the pages, sell the advertisements, copy edit, fact check and proofread all pages; and send the magazine out the printer. They also create a website with unique content.

**Repeatable:** Y

**Formerly** 53-4536

**Requirements** Permission Required (DP)

**Minimum Credits** 6 **Maximum Credits** 6

### **JOUR 495 Directed Study: Journalism**

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

**Repeatable:** N

**Formerly** 53-3599

**Minimum Credits** 1 **Maximum Credits** 6

### **JOUR 496 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.

**Repeatable:** Y

**Formerly** 53-3598

**Requirements** Permission Required (DP)

**Minimum Credits** 1 **Maximum Credits** 6

### **JOUR 501 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.

**Repeatable:** N

**Formerly** 53-5110

**Minimum Credits** 3 **Maximum Credits** 3

### **JOUR 505 Covering Politics:**

Students will learn the fundamentals of covering political campaigns by reporting on local, state and/or presidential races. Students will produce content on deadline and more enterprising work in a variety of formats. Course is open to non-majors with an interest in politics.

**Repeatable:** Y

**Formerly** 53-5120

**Minimum Credits** 3 **Maximum Credits** 3

### **JOUR 510 Web Design for Storytelling**

This is a hands-on course in learning the basics of HTML and CSS that are used to build websites. Students will acquire knowledge and skill to prepare them to work within a news organization's content management

system. We will teach you how the Internet works and then get you started on building your own site.

**Repeatable:** *N*

**Formerly** 53-5131

**Minimum Credits 2 Maximum Credits 2**

### **JOUR 515 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.

**Repeatable:** *N*

**Formerly** 53-5410

**Minimum Credits 3 Maximum Credits 3**

### **JOUR 520 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.

**Repeatable:** *Y*

**Formerly** 53-5220J

**Prerequisites** JOUR 617 Chicago News Bureau

**Minimum Credits 2 Maximum Credits 2**

### **JOUR 535 Social Media Storytelling**

Students will use intermediate to advanced social media tools to create original stories and publish real-time updates. Students also will find sources and follow trends using social media tools. They will develop community engagement, connect with readers and build a following on social media to bring attention to their work.

**Repeatable:** *N*

**Formerly** 53-5523

**Minimum Credits 1 Maximum Credits 1**

### **JOUR 540 Launching a Journalism Startup**

Knowing how to think like an entrepreneur is a crucial skill for journalists today. This class will teach students how to conceive of a sustainable journalistic business that meets the practical informational needs of a specific audience. Students will learn about methods for funding new businesses, understand how journalism businesses run and prepare to pitch their ideas to multimedia platform publishers.

**Repeatable:** *N*

**Formerly** 53-5535

**Minimum Credits 3 Maximum Credits 3**

### **JOUR 545 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

**Repeatable:** *N*

**Formerly** 53-5540

**Minimum Credits 3 Maximum Credits 3**

## **JOUR 550 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.

**Repeatable:** *N*

**Formerly** 53-5840

**Minimum Credits 3 Maximum Credits 3**

## **JOUR 552 Covering the Iowa Caucuses**

No description available.

**Repeatable:** *N*

**Formerly** 53-5570J

**Requirements** Permission Required (DP)

**Minimum Credits 3 Maximum Credits 3**

## **JOUR 555 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.

**Repeatable:** *N*

**Formerly** 53-5580J

**Prerequisites** JOUR 617 Chicago News Bureau and JOUR 620 Local Government & Politics Seminar

**Minimum Credits 3 Maximum Credits 3**

## **JOUR 563 Global Multimedia Reporting**

This course is a practical guide to being a foreign correspondent and to covering international issues in the United States, focusing on immigrant communities in Chicago to understand and report issues of global importance. Students will follow and analyze breaking news and in-depth reporting from around the world. This is a multimedia and social media course that gives students the opportunity to choose from multiple, emerging platforms to tell their stories.

**Repeatable:** *N*

**Formerly** 53-5660

**Minimum Credits 2 Maximum Credits 2**

## **JOUR 565 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.

**Repeatable:** Y

**Formerly** 53-5621J

**Requirements** Permission Required (DP)

**Minimum Credits** 3 **Maximum Credits** 3

## **JOUR 568 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.

**Repeatable:** N

**Formerly** 53-5550

**Minimum Credits** 3 **Maximum Credits** 3

## **JOUR 573 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.

**Repeatable:** N

**Formerly** 53-5555L

**Minimum Credits** 1 **Maximum Credits** 1

## **JOUR 580 Convergence Journalism Workshop**

No description available.

**Repeatable:** N

**Formerly** 53-5520

**Minimum Credits** 4 **Maximum Credits** 4

## **JOUR 581 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 Cinema and Television Arts' Directing and Production: Live Broadcast, produce the live, twice-weekly Newsbeat.

**Repeatable:** Y

**Formerly** 53-5601A

**Minimum Credits** 6 **Maximum Credits** 6

## **JOUR 582 Practicum Television News: Metro Minutes**

Metro Minutes is a television news program that is reported, anchored and produced by students. All facets of planning and executing a local news program are taught. Students are involved in story conception and assignment, research, interviewing, shooting, crafting reporter packages, editing, anchoring, and producing both the show segments and the overall program. Students can focus on reporting or producing during the semester, or they can work on both skills.

**Repeatable:** Y

**Formerly** 53-5601B

**Minimum Credits** 4 **Maximum Credits** 4

## **JOUR 584 College Magazine Workshop**

In this fast-paced, hands-on course, students in the Journalism and Design programs work together to create a glossy, four-color magazine and a companion website in a single semester. Students redesign the publication, write and edit all stories, create or assign all photos and illustrations, design the pages, sell the advertisements, copy edit, fact check and proofread all pages; and send the magazine out the printer. They also create a website with unique content.

**Repeatable:** Y

**Formerly** 53-5536

**Requirements** Permission Required (DP)

**Minimum Credits** 6 **Maximum Credits** 6

## **JOUR 601 Interactive Graphics**

This course combines theory and practice of visual journalism through digital graphics. It focuses on informational graphics reporting and the job of the modern-day visual journalist. Students will gain experience while researching and creating different types of informational graphics, including explanatory charts (bars, pies, tables, etc.) maps and diagrams for both print and online media.

**Repeatable:** N

**Formerly** 53-6115

**Minimum Credits** 2 **Maximum Credits** 2

## **JOUR 605 Mobile Journalism**

This is a hands-on course focusing on the technical, aesthetic and journalistic skills needed to produce photos and news video with a Smartphone. Students also will explore the mobile trends in journalism and understand media ethics related to mobile reporting and distribution.

**Repeatable:** N

**Formerly** 53-6116

**Minimum Credits** 2 **Maximum Credits** 2

## **JOUR 610 Media Entrepreneurship**

The course will explore how digital technologies have contributed to wholesale media disruption and lowered the barriers to entry for media entrepreneurs. Students will examine how traditional media organizations are changing and how new media organizations are being created. Then students, working as media innovators,

will develop a plan for a fully articulated idea or project they hope to pursue in their final capstone course.

**Repeatable:** *N*

**Formerly** 53-6117

**Minimum Credits 3 Maximum Credits 3**

### **JOUR 613 Advanced Coding for Media Industries**

Course designed for any student interested in building interactive media to tell a story. This uses the open-sourced Tarbell platform developed by the Chicago Tribune to tell a data story that the student chooses. Students build their own interactive project using programming knowledge that keeps the course accessible across disciplines.

**Repeatable:** *N*

**Formerly** 53-6132

**Minimum Credits 3 Maximum Credits 3**

### **JOUR 617 Chicago News Bureau**

Students cover local events alongside working professionals. They report, on deadline, on meetings of the City Council and Cook County Board of Commissioners, as well as downtown and community news events, including press conferences, political campaigns, elections and rallies. Students also produce non-deadline stories on issues of importance to Chicago neighborhoods. Students will produce assignments compatible with multiple platforms.

**Repeatable:** *N*

**Formerly** 53-6610

**Minimum Credits 5 Maximum Credits 5**

### **JOUR 620 Local Government & Politics Seminar**

Students research and reflect on the local government and political issues and develop historical and policy-oriented context for stories on critical public issues such as housing, transportation, education and public safety.

**Repeatable:** *N*

**Formerly** 53-6615

**Minimum Credits 1 Maximum Credits 1**

### **JOUR 623 Government and Politics Seminar**

Students research and reflect on local, state and national government issues related to their reporting courses and develop historical and policy-oriented context for stories and assignments on critical public issues such as politics, housing, transportation, and public safety. (This is a required core course in the Journalism Graduate Program).

**Repeatable:** *N*

**Formerly** 53-6616

**Minimum Credits 2 Maximum Credits 2**

### **JOUR 627 InfoSearchStrategies**

Demonstrations and practical experience in advanced reporting techniques including interviewing, using public documents, and analyzing data.

**Repeatable:** *N*

**Formerly** 53-6620

**Minimum Credits 2 Maximum Credits 2**

### **JOUR 630 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.

**Repeatable:** *N*

**Formerly** 53-6630

**Minimum Credits 3 Maximum Credits 3**

### **JOUR 634 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.

**Repeatable:** *N*

**Formerly** 53-6635

**Minimum Credits 1 Maximum Credits 1**

### **JOUR 638 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.

**Repeatable:** *N*

**Formerly** 53-6640

**Prerequisites** JOUR 630 Public Affairs/State

**Minimum Credits 3 Maximum Credits 3**

### **JOUR 642 Foundations of Journalism**

Concentrates on the basics of news writing, reporting, copy editing, and interviewing. Students will develop the skill of crisp, objective writing as they engage in live reporting. The course will be a combination of out-of-class stories and in-class assignments done on deadline, including covering government meetings and other events. This intensive three-week course will define the professional standards expected and give students the tools to help them succeed in graduate school.

**Repeatable:** *N*

**Formerly** 53-6650

**Minimum Credits 4 Maximum Credits 4**

## **JOUR 645 Legislative & Investigative Reporting**

This course provides knowledge and practice in covering state and national affairs by assigning students to a topical beat that will involve coverage of elective offices, departments, agencies, authorities, boards and commissions. In addition students will produce an in-depth enterprise story from their beat. In the second half of the course student will apply investigative techniques to their coverage and work on a group project.

**Repeatable:** *N*

**Formerly** 53-6655

**Prerequisites** JOUR 617 Chicago News Bureau

**Minimum Credits** 3 **Maximum Credits** 3

## **JOUR 648 Journalism Culture: Trends & Traditions**

No description available.

**Repeatable:** *N*

**Formerly** 53-6665

**Minimum Credits** 2 **Maximum Credits** 2

## **JOUR 650 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.

**Repeatable:** *N*

**Formerly** 53-6670

**Minimum Credits** 1 **Maximum Credits** 1

## **JOUR 652 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.

**Repeatable:** *N*

**Formerly** 53-6671

**Minimum Credits** 1 **Maximum Credits** 1

## **JOUR 654 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.

**Repeatable:** *N*

**Formerly** 53-6675

**Minimum Credits** 3 **Maximum Credits** 3

## **JOUR 656 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.

**Repeatable:** *N*

**Formerly** 53-6710

**Prerequisites** JOUR 617 Chicago News Bureau

**Minimum Credits 4 Maximum Credits 4**

### **JOUR 658 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.

**Repeatable:** *N*

**Formerly** 53-6730

**Minimum Credits 3 Maximum Credits 3**

### **JOUR 659 Magazine Journalism II**

No description available.

**Repeatable:** *N*

**Formerly** 53-6735

**Prerequisites** JOUR 658 Magazine Journalism I

**Minimum Credits 3 Maximum Credits 3**

### **JOUR 661 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.

**Repeatable:** *N*

**Formerly** 53-6740

**Requirements** Permission Required (DP)

**Minimum Credits 3 Maximum Credits 3**

### **JOUR 690 Internship: Journalism**

Opportunities to gain work experience in areas of concentration or interest while receiving academic credit toward degree.

**Repeatable:** *Y*

**Formerly** 53-6788

**Minimum Credits 1 Maximum Credits 6**

## **JOUR 691 Graduate Thesis Project**

As the final requirement for the master's degree in journalism, each candidate must complete a thesis project on a public affairs topic. The project can be a long-form story or academic article; a collection of short-form stories; a collection of broadcast reports on a related topic; or another multi-media project approved by the graduate instructor of the Thesis Project course. Students will work with one or more graduate faculty.

**Repeatable:** Y

**Formerly** 53-6645

**Minimum Credits** 1 **Maximum Credits** 1

## **JOUR 696 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.

**Repeatable:** Y

**Formerly** 53-6798

**Minimum Credits** 1 **Maximum Credits** 6

## **JOUR 699 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.

**Repeatable:** Y

**Formerly** 53-5570

**Requirements** Permission Required (DP)

**Minimum Credits** 3 **Maximum Credits** 3

## **Literature**

### **LITR 101 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.

**Repeatable:** N

**Formerly** 52-1600

**HL**

**Prerequisites** ENGL 111 Writing and Rhetoric I or ENGL 109 Writing and Rhetoric I Stretch B or ENGL 121 International Writing and Rhetoric I or TWC-T-7 EXAM-TWC WRITING MINIMUM SCORE = 7

**Minimum Credits** 3 **Maximum Credits** 3

### **LITR 101H 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.

**Repeatable:** *N*

**Formerly** 52-1600HN

**HL**

**Prerequisites** ENGL 109 Writing and Rhetoric I Stretch B or ENGL 111 Writing and Rhetoric I or ENGL 111H Writing and Rhetoric I: Honors or ENGL 121 International Writing and Rhetoric I or TWC-T-7 EXAM-TWC WRITING MINIMUM SCORE = 7

**Requirements** 3.5 or Higher GPA (35GP)

**Minimum Credits 3 Maximum Credits 3**

### **LITR 103 Introduction to Literary Interpretation**

Course introduces students to key terms, concepts, and techniques of literary interpretation, with attention to questions of genre, period, and critical perspective. Students analyze selections of poetry, fiction, nonfiction, and/or drama representing a range of historical periods and cultural traditions, and they learn to compose evidence-based interpretive arguments. Designed for students in English and Creative Writing.

**Repeatable:** *N*

**Formerly** 52-1701

**HL**

**Prerequisites** ENGL 111 Writing and Rhetoric I or ENGL 121 International Writing and Rhetoric I

**Co-requisites** CRWR 110 Foundations in Creative Writing

**Minimum Credits 3 Maximum Credits 3**

### **LITR 105 Literature, Culture, and Power**

This course examines how literary texts are connected to social power and privilege. Sections might focus on one or more of the following topics: race, class, gender, sexuality, religion, disability, ethnicity, language, technology, empire, diaspora, etc....

**Repeatable:** *N*

**Formerly** 52-1601

**HL**

**Prerequisites** ENGL 109 Writing and Rhetoric I Stretch B or ENGL 111 Writing and Rhetoric I or ENGL 111H Writing and Rhetoric I: Honors or ENGL 121 International Writing and Rhetoric I or TWC-T-7 EXAM-TWC WRITING MINIMUM SCORE = 7

**Minimum Credits 3 Maximum Credits 3**

### **LITR 110 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.

**Repeatable:** *N*

**Formerly** 52-1602

**HL**

**Prerequisites** ENGL 109 Writing and Rhetoric I Stretch B or ENGL 111 Writing and Rhetoric I or ENGL 111H Writing and Rhetoric I: Honors or ENGL 121 International Writing and Rhetoric I or TWC-T-7 EXAM-TWC WRITING MINIMUM SCORE = 7

**Minimum Credits 3 Maximum Credits 3**

### **LITR 110H Introduction to Poetry: Honors**

Students study poetry ranging from traditional forms and figures to contemporary experimental forms. Course may include selected significant poems from all major periods. This is primarily a literature course, not a writing workshop. This is an Honors class. In addition to other possible pre-requisites, students need a minimum G.P.A. of 3.50 or higher to enroll.

**Repeatable:** *N*

**Formerly** 52-1602HN

**HL**

**Prerequisites** ENGL 109 Writing and Rhetoric I Stretch B or ENGL 111 Writing and Rhetoric I or ENGL 111H Writing and Rhetoric I: Honors or ENGL 121 International Writing and Rhetoric I or TWC-T-7 EXAM-TWC WRITING MINIMUM SCORE = 7

**Requirements** 3.5 or Higher GPA (35GP)

**Minimum Credits 3 Maximum Credits 3**

### **LITR 120 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.

**Repeatable:** *N*

**Formerly** 52-1603

**HL**

**Prerequisites** ENGL 109 Writing and Rhetoric I Stretch B or ENGL 111 Writing and Rhetoric I or ENGL 111H Writing and Rhetoric I: Honors or ENGL 121 International Writing and Rhetoric I or TWC-T-7 EXAM-TWC WRITING MINIMUM SCORE = 7

**Minimum Credits 3 Maximum Credits 3**

### **LITR 130 Introduction to Fiction**

No description available.

**Repeatable:** *N*

**Formerly** 52-1606

**HL**

**Prerequisites** ENGL 109 Writing and Rhetoric I Stretch B or ENGL 111 Writing and Rhetoric I or ENGL 111H Writing and Rhetoric I: Honors or ENGL 121 International Writing and Rhetoric I or TWC-T-7 EXAM-TWC WRITING MINIMUM SCORE = 7

**Minimum Credits 3 Maximum Credits 3**

### **LITR 135 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.

**Repeatable:** *N*

**Formerly** 52-1608

**HL**

**Prerequisites** ENGL 111 Writing and Rhetoric I or ENGL 109 Writing and Rhetoric I Stretch B or ENGL 121 International Writing and Rhetoric I or TWC-T-7 EXAM-TWC WRITING MINIMUM SCORE = 7

**Minimum Credits 3 Maximum Credits 3**

## **LITR 140 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.

**Repeatable:** *Y*

**Formerly** 52-1643

**HL PL**

**Prerequisites** ENGL 109 Writing and Rhetoric I Stretch B or ENGL 111 Writing and Rhetoric I or ENGL 111H Writing and Rhetoric I: Honors or ENGL 121 International Writing and Rhetoric I or TWC-T-7 EXAM-TWC WRITING MINIMUM SCORE = 7

**Minimum Credits 4 Maximum Credits 4**

## **LITR 160 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.

**Repeatable:** *N*

**Formerly** 52-1604

**HL**

**Prerequisites** ENGL 109 Writing and Rhetoric I Stretch B or ENGL 111 Writing and Rhetoric I or ENGL 111H Writing and Rhetoric I: Honors or ENGL 121 International Writing and Rhetoric I or TWC-T-7 EXAM-TWC WRITING MINIMUM SCORE = 7

**Minimum Credits 3 Maximum Credits 3**

## **LITR 170 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.

**Repeatable:** *N*

**Formerly** 52-1670

**HL**

**Prerequisites** ENGL 109 Writing and Rhetoric I Stretch B or ENGL 111 Writing and Rhetoric I or ENGL 111H Writing and Rhetoric I: Honors or ENGL 121 International Writing and Rhetoric I or TWC-T-

7 EXAM-TWC WRITING MINIMUM SCORE = 7

**Minimum Credits 3 Maximum Credits 3**

### **LITR 201 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.

**Repeatable:** *N*

**Formerly** 52-2610

**HL WI**

**Prerequisites** ENGL 122 International Writing and Rhetoric II or ENGL 112 Writing and Rhetoric II

**Minimum Credits 3 Maximum Credits 3**

### **LITR 202 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.

**Repeatable:** *N*

**Formerly** 52-2611

**HL WI**

**Prerequisites** ENGL 122 International Writing and Rhetoric II or ENGL 112 Writing and Rhetoric II

**Minimum Credits 3 Maximum Credits 3**

### **LITR 202H 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.

**Repeatable:** *N*

**Formerly** 52-2611HN

**HL WI**

**Prerequisites** ENGL 122 International Writing and Rhetoric II or ENGL 112 Writing and Rhetoric II

**Requirements** 3.5 or Higher GPA (35GP)

**Minimum Credits 3 Maximum Credits 3**

### **LITR 211 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.

**Repeatable:** *N*

**Formerly** 52-2620

**HL WI**

**Prerequisites** ENGL 122 International Writing and Rhetoric II or ENGL 112 Writing and Rhetoric II

**Minimum Credits 3 Maximum Credits 3**

## **LITR 212 American Authors: 20th Century to Contemporary**

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.

**Repeatable:** *N*

**Formerly** 52-2621

**HL WI**

**Prerequisites** ENGL 122 International Writing and Rhetoric II or ENGL 112 Writing and Rhetoric II

**Minimum Credits 3 Maximum Credits 3**

## **LITR 217 The Beat Generation in Literature**

This course will place the Beat writers firmly within the context of their times and trace the cultural and historical currents which shaped this body of poetry, literature, art and film. Students will explore how these writers broke with the cultural past of America and the West while also building continuities with that past. Authors studied might include Jack Kerouac, William Burroughs, Diane Di Prima and Allen Ginsberg, among others.

**Repeatable:** *N*

**HL**

**Prerequisites** ENGL 112 Writing and Rhetoric II or ENGL 112H Writing and Rhetoric II: Honors or ENGL 122 International Writing and Rhetoric II

**Minimum Credits 3 Maximum Credits 3**

## **LITR 218 The Vietnam War in Literature**

Students read poetry, fiction and nonfiction composed by writers from both sides of the war in Vietnam as they explore the ongoing influence of the conflict on life and literature in each nation.

**Repeatable:** *N*

**HL**

**Prerequisites** ENGL 111 Writing and Rhetoric I or ENGL 111H Writing and Rhetoric I: Honors or ENGL 121 International Writing and Rhetoric I or ENGL 109 Writing and Rhetoric I Stretch B or TWC-T-7 EXAM-TWC WRITING MINIMUM SCORE = 7

**Minimum Credits 3 Maximum Credits 3**

## **LITR 221 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.

**Repeatable:** *N*

**Formerly** 52-2630

**HL WI**

**Prerequisites** ENGL 122 International Writing and Rhetoric II or ENGL 112 Writing and Rhetoric II

**Minimum Credits 3 Maximum Credits 3**

## **LITR 222 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.

**Repeatable:** *N*

**Formerly** 52-2631

**HL WI**

**Prerequisites** ENGL 122 International Writing and Rhetoric II or ENGL 112 Writing and Rhetoric II

**Minimum Credits 3 Maximum Credits 3**

## **LITR 225 Postcolonial Literature**

Course introduces students to the literature and scholarship of postcolonialism. Students examine literature that explores experiences of colonization and decolonization as well as broader postcolonial issues such as globalism and trans-nationalism. Authors studied will vary between sections and might include figures such as Salman Rushdie, Mahasweta Devi, Chinua Achebe, Isabel Allende, Derek Walcott, Buchi Emecheta, and Zadie Smith, among others.

**Repeatable:** *Y*

**Formerly** 52-2760

**HL**

**Prerequisites** ENGL 109 Writing and Rhetoric I Stretch B or ENGL 111 Writing and Rhetoric I or ENGL 111H Writing and Rhetoric I: Honors or ENGL 121 International Writing and Rhetoric I or TWC-T-7 EXAM-TWC WRITING MINIMUM SCORE = 7

**Minimum Credits 3 Maximum Credits 3**

## **LITR 235 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.

**Repeatable:** *N*

**Formerly** 52-2646

**HL PL**

**Prerequisites** ENGL 109 Writing and Rhetoric I Stretch B or ENGL 111 Writing and Rhetoric I or ENGL 111H Writing and Rhetoric I: Honors or ENGL 121 International Writing and Rhetoric I or TWC-T-7 EXAM-TWC WRITING MINIMUM SCORE = 7

**Minimum Credits 3 Maximum Credits 3**

## **LITR 236 Introduction to U.S. Latino/a Literature**

Course provides an introduction to U.S. Latino/a Literature.

**Repeatable:** *N*

**Formerly** 52-2761

**HL PL**

**Prerequisites** ENGL 109 Writing and Rhetoric I Stretch B or ENGL 111 Writing and Rhetoric I or ENGL 111H Writing and Rhetoric I: Honors or ENGL 121 International Writing and Rhetoric I or TWC-T-7 EXAM-TWC WRITING MINIMUM SCORE = 7

**Minimum Credits 3 Maximum Credits 3**

## **LITR 238 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.

**Repeatable:** Y

**Formerly** 52-2647

**HL PL**

**Prerequisites** ENGL 112 Writing and Rhetoric II or ENGL 122 International Writing and Rhetoric II

**Minimum Credits 3 Maximum Credits 3**

## **LITR 238H 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.

**Repeatable:** Y

**Formerly** 52-2647HN

**HL PL**

**Prerequisites** ENGL 112 Writing and Rhetoric II or ENGL 122 International Writing and Rhetoric II

**Requirements** 3.5 or Higher GPA (35GP)

**Minimum Credits 3 Maximum Credits 3**

## **LITR 241 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.

**Repeatable:** N

**Formerly** 52-2707

**HL PL**

**Prerequisites** ENGL 109 Writing and Rhetoric I Stretch B or ENGL 111 Writing and Rhetoric I or ENGL 111H Writing and Rhetoric I: Honors or ENGL 121 International Writing and Rhetoric I or TWC-T-7 EXAM-TWC WRITING MINIMUM SCORE = 7

**Minimum Credits 3 Maximum Credits 3**

## **LITR 243 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.

**Repeatable:** *N*

**Formerly** 52-2717

**HL PL**

**Prerequisites** ENGL 109 Writing and Rhetoric I Stretch B or ENGL 111 Writing and Rhetoric I or ENGL 111H Writing and Rhetoric I: Honors or ENGL 121 International Writing and Rhetoric I or TWC-T-7 EXAM-TWC WRITING MINIMUM SCORE = 7

**Minimum Credits 3 Maximum Credits 3**

## **LITR 250 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.

**Repeatable:** *N*

**Formerly** 52-2650

**HL PL**

**Prerequisites** ENGL 109 Writing and Rhetoric I Stretch B or ENGL 111 Writing and Rhetoric I or ENGL 111H Writing and Rhetoric I: Honors or ENGL 121 International Writing and Rhetoric I or TWC-T-7 EXAM-TWC WRITING MINIMUM SCORE = 7

**Minimum Credits 3 Maximum Credits 3**

## **LITR 255 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.

**Repeatable:** *N*

**Formerly** 52-2655

**HL PL**

**Prerequisites** ENGL 109 Writing and Rhetoric I Stretch B or ENGL 111 Writing and Rhetoric I or ENGL 111H Writing and Rhetoric I: Honors or ENGL 121 International Writing and Rhetoric I or TWC-T-7 EXAM-TWC WRITING MINIMUM SCORE = 7

**Minimum Credits 3 Maximum Credits 3**

## **LITR 260 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.

**Repeatable:** *Y*

**Formerly** 52-2665

**HL WI**

**Prerequisites** ENGL 122 International Writing and Rhetoric II or ENGL 112 Writing and Rhetoric II  
**Minimum Credits 3 Maximum Credits 3**

### **LITR 260H 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.

**Repeatable:** Y

**Formerly** 52-2665HN

**HL WI**

**Requirements** 3.5 or Higher GPA (35GP)

**Minimum Credits 3 Maximum Credits 3**

### **LITR 265 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.

**Repeatable:** N

**Formerly** 52-2660

**HL**

**Prerequisites** ENGL 109 Writing and Rhetoric I Stretch B or ENGL 111 Writing and Rhetoric I or ENGL 111H Writing and Rhetoric I: Honors or ENGL 121 International Writing and Rhetoric I or TWC-T-7 EXAM-TWC WRITING MINIMUM SCORE = 7

**Minimum Credits 3 Maximum Credits 3**

### **LITR 268 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.

**Repeatable:** N

**Formerly** 52-2690

**HU**

**Prerequisites** ENGL 122 International Writing and Rhetoric II or ENGL 112 Writing and Rhetoric II  
**Minimum Credits 3 Maximum Credits 3**

### **LITR 268H Literature on Film: Honors**

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. This is an Honors course and in addition to other pre-requisites, students need a cumulative GPA of 3.50 or higher to enroll.

**Repeatable:** *N*

**Formerly** 52-2690HN

**HU**

**Prerequisites** ENGL 112 Writing and Rhetoric II or ENGL 122 International Writing and Rhetoric II

**Requirements** 3.5 or Higher GPA (35GP)

**Minimum Credits 3 Maximum Credits 3**

### **LITR 270 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.

**Repeatable:** *N*

**Formerly** 52-2672

**HL**

**Prerequisites** ENGL 122 International Writing and Rhetoric II or ENGL 112 Writing and Rhetoric II

**Minimum Credits 3 Maximum Credits 3**

### **LITR 270H 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.

**Repeatable:** *N*

**Formerly** 52-2672HN

**HL**

**Prerequisites** ENGL 112 Writing and Rhetoric II or ENGL 122 International Writing and Rhetoric II

**Requirements** 3.5 or Higher GPA (35GP)

**Minimum Credits 3 Maximum Credits 3**

### **LITR 272 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.

**Repeatable:** Y

**Formerly** 52-2675

**HL**

**Prerequisites** ENGL 109 Writing and Rhetoric I Stretch B or ENGL 111 Writing and Rhetoric I or ENGL 111H Writing and Rhetoric I: Honors or ENGL 121 International Writing and Rhetoric I or TWC-T-7 EXAM-TWC WRITING MINIMUM SCORE = 7

**Minimum Credits 3 Maximum Credits 3**

### **LITR 275 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.

**Repeatable:** N

**Formerly** 52-2708

**HL**

**Prerequisites** ENGL 109 Writing and Rhetoric I Stretch B or ENGL 111 Writing and Rhetoric I or ENGL 111H Writing and Rhetoric I: Honors or ENGL 121 International Writing and Rhetoric I or TWC-T-7 EXAM-TWC WRITING MINIMUM SCORE = 7

**Minimum Credits 3 Maximum Credits 3**

### **LITR 277 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.

**Repeatable:** Y

**Formerly** 52-2719

**HL**

**Prerequisites** ENGL 109 Writing and Rhetoric I Stretch B or ENGL 111 Writing and Rhetoric I or ENGL 111H Writing and Rhetoric I: Honors or ENGL 121 International Writing and Rhetoric I or TWC-T-7 EXAM-TWC WRITING MINIMUM SCORE = 7

**Minimum Credits 3 Maximum Credits 3**

### **LITR 279 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.

**Repeatable:** N

**Formerly** 52-2725J

**HL**

**Prerequisites** ENGL 109 Writing and Rhetoric I Stretch B or ENGL 111 Writing and Rhetoric I or ENGL 111H Writing and Rhetoric I: Honors or ENGL 121 International Writing and Rhetoric I or TWC-T-

7 EXAM-TWC WRITING MINIMUM SCORE = 7

**Minimum Credits 3 Maximum Credits 3**

### **LITR 281H 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.

**Repeatable:** *N*

**Formerly** 52-2692HN

**HL**

**Requirements** 3.5 or Higher GPA (35GP)

**Minimum Credits 3 Maximum Credits 3**

### **LITR 282 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.

**Repeatable:** *N*

**Formerly** 52-2636

**HL GA**

**Prerequisites** ENGL 109 Writing and Rhetoric I Stretch B or ENGL 111 Writing and Rhetoric I or

ENGL 111H Writing and Rhetoric I: Honors or ENGL 121 International Writing and Rhetoric I or TWC-T-

7 EXAM-TWC WRITING MINIMUM SCORE = 7

**Minimum Credits 3 Maximum Credits 3**

### **LITR 282H 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.

**Repeatable:** *N*

**Formerly** 52-2636HN

**HL PL**

**Requirements** 3.5 or Higher GPA (35GP)

**Minimum Credits 3 Maximum Credits 3**

### **LITR 283 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.

**Repeatable:** *N*

**Formerly** 52-2639

**HL**

**Minimum Credits 3 Maximum Credits 3**

## **LITR 284 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.

**Repeatable:** *N*

**Formerly** 52-2751

**HL**

**Prerequisites** ENGL 109 Writing and Rhetoric I Stretch B or ENGL 111 Writing and Rhetoric I or ENGL 111H Writing and Rhetoric I: Honors or ENGL 121 International Writing and Rhetoric I or TWC-T-7 EXAM-TWC WRITING MINIMUM SCORE = 7

**Minimum Credits 3 Maximum Credits 3**

## **LITR 284H Literature and Visual Culture: Honors**

This course introduces students to a broad range of approaches to visual texts and written literature. Students will learn how visual, cultural, and literary theories enable them to create different interpretive strategies in their approaches to specific texts. Critical concepts studied may include subjectivity, the gaze, (re)presentation, gendered bodies, the practice of everyday life, the posthuman. The class will emphasize students' critical writing as a creative process. This is an Honors class. In addition to other possible prerequisites, students need a minimum G.P.A. of 3.50 or higher to enroll.

**Repeatable:** *N*

**Formerly** 52-2751HN

**HL**

**Prerequisites** ENGL 109 Writing and Rhetoric I Stretch B or ENGL 111 Writing and Rhetoric I or ENGL 111H Writing and Rhetoric I: Honors or ENGL 121 International Writing and Rhetoric I or TWC-T-7 EXAM-TWC WRITING MINIMUM SCORE = 7

**Requirements** 3.5 or Higher GPA (35GP)

**Minimum Credits 3 Maximum Credits 3**

## **LITR 285 Graphic Narrative: Words, Image, Culture**

This course explores past and present comics, graphic novel perspectives and the influences of visual culture upon the ways in which human interactions are represented through the convergence of text and images. With an emphasis on the creative and critical processes and products of those who have mastered hybrid image/text forms, students will critically read, discuss and write about significant literary and graphic image contributions to the field. Participants will also investigate their own lived experience with comics,

graphic novels and Visual Culture. Students will learn to see beyond the received definitions and applications of comics and graphic novels to discover new cultural, aesthetic, historical, economic, etc. connections with graphic narrative forms. We will examine the works of: Art Spiegelman, Gotthold Ephraim Lessing, Scott McCloud, Will Eisner, Chris Ware, Alison Bechdel, Marijane Satrapi, Mike Mignola, Alan Moore and David Gibbons, Jeremy Lowe, Aaron McGruder, Guy DeLisele, and many others.

**Repeatable:** *N*

**Formerly** 52-3752

**HL**

**Prerequisites** ENGL 122 International Writing and Rhetoric II or ENGL 112 Writing and Rhetoric II

**Minimum Credits 3 Maximum Credits 3**

## **LITR 286 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.

**Repeatable:** *N*

**Formerly** 52-2753

**HL**

**Prerequisites** ENGL 109 Writing and Rhetoric I Stretch B or ENGL 111 Writing and Rhetoric I or ENGL 111H Writing and Rhetoric I: Honors or ENGL 121 International Writing and Rhetoric I or TWC-T-7 EXAM-TWC WRITING MINIMUM SCORE = 7

**Minimum Credits 3 Maximum Credits 3**

## **LITR 286H 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.

**Repeatable:** *N*

**Formerly** 52-2753HN

**HL**

**Prerequisites** ENGL 109 Writing and Rhetoric I Stretch B or ENGL 111 Writing and Rhetoric I or ENGL 111H Writing and Rhetoric I: Honors or ENGL 121 International Writing and Rhetoric I or TWC-T-7 EXAM-TWC WRITING MINIMUM SCORE = 7

**Requirements** 3.5 or Higher GPA (35GP)

**Minimum Credits 3 Maximum Credits 3**

## **LITR 287 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.

**Repeatable:** *N*

**Formerly** 52-3755

**HL**

**Prerequisites** ENGL 112 Writing and Rhetoric II or ENGL 122 International Writing and Rhetoric II

**Minimum Credits** 3 **Maximum Credits** 3

### **LITR 288 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.

**Repeatable:** *Y*

**Formerly** 52-2697

**HL**

**Prerequisites** ENGL 111 Writing and Rhetoric I or ENGL 109 Writing and Rhetoric I Stretch B or ENGL 112H Writing and Rhetoric II: Honors or ENGL 121 International Writing and Rhetoric I or TWC-T-7 EXAM-TWC WRITING MINIMUM SCORE = 7

**Minimum Credits** 3 **Maximum Credits** 3

### **LITR 291 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.

**Repeatable:** *N*

**Formerly** 52-2701

**HL**

**Prerequisites** ENGL 109 Writing and Rhetoric I Stretch B or ENGL 111 Writing and Rhetoric I or ENGL 111H Writing and Rhetoric I: Honors or ENGL 121 International Writing and Rhetoric I or TWC-T-7 EXAM-TWC WRITING MINIMUM SCORE = 7

**Minimum Credits** 4 **Maximum Credits** 4

### **LITR 299 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.

**Repeatable:** *Y*

**Formerly** 52-2700

**HL**

**Prerequisites** ENGL 111 Writing and Rhetoric I or ENGL 109 Writing and Rhetoric I Stretch B or ENGL 121 International Writing and Rhetoric I or TWC-T-7 EXAM-TWC WRITING MINIMUM SCORE = 7

**Minimum Credits** 3 **Maximum Credits** 3

### **LITR 310 Studies 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.

**Repeatable:** Y

**Formerly** 52-3610

**HL WI**

**Prerequisites** ENGL 122 International Writing and Rhetoric II or ENGL 112 Writing and Rhetoric II

**Minimum Credits 3 Maximum Credits 3**

### **LITR 310H Studies 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.

**Repeatable:** Y

**Formerly** 52-3610HN

**HL WI**

**Prerequisites** ENGL 112 Writing and Rhetoric II or ENGL 122 International Writing and Rhetoric II

**Requirements** 3.5 or Higher GPA (35GP)

**Minimum Credits 3 Maximum Credits 3**

### **LITR 335 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.

**Repeatable:** N

**Formerly** 52-3646

**HL WI PL**

**Prerequisites** ENGL 122 International Writing and Rhetoric II or ENGL 112 Writing and Rhetoric II

**Minimum Credits 3 Maximum Credits 3**

### **LITR 336 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.

**Repeatable:** N

**Formerly** 52-3644

**HL WI PL**

**Prerequisites** ENGL 122 International Writing and Rhetoric II or ENGL 112 Writing and Rhetoric II

**Minimum Credits 3 Maximum Credits 3**

### **LITR 340 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.

**Repeatable:** Y

**Formerly** 52-3642

**HL WI PL**

**Prerequisites** ENGL 122 International Writing and Rhetoric II or ENGL 112 Writing and Rhetoric II

**Minimum Credits 3 Maximum Credits 3**

### **LITR 342 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.

**Repeatable:** Y

**Formerly** 52-3643

**HL GA**

**Prerequisites** ENGL 112 Writing and Rhetoric II or ENGL 122 International Writing and Rhetoric II

**Minimum Credits 3 Maximum Credits 3**

### **LITR 344 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.

**Repeatable:** N

**Formerly** 52-3645

**HL PL**

**Prerequisites** ENGL 112 Writing and Rhetoric II or ENGL 122 International Writing and Rhetoric II

**Minimum Credits 3 Maximum Credits 3**

### **LITR 350 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.

**Repeatable:** Y

**Formerly** 52-3650

**HL PL**

**Prerequisites** ENGL 109 Writing and Rhetoric I Stretch B or ENGL 111 Writing and Rhetoric I or ENGL 111H Writing and Rhetoric I: Honors or ENGL 121 International Writing and Rhetoric I or TWC-T-7 EXAM-TWC WRITING MINIMUM SCORE = 7

**Minimum Credits 3 Maximum Credits 3**

### **LITR 365 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.

**Repeatable:** Y

**Formerly** 52-3660

**HL WI**

**Prerequisites** ENGL 122 International Writing and Rhetoric II or ENGL 112 Writing and Rhetoric II

**Minimum Credits 3 Maximum Credits 3**

### **LITR 365H 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.

**Repeatable:** Y

**Formerly** 52-3660HN

**HL WI**

**Prerequisites** ENGL 112 Writing and Rhetoric II or ENGL 122 International Writing and Rhetoric II or ENGL 112H Writing and Rhetoric II: Honors

**Requirements** 3.5 or Higher GPA (35GP)

**Minimum Credits 3 Maximum Credits 3**

### **LITR 370 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.

**Repeatable:** N

**Formerly** 52-3670

**HL WI**

**Prerequisites** ENGL 122 International Writing and Rhetoric II or ENGL 112 Writing and Rhetoric II

**Minimum Credits 3 Maximum Credits 3**

### **LITR 372 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.

**Repeatable:** N

**Formerly** 52-3671

**HL WI**

**Prerequisites** ENGL 112 Writing and Rhetoric II or ENGL 122 International Writing and Rhetoric II

**Minimum Credits 3 Maximum Credits 3**

### **LITR 374 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.

**Repeatable:** N

**Formerly** 52-3672

**HL WI**

**Prerequisites** ENGL 122 International Writing and Rhetoric II or ENGL 112 Writing and Rhetoric II

**Minimum Credits 3 Maximum Credits 3**

### **LITR 375 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.

**Repeatable:** N

**Formerly** 52-3675

**HL PL**

**Prerequisites** ENGL 112 Writing and Rhetoric II or ENGL 122 International Writing and Rhetoric II

**Minimum Credits 3 Maximum Credits 3**

### **LITR 379 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.

**Repeatable:** Y

**Formerly** 52-3690

**HL WI**

**Prerequisites** ENGL 122 International Writing and Rhetoric II or ENGL 112 Writing and Rhetoric II

**Minimum Credits 3 Maximum Credits 3**

### **LITR 379H Seminar in Literature: Honors**

Advanced study focusing on selected writers, issues, trends, or movements in literature. Course may address American, British, and / or world literatures. Course repeatable as topic changes. This is an Honors course and in addition to other pre-requisites, students need a minimum GPA of 3.50 to register.

**Repeatable:** Y

**Formerly** 52-3690HN

**HL WI**

**Prerequisites** ENGL 112 Writing and Rhetoric II or ENGL 122 International Writing and Rhetoric II

**Requirements** 3.5 or Higher GPA (35GP)

**Minimum Credits** 3 **Maximum Credits** 3

### **LITR 381 Seminar in Global Literature**

Advanced study focusing on selected writers, issues, trends, or movements in literature, with a primary focus on one or more regions or cultures outside the US. Topics include Literature of the Black Diaspora, South Asian Literature, Contemporary African Literature, and Caribbean Literature. Course is repeatable as topic changes.

**Repeatable:** Y

**Formerly** 52-3691

**HL WI GA**

**Prerequisites** ENGL 112 Writing and Rhetoric II or ENGL 122 International Writing and Rhetoric II

**Requirements** Junior Standing or Above (JR)

**Minimum Credits** 3 **Maximum Credits** 3

### **LITR 382 Seminar in Literature: US Pluralism**

Advanced study focusing on selected writers, issues, trends, or movements in literature, with a primary focus on one or more diverse literary heritages within the context of US literature. Common topics include African American Literature, US Latinx Literature, Asian American Literature, US Women Writers, US LGBTQ Literature, and Native American Literature. Course is repeatable as topic changes.

**Repeatable:** Y

**Formerly** 52-3693

**HL WI PL**

**Prerequisites** ENGL 112 Writing and Rhetoric II or ENGL 122 International Writing and Rhetoric II

**Requirements** Junior Standing or Above (JR)

**Minimum Credits** 3 **Maximum Credits** 3

### **LITR 384 Seminar in Literature and Culture**

Seminar in Literature and Culture is a rotating topics course that examines how literary texts shape and are shaped by and help to define the cultural contexts in which they are embedded. Each section of the course explores how literature interfaces with sociopolitical power and change. Topics might include the role of literature in violent civil rights rebellion, black experiences of World War II, the literature of the Vietnam War, and other topics that highlight the interconnections among literary works and the cultures in which those works are produced and consumed.

**Repeatable:** Y

**Formerly** 52-3790

**HL**

**Prerequisites** ENGL 112 Writing and Rhetoric II and LITR 105 Literature, Culture, and Power or ENGL 112

Writing and Rhetoric II and LITR 103 Introduction to Literary Interpretation or ENGL 122 International Writing and Rhetoric II and LITR 105 Literature, Culture, and Power or ENGL 122 International Writing and Rhetoric II and LITR 103 Introduction to Literary Interpretation

**Minimum Credits 3 Maximum Credits 3**

### **LITR 386 Seminar in Literary Interpretation**

This rotating topics course provides students with opportunities for advanced literary analysis in a seminar format, building on the skills in reading, interpretation, research, and argumentation addressed in prior literature courses. Students give focused attention to a selected set of authors, texts, critical perspectives, and / or debates in literary studies and write sustained interpretive arguments based on research and textual analysis. Course is repeatable as topic changes.

**Repeatable:** Y

**Formerly** 52-3795

**HL**

**Prerequisites** ENGL 112 Writing and Rhetoric II and LITR 103 Introduction to Literary Interpretation or ENGL 122 International Writing and Rhetoric II and LITR 103 Introduction to Literary Interpretation

**Minimum Credits 3 Maximum Credits 3**

### **LITR 388 Critical Editions in Literature**

Students collaboratively develop a critical edition of one or more literary texts. Like editors of similar editions from mainstream publishers, students will annotate the text and compose supporting material such as an introduction, critical interpretations, essays addressing biographical, cultural, historical, rhetorical and artistic contexts for the work, and bibliographic material for further research. Students use basic design principles to organize their work into coherent projects. Course texts change from section to section.

**Repeatable:** N

**HL**

**Prerequisites** ENGL 112 Writing and Rhetoric II or ENGL 112H Writing and Rhetoric II: Honors or ENGL 122 International Writing and Rhetoric II

**Requirements** Junior Standing or Above (JR)

**Minimum Credits 3 Maximum Credits 3**

### **LITR 469 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.

**Repeatable:** Y

**Formerly** 52-3798

**Requirements** Permission Required (DP)

**Minimum Credits 1 Maximum Credits 6**

### **LITR 675 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.

**Repeatable:** Y  
**Formerly** 52-6695  
**Minimum Credits** 3 **Maximum Credits** 3

### **LITR 679 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.

**Repeatable:** Y  
**Formerly** 52-6690  
**Minimum Credits** 3 **Maximum Credits** 3

## **Mathematics**

### **MATH 101 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.)

**Repeatable:** N  
**Formerly** 56-1710  
**Minimum Credits** 3 **Maximum Credits** 3

### **MATH 110 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.

**Repeatable:** N  
**Formerly** 56-1720  
**MA**  
**Prerequisites** MATH 101 Basic Math Skills or ACCU-T-34 EXAM-ACCUPLACER MATH MINIMUM SCORE = 34 or ACT-M-17 EXAM-ACT MATH MINIMUM SCORE = 17 or SAT-M-420 EXAM-SAT MATH MINIMUM SCORE = 420 or CMPS-M-34 EXAM-CMPS MATH MINIMUM SCORE = 34  
**Minimum Credits** 3 **Maximum Credits** 3

### **MATH 115 Liberal Arts Mathematics**

The course covers essential mathematical concepts, with an emphasis on rigorously understanding definitions, using problem-solving and discovering applications. Topics include logical deduction, number systems, algebraic equations, combinatorial counting methods and probability.

**Repeatable:** N  
**Formerly** 56-1723

**MA**

**Prerequisites** MATH 101 Basic Math Skills or ACCU-T-34 EXAM-ACCUPLACER MATH MINIMUM SCORE = 34 or ACT-M-17 EXAM-ACT MATH MINIMUM SCORE = 17 or SAT-M-420 EXAM-SAT MATH MINIMUM SCORE = 420 or CMPS-M-34 EXAM-CMPS MATH MINIMUM SCORE = 34

**Minimum Credits 3 Maximum Credits 3**

**MATH 120 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.

**Repeatable:** *N*

**Formerly** 56-1728

**MA**

**Prerequisites** MATH 101 Basic Math Skills or ACCU-T-34 EXAM-ACCUPLACER MATH MINIMUM SCORE = 34 or ACT-M-17 EXAM-ACT MATH MINIMUM SCORE = 17 or SAT-M-420 EXAM-SAT MATH MINIMUM SCORE = 420 or CMPS-M-34 EXAM-CMPS MATH MINIMUM SCORE = 34

**Minimum Credits 3 Maximum Credits 3**

**MATH 150 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.

**Repeatable:** *N*

**Formerly** 56-1724

**MA**

**Prerequisites** MATH 110 College Mathematics or MATH 115 Liberal Arts Mathematics or MATH 120 Quantitative Reasoning or ACCU-T-50 EXAM-ACCUPLACER MATH MINIMUM SCORE = 50 or ACT-M-20 EXAM-ACT MATH MINIMUM SCORE = 20 or SAT-M-490 EXAM-SAT MATH MINIMUM SCORE = 490 or CMPS-M-50 EXAM-CMPS MATH MINIMUM SCORE = 50

**Minimum Credits 3 Maximum Credits 3**

**MATH 155 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.

**Repeatable:** *N*

**Formerly** 56-1725

**MA**

**Prerequisites** MATH 110 College Mathematics or MATH 115 Liberal Arts Mathematics or MATH 120 Quantitative Reasoning or ACCU-T-50 EXAM-ACCUPLACER MATH MINIMUM SCORE = 50 or ACT-M-20 EXAM-ACT MATH MINIMUM SCORE = 20 or SAT-M-490 EXAM-SAT MATH MINIMUM SCORE =

490 or CMPS-M-50 EXAM-CMPS MATH MINIMUM SCORE = 50

**Minimum Credits 3 Maximum Credits 3**

### **MATH 160 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.

**Repeatable:** *N*

**Formerly** 56-1721

**MA**

**Prerequisites** MATH 110 College Mathematics or MATH 115 Liberal Arts Mathematics or MATH 120 Quantitative Reasoning or ACCU-T-67 EXAM-ACCUPLACER MATH MINIMUM SCORE = 67 or ACT-M-23 EXAM-ACT MATH MINIMUM SCORE = 23 or SAT-M-550 EXAM-SAT MATH MINIMUM SCORE = 550 or CMPS-M-67 EXAM-CMPS MATH MINIMUM SCORE = 67

**Minimum Credits 3 Maximum Credits 3**

### **MATH 165 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.

**Repeatable:** *N*

**Formerly** 56-1726

**MA**

**Prerequisites** MATH 110 College Mathematics or MATH 115 Liberal Arts Mathematics or MATH 120 Quantitative Reasoning or ACCU-T-67 EXAM-ACCUPLACER MATH MINIMUM SCORE = 67 or ACT-M-23 EXAM-ACT MATH MINIMUM SCORE = 23 or SAT-M-550 EXAM-SAT MATH MINIMUM SCORE = 550 or CMPS-M-67 EXAM-CMPS MATH MINIMUM SCORE = 67

**Minimum Credits 3 Maximum Credits 3**

### **MATH 205 Introduction to Statistics**

This course provides a foundation in the principles of statistics, with examples drawn from a variety of sources providing context. Topics include sampling and data collection, averages, measures of variation, confidence intervals, hypothesis testing, correlation, and linear regression.

**Repeatable:** *N*

**Formerly** 56-2706

**MA**

**Prerequisites** MATH 110 College Mathematics or MATH 115 Liberal Arts Mathematics or MATH 120 Quantitative Reasoning or ACCU-T-67 EXAM-ACCUPLACER MATH MINIMUM SCORE = 67 or ACT-M-23 EXAM-ACT MATH MINIMUM SCORE = 23 or SAT-M-550 EXAM-SAT MATH MINIMUM SCORE = 550 or CMPS-M-67 EXAM-CMPS MATH MINIMUM SCORE = 67

**Minimum Credits 3 Maximum Credits 3**

### **MATH 210 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.

**Repeatable:** *N*

**Formerly** 56-2710

**MA**

**Prerequisites** MATH 120 Quantitative Reasoning or MATH 110 College Mathematics or MATH 115 Liberal Arts Mathematics or ACCU-T-67 EXAM-ACCUPLACER MATH MINIMUM SCORE = 67 or ACT-M-23 EXAM-ACT MATH MINIMUM SCORE = 23 or SAT-M-550 EXAM-SAT MATH MINIMUM SCORE = 550 or CMPS-M-67 EXAM-CMPS MATH MINIMUM SCORE = 67

**Minimum Credits 3 Maximum Credits 3**

## **MATH 215 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.

**Repeatable:** *N*

**Formerly** 56-2713

**MA**

**Prerequisites** MATH 210 College Algebra or ACCU-T-75 EXAM-ACCUPLACER MATH MINIMUM SCORE = 75 or ACT-M-25 EXAM-ACT MATH MINIMUM SCORE = 25 or SAT-M-580 EXAM-SAT MATH MINIMUM SCORE = 580 or CMPS-M-75 EXAM-CMPS MATH MINIMUM SCORE = 75

**Minimum Credits 3 Maximum Credits 3**

## **MATH 220 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.

**Repeatable:** *N*

**Formerly** 56-2720

**MA**

**Prerequisites** MATH 215 Precalculus or ACCU-T-80 EXAM-ACCUPLACER MATH MINIMUM SCORE = 80 or AACT-M-27 EXAM-ACT MATH MINIMUM SCORE = 27 or SAT-M-620 EXAM-SAT MATH MINIMUM SCORE = 620 or CMPS-M-80 EXAM-CMPS MATH MINIMUM SCORE = 80

**Minimum Credits 4 Maximum Credits 4**

## **MATH 220H 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.

**Repeatable:** *N*

**Formerly** 56-2720HN

## **MA**

**Prerequisites** MATH 215 Precalculus or ACCU-T-80 EXAM-ACCUPLACER MATH MINIMUM SCORE = 80 or ACT-M-27 EXAM-ACT MATH MINIMUM SCORE = 27 or SAT-M-620 EXAM-SAT MATH MINIMUM SCORE = 620 or CMPS-M-80 EXAM-CMPS MATH MINIMUM SCORE = 80

**Requirements** 3.5 or Higher GPA (35GP)

**Minimum Credits 4 Maximum Credits 4**

## **MATH 221 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.

**Repeatable:** *N*

**Formerly** 56-2721

## **MA**

**Prerequisites** MATH 220 Calculus I

**Minimum Credits 4 Maximum Credits 4**

## **MATH 305 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.

**Repeatable:** *N*

**Formerly** 56-3700

## **MA**

**Prerequisites** MATH 220 Calculus I

**Minimum Credits 3 Maximum Credits 3**

## **MATH 310 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.

**Repeatable:** *N*

**Formerly** 56-3740

## **MA**

**Prerequisites** MATH 220 Calculus I

**Minimum Credits 4 Maximum Credits 4**

## **MATH 315H Modeling Biology with Mathematics: Honors**

In mathematics, differential equations express the relationship between several quantities and their rates of change. When used in application, these equations can function as mathematical models of complex dynamic systems, such as those found naturally in biology. In this course, we will explore a variety of systems using models based on differential equations, and learn how to use mathematical tools, including calculus, to analyze these systems. This course is part of the Honors program and requires, at a minimum, a cumulative GPA of 3.5 or higher to register (in addition to other possible pre-requisites).

**Repeatable:** *N*

**Formerly** 56-3725HN

**MA**

**Prerequisites** MATH 220 Calculus I

**Requirements** 3.5 or Higher GPA (35GP)

**Minimum Credits** 3 **Maximum Credits** 3

### **MATH 320 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.

**Repeatable:** *N*

**Formerly** 56-3710

**MA**

**Prerequisites** MATH 221 Calculus II

**Minimum Credits** 3 **Maximum Credits** 3

### **MATH 330 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.

**Repeatable:** *N*

**Formerly** 56-3720

**MA**

**Prerequisites** MATH 221 Calculus II

**Minimum Credits** 3 **Maximum Credits** 3

### **MATH 340 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.

**Repeatable:** *N*

**Formerly** 56-3730

**MA**

**Prerequisites** MATH 221 Calculus II and PROG 101 Introduction to Programming

**Minimum Credits** 4 **Maximum Credits** 4

### **MATH 399 Topics in Mathematics:**

This repeatable course consists of rotating subjects of interest.

**Repeatable:** Y

**Minimum Credits 1 Maximum Credits 6**

## **Media Arts**

### **MEDI 201 Culture, Race and Media**

This immersive course enables students to view, analyze, interpret and evaluate current media to identify the consequences of their pervasive influence. Interactive, facilitated discussions and exercises, stimulating readings, web-based assignments and analysis of media examples in myriad genres of cinema, television, games, photography, print, audio, advertisements, performance and others, offer students new insights into both media and their lives. Utilizing regularly posted progress reports, students reflect on their ideologies while investigating race, ethnicity, gender, social class, age, religion, ability, sexual and other identities to recognize their cultural and ethical responsibilities as media makers and influencers.

**Repeatable:** N

**Formerly 40-2803**

**SS PL**

**Requirements** Sophomore Standing or Above (SO)

**Minimum Credits 3 Maximum Credits 3**

### **MEDI 201H Culture, Race and Media: Honors**

Course enables students to analyze subtle and subliminal messages about culture, race, ethnicity, gender, religion, class, and ability as presented to us through the media. The media--television, film, and print--has a pervasive influence upon how we view the world. Through open discussions of differences, research, and stimulating readings, we will learn who we are and why we view things the way we do. Expected outcomes include new insights into media influence and our responsibility as media makers, a research project, and self-examination of personal cultural and racial identity.

This is an Honors class. In addition to other possible pre-requisites, students need a minimum G.P.A. of 3.50 or higher to enroll.

**Repeatable:** N

**Formerly 40-2803HN**

**SS**

**Requirements** Sophomore Standing or Above (SO) and 3.5 or Higher GPA (35GP)

**Minimum Credits 3 Maximum Credits 3**

### **MEDI 310 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.

**Repeatable:** N

**Formerly 24-3001**

**Prerequisites** GAME 260 Story Development for Interactive Media or CINE 245 Screenwriting II: The

Feature Film or TELE 310 Writing for Television

**Minimum Credits 3 Maximum Credits 3**

### **MEDI 311 Transmedia Development: Cinema**

This interdepartmental Semester in L.A. course brings students from various backgrounds together to develop their IP Bibles into a feature film project.

**Repeatable: Y**

**Minimum Credits 1 Maximum Credits 6**

### **MEDI 312 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.

**Repeatable: Y**

**Minimum Credits 1 Maximum Credits 6**

### **MEDI 313 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.

**Repeatable: Y**

**Formerly 36-3005C**

**Minimum Credits 3 Maximum Credits 3**

### **MEDI 315 Transmedia Development: 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.

**Repeatable: Y**

**Formerly 75-3003DL**

**Minimum Credits 1 Maximum Credits 6**

### **MEDI 330 Directing and Acting Across the Media**

Junior-level directing and acting students from Cinema and Television Arts and Theatre will study together in a four-week summer-session seminar/lab class that investigates the similarities/differences between each area of production. Students will learn and practice techniques of acting, staging, text analysis, story boarding, editing and collaboration, and explore the difference between time and space as it relates to cinema, television and theatre. In an ongoing classroom dialogue the students, instructor and guest

instructors will discuss all areas of acting and directing across media. They will also watch plays, movies and TV productions and analyze them critically and competitively. Working directors will visit the class, either in person or by digital media, to lend their experience.

**Repeatable:** *N*

**Formerly** 24-3306

**Prerequisites** THEA 366 Directing III or THEA 250 Character & Ensemble or CINE 225 Cinema Directing I or TELE 341 Directing and Production: Narrative

**Minimum Credits 4 Maximum Credits 4**

## **MEDI 365 Interdisciplinary Documentary Outreach and Impact**

This course covers the social justice and outreach campaigns used to create impact around social change for projects in a variety of disciplines. Students will evaluate the components of an outreach campaign for efficacy and identify the measurable impact of several campaigns. Students will work in teams to create an impact and engagement campaign of their own for a current non-fiction project.

**Repeatable:** *N*

**Prerequisites** CINE 272 Interdisciplinary Documentary Producing

**Requirements** Junior Standing or Above (JR)

**Minimum Credits 3 Maximum Credits 3**

## **MEDI 370 DocYourWorld**

#docyourworld is a modular course born out of the successful multi-disciplinary collaboration of Cinema, Television, Radio, Journalism, Interactive Arts & Media, Creative Writing, and Photography. This course culminates in the annual event, which bears the same name. #docyourworld brings together students and faculty from across the college along with leaders in the field of the non-fiction documentary form. Students curate and produce the two-day event and develop skills for working with stakeholders in the documentary field.

**Repeatable:** *N*

**Formerly** 24-1815

**Requirements** Junior Standing or Above (JR)

**Minimum Credits 3 Maximum Credits 3**

## **MEDI 380 Advanced Topics in Interdisciplinary Documentary**

This is an advanced Topics course in the Interdisciplinary Documentary Program. The topics will vary. This repeatable course consists of rotating subjects of interest.

**Repeatable:** *Y*

**Minimum Credits 1 Maximum Credits 6**

## **MEDI 382 Advanced Topics in Media Studies**

This repeatable course consists of rotating subjects of interest.

**Repeatable:** *Y*

**Minimum Credits 1 Maximum Credits 6**

## **MEDI 385 Advanced Topics in Multiplatform Storytelling**

This is an Advanced Topics course in the area of Multi-platform Storytelling. The topics will vary.

**Repeatable:** Y

**Minimum Credits 1 Maximum Credits 4**

## **MEDI 450 Diversity in the Media: Gender, Race and Age in Hollywood**

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.

**Repeatable:** N

**Formerly** 53-4670L

**Requirements** Junior Standing or Above (JR)

**Minimum Credits 3 Maximum Credits 3**

## **MEDI 480 Advanced Interdisciplinary Documentary Lab**

An interdisciplinary, capstone documentary course that uses non-fiction approaches and techniques to address social issue topics through cross-disciplinary practices. A team of students from a variety of non-fiction disciplines (video, audio, journalism, photography, interactive media) will collaborate in a single, multifaceted documentary project, grounded in a significant social issue, in collaboration with community organizations. The course will address one topic from various disciplines, perspectives, and platforms, and will include the creation of non-fiction content, learning guides; links, and other outreach.

**Repeatable:** N

**Formerly** 75-3000

**Requirements** Permission Required (DP)

**Minimum Credits 4 Maximum Credits 4**

## **MEDI 481 The Sonic Experience**

This course is designed for students interested in or already engaged in interdisciplinary coursework in music, audio arts, computer programming and interactivity. The Sonic Experience will provide a unifying framework of contexts, theories, and applications to enhance students' understanding of and competencies in these allied Music Technology fields.

**Repeatable:** Y

**Formerly** 75-3101

**Requirements** Permission Required (DP)

**Minimum Credits 3 Maximum Credits 3**

## **MEDI 482 Music Technology Capstone**

In this course, seniors in Music Technology will harness their energies, knowledge, skills, and interests to create final capstone projects of their individual design. This 1-credit course is a project-based companion to the final spring semester of the 4-semester sequence of MEDI 481 The Sonic Experience. The course is

offered in spring only, and the final projects are presented as part of the Manifest Festival. Students who plan to graduate in a fall semester should take this capstone course the previous spring.

**Repeatable:** *N*

**Concurrent Requisite** MEDI 481 The Sonic Experience

**Requirements** Senior Standing (SR)

**Minimum Credits 1 Maximum Credits 1**

## **MEDI 580 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.

**Repeatable:** *N*

**Formerly** 75-6000

**Minimum Credits 3 Maximum Credits 3**

## **Music**

### **MUSC 101 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.

**Repeatable:** *N*

**Formerly** 32-1020

**Minimum Credits 3 Maximum Credits 3**

### **MUSC 104 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.

**Repeatable:** *N*

**Formerly** 32-1170

**Prerequisites** MUSC 108 Music Prep or MUSC-T-77 EXAM-MUSC MINIMUM SCORE = 77

**Minimum Credits 3 Maximum Credits 3**

### **MUSC 105 Guitar Prep**

This course is designed for entry level guitar students. This course includes instruction on reading music, technique, major scales, major and minor 7 chords, ensemble performance and effective practice strategies.

**Repeatable:** N

**Co-requisites** MUSC 110 Foundations of Music I

**Minimum Credits 1 Maximum Credits 1**

## **MUSC 107 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.

**Repeatable:** N

**Formerly** 32-1540

Musical Theatre Majors Only (2MUS)

**Minimum Credits 3 Maximum Credits 3**

## **MUSC 108 Music Prep**

Course prepares students for study of theory and is based on intense drill in note recognition, work with basic rhythms, and preliminary development of aural skills, with special attention to note replication. Students develop a sense of self-discipline required for the study of music, a sense of relative pitch, a verbal musical literacy, and an ability to listen actively.

**Repeatable:** N

**Formerly** 32-1100

Non-Music Majors Only (N320)

**Minimum Credits 3 Maximum Credits 3**

## **MUSC 109 Music Fundamentals**

This lab facilitates students to be successful in Foundations in Music I and II. Class activities are based on intense drill in note recognition, work with basic rhythms, and preliminary development of aural skills, with special attention to note replication. Students develop a sense of self-discipline required for the study of music, a sense of relative pitch, a verbal musical literacy, and an ability to listen actively.

**Repeatable:** Y

Music Majors Only (M320)

**Minimum Credits 1 Maximum Credits 1**

## **MUSC 110 Foundations of Music I**

Foundations of Music I is the initial course of the Music Core Curriculum and includes instruction in the areas of theory, aural skills, keyboard (or equivalent) and digital audio workstations.

**Repeatable:** N

**Formerly** 32-1120

**Co-requisites** MUSC 109 Music Fundamentals or MUSC-T-77 EXAM-MUSC MINIMUM SCORE = 77

**Concurrent Requisite** MUSC 118 Foundations of Music Lab

**Minimum Credits 3 Maximum Credits 3**

## **MUSC 111 Foundations of Music II**

Foundations of Music II is the second course of the Music Core Curriculum and includes instruction in the areas of theory, aural skills, keyboard (or equivalent) and digital audio workstations.

**Repeatable:** *N*

**Prerequisites** MUSC 110 Foundations of Music I

**Concurrent Requisite** MUSC 118 Foundations of Music Lab

**Minimum Credits 3 Maximum Credits 3**

## **MUSC 112 Aural Skills I**

This course provides intensive ear training drills designed to develop listening skills, particularly pitch, interval, chord, and rhythm recognition.

**Repeatable:** *N*

**Formerly** 32-1110

**Prerequisites** MUSC 108 Music Prep or MUSC-T-77 EXAM-MUSC MINIMUM SCORE = 77

**Minimum Credits 2 Maximum Credits 2**

## **MUSC 113 Aural Skills II**

This course applies knowledge obtained in Aural Skills I 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.

**Repeatable:** *N*

**Formerly** 32-2111

**Prerequisites** MUSC 112 Aural Skills I

**Co-requisites** MUSC 176 Keyboard I

**Minimum Credits 2 Maximum Credits 2**

## **MUSC 115 Theory II**

Theory II continues development of material taught in Theory I. 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.

**Repeatable:** *N*

**Formerly** 32-2121

**Prerequisites** MUSC 110 Foundations of Music I or MUSC-T-77 EXAM-MUSC MINIMUM SCORE = 77

**Co-requisites** MUSC 176 Keyboard I

**Minimum Credits 2 Maximum Credits 2**

## **MUSC 118 Foundations of Music Lab**

Foundations Lab is a techniques class designed to accompany the first two levels of the Foundations Sequence in the Music Department. The course provides intensive ear training drills designed to develop

listening skills, accuracy of pitch and intervals, chord and rhythm recognition.

**Repeatable:** Y

**Minimum Credits 2 Maximum Credits 2**

## **MUSC 135 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.

**Repeatable:** N

**Formerly** 32-2381

**Co-requisites** MUSC 112 Aural Skills I and MUSC 110 Foundations of Music I

**Minimum Credits 3 Maximum Credits 3**

## **MUSC 151 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.

**Repeatable:** N

**Formerly** 32-1911

**Minimum Credits 3 Maximum Credits 3**

## **MUSC 152 Technology for Musicians I**

This course introduces the student to the various technology tools that will be used in courses throughout the music program. Topics will include software for score and lead sheet preparation, and an introduction to music creation in digital environments using virtual instruments, soft-synths, and the digital/audio workstation.

**Repeatable:** N

**Formerly** 32-1915

**Prerequisites** MUSC 112 Aural Skills I

**Minimum Credits 3 Maximum Credits 3**

## **MUSC 160 African-American Music Survey**

A chronological survey of the broad repertoire of music created by African peoples in the United States from the period of enslavement through the modern era. Course begins with study of the West African roots of the music and progresses through the music's evolution into diverse styles, genres, and distinctive performance practices. The course focuses on the historical, cultural, sociological, and aesthetic contexts of the music.

**Repeatable:** N

**Formerly** 32-1621

**HU PL**

**Minimum Credits 3 Maximum Credits 3**

## **MUSC 161 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.

**Repeatable:** *N*

**Formerly** 32-1620

**HU**

**Minimum Credits 3 Maximum Credits 3**

## **MUSC 162 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.

**Repeatable:** *N*

**Formerly** 32-1610

**HU**

**Minimum Credits 3 Maximum Credits 3**

## **MUSC 163 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.

**Repeatable:** *N*

**Formerly** 32-1624

**GA**

**Minimum Credits 3 Maximum Credits 3**

## **MUSC 164 Hip-Hop: A Sonic History**

Course focuses on hip-hop as a musical culture, exploring the social conditions of the music's emergence and the factors that have facilitated its broad dissemination. We will investigate the social and technological factors that have affected hip-hop's development, as well as considering the ways in which the work of hip-hop musicians has affected both American music and social dynamics. With its ubiquitous presence at the top of the pop music charts, in mainstream advertising, and as a component of personal style, hip-hop has established itself as one of the most significant cultural movements of the last half-century. Course will strive to explore hip-hop's musical language in considerable depth. Through close listening and intensive analysis of a broad selection of musical examples, and through careful study of the musical techniques and aesthetics of hip-hop artists, course will offer students a detailed exploration of the dense and multi-layered hip-hop soundscape.

**Repeatable:** *N*

**Formerly** 32-1626

**PL**

**Minimum Credits 3 Maximum Credits 3**

### **MUSC 165 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.

**Repeatable:** *N*

**Formerly** 32-1651

**GA**

**Minimum Credits 3 Maximum Credits 3**

### **MUSC 167 Jazz Scenes: Chicago and Beyond**

For nearly a century, Chicago has been at the center of the international jazz landscape. This course traces the spread of jazz practice around the world while highlighting the special contributions of Chicago musicians. Through focused listening and discussion, students will learn how to listen to jazz and describe what they hear. Through reading, writing, and research, they will explore the past and present of this vibrant tradition that is intensely local in its practice yet global in its reach.

**Repeatable:** *N*

**Formerly** 32-1631

**Minimum Credits 3 Maximum Credits 3**

### **MUSC 168 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.

**Repeatable:** *N*

**Formerly** 32-1628

**Minimum Credits 3 Maximum Credits 3**

### **MUSC 169 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.

**Repeatable:** *N*

**Formerly** 32-1629J

**Minimum Credits 1 Maximum Credits 1**

### **MUSC 170 Secondary Lessons**

This course offers small group instruction in voice or instrument and is repeatable. Authorization by an area coordinator is required for first-time enrollment.

**Repeatable:** Y

**Formerly** 32-1772

**Prerequisites** MUSC 170 Secondary Lessons

Music Department Students Only (8MUS)

**Minimum Credits 1 Maximum Credits 1**

### **MUSC 171 Primary Lessons**

This course offers beginning private instruction in voice or primary instrument for students registered in at least one other music course concurrently. The course is repeatable, but requires authorization by an area coordinator for first-time enrollment.

**Repeatable:** Y

**Formerly** 32-1771

**Prerequisites** MUSC 171 Primary Lessons, Level 1

Music Department Students Only (8MUS)

**Minimum Credits 2 Maximum Credits 2**

### **MUSC 172 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.

**Repeatable:** Y

**Formerly** 32-1792

**Prerequisites** MUSC 172 Beginning Secondary Composition Lessons

Music Department Students Only (8MUS)

**Minimum Credits 1 Maximum Credits 1**

### **MUSC 173 Composition Lessons**

This course offers beginning private instruction in composition for music students. The course is repeatable, but requires authorization by an area coordinator for first-time enrollment.

**Repeatable:** Y

**Formerly** 32-1791

**Prerequisites** MUSC 173 Beginning Primary Composition Lessons

**Requirements** Permission Required (DP) Music Department Students Only (8MUS)

**Minimum Credits 2 Maximum Credits 2**

### **MUSC 174 Guitar Techniques I**

This course provides the necessary foundation students need prior to beginning private lessons through the study of scales, chords, sight-reading and repertoire. Students will learn chord scale relationships, improvisation, sight-reading and will perform 4 part chorales. Students will study various styles and will begin the study of Jazz harmony. A lab-class, students attend two 75 minute classes and one 50 lab session.

**Repeatable:** *N*

**Formerly** 32-1321

**Co-requisites** MUSC 110 Foundations of Music I

**Minimum Credits 2 Maximum Credits 2**

## **MUSC 176 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.

**Repeatable:** *N*

**Formerly** 32-1131

**Prerequisites** MUSC 108 Music Prep or MUSC-T-77 EXAM-MUSC MINIMUM SCORE = 77

**Co-requisites** MUSC 112 Aural Skills I or MUSC 104 Music Theory for Musical Theatre

**Minimum Credits 2 Maximum Credits 2**

## **MUSC 177 Keyboard Styles and Techniques I**

This course offers basic to intermediate instruction in instrumental technique, repertoire and practice strategies, sight reading, gear and studio use in a variety of styles to students who enter the BA program with rudimentary keyboard performance and reading skills. A lab-class, students attend two 75 minute lab sessions and a 50 minute participation in the Keyboard Forum weekly.

**Repeatable:** *N*

**Formerly** 32-1132

**Prerequisites** MUSC 110 Foundations of Music I or MUSC 176 Keyboard I

**Minimum Credits 2 Maximum Credits 2**

## **MUSC 178 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 technique to exercises in concurrent Introductory Private Voice lesson and appropriate vocal repertoire.

**Repeatable:** *N*

**Formerly** 32-1511

**Co-requisites** MUSC 112 Aural Skills I

**Minimum Credits 3 Maximum Credits 3**

## **MUSC 179 Vocal Techniques I**

Students in this course study and apply aspects of good vocal technique that include intonation, breath management, articulation, and tone quality. The examination of the physical and psychological functions of the body and mind and the development of stage performance are in preparation for private instruction.

**Repeatable:** *N*

**Formerly** 32-2512

**Co-requisites** MUSC 110 Foundations of Music I

**Minimum Credits 2 Maximum Credits 2**

## **MUSC 180 Ensemble: Style & Technique**

Ensemble course is an introductory-level performance class for instrumentalists and/or vocalists. Repertoire is drawn from foundation-level material appropriate to the style. Ensembles are an integral component of the music program, focusing on musicianship as it applies to technical ability, music literacy, theory, history, and aural skills. Students regularly apply ensemble awareness and effective rehearsal and performance techniques, building confidence in their own abilities and in their ability to function as an effective team.

**Repeatable:** *Y*

**Formerly** 32-1890

**Minimum Credits 1 Maximum Credits 1**

## **MUSC 210 Foundations of Music III**

Foundations of Music III is the third course of the Music Core Curriculum and includes instruction in the areas of theory, aural skills, keyboard (or equivalent) and digital audio workstations.

**Repeatable:** *N*

**Prerequisites** MUSC 111 Foundations of Music II

**Minimum Credits 3 Maximum Credits 3**

## **MUSC 211 Foundations of Music IV**

Foundations of Music IV is the fourth course of the Music Core Curriculum and includes instruction in the areas of theory, aural skills, keyboard (or equivalent) and digital audio workstations.

**Repeatable:** *N*

**Prerequisites** MUSC 210 Foundations of Music III

**Minimum Credits 3 Maximum Credits 3**

## **MUSC 212 Aural Skills III**

This course continues development of skills acquired in Aural Skills II with extensive dictation and sight-singing 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; sight-sing a chromatic melody in major, minor, or any mode; and sing a melody while playing a two-hand accompaniment on the piano.

**Repeatable:** *N*

**Formerly** 32-2112

**Prerequisites** MUSC 113 Aural Skills II

**Minimum Credits 2 Maximum Credits 2**

## **MUSC 213 Aural Skills IV**

This course continues development of skills acquired in Aural Skills III with extensive dictation and sightsinging of melodies and rhythms that include 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.

**Repeatable:** *N*

**Formerly** 32-2113

**Prerequisites** MUSC 212 Aural Skills III

**Minimum Credits 2 Maximum Credits 2**

## **MUSC 214 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.

**Repeatable:** *N*

**Formerly** 32-2122

**Prerequisites** MUSC 115 Theory II or MUSC-T-77 EXAM-MUSC MINIMUM SCORE = 77

**Co-requisites** MUSC 177 Keyboard Styles and Techniques I

**Minimum Credits 3 Maximum Credits 3**

## **MUSC 215 Theory IV**

Theory IV continues development of material taught in Theory III with an emphasis on late romantic and 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.

**Repeatable:** *N*

**Formerly** 32-3121

**Prerequisites** MUSC 214 Theory III

**Minimum Credits 3 Maximum Credits 3**

## **MUSC 220 Notation and Recording Lab**

This course is a computer lab component, taken in conjunction with Composition I. The Lab class (1 hour per week) introduces students to the rules and protocols of score preparation, basic audio recording and video synchronization techniques.

**Repeatable:** *Y*

**Formerly** 32-2910

**Co-requisites** MUSC 112 Aural Skills I

**Minimum Credits 1 Maximum Credits 1**

## **MUSC 221 Composition I: The Composer in the Modern World**

This introductory course in composition consists of three five-week modules. Each module introduces the students to the practical applications of composition skills in one of three media: film, video games and theatre. Students compose short assignments in electronic medium for each module. Course introduces students to the basic materials of music composition: pitch, rhythm and timbre; and the uses of music as atmospheric and dramatic elements in these and other media.

**Repeatable:** *N*

**Formerly** 32-2211

**Concurrent Requisite** MUSC 220 Notation and Recording Lab

**Minimum Credits 3 Maximum Credits 3**

## **MUSC 222 Composition II**

This course introduces composing for acoustic instruments; continues the application of the materials of music and introduces modern techniques and practices in composition; teaches how to build melodic phrases and how to compose two and three-part forms. The final project sets text to music for voice and piano. Works are recorded; the best pieces are performed in a public concert at the end of the semester.

**Repeatable:** *N*

**Formerly** 32-2212

**Prerequisites** MUSC 221 Composition I: The Composer in the Modern World

**Minimum Credits 3 Maximum Credits 3**

## **MUSC 223 Elements of Music Design**

Materials of Music Design is an intermediate project based music course to be taken after completing Foundations II in the music sequence. The course is designed to prepare the student to identify music through aural transcription and write music in a specific style. This course is intended for the developing musician in the creation of music in a global context.

**Repeatable:** *N*

**Co-requisites** MUSC 210 Foundations of Music III

**Minimum Credits 3 Maximum Credits 3**

## **MUSC 228 Digital Music Composition and Performance I**

This course develops the foundational skills and knowledge necessary for the creative use of technology in music composition and performance. Students will learn the basics of electroacoustic music, object-oriented computer programming, psychoacoustics, and live and automated manipulation of audio as it relates to sound production and music composition. This course will give students an understanding of the technology essential to today's composer/performer in a hands-on environment that emphasizes the immediate creative application of new knowledge.

**Repeatable:** *N*

**Formerly** 32-2261

**Prerequisites** MUSC 110 Foundations of Music I

**Minimum Credits 2 Maximum Credits 2**

## **MUSC 229 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.

**Repeatable:** Y

**Formerly** 32-2995

**Prerequisites** MUSC 222 Composition II

**Requirements** Permission Required (DP)

**Minimum Credits 2 Maximum Credits 2**

## **MUSC 235 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.

**Repeatable:** N

**Formerly** 32-2382

**Prerequisites** MUSC 135 Techniques for Improvisation I

**Minimum Credits 3 Maximum Credits 3**

## **MUSC 251 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.

**Repeatable:** N

**Formerly** 32-2912

**Prerequisites** MUSC 151 Digital Music Production I

**Minimum Credits 3 Maximum Credits 3**

## **MUSC 270 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.

**Repeatable:** Y

**Formerly** 32-2772

**Prerequisites** MUSC 270 Intermediate Secondary Lessons  
Music Department Students Only (8MUS)

**Minimum Credits 1 Maximum Credits 1**

## **MUSC 271 Primary Lessons**

This course offers intermediate private instruction in voice or primary instrument for students registered in at least one other music course concurrently. The course is repeatable, but requires authorization by an area coordinator for first-time enrollment.

**Repeatable:** Y

**Formerly** 32-2771

**Prerequisites** MUSC 271 Primary Lessons, Level 2

Music Department Students Only (8MUS)

**Minimum Credits 2 Maximum Credits 2**

## **MUSC 272 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.

**Repeatable:** Y

**Formerly** 32-2792

**Prerequisites** MUSC 272 Secondary Composition Lessons

**Requirements** Permission Required (DP) Music Department Students Only (8MUS)

**Minimum Credits 1 Maximum Credits 1**

## **MUSC 273 Composition Lessons**

This course offers private instruction in composition for music students. The course is repeatable, but requires authorization by an area coordinator for first-time enrollment.

**Repeatable:** Y

**Formerly** 32-2791

**Prerequisites** MUSC 273 Composition Lessons, Level 1

**Requirements** Permission Required (DP) Music Department Students Only (8MUS)

**Minimum Credits 2 Maximum Credits 2**

## **MUSC 274 Guitar Techniques II**

This course, a continuation of Guitar Techniques I, extends study of harmonic and sight-reading skills on the fretboard and mechanical skills necessary for professional-level performance. A lab-class, students attend two 75 minute classes and one 50 lab session.

**Repeatable:** N

**Formerly** 32-1322

**Prerequisites** MUSC 174 Guitar Techniques I

**Minimum Credits 2 Maximum Credits 2**

## **MUSC 277 Keyboard Styles and Techniques II**

This course offers advanced instruction in instrumental technique, repertoire and practice strategies, sight reading, gear and studio use in a variety of styles to students who want to continue in the BA or BMus program with an emphasis in keyboard performance or who need advanced keyboard instruction for music production. A lab-class, students attend two 50-minute lab sessions, and may be taken with secondary lessons concurrently.

**Repeatable:** N

**Prerequisites** MUSC 111 Foundations of Music II and MUSC 177 Keyboard Styles and Techniques I  
**Minimum Credits 2 Maximum Credits 2**

## **MUSC 279 Vocal Techniques II**

This course, for the intermediate contemporary singer, focuses on how to identify, analyze, and communicate a variety of musical singing styles and demonstrate this knowledge through performance and written reports. Topics include interpretation, stage presence, microphone technique, beginning improvisation techniques, and communicating with other singers and instrumentalists. Collaboration, effective rehearsal procedures, common music terminology, and the independent and collective roles of each participant in a performance are the skills demonstrated in a culminating final performance.

**Repeatable:** *N*

**Formerly** 32-2522

**Prerequisites** MUSC 179 Vocal Techniques I

**Minimum Credits 2 Maximum Credits 2**

## **MUSC 280 Ensemble: Performance**

Ensemble course is an intermediate-level performance class for instrumentalists and/or vocalists. Repertoire is drawn from intermediate-to-moderately advanced-level material appropriate to the style. Ensembles are an integral component of the music program, focusing on musicianship as it applies to technical ability, music literacy, theory, history, and aural skills. Students regularly apply ensemble awareness and effective rehearsal and performance techniques, building confidence in their own abilities and in their ability to function as an effective team.

**Repeatable:** *Y*

**Formerly** 32-2890

**Requirements** Permission Required (DP)

**Minimum Credits 1 Maximum Credits 1**

## **MUSC 299 Special Topics in Musicology**

This repeatable course presents an in-depth series of special topics responding to student interests and current areas of emphasis in the field of musicology. The course will explore specific musical practices with focused attention paid to their aesthetic, ideological, social, methodological, and/or technological contexts. Topics may include: gender and sexuality in 21st century composition, rock mainstays and undergrounds, the avant-garde, producers and mixers, music and postcolonialism, sacred music in the marketplace, among many others.

**Repeatable:** *Y*

**Formerly** 32-2660

**Minimum Credits 3 Maximum Credits 3**

## **MUSC 315 Contemporary Harmony and Rhythm**

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.

**Repeatable:** *N*

**Formerly** 32-3161

**Prerequisites** MUSC 211 Foundations of Music IV or MUSC 214 Theory III

**Minimum Credits 3 Maximum Credits 3**

### **MUSC 321 Composition III**

This course examines larger forms, extended tonality, and atonal and serial techniques. Students compose for small chamber ensemble. Additional assignments include composing pieces for various media that make use of compositional techniques studied in class. During their coursework, the students are encouraged to explore a wide variety of musical styles. Works are recorded; the best pieces are performed in a public concert at the end of the semester.

**Repeatable:** *N*

**Formerly** 32-3211

**Prerequisites** MUSC 222 Composition II

**Minimum Credits 3 Maximum Credits 3**

### **MUSC 322 Composition IV**

This advanced course, the fourth level in the composition sequence, helps the composer to find his/her individual voice. It teaches a wide variety of compositional techniques of the 20th and 21st centuries. Students apply knowledge by composing several miniatures for various chamber ensembles performed in class. Final assignment is a concerto movement for soloist and chamber ensemble to be recorded.

**Repeatable:** *N*

**Formerly** 32-3212

**Prerequisites** MUSC 321 Composition III and MUSC 323 Orchestration I

**Minimum Credits 3 Maximum Credits 3**

### **MUSC 323 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.

**Repeatable:** *N*

**Formerly** 32-2251

**Prerequisites** MUSC 115 Theory II and MUSC 113 Aural Skills II

**Minimum Credits 3 Maximum Credits 3**

### **MUSC 324 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.

**Repeatable:** *N*

**Formerly** 32-3252

**Prerequisites** MUSC 323 Orchestration I  
**Minimum Credits 3 Maximum Credits 3**

## **MUSC 325 Arranging and Orchestration**

This course examines arranging and orchestration, including acoustic and electronic instruments, their ranges and sound characteristics. Students will learn to construct basic lead sheets and create arrangements for large and small ensembles in various genres. Topics also include score and part preparation according to industry standards.

**Repeatable:** *N*

**Formerly** 32-2250

**Prerequisites** MUSC 210 Foundations of Music III or MUSC 113 Aural Skills II and MUSC 115 Theory II

**Minimum Credits 3 Maximum Credits 3**

## **MUSC 326 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.

**Repeatable:** *N*

**Formerly** 32-2255

**Prerequisites** MUSC 135 Techniques for Improvisation I and MUSC 115 Theory II

**Minimum Credits 3 Maximum Credits 3**

## **MUSC 327 Songwriting I**

The course examines the craft of popular songwriting from both a historical and applied practical viewpoint. The course is designed for composers and lyricists who are already writing songs, and wish to broaden their understanding of the craft, as well as for singers and instrumentalists in learning to collaborate effectively.

**Repeatable:** *N*

**Formerly** 32-2221

**Co-requisites** MUSC 210 Foundations of Music III or MUSC 113 Aural Skills II and MUSC 115 Theory II

**Minimum Credits 3 Maximum Credits 3**

## **MUSC 329 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.

**Repeatable:** *N*

**Formerly** 32-3241

**Prerequisites** MUSC 321 Composition III

**Minimum Credits 3 Maximum Credits 3**

## **MUSC 330 Studio Composition I**

This introductory course in composition consists of three five-week modules and Introduction to Counterpoint. Each module introduces the students to the practical applications of composition skills in one of three media: film, video games and theatre. Students compose and produce the short assignments in electronic medium for each module. Course introduces students to the basic materials of music composition: pitch, rhythm and timbre; and the uses of music as atmospheric and dramatic elements in these and other media. The course introduces the students to the elements of tonal counterpoint. If acoustic instruments are used, the students produce the parts according to the professional standards.

**Repeatable:** *N*

**Prerequisites** MUSC 211 Foundations of Music IV and MUSC 223 Elements of Music Design and MUSC 228 Digital Music Composition and Performance I and MUSC 325 Arranging and Orchestration

**Minimum Credits 6 Maximum Credits 6**

## **MUSC 331 Studio Composition II**

The project-driven Studio Composition II emphasizes rhythmic writing, writing for instrumental solo and duo with and without the use of DAW and MIDI; the course also discusses the setting of lyrics to music. The smaller in scope counterpoint and harmony projects are also included in the coursework. The final project is a piece for acoustic instrumental duo. The students will produce score and parts according to professional standards. All compositions are recorded; the best pieces are performed in a public concert at the end of the semester. The students assist production and recording of the pieces.

**Repeatable:** *N*

**Prerequisites** MUSC 330 Studio Composition I

**Minimum Credits 6 Maximum Credits 6**

## **MUSC 332 Vocal Improvisation I**

This course assists the advanced pop and jazz voice student with the application of improvisational techniques. The student will learn to imitate and apply vocal stylizations of established popular singers while also recognizing and singing all modes and blues and pentatonic scales. Through the process of singing transcriptions of improvisations from masters of popular styles, students will garner vocal agility and confidence for singing with instrumental ensembles.

**Repeatable:** *N*

**Formerly** 32-3531

**Prerequisites** MUSC 115 Theory II and MUSC 113 Aural Skills II and MUSC 179 Vocal Techniques I

**Minimum Credits 3 Maximum Credits 3**

## **MUSC 333 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.

**Repeatable:** *N*

**Formerly** 32-3532

**Prerequisites** MUSC 332 Vocal Improvisation I

**Minimum Credits 3 Maximum Credits 3**

## **MUSC 335 Creative Improvisational Practice I**

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.

**Repeatable:** *N*

**Formerly** 32-3383

**Prerequisites** MUSC 211 Foundations of Music IV or MUSC 235 Techniques for Improvisation II

**Minimum Credits 2 Maximum Credits 2**

## **MUSC 340 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.

**Repeatable:** *N*

**Formerly** 32-2411

**Prerequisites** MUSC 214 Theory III

**Minimum Credits 2 Maximum Credits 2**

## **MUSC 350 Applied Music Production**

An intermediate course to be taken after completing Foundations of Music sequence. The course prepares students for more advanced concepts in music technology, and further develops student's fluency in current music technology tools used in courses throughout the program. Applies the digital environment towards the creation of larger-scale projects and includes concepts in music production, arranging, orchestration, and score preparation. An intermediate course to be taken after completing Foundations of Music sequence. This intermediate course for instrumentalists, singers, and songwriters prepares students for more advanced concepts in the creation of music and further develops students' fluency in current music technology tools used in courses throughout the program. Applies the digital environment toward the creation of larger-scale projects and includes concepts in music production, arranging, orchestration, and score preparation.

**Repeatable:** *N*

**Formerly** 32-2925

**Prerequisites** MUSC 211 Foundations of Music IV or MUSC 152 Technology for Musicians I and MUSC 177 Keyboard Styles and Techniques I

**Minimum Credits 3 Maximum Credits 3**

## **MUSC 352 Concert and Video Performance Technique**

Through textual and musical analyses, students prepare for concert and video performance while exploring presentation techniques, including movement, and stylistic elements, such as improvisation, as means to discover distinctive qualities of sound and expressive character. Class culminates in a final staged performance and/or video shoot.

**Repeatable:** *N*

**Formerly** 32-3520

**Prerequisites** MUSC 279 Vocal Techniques II

**Minimum Credits 3 Maximum Credits 3**

## **MUSC 361 Music, Time, and Place I**

This course addresses ways in which music shapes and is shaped by its social, cultural, and historical contexts. Through reading, writing, and focused listening, students explore the range of philosophies undergirding diverse musical practices and the processes through which those philosophies change over time. Students examine the technical features of specific musical examples as they engage with the aesthetic and ideological issues animating musical practice. **Section 01: Western classical tradition; Section 02: World music traditions; Section 03: cross-cultural themes.**

**Repeatable:** *N*

**Formerly** 32-2611

**Prerequisites**

**Co-requisites** MUSC 211 Foundations of Music IV or MUSC 113 Aural Skills II and MUSC 115 Theory II

**Minimum Credits** 3 **Maximum Credits** 3

## **MUSC 362 Music, Time, and Place II**

This course addresses the extraordinary social and cultural upheavals associated with music since 1900. Through reading, writing, and focused listening, students explore the range of challenges to the traditional high art canon asserted through new technologies, new philosophies, and the ascendancy of African-American musical practices. While all sections examine a range of modern musical practices, specific sections focus on particular traditions. **Section 01: European-derived composition (for composition and performance students); section 02: Jazz (for jazz and performance students); section 03: American popular music (for CUP and performance students).**

**Repeatable:** *N*

**Formerly** 32-2612

**WI**

**Co-requisites** MUSC 211 Foundations of Music IV or MUSC 113 Aural Skills II and MUSC 115 Theory II

**Minimum Credits** 3 **Maximum Credits** 3

## **MUSC 363 Music Styles and Analysis**

Music Styles and Analysis is an advanced theory and criticism class designed to be taken after completing the Foundations of Music Sequence. The course develops a sensitivity to stylistic markers acquired through aural analysis with the ability to apply such appropriately in composition, arranging and performance.

**Repeatable:** *N*

**Formerly** 32-3630

**Prerequisites** MUSC 211 Foundations of Music IV or MUSC 235 Techniques for Improvisation II

**Minimum Credits** 3 **Maximum Credits** 3

## **MUSC 371 Primary Lessons**

This course offers advanced private instruction in voice or primary instrument for students registered in at least one other music course concurrently. The course is repeatable, but requires authorization by an area coordinator for first-time enrollment.

**Repeatable:** *Y*

**Formerly** 32-3771

**Prerequisites** MUSC 371 Primary Lessons

Music Department Students Only (8MUS)

**Minimum Credits 2 Maximum Credits 2**

### **MUSC 373 Composition Lessons**

This course offers advanced private instruction in composition for music students. The course is repeatable, but requires authorization by an area coordinator for first-time enrollment.

**Repeatable:** Y

**Formerly** 32-3791

**Prerequisites** MUSC 228 Digital Music Composition and Performance I and MUSC 373 Composition Lessons

**Requirements** Permission Required (DP) Music Department Students Only (8MUS)

**Minimum Credits 2 Maximum Credits 2**

### **MUSC 376 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.

**Repeatable:** N

**Formerly** 32-2310

**Minimum Credits 2 Maximum Credits 2**

### **MUSC 378 Techniques in Singing III**

This course further develops skills learned in Techniques in Singing II. Student continues to identify vocal strengths and weaknesses, set goals, and implement effective performance techniques.

**Repeatable:** N

**Formerly** 32-3513

**Prerequisites** MUSC 179 Vocal Techniques I

**Co-requisites** MUSC 214 Theory III

**Minimum Credits 3 Maximum Credits 3**

### **MUSC 380 Ensemble: Showcase**

Ensemble course is an advanced-level performance class for instrumentalists and/or vocalists. Repertoire is drawn from advanced-level material appropriate to the style. Ensembles are an integral component of the music program, focusing on musicianship as it applies to technical ability, music literacy, theory, history, and aural skills. Students regularly apply ensemble awareness and effective rehearsal and performance techniques, building confidence in their own abilities and in their ability to function as an effective team.

**Repeatable:** Y

**Formerly** 32-3890

**Requirements** Permission Required (DP)

**Minimum Credits 1 Maximum Credits 1**

### **MUSC 385 Music Immersion: Music Workshop**

This course is a unique experiential learning opportunity for students interested in music, music business, and audio arts to engage these disciplines in an accelerated, hands-on environment. Students will be coached on the development of their musical, technical, and management skills through collaborative projects encompassing song development and arranging, live performance, live sound, recording, artist management, and music company operations. The course will include students, faculty and facilities from the Departments of Music, Audio Arts and Acoustics, and Business and Entrepreneurship.

**Repeatable:** Y

**Formerly** 32-3943

**Requirements** Permission Required (DP)

**Minimum Credits 3 Maximum Credits 3**

### **MUSC 386 Music Immersion: Songwriters Week**

The course centers on a writing-for-hire model, in a collaborative team setting. Potential projects are presented on day one by Music Licensing student teams participating in the parallel BusE course, and may include publishing house briefs for upcoming artist releases, commercial and PSA themes, or TV and film scenes and scoring. Students teams develop and produce demos for final competitive client presentations.

**Repeatable:** Y

**Requirements** Permission Required (DP)

**Minimum Credits 3 Maximum Credits 3**

### **MUSC 421 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.

**Repeatable:** N

**Formerly** 32-3215

**Prerequisites** MUSC 115 Theory II and MUSC 113 Aural Skills II

**Minimum Credits 3 Maximum Credits 3**

### **MUSC 422 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.

**Repeatable:** N

**Formerly** 32-3216

**Prerequisites** MUSC 214 Theory III

**Minimum Credits 3 Maximum Credits 3**

### **MUSC 425 Contemporary Arranging and Production**

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 contemporary music ensembles and orchestras. The course is required for students in the Contemporary, Urban and Popular Music program.

**Repeatable:** *N*

**Formerly** 32-3250

**Prerequisites** MUSC 350 Applied Music Production

**Minimum Credits 3 Maximum Credits 3**

## **MUSC 426 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.

**Repeatable:** *N*

**Formerly** 32-3256

**Prerequisites** MUSC 326 Jazz Arranging I

**Minimum Credits 3 Maximum Credits 3**

## **MUSC 427 Songwriting II**

This course extends and expands topics discussed in Songwriting I, and addresses additional topics for the professional songwriter. The class includes lyric, harmonic, melodic and formal analysis, and looks at the resulting symbiosis of these elements in forming a well-crafted and coherent whole. Also addresses application of these elements to create more artful narrative approaches and their application in larger and more complex musical forms. The class includes intensive workshops for discussion and development of student works in progress. Aspects of publishing, royalty structures and professional alternatives for the working songwriter are also addressed.

**Repeatable:** *N*

**Formerly** 32-3222

**Prerequisites** MUSC 327 Songwriting I

**Minimum Credits 3 Maximum Credits 3**

## **MUSC 428 Digital Music Composition and Performance II**

This course explores advanced concepts and techniques in electroacoustic composition and performance. With a strong focus on sonic and musical materials, this course will also examine ways in which other digital and non-digital media can inform and be included in the creative process and presentation. Students will approach the course materials in a collaborative, hands-on environment where they will be creating original works for live performances, installations, and new forms of media distribution.

**Repeatable:** *N*

**Formerly** 32-3262

**Prerequisites** MUSC 228 Digital Music Composition and Performance I

**Minimum Credits 3 Maximum Credits 3**

## **MUSC 429 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.

**Repeatable:** *N*

**Formerly** 32-3248L

**Prerequisites** MUSC 322 Composition IV

**Requirements** Permission Required (DP)

**Minimum Credits** 9 **Maximum Credits** 9

### **MUSC 430 Studio Composition III**

The project-driven Studio Composition III explores writing for solo instruments, solo instruments with electronic accompaniment; and the final small chamber ensemble piece (instrumentation varies) with multimedia and audience participation. During the course of the semester, the students will be exposed to non-Western and Eastern European musical idioms, elements of common-practice tonality and extended chromatic tonality. The projects in the week 1-7 and 8-15 will involve working with the master-composers-in-residence at MFA Music Composition for the Screen. These composers-in-residence will bring to the class their most recent and current projects, keeping the students abreast with the latest developments in the music industry, as well as their unique perspective to the students' class projects. The students will produce score and parts according to professional standards. All compositions are recorded; the best pieces are performed in a public concert at the end of the semester. The students assist production and recording of the pieces. This project-driven course explores writing for solo instruments, solo instruments with electronic accompaniment, and the final small chamber ensemble work with multi-media and audience participation. The students will work directly with the composers-in residence in the MFA Music Composition for the Screen program in order to understand current industry practice. Students will be expected to conform to such practice in the preparation of scores and parts. Selected compositions will be performed in a public concert late in the semester.

**Repeatable:** *N*

**Prerequisites** MUSC 331 Studio Composition II

**Minimum Credits** 6 **Maximum Credits** 6

### **MUSC 431 Studio Composition IV**

The project-driven Studio Composition IV explores writing for solo, ensemble, and orchestra with and without digital media. The students will work directly with the composers-in-residence in the MFA Music Composition for the Screen program in order to understand current industry practice. Students will be expected to conform to such practice in the preparation of scores and parts. Final projects will be composed for soloist and chamber ensemble with digital media and recorded at the end of the term.

**Repeatable:** *N*

**Prerequisites** MUSC 430 Studio Composition III

**Minimum Credits** 6 **Maximum Credits** 6

## **MUSC 435 Creative Improvisational Practice II**

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.

**Repeatable:** *N*

**Formerly** 32-3384

**Prerequisites** MUSC 335 Creative Improvisational Practice I

**Minimum Credits** 2 **Maximum Credits** 2

## **MUSC 442 Music Pedagogy**

This course provides an overview of modern pedagogical theories, an exploration of educational resources, and a series of hands-on experiences in planning and implementing music instruction. Through reading, in-class discussion, individual research, and practical teaching exercises, students will be exposed to the foundations of music education. Students will develop the tools to successfully construct lesson plans, deliver individual and group-based music instruction, evaluate method books and repertoire, use technology in the classroom, and assess student progress.

**Repeatable:** *N*

**Formerly** 32-3671

**Requirements** Senior Standing (SR) Music Majors Only (M320)

**Minimum Credits** 3 **Maximum Credits** 3

## **MUSC 450 Advanced Music Production**

An advanced course to be taken after completing MUSC 350 Music Technology. The course prepares students for more advanced concepts in music technology, and further develops student's fluency in the various music technology tools used in courses throughout the program. Applies the digital environment towards the creation of larger-scale projects and includes concepts in music production, arranging, orchestration, and score preparation.

**Repeatable:** *N*

**Formerly** 32-3926

**Prerequisites** MUSC 350 Applied Music Production

**Minimum Credits** 3 **Maximum Credits** 3

## **MUSC 461 Music History, Ethnography, and Analysis**

This is an advanced course in the history, ethnography, and analysis of contemporary music. Students will study several music traditions, inquiring into their history, musical structure, and social significance. In addition, each student will undertake an original analysis and research project that involves working with a Chicago musician, tradition, or repertoire; conducting interviews; engaging in musical transcription and analysis; and coming to an understanding of how musical practice engages and responds to its social context. This course complements the broad view of music taken in Music Time and Place II and advanced theory by engaging in more in-depth study of specific areas;

**Repeatable:** *N*

**Formerly** 32-3621

**Prerequisites** MUSC 362 Music, Time, and Place II

**Minimum Credits** 3 **Maximum Credits** 3

## **MUSC 462 Music Analysis and Criticism**

This is an advanced course in the history, ethnography, and analysis of contemporary music. Students will study several music traditions in media and contemporary concert music, inquiring into their history, musical structure, and social significance. In addition, each student will undertake an original analysis and research project that involves ethnographic research; conducting interviews where possible; engaging in musical transcription and analysis; and coming to an understanding of how musical practice engages and responds to its social context.

**Repeatable:** N

**Formerly** 32-3122

**Prerequisites** MUSC 461 Music History, Ethnography, and Analysis

**Minimum Credits** 3 **Maximum Credits** 3

## **MUSC 465 Advanced Seminar in Musicology**

This 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.

**Repeatable:** N

**Formerly** 32-3665

**Prerequisites** MUSC 361 Music, Time, and Place I and MUSC 362 Music, Time, and Place II and MUSC 215 Theory IV or MUSC 361 Music, Time, and Place I and MUSC 362 Music, Time, and Place II and MUSC 315 Contemporary Harmony and Rhythm

**Minimum Credits** 3 **Maximum Credits** 3

## **MUSC 471 Primary Lessons**

This course offers advanced instruction in voice or primary instrument for students registered in at least one other music course concurrently. The course is repeatable, but requires authorization by an area coordinator for first-time enrollment

**Repeatable:** Y

**Prerequisites** MUSC 471 Private Lessons

**Requirements** Junior Standing or Above (JR) Music Department Students Only (8MUS)

**Minimum Credits** 2 **Maximum Credits** 2

## **MUSC 473 Composition Lessons**

This course offers advanced private instruction in composition for music students. The course is repeatable, but requires authorization by an area coordinator for first-time enrollment.

**Repeatable:** Y

**Prerequisites** MUSC 473 Composition Lessons

**Requirements** Permission Required (DP) Music Department Students Only (8MUS)

**Minimum Credits** 2 **Maximum Credits** 2

## **MUSC 475 Private Lessons: Senior Recital**

Required course for all graduating BMusic students that 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.

**Repeatable:** Y

**Formerly** 32-3797

**Requirements** Permission Required (DP)

**Minimum Credits 2 Maximum Credits 2**

## **MUSC 478 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.

**Repeatable:** N

**Formerly** 32-3674

**Prerequisites** MUSC 214 Theory III and MUSC 135 Techniques for Improvisation I or MUSC 214 Theory III and MUSC 332 Vocal Improvisation I

**Minimum Credits 2 Maximum Credits 2**

## **MUSC 479 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.

**Repeatable:** N

**Formerly** 32-3891

**Prerequisites** MUSC 135 Techniques for Improvisation I or MUSC 332 Vocal Improvisation I

**Minimum Credits 1 Maximum Credits 1**

## **MUSC 480 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.

**Repeatable:** Y

**Formerly** 32-3889

**Requirements** Permission Required (DP)  
**Minimum Credits 1 Maximum Credits 1**

### **MUSC 485 Music Immersion: PopAkademie Music Workshop**

As part of Columbia College Music's exchange agreement with PopAkademie, Mannheim, this course is a unique experiential learning opportunity for students to engage in an accelerated, hands-on environment in an international setting. Students will be coached on the development of their musical, through collaborative projects, encompassing song development, live performance, and recording.

**Repeatable:** Y  
**Formerly** 32-3943  
**Requirements** Permission Required (DP)  
**Minimum Credits 1 Maximum Credits 1**

### **MUSC 488 Music Capstone**

A required course for all graduating BA Music students which will help and supervise the compilation of a comprehensive portfolio consisting of a CV and resume, as well as help organize, prepare, build and navigate contemporary print, electronic and digital media necessary for self-promotion. In addition, essential professional information about musicians unions, guilds, and associations will be discussed.

**Repeatable:** N  
**Prerequisites** MUSC 211 Foundations of Music IV  
**Requirements** Senior Standing (SR) Music Majors Only (M320)  
**Minimum Credits 1 Maximum Credits 1**

### **MUSC 489 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.

**Repeatable:** N  
**Formerly** 32-3999  
**Prerequisites** MUSC 214 Theory III  
**Requirements** Senior Standing (SR)  
**Minimum Credits 1 Maximum Credits 1**

### **MUSC 495 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.

**Repeatable:** Y  
**Formerly** 32-3995

**Requirements** Permission Required (DP)  
**Minimum Credits 1 Maximum Credits 4**

### **MUSC 496 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.

**Repeatable:** Y  
**Formerly** 32-3998  
**Requirements** Permission Required (DP)  
**Minimum Credits 1 Maximum Credits 4**

### **MUSC 521 Scoring I**

This is the first course of the four-semester scoring sequence at the center of the Music Composition for the Screen MFA program. Guided by the original composer, students work on actual full-length film, TV and interactive media projects - spanning a wide variety of styles, genres, and types of media - following the same trajectory through the creative process the original composer did, from creating the first demo to the final delivery. In this first course students work on two contrasting feature films.

**Repeatable:** N  
**Formerly** 32-6221  
**Concurrent Requisite** MUSC 525 Electronic Orchestration  
Music Composition for the Screen MFA majors (G320)  
**Minimum Credits 4 Maximum Credits 4**

### **MUSC 522 Scoring II**

The second course in the four-semester sequence continues the intensely practice-focused curriculum with two more commercially released full-length projects for students to work on under the guidance of the original composer, following the same trajectory through the creative process as it originally happened on the project in question - from creating the first demo to the final delivery. During the second half of the semester, the second project in this course is led by one of Columbia's Composers-in-Residence - active media composers at the height of their careers, who come and join the program to guide our students through the process of scoring.

**Repeatable:** N  
**Formerly** 32-6222  
**Prerequisites** MUSC 521 Scoring I  
**Concurrent Requisite** MUSC 526 Acoustic/Hybrid Orchestration  
Music Composition for the Screen MFA majors (G320)  
**Minimum Credits 4 Maximum Credits 4**

### **MUSC 525 Electronic Orchestration**

This studio course begins the media music orchestration sequence by examining the electronic elements in the production process. This examination includes considering the sonic and dramatic consequences of various elements of recording, mixing, and sound production, as well as ear training as it pertains to style and production and mixing characteristics of electronic music styles commonly used in film music. The semester concludes with the study of orchestral mock-up creation, to prepare for the second orchestration

class in the spring.

**Repeatable:** *N*

**Formerly** 32-6251

**Concurrent Requisite** MUSC 550 Film Production Survey  
Music Composition for the Screen MFA majors (G320)

**Minimum Credits 3 Maximum Credits 3**

## **MUSC 526 Acoustic/Hybrid Orchestration**

The course continues the orchestration course sequence by looking at traditional symphonic orchestration, with emphasis on the special techniques and habits in regards to notation, score/part layout and orchestration techniques that were developed in Hollywood as part of the scoring process in order to get the best possible take with no rehearsal time. After exploring traditional symphonic instruments and other acoustic instruments commonly used in modern media music, the lessons of acoustic and electronic orchestration are combined in the study and emulation of various acoustic/electronic hybrid styles. The orchestration course sequence also prepares students for the recording sessions in the second year of the MFA program.

**Repeatable:** *N*

**Formerly** 32-6252

**Prerequisites** MUSC 525 Electronic Orchestration

**Concurrent Requisite** MUSC 555 Games, AR, and VR Production Survey  
Music Composition for the Screen MFA majors (G320)

**Minimum Credits 3 Maximum Credits 3**

## **MUSC 550 Film Production Survey**

This one-credit, five-week intensive survey class provides an overview over the technical and creative steps of the contemporary film and TV production process - from screen writing and development/pre-production, through the various departments involved in production (directing, acting, camera, set design, costumes), all the way to post-production (editing, sound editing, picture and audio post, and delivery/distribution) - as well as how music relates to each of these production steps.

**Repeatable:** *N*

**Formerly** 32-6630

**Concurrent Requisite** MUSC 560 Music in Media Survey

**Minimum Credits 1 Maximum Credits 1**

## **MUSC 555 Games, AR, and VR Production Survey**

This one-credit, five-week intensive survey class provides an overview over the technical and creative steps of the contemporary video game, interactive media, augmented reality, and virtual reality production process. It also provides an overview over the different types of interactive and immersive media currently being created, and insights on the different roles music can play in them.

**Repeatable:** *N*

**Concurrent Requisite** MUSC 601 Media Music Tech Lab

**Minimum Credits 1 Maximum Credits 1**

## **MUSC 560 Music in Media Survey**

This one-credit, five-week intensive survey class provides an overview over the various ways music and visual media interact. This overview includes exploring the various musical styles and traditions media music currently draws from, the many different relationships music and visual media have in today's practices, the various functions music fulfills in the different genres and types of media, the effect current production and consumption technologies have on media music, and an overview over today's influencers in the field.

**Repeatable:** *N*

**Formerly** 32-6631

**Concurrent Requisite** MUSC 601 Media Music Tech Lab

**Minimum Credits 1 Maximum Credits 1**

## **MUSC 567 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.

**Repeatable:** *Y*

**Formerly** 32-6651

**Requirements** Permission Required (DP)

**Minimum Credits 1 Maximum Credits 1**

## **MUSC 599 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.

**Repeatable:** *N*

**Formerly** 32-6229

**Prerequisites** MUSC 521 Scoring I

**Concurrent Requisite** MUSC 522 Scoring II

**Minimum Credits 3 Maximum Credits 3**

## **MUSC 601 Media Music Tech Lab**

The Media Music Tech Lab is taken in each of the first four semesters of the Music Composition for the Screen MFA program, and is designed to support all its composition and orchestration classes. The lab provides students with hands-on help regarding the realization of the projects initiated in the classroom, and helps them learn, use and master the various hardware and software tools of the trade.

**Repeatable:** *Y*

**Formerly** 32-6901

**Concurrent Requisite** MUSC 610 Screen Music Forum  
Music Composition for the Screen MFA majors (G320)

**Minimum Credits 2 Maximum Credits 2**

## **MUSC 610 Screen Music Forum**

This large discussion and exploration lab is designed to be taken by the first and second year MFA composers together in each of the first four semesters, exploring the larger connections and implications embodied in media music (historic, aesthetic, business/financial, etc.) and how they manifest and overlap in the actual working processes and resulting works of media art and entertainment. Topics and areas covered over a two-year span include analysis of films, TV episodes and interactive/immersive works and their use of music; various creative work techniques and their connections to the final result; contracts, production budgets and other business considerations, their integration into the creative work flow, and their effect on the artistic results; building of custom instruments and production setups, and the relationship between tools and the resulting work; embodied musicianship, from rhythmic exercises and the use of singing in the composition process to ear training for audio engineering purposes, and the importance of using the body as a composing tool; exploration of the interpersonal aspects of our art and craft, from collaborative strategies to networking; self-marketing and branding, and the connections between publicity and the creative work. Topics will generally be approached first hands-on in work groups, and then put in a larger context in discussion with the whole group. Visiting artists, guest speakers and field trips round out the two-year experience.

**Repeatable:** Y

MFA Music Composition for the Screen Only (G320)

**Minimum Credits 1 Maximum Credits 1**

### **MUSC 621 Scoring III**

Scoring III is the third course of the four-semester scoring sequence at the center of the Music Composition for the Screen MFA program. Guided by the original composer, students work on actual full-length film, TV and interactive media projects - spanning a wide variety of styles, genres and types of media - following the same trajectory through the creative process the original composer did, from creating the first demo to the final delivery. The two projects in Scoring II are led by two different Composers-in-Residence - active media composers who come and join the program to guide our students through the process of scoring one of their recent films, TV shows or video games.

**Repeatable:** N

**Formerly** 32-6223

**Prerequisites** MUSC 522 Scoring II

**Concurrent Requisite** MUSC 627 Music for Games, AR, and VR I

Music Composition for the Screen MFA majors (G320)

**Minimum Credits 4 Maximum Credits 4**

### **MUSC 622 Scoring IV**

The fourth and final course in the four-semester scoring sequence continues the intensely practice-focused curriculum with two more commercially released full-length projects for students to work on under the guidance of the original composer, following the same trajectory through the creative process as it originally happened on the project in question - from creating the first demo to the final delivery. In addition to the scoring projects, students will compose, prepare and execute three professional recording sessions of varying types and sizes as preparation for their final thesis session in Los Angeles. Under the supervision of the instructor, students will also choose and develop their thesis project, to be completed in the fifth semester.

**Repeatable:** N

**Formerly** 32-6224

**Prerequisites** MUSC 621 Scoring III

**Concurrent Requisite** MUSC 628 Music for Games, AR, and VR II

Music Composition for the Screen MFA majors (G320)

**Minimum Credits 4 Maximum Credits 4**

## **MUSC 627 Music for Games, AR, and VR I**

This course is the first in a two-course sequence exploring composition techniques as well as technical tools used in the production of dramatic music for use in games, virtual reality, augmented reality, and virtual reality projects as basis for their work, students learn current tools and established compositional techniques common to interactive and immersive media, as well as get the opportunity to explore new solutions to the creative challenges in the field.

**Repeatable:** *N*

**Formerly** 32-6261

**Prerequisites** MUSC 526 Acoustic/Hybrid Orchestration and MUSC 555 Games, AR, and VR Production Survey

**Concurrent Requisite** MUSC 641 Conducting for Media  
Music Composition for the Screen MFA majors (G320)

**Minimum Credits 3 Maximum Credits 3**

## **MUSC 628 Music for Games, AR, and VR II**

This course continues the exploration of composition techniques, as well as technical tools, used in the production of dramatic music for use in interactive and immersive media, including games, virtual reality, and augmented reality. After the introduction of the technical and creative concepts in the first semester, this course explores more complex compositional and technical challenges in interactive and immersive media projects.

**Repeatable:** *N*

**Formerly** 32-6262

**Prerequisites** MUSC 627 Music for Games, AR, and VR I

**Concurrent Requisite** MUSC 641 Conducting for Media  
Music Composition for the Screen MFA majors (G320)

**Minimum Credits 3 Maximum Credits 3**

## **MUSC 641 Conducting for Media**

This course is a tutorial in the art and science of conducting live orchestra in film, television, and new media recording sessions. Instruction focuses not only on the traditional role of the conductor in interpreting the score and bringing out the strongest performance, but also on issues of preparation and execution unique to media music recording sessions. Students will practice conducting each others' scores as well as their own, in order to prepare them for a future that early on will likely include work as composer's assistants. In addition to conducting technique, intense solfege training using all clefs commonly encountered in media music orchestra sessions deepens the students' ability to read and work with scores. Exercises to hear and identify playing mistakes during a recording session round out this intense and important part of the program.

**Repeatable:** *Y*

**Formerly** 32-6441

**Prerequisites** MUSC 526 Acoustic/Hybrid Orchestration

**Concurrent Requisite** MUSC 601 Media Music Tech Lab

Music Composition for the Screen MFA majors (G320)

**Minimum Credits 3 Maximum Credits 3**

### **MUSC 665 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.

**Repeatable:** *N*

**Formerly** 32-6632

**Prerequisites** MUSC 550 Film Production Survey

Music Composition for the Screen MFA majors (G320)

**Minimum Credits 3 Maximum Credits 3**

### **MUSC 669 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.

**Repeatable:** *N*

**Formerly** 32-6931J

**Prerequisites** MUSC 521 Scoring I and MUSC 560 Music in Media Survey

**Minimum Credits 2 Maximum Credits 2**

### **MUSC 678 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.

**Repeatable:** *Y*

**Formerly** 32-6997

**Prerequisites** MUSC 522 Scoring II

**Minimum Credits 2 Maximum Credits 2**

### **MUSC 679 Career Development**

A unit of the fifth and final semester of the MFA program (Semester in LA), this course explores the various angles of building a career in media music: Pathways taken by successful composers; examination of related trades (such as orchestrators, music editors, music programmers, audio engineers and similar), both in regards to how they collaborate with composers, but also how they can serve as entry-level or alternate

career options; legal, business and tax considerations for young composers; the roles of professional organizations in the industry; networking best practices; and a number of other topics related to the art, craft and business of media music. The bulk of the class consists of daily changing guest speakers from all areas of the trade. Several field trips to composer studios and other places of media music business round out the experience

**Repeatable:** *N*

**Formerly** 32-6981L

**Prerequisites** MUSC 622 Scoring IV

**Concurrent Requisite** MUSC 690 Internship

Music Composition for the Screen MFA majors (G320)

**Minimum Credits 1 Maximum Credits 1**

## **MUSC 690 Internship**

As part of the fifth and final semester of the MFA program (Semester in LA), MFA candidates serve as interns to established media music composers or in other critical sectors of the music for media industry. Internship hosts are selected and solicited by the program director in close collaboration with the each student.

**Repeatable:** *N*

**Formerly** 32-6989L

**Prerequisites** MUSC 622 Scoring IV

**Concurrent Requisite** MUSC 691 Thesis: Final Project

Music Composition for the Screen MFA majors (G320)

**Minimum Credits 1 Maximum Credits 1**

## **MUSC 691 Thesis: Final Project**

After being selected and developed by the student during the fourth semester as part of Scoring IV under the supervision of the instructor, the thesis project is realized during the Semester in LA as part of the final professional recording session of the program. The recording session is followed by a professional mixing session, finalizing the thesis piece under the supervision and artistic guidance of the MFA candidate.

**Repeatable:** *N*

**Formerly** 32-6998

**Prerequisites** MUSC 622 Scoring IV

Music Composition for the Screen MFA majors (G320)

**Minimum Credits 3 Maximum Credits 3**

## **MUSC 695 Directed Study**

No description available.

**Repeatable:** *N*

**Formerly** 32-6995

**Minimum Credits 1 Maximum Credits 3**

## **MUSC 696 Independent Project: Music Composition for the Screen**

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.

**Repeatable:** Y

**Formerly** 32-6898

**Prerequisites** MUSC 621 Scoring III

**Requirements** Permission Required (DP)

**Minimum Credits 2 Maximum Credits 2**

## Photography

### PHOT 101 Photographic Practice I

Primarily a screen-based course introducing students to basic visual grammar of photographic seeing to explore and pursue diverse interests in photography while learning to become an acute observer. Using digital cameras 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 diverse photographic practices. Students will question, explore, communicate and evaluate using basic photographic concepts and critical-thinking skills while acquiring new sets of technical, conceptual, and formal language that are applicable to many disciplines.

**Repeatable:** N

**Formerly** 23-1111

**Minimum Credits 3 Maximum Credits 3**

### PHOT 102 Photographic Practice II

This course reinforces the basic understanding of camera functions, exposure and digital workflow that were taught in PHOT101 Photographic Practice 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.

**Repeatable:** N

**Formerly** 23-1112

**Prerequisites** PHOT 101 Photographic Practice I

**Minimum Credits 3 Maximum Credits 3**

### PHOT 120 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.

**Repeatable:** N

**Formerly** 23-1000

**Minimum Credits 3 Maximum Credits 3**

## **PHOT 121 Black and White Photography**

This course is an exploration of black and white darkroom photography. Students will learn introductory level camera skills while investigating 35mm film exposure and printing in the black and white darkroom. A range of photographic materials, processes, and techniques will be covered. Aesthetics of analog black and white photography, coupled with historical and contemporary practices are studied through lectures and gallery visits.

**Repeatable:** N

**Formerly** 23-1115

**Minimum Credits 3 Maximum Credits 3**

## **PHOT 202 Photographic Practice III**

In this course, practical and theoretical applications of photographic skills will be further developed to support a holistic approach to making and critical-thinking. Ideas of integrated software workflows, refining capturing and output skills along with project management will be covered.

**Repeatable:** Y

**Prerequisites** PHOT 102 Photographic Practice II

**Minimum Credits 3 Maximum Credits 3**

## **PHOT 204 Introduction to Lighting**

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

**Repeatable:** N

**Formerly** 23-2300

**Prerequisites** PHOT 102 Photographic Practice II

**Co-requisites** PHOT 206 Digital Imaging I

**Minimum Credits 3 Maximum Credits 3**

## **PHOT 205 Principles of Light**

Building upon skills learned in previous classes, this foundation level photography course introduces methods for controlling light in the studio and on location. Artificial light sources, both continuous and strobe and hand held light meters are explored. Students will have the opportunity to engage with a variety of lighting concepts and techniques broadly applicable to the various fields of photography.

**Repeatable:** Y

**Prerequisites** PHOT 102 Photographic Practice II

**Minimum Credits 3 Maximum Credits 3**

## **PHOT 206 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.

**Repeatable:** *N*

**Formerly** 23-2201

**Prerequisites** PHOT 102 Photographic Practice II

**Minimum Credits 3 Maximum Credits 3**

## **PHOT 207 Small Lights on Location**

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.

**Repeatable:** *N*

**Formerly** 23-3780

**Prerequisites** PHOT 102 Photographic Practice II

**Minimum Credits 1 Maximum Credits 1**

## **PHOT 208 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.

**Repeatable:** *N*

**Formerly** 23-3202

**Prerequisites** PHOT 206 Digital Imaging I

**Minimum Credits 3 Maximum Credits 3**

## **PHOT 209 Principles of Light II**

Building upon previous skills learned, this course expands the student's knowledge of how to apply controlled artificial and natural light to a given subject both on location and in the studio. Students will gain knowledge of professional studio practices with the use of strobe lighting, mixed lighting, digital capture and color-managed workflow. Emphasis is placed on commercial and fashion lighting.

**Repeatable:** *N*

**Formerly** 23-2310

**Prerequisites** PHOT 205 Principles of Light or PHOT 204 Introduction to Lighting and PHOT 206 Digital Imaging I

**Minimum Credits 3 Maximum Credits 3**

## **PHOT 220 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.

**Repeatable:** *N*

**Formerly** 23-2100

**Prerequisites** PHOT 102 Photographic Practice II

**Minimum Credits** 3 **Maximum Credits** 3

## **PHOT 251 History of Photography I**

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

**Repeatable:** *N*

**Formerly** 23-2650

**Minimum Credits** 3 **Maximum Credits** 3

## **PHOT 252 History of Photography II**

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

**Repeatable:** *N*

**Formerly** 23-2655

**Prerequisites** PHOT 251 History of Photography I

**Minimum Credits** 3 **Maximum Credits** 3

## **PHOT 256 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.

**Repeatable:** *N*

**Formerly** 23-2715

**Prerequisites** ENGL 112 Writing and Rhetoric II or ENGL 112H Writing and Rhetoric II: Honors or ENGL 122 International Writing and Rhetoric II

**Minimum Credits** 3 **Maximum Credits** 3

## **PHOT 260 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.

**Repeatable:** N

**Formerly** 23-3500

**Prerequisites** PHOT 101 Photographic Practice I

**Minimum Credits 3 Maximum Credits 3**

## **PHOT 275 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.

**Repeatable:** Y

**Formerly** 23-2717

**GA**

**Prerequisites** PHOT 101 Photographic Practice I

**Requirements** Permission Required (DP)

**Minimum Credits 3 Maximum Credits 3**

## **PHOT 276 Photography Studies Abroad: Southeast Asia**

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

**Repeatable:** Y

**Formerly** 23-2718

**GA**

**Prerequisites** PHOT 101 Photographic Practice I

**Requirements** Permission Required (DP)

**Minimum Credits 3 Maximum Credits 3**

## **PHOT 320 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.

**Repeatable:** N

**Formerly** 23-3700

**Prerequisites** PHOT 102 Photographic Practice II or PHOT 120 Darkroom Dynamics or PHOT 121 Black

and White Photography

**Minimum Credits 3 Maximum Credits 3**

### **PHOT 323 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.

**Repeatable:** *N*

**Formerly** 23-3735

**Prerequisites** PHOT 320 Experimental Photography/Graphic Techniques I

**Minimum Credits 3 Maximum Credits 3**

### **PHOT 325 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.

**Repeatable:** *N*

**Formerly** 23-3740

**Prerequisites** PHOT 205 Principles of Light or PHOT 204 Introduction to Lighting and PHOT 206 Digital Imaging I

**Minimum Credits 3 Maximum Credits 3**

### **PHOT 329 Special Topics in Fine Art Photography:**

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

**Repeatable:** *Y*

**Formerly** 23-3718

**Prerequisites** PHOT 102 Photographic Practice II

**Minimum Credits 3 Maximum Credits 3**

### **PHOT 330 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.

**Repeatable:** *N*

**Formerly** 23-3300

**Prerequisites** PHOT 202 Photographic Practice III and PHOT 209 Principles of Light II or PHOT 208

Digital Imaging II and PHOT 209 Principles of Light II

**Minimum Credits 3 Maximum Credits 3**

### **PHOT 336 Photo Social Practice**

This sophomore level photography course presents students with an experiential opportunity that utilizes their photographic skills and knowledge to effectively interact within communities. Combining photographic practice with problem solving strategies, students will develop group projects that are ethically sound, inclusive and engaging.

**Repeatable:** Y

**Prerequisites** PHOT 202 Photographic Practice III AND PHOT 205 Principles of Light

**Minimum Credits 3 Maximum Credits 3**

### **PHOT 339 Assisting and Digital Tech**

Building upon skills learned in previous classes, this course provides students with the knowledge, experience, techniques and skills to successfully enter the photography industry as a photo assistant or digital tech. Collaborative practice is established by creating assistant, digital tech, and photographer teams to develop proficiencies relevant to contemporary photographic industry practice.

**Repeatable:** Y

**Formerly** 23-3418

**Prerequisites** PHOT 209 Principles of Light II

**Minimum Credits 3 Maximum Credits 3**

### **PHOT 340 Fashion Photography: Location**

In this course students explore fashion photography on location. Lighting, styling, hair, and make-up, production management and digital beauty retouching will be addressed to simulate professional experiences. Historical and contemporary fashion photographers, practices and ethics will be discussed.

**Repeatable:** N

**Formerly** 23-3405

**Prerequisites** PHOT 209 Principles of Light II

**Minimum Credits 3 Maximum Credits 3**

### **PHOT 341 Fashion Photography: Studio**

In this course students explore fashion photography in the studio environment. Lighting, styling, hair, and make-up, production management and digital beauty retouching will be addressed to simulate professional experiences. Historical and contemporary fashion photographers, practices and ethics will be discussed.

**Repeatable:** N

**Formerly** 23-3410

**Prerequisites** PHOT 209 Principles of Light II

**Minimum Credits 3 Maximum Credits 3**

### **PHOT 349 Special Topics in Fashion Photography:**

This course examines a specific issue related to contemporary topics and trends relevant to fashion photography. Over the course of the semester, students will analyze the topic from a practical, theoretical, and visual perspective. Using technical experimentation, cultural content, and research, students will create and implement projects that address contemporary fashion photographic practices aided by critical readings, class discussions, and critiques. Topics will rotate allowing students to repeat the course to examine a different specific issue.

**Repeatable:** Y

**Formerly** 23-3430

**Prerequisites** PHOT 102 Photographic Practice II

**Minimum Credits 3 Maximum Credits 3**

### **PHOT 352 Directed Visions**

This course explores multiple approaches to creating photographic tableaux in the studio and on location. Students will construct objects, narratives and 3 dimensional spaces for the sole purpose of being photographed. The directorial mode will be used to intentionally structure staged, fictive images. Fabrication methods, material exploration, creative lighting and studio techniques will be introduced. Students also examine historical and contemporary practitioners of tableaux photography in relation to form and concept.

**Repeatable:** Y

**Prerequisites** PHOT 202 Photographic Practice III and PHOT 205 Principles of Light

**Minimum Credits 3 Maximum Credits 3**

### **PHOT 360 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.

**Repeatable:** N

**Formerly** 23-3520

**Prerequisites** PHOT 102 Photographic Practice II

**Minimum Credits 3 Maximum Credits 3**

### **PHOT 361 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, closures, 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.

**Repeatable:** N

**Formerly** 23-3505

**Prerequisites** PHOT 260 Introduction to Photojournalism

**Minimum Credits 3 Maximum Credits 3**

### **PHOT 362 Image Strategies**

This is a course that is designed to cause the student to think outside the box of the single photographic frame. Photographs are rarely seen in isolation. As such, students will consider the many ways that context affects, alters, and augments the content of their images. The course allows the student to re-contextualize their photographs with text and other imagery and as books, as installations, and within various social media platforms.

**Repeatable:** Y

**Prerequisites** PHOT 202 Photographic Practice III and PHOT 205 Principles of Light

**Minimum Credits 3 Maximum Credits 3**

## **PHOT 363 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.

**Repeatable:** N

**Formerly** 23-3230

**Prerequisites** PHOT 202 Photographic Practice III and PHOT 205 Principles of Light or PHOT 208 Digital Imaging II and PHOT 209 Principles of Light II

**Minimum Credits 3 Maximum Credits 3**

## **PHOT 365 Video for Photographers**

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

**Repeatable:** N

**Formerly** 23-3205

**Prerequisites** PHOT 208 Digital Imaging II

**Minimum Credits 3 Maximum Credits 3**

## **PHOT 401 Photography Seminar**

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

**Repeatable:** N

**Formerly** 23-3910

**WI**

**Prerequisites** PHOT 208 Digital Imaging II and PHOT 209 Principles of Light II or PHOT 336 Photo Social Practice and PHOT 362 Image Strategies

**Requirements** Senior Standing (SR)

**Minimum Credits 3 Maximum Credits 3**

### **PHOT 406 Professional Practice**

Advanced level course is designed for seniors to assist them in developing skills to prepare for entering the photography industry. 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 Columbia College Chicago Careers Center.

**Repeatable:** N

**Formerly** 23-3810

**Prerequisites** PHOT 336 Photo Social Practice

**Requirements** Senior Standing (SR)

**Minimum Credits 3 Maximum Credits 3**

### **PHOT 423 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.

**Repeatable:** Y

**Formerly** 23-4210

**Prerequisites** ARTH 105 Introduction to Visual Culture and PHOT 206 Digital Imaging I

**Minimum Credits 3 Maximum Credits 3**

### **PHOT 424 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.

**Repeatable:** N

**Formerly** 23-4720

**WI**

**Prerequisites** PHOT 209 Principles of Light II and PHOT 208 Digital Imaging II and ENGL 112H Writing and Rhetoric II: Honors or PHOT 209 Principles of Light II and PHOT 208 Digital Imaging II and ENGL 122 International Writing and Rhetoric II

**Minimum Credits 3 Maximum Credits 3**

### **PHOT 426 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.

**Repeatable:** *N*

**Formerly** 23-4750

**Prerequisites** PHOT 206 Digital Imaging I and PHOT 204 Introduction to Lighting

**Minimum Credits** 3 **Maximum Credits** 3

### **PHOT 455 History of Photography Seminar:**

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

**Repeatable:** *Y*

**Formerly** 23-4705

**Prerequisites** PHOT 252 History of Photography II

**Minimum Credits** 3 **Maximum Credits** 3

### **PHOT 460 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.

**Repeatable:** *N*

**Formerly** 23-4525

**Prerequisites** PHOT 206 Digital Imaging I and PHOT 360 Documentary Methods

**Minimum Credits** 3 **Maximum Credits** 3

### **PHOT 470 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.

**Repeatable:** *Y*

**Formerly** 23-4777LDM

**GA**

**Requirements** Permission Required (DP)

**Minimum Credits** 3 **Maximum Credits** 3

### **PHOT 475 Photography Studies Abroad: Ireland**

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

**Repeatable:** *N*

**Formerly** 23-4795

**GA**

**Minimum Credits 3 Maximum Credits 3**

### **PHOT 476 Photography Studies Abroad: Cologne, Germany**

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

**Repeatable:** *N*

**Formerly** 23-4796

**GA**

**Prerequisites** PHOT 101 Photographic Practice I

**Minimum Credits 3 Maximum Credits 3**

### **PHOT 477 Photography Studies Abroad: Pingyao, China**

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

**Repeatable:** *N*

**Formerly** 23-4797

**GA**

**Prerequisites** PHOT 101 Photographic Practice I

**Minimum Credits 3 Maximum Credits 3**

### **PHOT 485 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.

**Repeatable:** Y

**Formerly** 23-2518

**Prerequisites** PHOT 102 Photographic Practice II

**Minimum Credits 1 Maximum Credits 1**

### **PHOT 486 Film Scanning Workshop**

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

**Repeatable:** Y

**Formerly** 23-2220

**Prerequisites** PHOT 206 Digital Imaging I

**Minimum Credits 1 Maximum Credits 1**

### **PHOT 495 Directed Studies: Photography**

No description available.

**Repeatable:** Y

**Formerly** 23-3799

**Minimum Credits 1 Maximum Credits 3**

### **PHOT 496 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.

**Repeatable:** Y

**Formerly** 23-3798

**Requirements** Permission Required (DP)

**Minimum Credits 1 Maximum Credits 6**

### **PHOT 499 Advanced Special Topics I:**

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

**Repeatable:** Y

**Formerly** 23-4780

**Prerequisites** PHOT 209 Principles of Light II and PHOT 208 Digital Imaging II

**Minimum Credits 3 Maximum Credits 3**

### **PHOT 523 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.

**Repeatable:** Y

**Formerly** 23-5210

**Minimum Credits 3 Maximum Credits 3**

### **PHOT 524 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.

**Repeatable:** N

**Formerly** 23-5720

**WI**

**Minimum Credits 3 Maximum Credits 3**

### **PHOT 526 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.

**Repeatable:** N

**Formerly** 23-5750

**Minimum Credits 3 Maximum Credits 3**

### **PHOT 555 History of Photography Seminar:**

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

**Repeatable:** Y

**Formerly** 23-5705

**Minimum Credits 3 Maximum Credits 3**

### **PHOT 560 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.

**Repeatable:** *N*

**Formerly** 23-5525

**Minimum Credits** 3 **Maximum Credits** 3

## **PHOT 570 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.

**Repeatable:** *Y*

**Formerly** 23-5777LDM

**Requirements** Permission Required (DP)

**Minimum Credits** 3 **Maximum Credits** 3

## **PHOT 575 Photography Studies Abroad: Ireland**

No description available.

**Repeatable:** *N*

**Formerly** 23-5795

**Requirements** Permission Required (DP)

**Minimum Credits** 1 **Maximum Credits** 6

## **PHOT 576 Photography Studies Abroad: Cologne, Germany**

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

**Repeatable:** *N*

**Formerly** 23-5796

**Requirements** Permission Required (DP)

**Minimum Credits** 1 **Maximum Credits** 6

## **PHOT 577 Photography Studies Abroad: Pingyao, China**

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

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

**Repeatable:** *N*

**Formerly** 23-5797

**Requirements** Permission Required (DP)

**Minimum Credits 1 Maximum Credits 6**

### **PHOT 599 Advanced Special Topics I:**

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

**Repeatable:** *Y*

**Formerly** 23-5780

**Minimum Credits 3 Maximum Credits 3**

### **PHOT 601 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.

**Repeatable:** *Y*

**Formerly** 23-6700

**Minimum Credits 6 Maximum Credits 6**

### **PHOT 602 Graduate Forum**

A weekly forum led by the graduate faculty allows for a flexible range of learning experiences to compliment students' ongoing work in Graduate Seminar. These activities include studio visits, visiting artist discussions, and ongoing critical dialogues supported by topical presentations by students, faculty, and short workshops. This course provides weekly opportunities to meet with visiting artists, engage with local exhibitions and curators, and a sequence of graduate faculty to discuss issues that augment the work in Graduate Seminar.

**Repeatable:** *Y*

**Formerly** 23-6705

**Co-requisites** PHOT 601 Graduate Seminar

**Minimum Credits 3 Maximum Credits 3**

### **PHOT 605 Research as Creative Practice**

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

**Repeatable:** *N*

**Formerly** 23-6850

**Prerequisites** PHOT 656 Photographic History, Theory & Criticism: 1989-Present

**Minimum Credits 3 Maximum Credits 3**

### **PHOT 610 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.

**Repeatable:** *N*

**Formerly** 23-6660

**Minimum Credits 3 Maximum Credits 3**

### **PHOT 649 Special Topics in Hybrid Practice**

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

**Repeatable:** *N*

**Formerly** 23-6805

**Prerequisites** PHOT 601 Graduate Seminar

**Minimum Credits 3 Maximum Credits 3**

### **PHOT 655 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

**Repeatable:** *N*

**Formerly** 23-6645

**Minimum Credits 3 Maximum Credits 3**

### **PHOT 656 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.

**Repeatable:** *N*  
**Formerly** 23-6730  
**Minimum Credits** 3 **Maximum Credits** 3

### **PHOT 665 Still/Moving: Photography&Video**

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

**Repeatable:** *N*  
**Formerly** 23-6300  
**Minimum Credits** 3 **Maximum Credits** 3

### **PHOT 675 Photography Study Abroad: Ireland**

This three week, faculty-led trip to Burren College of Art for Columbia College graduate students is taken for credit (Advanced Elective Credit) and who register through Columbia College. The focus of this course is studio based. Students have the opportunity to work daily on their own creative work in their own studio space at the Burren College of Art, located in Ballyvaughan, a beautiful coastal village in County Clare on the west side of Ireland.

**Repeatable:** *Y*  
**Formerly** 23-6791J  
**Minimum Credits** 1 **Maximum Credits** 6

### **PHOT 676 Photography Study Abroad: Southeast Asia**

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

**Repeatable:** *Y*  
**Formerly** 23-6791  
**Requirements** Permission Required (DP)  
**Minimum Credits** 1 **Maximum Credits** 6

### **PHOT 677 Photography Study Abroad: The Netherlands**

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

**Repeatable:** Y  
**Formerly** 23-6792  
**Requirements** Permission Required (DP)  
**Minimum Credits 1 Maximum Credits 6**

### **PHOT 690 Graduate Internship: Photography**

This course provides graduate level students with an internship opportunity to pursue meaningful career-related experiences while receiving credit towards their degree. Permission of the department chair and internship coordinator are required before a student can apply for an internship. Students work with the internship coordinator to design and implement their internship.

**Repeatable:** Y  
**Formerly** 23-6488  
**Requirements** Permission Required (DP)  
**Minimum Credits 1 Maximum Credits 6**

### **PHOT 692 Thesis Continuance**

No description available.

**Repeatable:** Y  
**Formerly** 23-6785  
**Minimum Credits 1 Maximum Credits 1**

### **PHOT 696 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.

**Repeatable:** Y  
**Formerly** 23-6798  
**Minimum Credits 1 Maximum Credits 6**

### **PHOT 699 Graduate Special Topics:**

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

**Repeatable:** Y  
**Formerly** 23-6650  
**Co-requisites** PHOT 601 Graduate Seminar  
**Minimum Credits 3 Maximum Credits 3**

## **Programming**

### **PROG 101 Introduction to Programming**

Learn programming concepts as you problem-solve with code, develop algorithms and create object-oriented applications. Topics covered throughout the semester include data structures, repetition, sequence control structures, program design, testing and foundational programming best practices.

**Repeatable:** *N*

**Formerly** 36-1501

**Co-requisites** MATH 110 College Mathematics or MATH 115 Liberal Arts Mathematics or MATH 120 Quantitative Reasoning or MATH 150 Geometry in the Arts or MATH 155 Math in Art and Nature or MATH 160 Mathematical Ideas or MATH 165 Math for Marketing and Management or ACCU-T-67 EXAM-ACCUPLACER MATH MINIMUM SCORE = 67 or ACT-M-23 EXAM-ACT MATH MINIMUM SCORE = 23 or SAT-M-550 EXAM-SAT MATH MINIMUM SCORE = 550 or CMPS-M-67 EXAM-CMPS MATH MINIMUM SCORE = 67

**Minimum Credits 3 Maximum Credits 3**

## **PROG 102 Code**

Computer science powers the technology and innovation that drives the world; experience in coding logic and syntax is essential for students in a variety of disciplines. This course provides a doorway for students with no experience to gain insight into computational thinking and the application of abstraction at multiple levels, from logic gates and bits, to larger global, social, and political topics. Students in this course learn about the impact of computer science, and complete the semester with work for their portfolio.

**Repeatable:** *N*

**Minimum Credits 3 Maximum Credits 3**

## **PROG 103 Computer Architecture**

How do computer systems execute, store information, and communicate? Computer hardware and architecture are explored from multiple perspectives. Topics include Boolean logic, data representation, processor organization, input/output, memory organization, system support software, performance, portability, robustness, and communication.

**Repeatable:** *N*

**Formerly** 36-1200

**Co-requisites** PROG 101 Introduction to Programming

**Minimum Credits 3 Maximum Credits 3**

## **PROG 110 Art and Code I**

Want to experience writing code for the first time? Learn programming fundamentals in a creative and artistic context. Work with structure, syntax, and logic throughout the semester as you problem-solve and think critically with code.

**Repeatable:** *N*

**Formerly** 36-1310

**Minimum Credits 3 Maximum Credits 3**

## **PROG 150 Topics in 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.

**Repeatable:** Y

**Formerly** 36-2710

**Prerequisites** PROG 101 Introduction to Programming and INMD 114 Web Development I

**Minimum Credits 3 Maximum Credits 3**

## **PROG 201 Object Oriented Programming I**

Create applications utilizing object-oriented, event-driven strategies. Design principles such as modularity and abstraction, and object-oriented principles such as encapsulation, inheritance, and polymorphism are covered throughout the semester as you build several small projects for your portfolio.

**Repeatable:** N

**Formerly** 36-2600

**Prerequisites** PROG 101 Introduction to Programming

**Minimum Credits 3 Maximum Credits 3**

## **PROG 210 Art and Code II**

Code in an artistic context on an intermediate to advanced level. Techniques for designing and implementing responsive environments and autonomous systems are explored as a portfolio of creative code work is developed. Experience with one or more programming languages is required.

**Repeatable:** N

**Formerly** 36-2311

**Prerequisites** PROG 110 Art and Code I

**Requirements** Permission Required (DP)

**Minimum Credits 3 Maximum Credits 3**

## **PROG 220 C++ Programming I**

Develop C++ applications utilizing language-specific features. Topics include: object-oriented programming, exception handling, resource management, pointers, and templates. Prior experience with programming is required.

**Repeatable:** N

**Formerly** 36-2550

**Prerequisites** PROG 101 Introduction to Programming

**Minimum Credits 3 Maximum Credits 3**

## **PROG 260 Data Design**

Create and use databases as you build industry-standard applications. Topics covered throughout the course include: query languages (e.g. SQL), requirements analysis and specification, database design, normalization, integrity, and security concerns.

**Repeatable:** N

**Formerly** 36-3520

**Prerequisites** PROG 201 Object Oriented Programming I

**Minimum Credits 3 Maximum Credits 3**

## **PROG 301 Object Oriented Programming II**

Advanced principles of object oriented design and programming will be covered as students develop complex applications with reusable components. At the end of the semester students will have a library of code they can use in future development, and a substantial project showcasing their skills.

**Repeatable:** *N*

**Formerly** 36-3700

**Prerequisites** PROG 201 Object Oriented Programming I

**Minimum Credits** 3 **Maximum Credits** 3

## **PROG 310 Game Programming I**

Build games using design patterns, current technologies, and practical problem solving. Topics include: image/texture design, 3D mesh manipulations, game components (strategy pattern implementation), game services (singleton/factory), input handling (observer pattern) and state management.

**Repeatable:** *N*

**Formerly** 36-3270

**Prerequisites** GAME 110 Introduction to Game Development and PROG 201 Object Oriented Programming I

**Minimum Credits** 3 **Maximum Credits** 3

## **PROG 320 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.

**Repeatable:** *N*

**Formerly** 36-2551

**Prerequisites** PROG 220 C++ Programming I

**Minimum Credits** 3 **Maximum Credits** 3

## **PROG 330 Game Engine Programming**

Interlocking components of complex graphical game engines are explored through modifying and expanding an open source game engine. Topics include: best practices for engine development, data structures, memory management, physics systems, input devices, graphic rendering, file access, debugging, and interface development.

**Repeatable:** *Y*

**Formerly** 36-2210

**Prerequisites** GAME 110 Introduction to Game Development and PROG 220 C++ Programming I and MATH 110 College Mathematics or GAME 110 Introduction to Game Development and PROG 220 C++ Programming I and MATH 160 Mathematical Ideas or GAME 110 Introduction to Game Development and PROG 220 C++ Programming I and MATH 115 Liberal Arts Mathematics or GAME 110 Introduction to Game Development and PROG 220 C++ Programming I and MATH 150 Geometry in the Arts or GAME 110 Introduction to Game Development and PROG 220 C++ Programming I and MATH 155 Math in Art and Nature or GAME 110 Introduction to Game Development and PROG 220 C++ Programming I and MATH 165 Math for Marketing and Management or GAME 110 Introduction to Game Development and

PROG 220 C++ Programming I and MATH 120 Quantitative Reasoning

**Minimum Credits 3 Maximum Credits 3**

## **PROG 340 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.

**Repeatable:** *N*

**Formerly** 36-3200

**Prerequisites** PROG 201 Object Oriented Programming I

**Minimum Credits 3 Maximum Credits 3**

## **PROG 350 Game AI Programming**

How is artificial intelligence used to create game characters with realistic behaviors? Concepts such as decision trees, algorithms, state machines, neural networks and rule-based systems will be explored as you create work for your portfolio.

**Repeatable:** *N*

**Formerly** 36-3210

**Prerequisites** GAME 110 Introduction to Game Development and PROG 220 C++ Programming I

**Minimum Credits 3 Maximum Credits 3**

## **PROG 355 Application Design**

Complete the full process of shipping an application. Plan, design, and develop products while learning advanced software engineering methods, and exploring topics such as design patterns, behavior-driven design, and source code management.

**Repeatable:** *N*

**Formerly** 36-3611

**Prerequisites** PROG 201 Object Oriented Programming I

**Minimum Credits 3 Maximum Credits 3**

## **PROG 360 Advanced Topics in Programming**

This is an advanced topics course in Programming. Different sections of this course will focus on different topic areas related to Programming that are not taught in other classes. Please contact the department for specifics on the content of each topic.

**Repeatable:** *Y*

**Minimum Credits 1 Maximum Credits 3**

## **PROG 366 Algorithms**

Learn fundamental principles of algorithm design as you work with practical data structures (such as heaps and trees) and common algorithms (such as sort and search). At the end of the semester you will have a library of code you can use in future problem-solving, and a project showcasing your skills.

**Repeatable:** *N*  
**Formerly** 36-3720  
**Prerequisites** PROG 201 Object Oriented Programming I  
**Minimum Credits 3 Maximum Credits 3**

## **PROG 410 Game Programming II**

Develop complex games using programming best practices and design patterns. At the completion of the course you will have an advanced game for your portfolio.

**Repeatable:** *N*  
**Formerly** 36-3500  
**Prerequisites** PROG 310 Game Programming I  
**Minimum Credits 3 Maximum Credits 3**

## **Public Relations**

### **PURE 102 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.

**Repeatable:** *N*  
**Formerly** 54-1700  
**Minimum Credits 3 Maximum Credits 3**

### **PURE 105 Public Relations Writing**

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.

**Repeatable:** *N*  
**Formerly** 54-1701  
**WI**  
**Minimum Credits 3 Maximum Credits 3**

### **PURE 199 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.

**Repeatable:** *N*  
**Formerly** 54-1708  
**Minimum Credits 1 Maximum Credits 1**

### **PURE 207 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.

**Repeatable:** *N*

**Formerly** 54-2711J

**Minimum Credits 1 Maximum Credits 1**

## **PURE 210 Presentation Skills**

Course emphasizes verbal skills, from presenting and selling ideas to developing an effective public presence before various audiences. It is recommended for students in other majors as they seek to market themselves. Qualifies for the Oral Communication requirement.

**Repeatable:** *N*

**Formerly** 54-2702

**SP**

**Requirements** Sophomore Standing or Above (SO)

**Minimum Credits 3 Maximum Credits 3**

## **PURE 220 Public Relations Issues**

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.

**Repeatable:** *Y*

**Formerly** 54-2707

**Prerequisites** PURE 102 Intro to Public Relations

**Minimum Credits 3 Maximum Credits 3**

## **PURE 230 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.

**Repeatable:** *N*

**Formerly** 54-2712

**Prerequisites** PURE 102 Intro to Public Relations or COMM 103 Introduction to Social Media & Digital Strategies

**Requirements** Junior Standing or Above (JR)

**Minimum Credits 3 Maximum Credits 3**

## **PURE 240 Fashion Public Relations**

This course builds on the communications foundation and provides students with both a practical and historical context for how to build a fashion brand utilizing public relations. Students will analyze through case study and practical application the fashion public relations industry and the impact of PR on historical and contemporary fashion trends.

**Repeatable:** *N*

**Formerly** 54-2715

**Prerequisites** PURE 102 Intro to Public Relations

**Minimum Credits 3 Maximum Credits 3**

## **PURE 250 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.

**Repeatable:** *N*

**Formerly** 54-2704

**Requirements** Sophomore Standing or Above (SO)

**Minimum Credits 3 Maximum Credits 3**

## **PURE 260 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

**Repeatable:** *N*

**Formerly** 54-2705

**Requirements** Junior Standing or Above (JR)

**Minimum Credits 3 Maximum Credits 3**

## **PURE 270 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.

**Repeatable:** *N*

**Formerly** 54-2701

**Co-requisites** PURE 102 Intro to Public Relations or COMM 103 Introduction to Social Media & Digital Strategies

**Minimum Credits 3 Maximum Credits 3**

## **PURE 310 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.

**Repeatable:** *N*

**Formerly** 54-3714

**Prerequisites** ENGL 112 Writing and Rhetoric II or ENGL 112H Writing and Rhetoric II: Honors or ENGL 122 International Writing and Rhetoric II

**Minimum Credits 3 Maximum Credits 3**

## **PURE 330 Global PR**

Public relations today is conducted in a global village made smaller by communication technology. Global public relations encompasses economic, social and political realities to communicate within cultural contexts. To be effective in the global market, communicators must understand the language of how business is conducted, especially in emerging markets. Students will investigate how contextual influences and cultural variations in communication styles impact the success (or not) of public relations initiatives.

**Repeatable:** *N*

**Formerly** 54-3707

**GA**

**Minimum Credits 3 Maximum Credits 3**

## **PURE 350 Employee Engagement**

The course is designed to give students a keen understanding of workforce trends, particularly in the growing area of social learning. Students will have an opportunity to apply what they learn and serve as a strategic expert to their own client, resulting in a portfolio piece that will set them apart from others and open the door to a career in this high-growth specialty field within the public relations industry.

**Repeatable:** *N*

**Formerly** 54-3704

**Requirements** Junior Standing or Above (JR)

**Minimum Credits 3 Maximum Credits 3**

## **PURE 360 Advanced Topics in PR**

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.

**Repeatable:** *N*

**Formerly** 54-3708

**Minimum Credits 3 Maximum Credits 3**

## **PURE 370 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.

**Repeatable:** *N*

**Formerly** 54-3703

**Prerequisites** PURE 260 Political & Government PR or PURE 220 Public Relations Issues

**Minimum Credits** 3 **Maximum Credits** 3

## **PURE 375 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

**Repeatable:** *N*

**Formerly** 54-3713

**Prerequisites** PURE 102 Intro to Public Relations and PURE 105 Public Relations Writing

**Requirements** Junior Standing or Above (JR)

**Minimum Credits** 3 **Maximum Credits** 3

## **PURE 380 PR Writers Workshop**

This portfolio-building course adds to the public relations student's body of work with intensive writing assignments. It will give all students an opportunity to refine their writing from earlier course work in everything from PR Writing I to social and digital content courses. Emphasis is on editing and curating the PR portfolio for professional presentation.

**Repeatable:** *N*

**Formerly** 54-3750

**Prerequisites** PURE 105 Public Relations Writing

**Minimum Credits** 3 **Maximum Credits** 3

## **PURE 420 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.

**Repeatable:** *N*

**Formerly** 54-4702

**Prerequisites** PURE 102 Intro to Public Relations and PURE 105 Public Relations Writing

**Requirements** Junior Standing or Above (JR)

**Minimum Credits** 3 **Maximum Credits** 3

## **PURE 495 Directed Study:**

This is a Directed Study course in Communication. Directed studies are learning activities involving student independence within the context of regular guidance and direction from a faculty advisor. All directed study course proposals must be approved by the school and department administration.

**Repeatable:** Y

**Requirements** Permission Required (DP)

**Minimum Credits 1 Maximum Credits 3**

## **PURE 496 Independent Project Public Relations**

This is an Independent Study course in Public Relations. 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. All Independent Project course proposals must be approved by the school and department administration.

**Repeatable:** Y

**Requirements** Permission Required (DP)

**Minimum Credits 1 Maximum Credits 3**

## **Radio**

### **RADI 102 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.

**Repeatable:** N

**Formerly** 41-1100

**Minimum Credits 3 Maximum Credits 3**

### **RADI 105 Voice and Articulation**

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.

**Repeatable:** N

**Formerly** 41-1107

**Minimum Credits 3 Maximum Credits 3**

### **RADI 115 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.

**Repeatable:** Y  
**Formerly** 41-1118J  
**Minimum Credits** 1 **Maximum Credits** 1

## **RADI 118 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.

**Repeatable:** N  
**Formerly** 41-1121  
**Prerequisites** RADI 105 Voice and Articulation  
**Minimum Credits** 4 **Maximum Credits** 4

## **RADI 126 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.

**Repeatable:** N  
**Formerly** 41-1128  
**Minimum Credits** 4 **Maximum Credits** 4

## **RADI 158 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.

**Repeatable:** N  
**Formerly** 41-1300  
**Minimum Credits** 3 **Maximum Credits** 3

## **RADI 164 The Beat Producer**

This course teaches the artistry and techniques necessary to create unique rhythms/beats using electronic media. Students learn how to mix, edit, and arrange music using MIDI and Logic Pro X software by Apple. Students work at individual stations on their individual productions as they acquire the skills necessary to become a Beat Producer.

**Repeatable:** Y  
**Formerly** 41-1309  
**Minimum Credits** 3 **Maximum Credits** 3

## **RADI 168 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.

**Repeatable:** *N*

**Formerly** 41-1314

**Minimum Credits** 3 **Maximum Credits** 3

## **RADI 169 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.

**Repeatable:** *N*

**Formerly** 41-1321

**Minimum Credits** 3 **Maximum Credits** 3

## **RADI 172 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.

**Repeatable:** *N*

**Formerly** 41-1323

**Prerequisites** ENGL 111 Writing and Rhetoric I or ENGL 121 International Writing and Rhetoric I or ENGL 109 Writing and Rhetoric I Stretch B or ENGL 111H Writing and Rhetoric I: Honors or **TWC-T-7 EXAM-TWC WRITING MINIMUM SCORE = 7**

**Minimum Credits** 3 **Maximum Credits** 3

## **RADI 185 Smartphone Audio**

This is a hands-on class focusing on the technical, aesthetic and multimedia skills needed to produce professional audio with a Smartphone.

**Repeatable:** *N*

**Formerly** 41-1523

**Minimum Credits** 1 **Maximum Credits** 1

## **RADI 202 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.

**Repeatable:** *N*

**Formerly** 41-2105

**Prerequisites** ENGL 112 Writing and Rhetoric II or ENGL 112H Writing and Rhetoric II: Honors or ENGL 122 International Writing and Rhetoric II

**Minimum Credits 3 Maximum Credits 3**

## **RADI 205 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.

**Repeatable:** *N*

**Formerly** 41-2107

**WI**

**Prerequisites** ENGL 109 Writing and Rhetoric I Stretch B or ENGL 111 Writing and Rhetoric I or ENGL 111H Writing and Rhetoric I: Honors or ENGL 121 International Writing and Rhetoric I or TWC-T-7 EXAM-TWC WRITING MINIMUM SCORE = 7

**Minimum Credits 3 Maximum Credits 3**

## **RADI 217 The Club DJ Producer**

Students will learn how to remix, edit, and create DJ Tools. DJ Tools are assorted music tracks, instrumentals, loops, a cappella, shouts, etc. used to add to or enhance a live or prerecorded DJ set performance. Students will also learn how to properly remix a song in various styles and create (3) three of the most popular DJ Tools to have in their own DJ Pack. Students will have use of Digital Audio Workstations where they can develop their productions.

**Repeatable:** *N*

**Formerly** 41-2113

**Prerequisites** RADI 158 The Club DJ I

**Minimum Credits 3 Maximum Credits 3**

## **RADI 223 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.

**Repeatable:** *N*

**Formerly** 41-2130J

**Minimum Credits 1 Maximum Credits 1**

## **RADI 226 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.

**Repeatable:** *N*

**Formerly** 41-2200

**Prerequisites** ENGL 111 Writing and Rhetoric I or ENGL 121 International Writing and Rhetoric I

**Minimum Credits 3 Maximum Credits 3**

## **RADI 230 Radio Podcasting**

Podcast: a digital audio file, that can be downloaded from a website. This on-demand and popular format has been called Radio of the 21st Century and currently delivers popular programs such as Serial, Welcome to Nightvale, and Myths and Legends. Students learn the aesthetics of a great podcast, content development, and podcast production techniques. Students produce their own original podcasts, reflecting their individualized interests and skills. Finally, students learn to set-up a viable system for podcast production, distribution, and possible monetization of their creations.

**Repeatable:** *N*

**Formerly** 41-2252

**Prerequisites** ENGL 112 Writing and Rhetoric II or ENGL 112H Writing and Rhetoric II: Honors or ENGL 122 International Writing and Rhetoric II

**Requirements** Sophomore Standing or Above (SO)

**Minimum Credits 3 Maximum Credits 3**

## **RADI 235 Voiceover**

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.

**Repeatable:** *Y*

**Formerly** 41-2308

**Prerequisites** RADI 105 Voice and Articulation or THEA 103 Voice for Non-Theatre Majors or THEA 112 Theatre Foundation II: Performance

**Minimum Credits 3 Maximum Credits 3**

## **RADI 239 Voice Acting for Intractive Gaming**

This course focuses on voice acting techniques necessary to provide unique and compelling performances for the expanding area of interactive games. Students practice using actual game scripts developing text analysis, acting skills, and unique vocal demands required for interactive games as they explore the entrepreneurial skills necessary to enter this field. Acting technique and studio experience helps students know and understand the auditioning, performance, directing, and recording process as students prepare actual interactive game voiceover cuts for their websites.

**Repeatable:** *N*

**Formerly** 41-2310

**Prerequisites** RADI 235 Voiceover

**Minimum Credits 3 Maximum Credits 3**

## **RADI 258 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.

**Repeatable:** Y

**Formerly** 41-2314

**Prerequisites** RADI 158 The Club DJ I

**Minimum Credits** 3 **Maximum Credits** 3

## **RADI 261 Internet Radio**

Students will create and run their own Internet radio stations in our experimental iRadio lab. They will create websites and use social media along with other free web-based services to build a brand for their entrepreneurial experiments in audio media streaming. We'll explore basic audio concepts and investigate what makes audio and its supporting web content compelling. We'll also discuss music licensing, copyright and other legal issues related to streaming audio and building a web presence. This course is intended for any student who would like to promote themselves, their services, a cause, an idea and/or have a way to practice the skills and techniques they are learning in other classes.

**Repeatable:** N

**Formerly** 41-2321

**Minimum Credits** 3 **Maximum Credits** 3

## **RADI 270 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.

**Repeatable:** N

**Formerly** 41-2414

**Prerequisites** RADI 258 The Club DJ II

**Requirements** Permission Required (DP)

**Minimum Credits** 1 **Maximum Credits** 1

## **RADI 275 Radio Interviewing**

This course will explore the tools, techniques, and theories necessary for conducting professional radio interviews in a variety of styles and contexts including news and public affairs, arts and entertainment, and sports. Course content will include topic/guest selection, research, pre-interviews, writing set-ups and questions and interviewing techniques. You will also listen to and critique various interview styles and formats. Throughout the semester you will select topics and contact guests for interviews; research and prepare interview questions and topics; and conduct live in-studio interviews during the class session, which will be recorded. You will use social media to promote and share interviews. Selected interviews will be aired on the award-winning college radio station, WCRX 88.1 FM.

**Repeatable:** N

**Formerly** 41-2730

**Prerequisites** ENGL 109 Writing and Rhetoric I Stretch B or ENGL 111 Writing and Rhetoric I or ENGL 111H Writing and Rhetoric I: Honors or ENGL 121 International Writing and Rhetoric I or TWC-T-7 EXAM-TWC WRITING MINIMUM SCORE = 7

**Minimum Credits 3 Maximum Credits 3**

## **RADI 280 Voiceover for Narration**

This course is for voiceover students who intend to pursue future work in long form narration. The course will cover the areas of audiobook narration, medical, technical, IVRS (Interactive Voice Response Systems), business to business audio/video tracks, training/educational video voiceover, TV and Radio identity voice branding and film narration. Skills introduced and reinforced are: i.e. script/galley marking, subtle character differentiation, vocal strength and stamina; and tone/delivery for long form narration. Students also prepare professional sample cuts suitable for website posting.

**Repeatable:** Y

**Formerly** 41-2820

**Prerequisites** RADI 235 Voiceover

**Minimum Credits 3 Maximum Credits 3**

## **RADI 299 Topics in Radio**

This is a topics course in Radio for the Communication Department. Topics will vary.

**Repeatable:** Y

**Minimum Credits 1 Maximum Credits 3**

## **RADI 305 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.

**Repeatable:** N

**Formerly** 41-3107

**Prerequisites** RADI 102 Introduction to Radio and ENGL 121 International Writing and Rhetoric I or RADI 102 Introduction to Radio and ENGL 111 Writing and Rhetoric I or RADI 102 Introduction to Radio and TWC-T-7 EXAM-TWC WRITING MINIMUM SCORE = 7

**Minimum Credits 3 Maximum Credits 3**

## **RADI 310 Radio Programming**

Project-based course covers industry challenges and trends that today's radio programmers and Content Directors confront. Students gain practical social media skills, understanding the landscape, learning best practices, and using different social media technologies to create and propagate content to attract audience for traditional and new media. Students also become acquainted with social media analytics and other new media content distribution platforms including Internet radio and mobile technology.

**Repeatable:** N

**Formerly** 41-3114

**Prerequisites** ENGL 121 International Writing and Rhetoric I or RADI 102 Introduction to Radio and RADI 305 Radio Marketing & Promotion and ENGL 111 Writing and Rhetoric I or RADI 102 Introduction to

Radio and RADI 305 Radio Marketing & Promotion or TWC-T-7 EXAM-TWC WRITING MINIMUM SCORE = 7

**Minimum Credits 3 Maximum Credits 3**

### **RADI 315 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.

**Repeatable:** *N*

**Formerly** 41-3117

**Requirements** Permission Required (DP)

**Minimum Credits 3 Maximum Credits 3**

### **RADI 320 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.

**Repeatable:** *N*

**Formerly** 41-3183

**Prerequisites** RADI 126 Radio Production I: Intro and RADI 235 Voiceover

**Minimum Credits 3 Maximum Credits 3**

### **RADI 325 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 news writing 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.

**Repeatable:** *N*

**Formerly** 41-3207

**Prerequisites** JOUR 105 Reporting and Writing I or RADI 205 Writing for Radio

**Minimum Credits 3 Maximum Credits 3**

### **RADI 326 Radio Production II: Advanced**

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).

**Repeatable:** N

**Formerly** 41-3407

**Prerequisites** RADI 126 Radio Production I: Intro

**Co-requisites** RADI 205 Writing for Radio

**Minimum Credits** 4 **Maximum Credits** 4

### **RADI 330 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.

**Repeatable:** N

**Formerly** 41-3214

**Prerequisites** RADI 102 Introduction to Radio and ENGL 111 Writing and Rhetoric I or RADI 102

Introduction to Radio and ENGL 121 International Writing and Rhetoric I or RADI 102 Introduction to Radio or TWC-T-7 EXAM-TWC WRITING MINIMUM SCORE = 7

**Minimum Credits** 3 **Maximum Credits** 3

### **RADI 339 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.

**Repeatable:** Y

**Formerly** 41-3308

**Prerequisites** RADI 235 Voiceover

**Minimum Credits** 3 **Maximum Credits** 3

### **RADI 342 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.

**Repeatable:** N

**Formerly** 41-3315

**Prerequisites** RADI 205 Writing for Radio or THEA 168 Playwriting I or CINE 145 Screenwriting I: Writing the Short Film or TELE 212 Television Arts: Writing

**Minimum Credits** 3 **Maximum Credits** 3

### **RADI 343 Radio Dramatic Series: Voice Acting**

This is the second of a three-course sequence to create an episodic radio series for WCRX-FM. Student voice actors record voices for the scripts written in Radio Dramatic Series: Writing. This course requires an audition. Auditions are held in early December and students are notified immediately of their clearance to register for the course. Scripts and character backgrounds will be provided prior to the class.

**Repeatable:** Y

**Formerly** 41-3316J

**Requirements** Permission Required (DP)

**Minimum Credits 1 Maximum Credits 1**

### **RADI 348 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.

**Repeatable:** Y

**Formerly** 41-3318

**Prerequisites** ENGL 112 Writing and Rhetoric II and RADI 126 Radio Production I: Intro or ENGL 112 Writing and Rhetoric II and JOUR 102 Introduction to Journalism or ENGL 112 Writing and Rhetoric II and CINE 130 Editing I or ENGL 112 Writing and Rhetoric II and AUDI 121 Fundamentals of Audio Production or ENGL 112 Writing and Rhetoric II and CINE 211 Post-Production Audio I

**Minimum Credits 3 Maximum Credits 3**

### **RADI 352 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, sound effects and a commissioned musical score into consistent, ready-to-broadcast individual programs on a set schedule.

**Repeatable:** N

**Formerly** 41-3319

**Prerequisites** RADI 126 Radio Production I: Intro or AUDI 121 Fundamentals of Audio Production

**Minimum Credits 3 Maximum Credits 3**

### **RADI 360 Advanced Topics in Radio Studies**

This is an advanced topics course in Radio Studies for Communication. Topics will vary.

**Repeatable:** Y

**Requirements** Junior Standing or Above (JR)

**Minimum Credits 1 Maximum Credits 3**

### **RADI 361 Advanced Topics in Voiceover**

This is an advanced topics course in Voiceover for the Communication Department. Topics will vary.

**Repeatable:** Y

**Requirements** Junior Standing or Above (JR)

**Minimum Credits 1 Maximum Credits 3**

## **RADI 362 Advanced Topics in Radio Production**

This is an advanced topics course in Radio Production for the Communication Department. Topics will vary.

**Repeatable:** Y

**Requirements** Junior Standing or Above (JR)

**Minimum Credits 1 Maximum Credits 3**

## **RADI 421 Radio and 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.

**Repeatable:** Y

**Formerly** 41-4221

**Prerequisites** RADI 126 Radio Production I: Intro or JOUR 350 Digital Storytelling or CINE 130 Editing I or AUDI 121 Fundamentals of Audio Production or CINE 211 Post-Production Audio I

**Requirements** Junior Standing or Above (JR)

**Minimum Credits 3 Maximum Credits 3**

## **RADI 480 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.

**Repeatable:** N

**Formerly** 41-3008

**Prerequisites** ENGL 112 Writing and Rhetoric II or ENGL 122 International Writing and Rhetoric II

**Minimum Credits 3 Maximum Credits 3**

## **RADI 481 WCRX Practicum I**

This course provides hands-on experience in the operation of college radio station WCRX. Students become proficient with new digital tools and various digital platforms to understand and effectively use social media in a live broadcast environment. Students work on the air as a music or talk host, news or sports anchor, or call play-by-play sports. They may also work in production or as a social media producer to develop content and maintain social media on-line communities for WCRX. Course requires a minimum of six hours per week of practical activity and two class hours per week.

**Repeatable:** Y

**Formerly** 41-3300

**Prerequisites** RADI 118 Music Radio Broadcasting I and RADI 126 Radio Production I: Intro

**Requirements** Permission Required (DP) and Junior Standing or Above (JR)

**Minimum Credits 2 Maximum Credits 3**

## **RADI 495 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.

**Repeatable:** *N*

**Formerly** 41-3990

**Minimum Credits 2 Maximum Credits 2**

### **RADI 496 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.

**Repeatable:** *Y*

**Formerly** 41-3498

**Requirements** Permission Required (DP)

**Minimum Credits 1 Maximum Credits 6**

## **Science**

### **ACON 315 Furniture, Wood Objects, and Gilding Conservation: Study in Florence, Italy**

This course is part of the Junior Year Abroad for Art and Materials Conservation majors study at Lorenzo de' Medici Institute in Florence, Italy.

**Repeatable:** *N*

**Formerly** 56-1940AMC

**Requirements** Permission Required (DP)

**Minimum Credits 3 Maximum Credits 3**

### **ACON 320 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.

**Repeatable:** *N*

**Formerly** 56-1960AMC

**Requirements** Permission Required (DP)

**Minimum Credits 3 Maximum Credits 3**

### **ACON 321 Fresco Painting and Restoration II: Study in Florence, Italy**

This course is part of the Junior Year Abroad for Art and Materials Conservation majors study at Lorenzo de' Medici Institute in Florence, Italy.

**Repeatable:** *N*

**Formerly** 56-2960AMC

**Requirements** Permission Required (DP)

**Minimum Credits 3 Maximum Credits 3**

### **ACON 330 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.

**Repeatable:** *N*

**Formerly** 56-1975AMC

**Requirements** Permission Required (DP)

**Minimum Credits 3 Maximum Credits 3**

### **ACON 331 Painting and Polychrome Wooden Sculpture Conservation II: Study in Florence, Italy**

This course is part of the Junior Year Abroad for Art and Materials Conservation majors study at Lorenzo de' Medici Institute in Florence, Italy.

**Repeatable:** *N*

**Formerly** 56-2975AMC

**Requirements** Permission Required (DP)

**Minimum Credits 3 Maximum Credits 3**

### **ACON 340 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.

**Repeatable:** *N*

**Formerly** 56-2930AMC

**Requirements** Permission Required (DP)

**Minimum Credits 3 Maximum Credits 3**

### **ACON 350 Historical Painting Lab I: Study in Florence, Italy**

This course is part of the Junior Year Abroad for Art and Materials Conservation majors study at Lorenzo de' Medici Institute in Florence, Italy.

**Repeatable:** *N*

**Formerly** 56-2945AMC

**Requirements** Permission Required (DP)

**Minimum Credits 3 Maximum Credits 3**

### **ACON 360 Lost Symbolism and Secret Codes in Art: Study in Art: Study in Florence, Italy**

No description available.

**Repeatable:** *N*

**Formerly** 56-2955AMC

**Minimum Credits 3 Maximum Credits 3**

### **ACON 370 Artists in Italy Today: Study in Florence, Italy**

No description available.

**Repeatable:** *N*

**Formerly** 56-3910AMC

**Requirements** Permission Required (DP)

**Minimum Credits 3 Maximum Credits 3**

### **ACON 380 19th Century Art: From Neoclassicism to Post-Impressionism: Study in Florence, Italy**

No course description available.

**Repeatable:** *N*

**Formerly** 56-3965AMC

**Requirements** Permission Required (DP)

**Minimum Credits 3 Maximum Credits 3**

### **ACON 385 Science for Conservators II: Study in Florence, 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.

**Repeatable:** *N*

**Formerly** 56-3940AMC

**Requirements** Permission Required (DP)

**Minimum Credits 3 Maximum Credits 3**

### **ACON 399 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.

**Repeatable:** *Y*

**Formerly** 56-2900AMC

**Requirements** Permission Required (DP)

**Minimum Credits 3 Maximum Credits 3**

### **ACON 460 Art and Materials Conservation Capstone**

Art and Materials Conservation Capstone course will instruct and guide students with the construction of a portfolio commensurate with the professional norms of practicing conservators. Particularly, this course will highlight the students' experiences with hands-on conservation projects at Lorenzo de Medici and conservation work experiences through their internship with local conservators. In addition to the portfolio, the course will focus on instruction on the history, ethics, and philosophy of art conservation, with particular attention paid to the practical tasks of operating a conservation business.

**Repeatable:** *N*

**Formerly** 56-3220

**Requirements** Permission Required (DP)

**Minimum Credits 3 Maximum Credits 3**

### **ACON 490 Art and Materials Conservation Internship**

This is the internship for the Art and Materials Conservation major.

**Repeatable:** *N*

**Formerly** 56-3230

**Requirements** Permission Required (DP)

**Minimum Credits 3 Maximum Credits 3**

### **BIOL 101 Introductory Biology**

This course is an introduction to the study of life, at the molecular, cellular, and whole organism levels. It surveys cell structure and function, the principles of genetics, and the diversity of living organisms, including how they grow, how they evolve and adapt, and how they interact with each other and with their environment. Through observation, experimentation, and interpretation of the living world, students develop an understanding of the biological functions that support life. The biological world is examined with particular attention to issues of greater contemporary relevance and impact.

**Repeatable:** *N*

**Formerly** 56-1110

**SL**

**Minimum Credits 4 Maximum Credits 4**

### **BIOL 105 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.

**Repeatable: N**

**Formerly 56-1115**

**SC**

**Minimum Credits 3 Maximum Credits 3**

### **BIOL 110 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.

**Repeatable: N**

**Formerly 56-1117**

**SC**

**Minimum Credits 3 Maximum Credits 3**

### **BIOL 115 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.

**Repeatable: N**

**Formerly 56-1120**

**SL**

**Minimum Credits 3 Maximum Credits 3**

### **BIOL 120 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.

**Repeatable: N**

**Formerly 56-1121**

**SL**

**Minimum Credits 3 Maximum Credits 3**

### **BIOL 125 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).

**Repeatable: N**

**Formerly 56-1125**

**SL**

**Minimum Credits 4 Maximum Credits 4**

### **BIOL 130 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.

**Repeatable: N**

**Formerly 56-1170**

**SC**

**Minimum Credits 3 Maximum Credits 3**

### **BIOL 135 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.

**Repeatable: N**

**Formerly 56-1181**

**SL**

**Minimum Credits 3 Maximum Credits 3**

### **BIOL 140 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.

**Repeatable: N**

**Formerly 56-1182**

**SL**

**Minimum Credits 3 Maximum Credits 3**

### **BIOL 145 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.

**Repeatable: N**

**Formerly 56-1185**

**SL**

**Minimum Credits 3 Maximum Credits 3**

### **BIOL 150 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.

**Repeatable: N**

**Formerly 56-1420**

**SC**

**Minimum Credits 3 Maximum Credits 3**

### **BIOL 155 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.

**Repeatable: N**

**Formerly 56-1510**

**SC**

**Minimum Credits 3 Maximum Credits 3**

### **BIOL 160 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.

**Repeatable: N**

**Formerly 56-1515**

**SC**

**Minimum Credits 3 Maximum Credits 3**

## **BIOL 165 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.

**Repeatable:** *N*

**Formerly** 56-1615

**SL**

**Minimum Credits 3 Maximum Credits 3**

## **BIOL 205 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).

**Repeatable:** *N*

**Formerly** 56-2100

**SC**

**Prerequisites** ENGL 109 Writing and Rhetoric I Stretch B or ENGL 111 Writing and Rhetoric I or ENGL 111H Writing and Rhetoric I: Honors or ENGL 121 International Writing and Rhetoric I or TWC-T-7 EXAM-TWC WRITING MINIMUM SCORE = 7

**Minimum Credits 3 Maximum Credits 3**

## **BIOL 210 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.

**Repeatable:** *N*

**Formerly** 56-2120

**SL**

**Minimum Credits 4 Maximum Credits 4**

## **BIOL 215 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.

**Repeatable:** *N*

**Formerly** 56-2130

**SC**

**Minimum Credits 3 Maximum Credits 3**

### **BIOL 215H Genetics: Honors**

This course is a survey of the fundamentals of genetics and their application to contemporary issues with hands-on, inquiry-based activities. Major topics include DNA structure and replication, the chromosomal basis of inheritance, mutation, gene expression and epigenetics, and utilization of model organisms and genetic technology. Special topics may include ethical issues in genetics, human development and reproductive technologies, stem cell research, DNA fingerprinting, genetic basis of disease, and use of model organisms in genetic research. This is an Honors course and students need a cumulative GPA of 3.50 or higher to register.

**Repeatable:** *N*

**Formerly** 56-2130HN

**SL**

**Requirements** 3.5 or Higher GPA (35GP)

**Minimum Credits 4 Maximum Credits 4**

### **BIOL 220 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.

**Repeatable:** *N*

**Formerly** 56-2134

**SC**

**Minimum Credits 3 Maximum Credits 3**

### **BIOL 225 Microbiology**

The course examines life at the microscopic level and is designed to provide an understanding of microbiology and its connectedness to the human body, environment, medicine, and industry. Topics will include the exploration of the world of bacteria and viruses; microbial growth and control; the impact of the human microbiome; the role of microbes in biotechnology, industry, and agriculture; the rise of antibiotic resistance; and microbial diseases of humans.

**Repeatable:** *N*

**Formerly** 56-2150

**SL**

**Minimum Credits 4 Maximum Credits 4**

### **BIOL 230 Molecular and Cell Biology**

All living organisms are made of cells, some are unicellular and some are complex. This course provides students with an introduction to cell biology. Several areas of cell biology will be discussed: DNA, RNA, protein, transcription and translation, cell division and cell death, cell signaling and communication, cell renewal, and stem cells and cancer. The laboratory portion of the course will teach students the molecular

biology techniques currently used in biology research, including gel electrophoresis, PCR, molecular cloning, ELISA, and Western Blot.

**Repeatable:** *N*

**Formerly** 56-2160

**SL**

**Minimum Credits 4 Maximum Credits 4**

### **BIOL 235H 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.

**Repeatable:** *N*

**Formerly** 56-2169HN

**SC**

**Requirements** 3.5 or Higher GPA (35GP)

**Minimum Credits 3 Maximum Credits 3**

### **BIOL 240H Animal Behavior Observational Research Methods: Honors**

This course will meet primarily at Lincoln Park Zoo, with a few on-campus meetings. The course will provide students with a hands-on introduction to animal behavior observational research methods. We will use Chicago's own Lincoln Park Zoo as our laboratory to learn how to use a range of different observational research methods practiced by professionals in the field of animal behavior. This course will introduce students to appropriate experimental design for behavioral research and different sampling methods through discussion of primary literature and hands-on behavioral data collection. Students will use the scientific method from hypothesis formulation to data analysis, discussion, and scientific communication by designing and presenting their own independent behavioral research projects.

It is assumed that students have had some biology and stats in high school or college, and it is suggested that they take BIOL 150 Animal Behavior prior to taking this course. This is an Honors course and students need a GPA of 3.50 or higher to register.

**Repeatable:** *Y*

**Formerly** 56-2420HN

**SL**

**Prerequisites** ENGL 122 International Writing and Rhetoric II or ENGL 112 Writing and Rhetoric II

**Requirements** 3.5 or Higher GPA (35GP)

**Minimum Credits 4 Maximum Credits 4**

### **BIOL 245 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.

**Repeatable:** *N*

**Formerly** 56-2450

**SL**

**Prerequisites** MATH 110 College Mathematics or MATH 115 Liberal Arts Mathematics or MATH 120 Quantitative Reasoning or ACCU-T-67 EXAM-ACCUPLACER MATH MINIMUM SCORE = 67 or ACT-M-23 EXAM-ACT MATH MINIMUM SCORE = 23 or SAT-M-550 EXAM-SAT MATH MINIMUM SCORE = 550 or CMPS-M-67 EXAM-CMPS MATH MINIMUM SCORE = 67

**Minimum Credits 4 Maximum Credits 4**

## **BIOL 245H Ecology: Honors**

This course introduces basic principles of ecology- the study of relationships among living organisms, their environment and each other. We examine ecological concepts applied to individuals, populations and communities of both plants and animals. Topics include plant and animal adaptations to the environment, the role environmental factors in the distribution and abundance of organisms, the dynamics of population growth, species interactions including competition and predation, the structure of ecological communities, and the application of ecology to problems in conservation. This is an Honors course. In addition to other possible pre-requisites, students need a minimum G.P.A. of 3.50 or higher to enroll.

**Repeatable:** *N*

**Formerly** 56-2450HN

**SL**

**Requirements** 3.5 or Higher GPA (35GP)

**Minimum Credits 4 Maximum Credits 4**

## **BIOL 255H Homeostasis: the Biology of Equilibrium**

This course will cover the physiology of plants and animals in the context of homeostasis. All living organisms maintain this dynamic equilibrium to preserve internal conditions suitable for life as they face the challenges of changing external environments. This theme unifies concepts in cellular biology, physiology, and systems thinking. We will consider the basic biophysical challenges faced by cells and relate these to challenges on the organismal level. The course focuses on the mechanisms of homeostatic regulation using external and internal cues, interactions between organisms and their environment, and how cells and tissues work together to optimize the physiological processes that allow diverse life (including humans) to succeed in environments all over the planet.

**Repeatable:** *N*

**SC**

**Requirements** 3.5 or Higher GPA (35GP)

**Minimum Credits 3 Maximum Credits 3**

## **BIOL 315H Modeling Biology with Mathematics: Honors**

In mathematics, differential equations express the relationship between several quantities and their rates of change. When used in application, these equations can function as mathematical models of complex dynamic systems, such as those found naturally in biology. In this course, we will explore a variety of systems using models based on differential equations, and learn how to use mathematical tools, including calculus, to analyze these systems. This course is part of the Honors program and requires, at a minimum, a cumulative GPA of 3.5 or higher to register (in addition to other possible pre-requisites).

**Repeatable:** *N*

**Formerly** 56-3125HN

**SC**

**Prerequisites** MATH 220 Calculus I

**Requirements** 3.5 or Higher GPA (35GP)

**Minimum Credits** 3 **Maximum Credits** 3

## **CHEM 101 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.

**Repeatable:** *N*

**Formerly** 56-1210

**SL**

**Minimum Credits** 4 **Maximum Credits** 4

## **CHEM 105 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.

**Repeatable:** *N*

**Formerly** 56-1211

**SL**

**Minimum Credits** 3 **Maximum Credits** 3

## **CHEM 110 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.

**Repeatable:** *N*

**Formerly** 56-1215

**SL**

**Minimum Credits** 4 **Maximum Credits** 4

## **CHEM 115 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.

**Repeatable:** *N*

**Formerly** 56-1220

**SL**

**Minimum Credits 3 Maximum Credits 3**

### **CHEM 120 Chemistry of Art and Color**

Course deals with atoms and molecules and how they create color or light and reflect and absorb light (dyes and pigments). Topics include additive and subtractive color mixing; interference, or iridescence, which is demonstrated through niobium anodizing; history and chemistry of pigments; and various paint media, including encaustic (or wax), egg tempura, linseed oil, gouache (or gum Arabic), fresco, calcium compounds, and oriental lacquers. The chemical reactions that set these paints are discussed.

**Repeatable: N**

**Formerly 56-1224**

**SL**

**Minimum Credits 4 Maximum Credits 4**

### **CHEM 125 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.

**Repeatable: N**

**Formerly 56-1226**

**SL**

**Minimum Credits 3 Maximum Credits 3**

### **CHEM 130 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 CHEM 120 Chemistry of Art and Color first.

**Repeatable: N**

**Formerly 56-1228**

**SL**

**Minimum Credits 4 Maximum Credits 4**

### **CHEM 135 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.

**Repeatable: N**

**Formerly 56-1230**

**SC**

**Minimum Credits 3 Maximum Credits 3**

### **CHEM 140 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.

**Repeatable: N**

**Formerly 56-1240**

**SL**

**Minimum Credits 4 Maximum Credits 4**

### **CHEM 145 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.

**Repeatable: N**

**Formerly 56-1280**

**SL**

**Minimum Credits 3 Maximum Credits 3**

### **CHEM 150 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.

**Repeatable: N**

**Formerly 56-1511**

**SL**

**Minimum Credits 4 Maximum Credits 4**

### **CHEM 201 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.

**Repeatable: N**

Formerly 56-2270

**SL**

**Prerequisites** MATH 210 College Algebra

**Minimum Credits 4 Maximum Credits 4**

## **CHEM 202 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.

**Repeatable:** *N*

Formerly 56-2271

**SL**

**Prerequisites** CHEM 201 General Chemistry I

**Minimum Credits 4 Maximum Credits 4**

## **CHEM 305 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.

**Repeatable:** *N*

Formerly 56-3270

**SL**

**Prerequisites** CHEM 110 Concepts of Biochemistry or CHEM 202 General Chemistry II

**Minimum Credits 4 Maximum Credits 4**

## **EASC 101 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.

**Repeatable:** *N*

Formerly 56-1310

**SL**

**Minimum Credits 4 Maximum Credits 4**

## **EASC 105 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.

**Repeatable:** *N*  
**Formerly** 56-1311  
**SC**  
**Minimum Credits 3 Maximum Credits 3**

### **EASC 110H The Science of Global Change: Honors**

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. 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). Students will be challenged to use their knowledge to better inform public awareness of global change, and public policy on global change issues.

**Repeatable:** *N*  
**Formerly** 56-1312  
**SC**  
**Requirements** 3.5 or Higher GPA (35GP)  
**Minimum Credits 3 Maximum Credits 3**

### **EASC 115 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.

**Repeatable:** *N*  
**Formerly** 56-1320  
**SC**  
**Minimum Credits 3 Maximum Credits 3**

### **EASC 120 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.

**Repeatable:** *N*  
**Formerly** 56-1330  
**SC**  
**Minimum Credits 3 Maximum Credits 3**

### **EASC 125 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.

**Repeatable:** *N*

**Formerly** 56-1350

**SC**

**Minimum Credits 3 Maximum Credits 3**

### **EASC 125H 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.

**Repeatable:** *N*

**Formerly** 56-1350HN

**SC**

**Requirements** 3.5 or Higher GPA (35GP)

**Minimum Credits 3 Maximum Credits 3**

### **EASC 130 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.).

**Repeatable:** *N*

**Formerly** 56-1351

**SL**

**Minimum Credits 4 Maximum Credits 4**

### **EASC 135 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.

**Repeatable:** *N*

**Formerly** 56-1352

**SL**

**Concurrent Requisite** EASC 136 Dinosaur Evolution and Extinction: Lab  
**Minimum Credits 2 Maximum Credits 2**

### **EASC 136 Dinosaur Evolution and Extinction: Lab**

This is the 2-credit Lab component for the Lecture course EASC 135 Dinosaur Evolution and Extinction

**Repeatable:** *N*

**Formerly** 56-1353

**SL**

**Concurrent Requisite** EASC 135 Dinosaur Evolution and Extinction

**Minimum Credits 2 Maximum Credits 2**

### **EASC 140H Paleontology Field Observations & Methods: Honors**

This course provides a hands-on introduction to paleontology field methods, including fossil reconnaissance, identification, and collection during a two-week field expedition to the Petrified Forest National Park, Arizona. You will learn about the paleontology and geology of the park by reading and interpreting popular and scientific literature. Emphasis will be placed on detailed observation and documentation of vertebrate fossils and geologic context in a field notebook that will provide the basis for a final project interpreting your field experience.

**Repeatable:** *N*

**Formerly** 56-1354HN

**SL**

**Requirements** Permission Required (DP)

**Minimum Credits 3 Maximum Credits 3**

### **EASC 145 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 theory of Plate Tectonics and follows 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.

**Repeatable:** *N*

**Formerly** 56-1380

**SL**

**Minimum Credits 3 Maximum Credits 3**

### **PHYS 110 Lasers and Holography**

This course covers the fundamental principles of the nature and properties of light and the technical and aesthetic features of Holography; other topics include the general properties of light, optical phenomena and photochemical procedures; the many different uses of lasers; and procedures for setting up simple holograms, single- and double-beam transmission and reflection. In this course students are required to create their own holograms using laser equipment and development facilities that are provided in class.

**Repeatable:** *N*

**Formerly** 56-1817

**SL**

**Minimum Credits 3 Maximum Credits 3**

## **PHYS 120 Science of Electronics**

This course provides an introduction to electronics. Students acquire knowledge in the fundamentals of electric circuit theory. Course teaches the operation and use of electronic components and instruments such as multimeters and oscilloscopes. Regular laboratories provide opportunities for hands-on activities. During the final weeks of the course students construct an electronic project.

**Repeatable:** *N*

**Formerly** 56-1820

**SL**

**Prerequisites** MATH 110 College Mathematics or MATH 115 Liberal Arts Mathematics or MATH 120 Quantitative Reasoning or ACCU-T-67 EXAM-ACCUPLACER MATH MINIMUM SCORE = 67 or ACT-M-23 EXAM-ACT MATH MINIMUM SCORE = 23 or SAT-M-550 EXAM-SAT MATH MINIMUM SCORE = 550 or CMPS-M-67 EXAM-CMPS MATH MINIMUM SCORE = 67

**Minimum Credits 4 Maximum Credits 4**

## **PHYS 125 Astronomy: The Solar System**

This is the first semester of a two-part astronomy course, though each can be taken independently. It begins with an investigation of how the motions of the Earth affect what we see in the day and night skies. Then it will explore the planets, moons, and other objects of our Solar System. Currently, astronomers are discovering new planets around other stars monthly. This class will end with an investigation of these strange new exoplanet systems and the origin and fate of our own Solar System.

**Repeatable:** *N*

**Formerly** 56-1830

**SC**

**Minimum Credits 3 Maximum Credits 3**

## **PHYS 130 Astronomy: Stars and Galaxies**

This is the second semester of a two-part astronomy course, though each can be taken independently. First, it reviews how light is used to study the properties and life cycles of stars. Next, it delves into intergalactic space to survey our own Milky Way and billions of other galaxies. The course ends by examining the evolution of the Universe from the Big Bang to today. All along, it will explore how the mysteries of Black holes, dark matter and dark energy are critical to our current understating of the cosmos.

**Repeatable:** *N*

**Formerly** 56-1831

**SC**

**Minimum Credits 3 Maximum Credits 3**

## **PHYS 135 The Origin and Fate of the Universe**

The course examines what the universe is made of, how to measure its dimensions, how and when it began, and in how many different ways it is changing. The course outlines the different methods scientists use in their ongoing research about the expansion of the universe and the Big Bang model, the mysteries of black holes, quasars, dark matter, and dark energy. Students are required to create an art project that relates to any aspect of the course. One of the class assignments involves a visit to the Adler Planetarium.

**Repeatable:** *N*

**Formerly** 56-1837

**SC**

**Minimum Credits 3 Maximum Credits 3**

### **PHYS 140 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.

**Repeatable: N**

**Formerly 56-1840**

**SC**

**Minimum Credits 3 Maximum Credits 3**

### **PHYS 140H Einstein: His Science and his Humanity**

The course examines the basic concepts of Einstein's science and its impact on science, history and culture. Einstein's theories have inspired the invention of modern technology such as lasers, nuclear energy, solar panels and have predicted strange phenomena such as time dilation, curved space-time, black holes and dark energy. Einstein's humanity and philosophy and his views on religion, politics, and the arms race are also discussed. Students participate in a class debate on Nuclear Reactors and carry out an assignment that identifies metaphors of physics in art.

**Repeatable: N**

**Formerly 56-1840HN**

**SC**

**Requirements 3.5 or Higher GPA (35GP)**

**Minimum Credits 3 Maximum Credits 3**

### **PHYS 145 Quantum Physics: Fundamental Ideas**

This course is designed for non-scientists (with little or no background in physics and mathematics) with emphasis on the paradoxes and beauty of quantum physics. Students will learn basic ideas about quantum duality, wave functions, uncertainty principle, teleportation, theory of relativity, elementary particles, and cosmology.

**Repeatable: N**

**Formerly 56-1850**

**SC**

**Minimum Credits 3 Maximum Credits 3**

### **PHYS 145H Quantum Physics: Fundamental Ideas: Honors**

This course is designed for non-scientists (with little or no background in physics and mathematics) with emphasis on the apparent paradoxes, beauty, and fundamental ideas of quantum physics. Students will learn basic ideas of modern physics such as quantum duality, wave functions, uncertainty principle, Schrodinger's equation, theory of relativity, elementary particles, and cosmology.

**Repeatable: N**

**Formerly 56-1850HN**

**SC**

**Requirements** 3.5 or Higher GPA (35GP)

**Minimum Credits 3 Maximum Credits 3**

## **PHYS 210 Image Optics**

Human vision, photography and cinematography are best understood through optics, the scientific study of the nature of light and its interaction with matter. The properties of light such as reflection, refraction, the formation of real and virtual images, the structure of the eye and the types and uses of lenses are some of the topics covered. The course includes hands on experiments and demonstrations that use state of the art equipment. Previous knowledge of physics is not required.

**Repeatable:** *N*

**Formerly** 56-2810

**SL**

**Prerequisites** MATH 110 College Mathematics or MATH 210 College Algebra or ACCU-T-50 EXAM-ACCUPLACER MATH MINIMUM SCORE = 50

**Minimum Credits 3 Maximum Credits 3**

## **PHYS 215 The Science of Acoustics I**

The course introduces the physics of vibrating systems, waves and sound. Topics include the sound spectrum, how the ear works, the transmission of sound through fluids at different temperatures and through different materials and the Doppler effect. The properties of reflection, refraction, diffraction and interference are studied with special emphasis on resonance, standing waves and the Inverse Square Law of the intensity of sound. The course concludes with an introduction to auditorium acoustics and basic electricity used in the operation of speakers and microphones.

**Repeatable:** *N*

**Formerly** 56-2820

**SL**

**Prerequisites** MATH 110 College Mathematics or MATH 115 Liberal Arts Mathematics or MATH 120 Quantitative Reasoning or ACCU-T-67 EXAM-ACCUPLACER MATH MINIMUM SCORE = 67 or ACT-M-23 EXAM-ACT MATH MINIMUM SCORE = 23 or SAT-M-550 EXAM-SAT MATH MINIMUM SCORE = 550 or CMPS-M-67 EXAM-CMPS MATH MINIMUM SCORE = 67

**Minimum Credits 3 Maximum Credits 3**

## **PHYS 220 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.

**Repeatable:** *N*

**Formerly** 56-2830

**SL**

**Prerequisites** MATH 220 Calculus I or MATH 210 College Algebra

**Minimum Credits 3 Maximum Credits 3**

## **PHYS 225 Physics for Filmmakers**

This class deals with scientific principles that can help students be more accurate in their filmmaking. Emphasis is placed on motion, collisions, explosions, forces and energy. Other topics may include optics, electrical, magnetic and atomic phenomena as well as special and general relativity. All these are discussed within the context of their use in cinema through analysis of selected film clips. The class includes relevant experiments that students have to perform and/or film. Students complete a short, creative film project on some of the physics they learn.

**Repeatable:** *N*

**Formerly** 56-2840

**SL**

**Prerequisites** MATH 110 College Mathematics or MATH 210 College Algebra or ACCU-T-67 EXAM-ACCUPLACER MATH MINIMUM SCORE = 67 or ACT-M-23 EXAM-ACT MATH MINIMUM SCORE = 23 or SAT-M-550 EXAM-SAT MATH MINIMUM SCORE = 550 or CMPS-M-67 EXAM-CMPS MATH MINIMUM SCORE = 67

**Minimum Credits 3 Maximum Credits 3**

### **PHYS 230 Chaos and Fractals**

This course is about the amazing and unintuitive properties of chaos and fractals; how great complexity can arise from simple rules, and that what at first may appear unpredictable and random can actually be predicted and understood. The aim is to capture the imagination of a wide range of students, getting them involved in a new paradigm in physics. While chaos and fractal geometries have found applications in areas as diverse as medicine, antenna design, atmospheric physics, textiles, printing, graphic design and even photography, the course will allow students to explore ways in which it can inform their own creative interests. To do so, it is imperative that students develop an intuitive understanding of the mathematical and physical ideas behind fractals and chaos; we will use an interactive computer interface (Mathematica) to visualize fractals and the strange properties of chaotic physical systems.

**Repeatable:** *N*

**Formerly** 56-2860

**SC**

**Prerequisites** MATH 110 College Mathematics or MATH 115 Liberal Arts Mathematics or MATH 120 Quantitative Reasoning

**Minimum Credits 3 Maximum Credits 3**

### **PHYS 335 Electricity and Magnetism**

This course addresses fundamental concepts and principles of electromagnetism. Students will learn about the important historical underpinnings of the subject, including Benjamin Franklin's experiments on electric charge, Michael Faraday's work on electric and magnetic fields (and how these are intertwined), and James Maxwell's elegant combination of these ideas into his famous equations. From these equations, students will learn to derive the wave nature of light and all other electromagnetic radiation. To progress in this course, students must become familiar with key ideas in multivariable calculus, the mathematics invented for understanding electromagnetism.

**Repeatable:** *N*

**Formerly** 56-3810

**SC**

**Prerequisites** PHYS 220 Fundamentals of Physics I and MATH 221 Calculus II

**Minimum Credits 3 Maximum Credits 3**

### **SCIE 105 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.

**Repeatable:** *N*

**Formerly** 56-1601

**Minimum Credits 2 Maximum Credits 2**

## **SCIE 110 History of Science**

Science is best understood when studied through the lens of its history and its biography. By examining not only the contributions and scientific breakthroughs but also the lives of people like Copernicus, Galileo, Newton, Faraday, Darwin, and Einstein we discover the richness of the humanity of science that is often ignored. The historical approach also enables us to witness the dynamic intersection between science and technology, art and humanities, war, politics and religion. Topics include the Copernican, Newtonian and Einstein view of the universe as well as milestones such as Darwin's theory of evolution, and the discoveries of the nucleus, X-rays and radioactivity.

**Repeatable:** *N*

**Formerly** 56-1610

**SC**

**Minimum Credits 3 Maximum Credits 3**

## **SCIE 115 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.

**Repeatable:** *N*

**Formerly** 56-1621

**SC**

**Minimum Credits 3 Maximum Credits 3**

## **SCIE 120 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.

**Repeatable:** *N*

**Formerly** 56-1624

**SC**

**Minimum Credits 1 Maximum Credits 1**

## **SCIE 125 Energy & the Environment**

This course deals with the fundamentals of the science of energy and its applications. What is energy, how many different energy types are there, how do we measure it and what are the laws that govern it? The

course also discusses the different types of commercially produced energy and the advantages and disadvantages of each type. A particular focus will be given to the impact of energy practices on global climate change. The course includes a class debate and a field trip, and requires the completion of a final project with an energy theme.

**Repeatable:** *N*

**Formerly** 56-1630

**SC**

**Minimum Credits 3 Maximum Credits 3**

### **SCIE 130 Astrobiology**

The question of life beyond Earth fascinated human kind for centuries and continues to do so today. This course examines the science behind the search for extraterrestrial life. Topics include the origins and nature of life, the minimum conditions for life, space missions that looked for evidence of life on Mars and the different techniques scientists use to discover planets orbiting other stars and discern their atmospheres. The course is built on multiple disciplines of science (astronomy, biology, physics, geology, chemistry), all focused on this single theme and all being essential components of the field of Astrobiology.

**Repeatable:** *N*

**Formerly** 56-1640

**SC**

**Minimum Credits 3 Maximum Credits 3**

### **SCIE 135 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.

**Repeatable:** *N*

**Formerly** 56-1680

**SL**

**Minimum Credits 3 Maximum Credits 3**

### **SCIE 140 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.

**Repeatable:** *N*

**Formerly** 56-1681

**SL**

**Minimum Credits 3 Maximum Credits 3**

## **SCIE 145 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.

**Repeatable:** *N*

**Formerly** 56-1690

**SL**

**Minimum Credits 3 Maximum Credits 3**

## **SCIE 150 Space Exploration**

The course examines the space race from Sputnik to the moon, the international space station and the use of space probes in the exploration of our solar system. It covers the basic science and technology involved in the space program, as well as the many different dangers, the benefits, costs, and the political and human drama associated with it. Discussion topics include rocketry, space suits, moon colonies, the search for extraterrestrial life, space telescopes, black holes and the birth and death of stars.

**Repeatable:** *N*

**Formerly** 56-1833

**SC**

**Minimum Credits 3 Maximum Credits 3**

## **SCIE 155 Science of Musical Instruments**

Students study the scientific principles by which sound is generated in common acoustic musical instruments and discover the mathematical foundation of musical scales. This course explores mechanical oscillation, frequency, wavelength, and the harmonic series. Students investigate the complex timbre of musical instruments through hands-on laboratory experiments using wave and spectrum analysis, and develop scales using sound-generation software. For a final project, students construct a functional instrument and perform an original musical composition.

**Repeatable:** *N*

**Formerly** 56-1881

**SL**

**Prerequisites** MATH 110 College Mathematics or MATH 115 Liberal Arts Mathematics or MATH 120 Quantitative Reasoning or ACCU-T-50 EXAM-ACCUPLACER MATH MINIMUM SCORE = 50 or ACT-M-20 EXAM-ACT MATH MINIMUM SCORE = 20 or SAT-M-490 EXAM-SAT MATH MINIMUM SCORE = 490 or CMPS-M-50 EXAM-CMPS MATH MINIMUM SCORE = 50

**Minimum Credits 4 Maximum Credits 4**

## **SCIE 155H Science of Musical Instruments: Honors**

Students study the scientific principles by which sound is generated in common acoustic musical instruments and discover the mathematical foundation of musical scales. This course explores mechanical oscillation, frequency, wavelength, and the harmonic series. Students investigate the complex timbre of musical instruments through hands-on laboratory experiments using wave and spectrum analysis, and develop scales using sound-generation software. For a final project, students construct a functional instrument and perform an original musical composition.

**Repeatable:** *N*

**Formerly** 56-1881HN

**SL**

**Requirements** 3.5 or Higher GPA (35GP)

**Minimum Credits** 4 **Maximum Credits** 4

### **SCIE 198 Topics in Science:**

This repeatable course consists of rotating subjects of interest.

**Repeatable:** *Y*

**Minimum Credits** 1 **Maximum Credits** 6

### **SCIE 199 Topics in Science with Laboratory:**

This repeatable course consists of rotating subjects of interest.

**Repeatable:** *Y*

**Minimum Credits** 1 **Maximum Credits** 6

### **SCIE 205 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.

**Repeatable:** *N*

**Formerly** 56-2610

**SL**

**Minimum Credits** 3 **Maximum Credits** 3

### **SCIE 210 Space, Time and the Arts**

Space and Time are two of the most fundamental components of the architecture of the universe and both fascinate and intrigue scientists and artists alike. This course deals primarily with the different properties of space and time discovered and explained by scientists like Newton and Einstein. In parallel, the course also examines the many different ways by which artists understood, explored and expressed space and time in different media (Paintings, Literature, Dance, Music, and Film/Video etc.) Students are expected to either create an artifact that portrays some of the physics properties of space and/or time or complete a science assignment at the Art Institute of Chicago.

**Repeatable:** *N*

**Formerly** 56-2611

**SC**

**Minimum Credits** 3 **Maximum Credits** 3

### **SCIE 210H Space, Time and the Arts: Honors**

Space and Time are two of the most fundamental components of the architecture of the universe and both fascinate and intrigue scientists and artists alike. This course deals primarily with the different properties of space and time discovered and explained by scientists like Newton and Einstein. In parallel, the course also examines the many different ways by which artists understood, explored and expressed space and time in different media (Paintings, Literature, Dance, Music, and Film/Video etc.) Students are expected to either create an artifact that portrays some of the physics properties of space and/or time or complete a science assignment at the Art Institute of Chicago. This is an Honors class. In addition to other possible pre-requisites, students need a minimum G.P.A. of 3.50 or higher to enroll.

**Repeatable:** *N*

**Formerly** 56-2611HN

**SC**

**Requirements** 3.5 or Higher GPA (35GP)

**Minimum Credits** 3 **Maximum Credits** 3

### **SCIE 220 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.

**Repeatable:** *N*

**Formerly** 56-2686

**SL**

**Prerequisites** MATH 210 College Algebra or ACCU-T-67 EXAM-ACCUPLACER MATH MINIMUM SCORE = 67 or ACT-M-23 EXAM-ACT MATH MINIMUM SCORE = 23 or SAT-M-550 EXAM-SAT MATH MINIMUM SCORE = 550 or CMPS-M-67 EXAM-CMPS MATH MINIMUM SCORE = 67

**Minimum Credits** 3 **Maximum Credits** 3

### **SCIE 298 Topics in Science:**

This repeatable course consists of rotating subjects of interest.

**Repeatable:** *Y*

**Minimum Credits** 1 **Maximum Credits** 6

### **SCIE 299 Topics in Science with Laboratory:**

This repeatable course consists of rotating subjects of interest.

**Repeatable:** *Y*

**Minimum Credits** 1 **Maximum Credits** 6

### **SCIE 495 Directed Study: Science and Mathematics**

No description available.

**Repeatable:** *N*

**Formerly** 56-3195  
**Minimum Credits** 1 **Maximum Credits** 4

## **SCIE 496 Independent Project: Science and Mathematics**

No description available.

**Repeatable:** Y  
**Formerly** 56-3198  
**Requirements** Permission Required (DP)  
**Minimum Credits** 1 **Maximum Credits** 6

## **Social Science**

### **ANTH 101 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.

**Repeatable:** N  
**Formerly** 50-1101  
**SS**  
**Minimum Credits** 3 **Maximum Credits** 3

### **ANTH 210 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.

**Repeatable:** N  
**Formerly** 50-2111  
**SS**  
**Minimum Credits** 3 **Maximum Credits** 3

### **ANTH 211 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.

**Repeatable:** N  
**Formerly** 50-2101

**SS WI GA****Prerequisites** ENGL 122 International Writing and Rhetoric II or ENGL 112 Writing and Rhetoric II**Minimum Credits 3 Maximum Credits 3****ANTH 212 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).

**Repeatable:** *N***Formerly** 50-2105**SS****Minimum Credits 3 Maximum Credits 3****ANTH 213 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.

**Repeatable:** *N***Formerly** 50-2171**SS WI GA****Prerequisites** ENGL 112 Writing and Rhetoric II or ENGL 122 International Writing and Rhetoric II**Minimum Credits 3 Maximum Credits 3****ANTH 310 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.

**Repeatable:** *N***Formerly** 50-3102**SS WI GA****Prerequisites** ENGL 112 Writing and Rhetoric II or ENGL 122 International Writing and Rhetoric II**Minimum Credits 3 Maximum Credits 3**

## **ANTH 311 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

**Repeatable:** *N*

**Formerly** 50-3105

**SS WI GA**

**Prerequisites** ENGL 112 Writing and Rhetoric II or ENGL 122 International Writing and Rhetoric II

**Minimum Credits** 3 **Maximum Credits** 3

## **ANTH 312 The Artist in Society**

This anthropology course examines artists' purposes, society's perceptions of artists, and the creation of society and culture by artists. Readings, films, and project presentation will explore questions such as the evolutionary and social functions of art, the use of art for advocacy by social groups, and the patronage of the arts in the United States and India. Students should be prepared to consider their own artwork in the context of the course materials and issues.

**Repeatable:** *N*

**Formerly** 50-3101

**SS WI**

**Prerequisites** ENGL 112 Writing and Rhetoric II or ENGL 122 International Writing and Rhetoric II

**Minimum Credits** 3 **Maximum Credits** 3

## **ANTH 312H The Artist in Society: Honors**

This anthropology course examines artists' purposes, society's perceptions of artists, and the creation of society and culture by artists. Readings, films, and project presentation will explore questions such as the evolutionary and social functions of art, the use of art for advocacy by social groups, and the patronage of the arts in the United States and India. Students should be prepared to consider their own artwork in the context of the course materials and issues. This course is part of the Honors program and requires, at a minimum, a cumulative GPA of 3.5 or higher to register.

**Repeatable:** *N*

**Formerly** 50-3101HN

**SS WI**

**Prerequisites** ENGL 112 Writing and Rhetoric II or ENGL 122 International Writing and Rhetoric II

**Requirements** 3.5 or Higher GPA (35GP)

**Minimum Credits** 3 **Maximum Credits** 3

## **ECON 101 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.

**Repeatable:** *N*

**Formerly** 50-1201

**SS**

**Minimum Credits 3 Maximum Credits 3**

### **ECON 310 Ethics and Economics: Controversial Policy Issues of Our Time**

Conventional economic justification for policies embodies a particular moral logic despite its claim to value-neutrality. This course surveys alternate moral/political perspectives from which legitimacy (or moral acceptability) of contemporary economic policies could be debated. Students will be invited to apply these theoretical arguments to a set of contemporary policy issues in the U.S.

**Repeatable:** *N*

**Formerly** 50-3202

**SS WI**

**Prerequisites** ENGL 112 Writing and Rhetoric II or ENGL 122 International Writing and Rhetoric II

**Minimum Credits 3 Maximum Credits 3**

### **ECON 310H Ethics and Economics: Controversial Policy Issues of Our Time: Honors**

Conventional economic justification for policies embodies a particular moral logic despite its claim to value-neutrality. This course surveys alternate moral/political perspectives from which legitimacy (or moral acceptability) of contemporary economic policies could be debated. Students will be invited to apply these theoretical arguments to a set of contemporary policy issues in the U.S. This is an Honors class. In addition to other possible pre-requisites, students need a minimum G.P.A. of 3.50 or higher to enroll.

**Repeatable:** *N*

**Formerly** 50-3202HN

**SS WI**

**Prerequisites** ENGL 112 Writing and Rhetoric II or ENGL 122 International Writing and Rhetoric II

**Requirements** 3.5 or Higher GPA (35GP)

**Minimum Credits 3 Maximum Credits 3**

### **ECON 311 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.

**Repeatable:** *N*

**Formerly** 50-3203

**SS WI**

**Prerequisites** ENGL 112 Writing and Rhetoric II or ENGL 122 International Writing and Rhetoric II

**Minimum Credits 3 Maximum Credits 3**

### **ECON 311H 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.

**Repeatable:** *N*

**Formerly** 50-3203HN

**SS WI**

**Prerequisites** ENGL 112 Writing and Rhetoric II or ENGL 122 International Writing and Rhetoric II

**Requirements** 3.5 or Higher GPA (35GP)

**Minimum Credits** 3 **Maximum Credits** 3

## **ECON 312 Urban Economics of Creative Industries**

This course analyzes the emergence and the growth of creative and cultural industries, such as fashion or performing arts in contemporary cities. Drawing on the field of Urban Economics' primary concepts, such as agglomeration and clustering, students will explore the specific economic and geographic factors that make modern cities magnetic destinations for creative individuals and cultural enterprises/institutions. The city of Chicago will be used as a case study for our investigations.

**Repeatable:** *N*

**Formerly** 50-3204

**SS**

**Prerequisites** ENGL 112 Writing and Rhetoric II or ENGL 112H Writing and Rhetoric II:

Honors or ENGL 122 International Writing and Rhetoric II

**Minimum Credits** 3 **Maximum Credits** 3

## **GEOG 210 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.

**Repeatable:** *N*

**Formerly** 50-2703

**SS**

**Minimum Credits** 3 **Maximum Credits** 3

## **GEOG 211 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.

**Repeatable:** *N*

**Formerly** 50-1702

**SS GA**

**Minimum Credits** 3 **Maximum Credits** 3

## **POLS 110 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.

**Repeatable:** *N*

**Formerly** 50-1301

**SS**

**Minimum Credits 3 Maximum Credits 3**

## **POLS 111 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.

**Repeatable:** *N*

**Formerly** 50-1302

**SS GA**

**Minimum Credits 3 Maximum Credits 3**

## **POLS 210 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.

**Repeatable:** *N*

**Formerly** 50-2301

**SS PL**

**Minimum Credits 3 Maximum Credits 3**

## **POLS 211 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.

**Repeatable:** *N*

**Formerly** 50-2311

**SS GA**

**Prerequisites** ENGL 109 Writing and Rhetoric I Stretch B or ENGL 111 Writing and Rhetoric I or ENGL 111H Writing and Rhetoric I: Honors or ENGL 121 International Writing and Rhetoric I or TWC-T-7 EXAM-TWC WRITING MINIMUM SCORE = 7

**Minimum Credits 3 Maximum Credits 3**

## **POLS 212 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.

**Repeatable:** *N*

**Formerly** 50-2313

**SS GA**

**Minimum Credits 3 Maximum Credits 3**

## **POLS 213 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.

**Repeatable:** *N*

**Formerly** 50-2314

**SS WI**

**Prerequisites** ENGL 112 Writing and Rhetoric II or ENGL 112H Writing and Rhetoric II: Honors or ENGL 122 International Writing and Rhetoric II

**Minimum Credits 3 Maximum Credits 3**

## **POLS 214 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.

**Repeatable:** *N*

**Formerly** 50-2316

**SS GA**

**Prerequisites** ENGL 122 International Writing and Rhetoric II or ENGL 112 Writing and Rhetoric II

**Minimum Credits 3 Maximum Credits 3**

## **POLS 310 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.

**Repeatable:** *N*

Formerly 50-3302

**SS PL**

**Prerequisites** ENGL 112 Writing and Rhetoric II or ENGL 122 International Writing and Rhetoric II

**Minimum Credits 3 Maximum Credits 3**

### **POLS 311 U.S. Foreign Assistance**

Course explores the history, goals, policies, implementing institutions, and results of U.S. foreign assistance to developing countries. Using various perspectives, students analyze current efforts to reform U.S. foreign assistance institutions and identify ways ordinary citizens can advocate for effective policies to alleviate poverty in developing countries.

**Repeatable:** *N*

Formerly 50-3303

**SS GA**

**Minimum Credits 3 Maximum Credits 3**

### **POLS 312 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.

**Repeatable:** *N*

Formerly 50-3304

**SS**

**Minimum Credits 3 Maximum Credits 3**

### **POLS 313 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.

**Repeatable:** *N*

Formerly 50-3301

**SS**

**Prerequisites** ENGL 122 International Writing and Rhetoric II or ENGL 112 Writing and Rhetoric II or ENGL 112H Writing and Rhetoric II: Honors

**Requirements** Junior Standing or Above (JR)

**Minimum Credits 3 Maximum Credits 3**

### **PSYC 101 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.

**Repeatable:** *N*

**Formerly** 50-1401

**SS**

**Minimum Credits 3 Maximum Credits 3**

## **PSYC 110 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.

**Repeatable:** *N*

**Formerly** 50-1402

**SS**

**Minimum Credits 3 Maximum Credits 3**

## **PSYC 111 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.

**Repeatable:** *N*

**Formerly** 50-1603

**SS**

**Minimum Credits 3 Maximum Credits 3**

## **PSYC 210 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.

**Repeatable:** *N*

**Formerly** 50-2401

**SS**

**Minimum Credits 3 Maximum Credits 3**

## **PSYC 211 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.

**Repeatable:** *N*

**Formerly** 50-2402

**SS**

**Minimum Credits 3 Maximum Credits 3**

### **PSYC 212 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.

**Repeatable:** *N*

**Formerly** 50-2403

**SS**

**Minimum Credits 3 Maximum Credits 3**

### **PSYC 213 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.

**Repeatable:** *N*

**Formerly** 50-2405

**SS PL**

**Minimum Credits 3 Maximum Credits 3**

### **PSYC 214 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?

**Repeatable:** *N*

**Formerly** 50-2410

**SS WI**

**Prerequisites** ENGL 112 Writing and Rhetoric II or ENGL 122 International Writing and Rhetoric II

**Minimum Credits 3 Maximum Credits 3**

### **PSYC 214H The Evolution of the Mind: Honors**

The human mind is a product of biological and cultural evolution. This course will study the philosophical and psychological implications of this claim. What makes the human mind unique, compared with those aspects

of mind we share with non-human animals? What is the relationship between emotion and thought? What are the successes and failures of evolutionary psychology and philosophy of mind? Are religion and ethics products of the evolution of the mind? This is an Honors course and, in addition to other possible pre-requisites, students need a minimum GPA of 3.50 to enroll.

**Repeatable:** *N*

**Formerly** 50-2410HN

**SS WI**

**Prerequisites** ENGL 112 Writing and Rhetoric II or ENGL 122 International Writing and Rhetoric II

**Requirements** 3.5 or Higher GPA (35GP)

**Minimum Credits** 3 **Maximum Credits** 3

## **PSYC 215H 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.

**Repeatable:** *N*

**Formerly** 50-2411HN

**SS**

**Prerequisites** ENGL 112 Writing and Rhetoric II or ENGL 112H Writing and Rhetoric II: Honors or ENGL 122 International Writing and Rhetoric II

**Requirements** 3.5 or Higher GPA (35GP)

**Minimum Credits** 3 **Maximum Credits** 3

## **PSYC 216 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.

**Repeatable:** *N*

**Formerly** 50-2421

**SS**

**Minimum Credits** 3 **Maximum Credits** 3

## **PSYC 217 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.

**Repeatable:** *N*

**Formerly** 50-2431

**SS**

**Minimum Credits 3 Maximum Credits 3**

### **PSYC 310 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.

**Repeatable:** *N*

**Formerly** 50-3401

**SS**

**Minimum Credits 3 Maximum Credits 3**

### **PSYC 311 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.

**Repeatable:** *N*

**Formerly** 50-3404

**SS**

**Prerequisites** ENGL 122 International Writing and Rhetoric II or ENGL 112 Writing and Rhetoric II or ENGL 112H Writing and Rhetoric II: Honors

**Requirements** Junior Standing or Above (JR)

**Minimum Credits 3 Maximum Credits 3**

### **PSYC 312 Sex, Death, and the Unconscious: Freud and His Legacy in 20th Century Arts**

The unconscious, the uncontrollable Id, sexual repression, hypnosis. This course will explore these often misunderstood concepts of Sigmund Freud and their powerful influence on Western art, academics, and popular culture. The course begins with a study of Freud's life and basic texts. The remainder of the course explores 20th century artistic, academic, and popular reactions to Freud. In each unit, students will be exposed to different mediums of art and thought influenced by Freud's revolutionary conception of the mind.

**Repeatable:** *N*

**Formerly** 50-3405

**SS**

**Prerequisites** ENGL 112 Writing and Rhetoric II or ENGL 122 International Writing and Rhetoric II or ENGL 112H Writing and Rhetoric II: Honors

**Requirements** Junior Standing or Above (JR)

**Minimum Credits 3 Maximum Credits 3**

### **PSYC 313 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.

**Repeatable:** *N*

**Formerly** 50-3406

**SS**

**Prerequisites** ENGL 112 Writing and Rhetoric II or ENGL 122 International Writing and Rhetoric II or ENGL 112H Writing and Rhetoric II: Honors

**Requirements** Junior Standing or Above (JR)

**Minimum Credits 3 Maximum Credits 3**

## **SOCI 101 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.

**Repeatable:** *N*

**Formerly** 50-1501

**SS**

**Minimum Credits 3 Maximum Credits 3**

## **SOCI 110 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.

**Repeatable:** *N*

**Formerly** 50-1510

**SS PL**

**Minimum Credits 3 Maximum Credits 3**

## **SOCI 111 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.

**Repeatable:** *N*

**Formerly** 50-1511

**SS PL**

**Minimum Credits 3 Maximum Credits 3**

### **SOCI 112 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.

**Repeatable: N**

**Formerly 50-1513**

**SS PL**

**Minimum Credits 3 Maximum Credits 3**

### **SOCI 113 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.

**Repeatable: N**

**Formerly 50-1514**

**SS**

**Minimum Credits 3 Maximum Credits 3**

### **SOCI 114 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.

**Repeatable: N**

**Formerly 50-1601**

**SS**

**Minimum Credits 3 Maximum Credits 3**

### **SOCI 115 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.

**Repeatable: N**

**Formerly 50-1602**

**SS PL**

**Minimum Credits 3 Maximum Credits 3**

### **SOCI 210 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.

**Repeatable: N**

**Formerly 50-2110**

**SS GA**

**Minimum Credits 3 Maximum Credits 3**

### **SOCI 211 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.

**Repeatable: N**

**Formerly 50-2512**

**SS**

**Minimum Credits 3 Maximum Credits 3**

### **SOCI 212 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.

**Repeatable: N**

**Formerly 50-2514**

**SS**

**Minimum Credits 3 Maximum Credits 3**

### **SOCI 213 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.

**Repeatable:** *N*

**Formerly** 50-2515

**SS**

**Minimum Credits 3 Maximum Credits 3**

## **SOCI 214 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.

**Repeatable:** *N*

**Formerly** 50-2631

**SS**

**Minimum Credits 3 Maximum Credits 3**

## **SOSC 199 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.

**Repeatable:** *Y*

**Formerly** 50-2700

**SS**

**Minimum Credits 3 Maximum Credits 3**

## **SOSC 201 Pedagogy and Theatre of the Oppressed: An Introduction**

This course focuses on forms of power that are often hidden in schools and are connected to other institutional structures such as governments and businesses. Because this undemocratic use of power is so prevalent, usually through school and government policies and practices, people often become accustomed to that which is unfair or inequitable. This course will uncover and name those causes of school-based marginalization such as race, economics, and biased curriculum, and learn how to resist them through Pedagogy of the Oppressed and Theatre of the Oppressed. As the course proceeds, it will apply these concepts to current concerns of Chicago, the United States, and international regions.

**Repeatable:** *N*

**SS**

**Prerequisites** ENGL 112 Writing and Rhetoric II or ENGL 112H Writing and Rhetoric II: Honors or ENGL 122 International Writing and Rhetoric II

**Minimum Credits 3 Maximum Credits 3**

## **SOSC 301 Women's Life Stories**

This course investigates the ways in which people's lives are impacted by sexism, classism, racism, gender identity, cultural differences, and national origins in both historical and contemporary times. Students will learn about the narrative nature of life experiences by exploring the process of knowing, listening, and telling of life stories, and appreciate the changing effect that the re-telling of life stories has. This course will assist

students in understanding how social science feminist methods have brought new questions, ideas, and knowledge to areas of study such as sociology, anthropology, history, etc. This course will examine women's life stories through a focus on one or more regional or cultural groups that may change from one section to another.

**Repeatable:** *N*

**SS**

**Requirements** Junior Standing or Above (JR)

**Minimum Credits** 3 **Maximum Credits** 3

## **SOSC 399 Topics in Social Science**

This repeatable course consists of rotating subjects of interest.

**Repeatable:** *Y*

**Minimum Credits** 3 **Maximum Credits** 3

## **SOSC 496 Independent Project: Social Sciences**

No description available.

**Repeatable:** *Y*

**Formerly** 50-3090

**Minimum Credits** 1 **Maximum Credits** 6

## **Television**

### **TELE 110 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.

**Repeatable:** *N*

**Formerly** 40-1101

**Minimum Credits** 3 **Maximum Credits** 3

### **TELE 112 Aesthetics and Storytelling**

In this course, students will explore the formal elements of television that are used to express meaning, evoke emotion, and shape the vision they wish to communicate. The student will learn the basics of researching, writing, planning, and visualizing stories for the screen. They will also analyze various television program examples, learning to deconstruct the ways that television tells stories.

**Repeatable:** *N*

**Formerly** 40-1103

**Minimum Credits** 3 **Maximum Credits** 3

## **TELE 120 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.

**Repeatable:** *N*

**Formerly** 40-1201

**SP**

**Minimum Credits 3 Maximum Credits 3**

## **TELE 125 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.

**Repeatable:** *N*

**Formerly** 40-1302

**Minimum Credits 4 Maximum Credits 4**

## **TELE 135 Online Video Culture**

This class examines the online video culture from the perspectives of creator and audience. Students immerse themselves in the online identities they create and spend the semester creating content and communicating with each other via public, Twitter, and You Tube accounts. They discuss content discovery as viewers and try to incorporate various discovery strategies as video creators. Through a series of simple video making and publishing exercises, students create searchable, topical, and shareable content and monitor its performance using YouTube analytics.

**Repeatable:** *N*

**Formerly** 40-1501

**Minimum Credits 1 Maximum Credits 1**

## **TELE 210 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.

**Repeatable:** *N*

**Formerly** 40-2201

**WI**

**Prerequisites** TELE 125 Television Arts: Production and ENGL 122 International Writing and Rhetoric II or

TELE 125 Television Arts: Production and ENGL 112 Writing and Rhetoric II

**Minimum Credits 3 Maximum Credits 3**

### **TELE 212 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.

**Repeatable:** *N*

**Formerly** 40-2100

**Prerequisites** ENGL 112 Writing and Rhetoric II or ENGL 122 International Writing and Rhetoric II or TELE 112 Aesthetics and Storytelling

**Minimum Credits 3 Maximum Credits 3**

### **TELE 230 Production & Editing I**

In this course students will develop basic skills in field production and editing. Each student will learn and practice the fundamentals of field production in terms of conceptual development, research and planning, 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 prerequisite course, and successfully apply those concepts in this practical hands-on course.

**Repeatable:** *N*

**Formerly** 40-2302

**Prerequisites** TELE 112 Aesthetics and Storytelling or CINE 102 Cinema Notebooks

**Minimum Credits 3 Maximum Credits 3**

### **TELE 235 New Media Tools and Techniques in Contemporary Vid**

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.

**Repeatable:** *N*

**Formerly** 40-1401

**Minimum Credits 3 Maximum Credits 3**

### **TELE 240 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.

**Repeatable:** *N*

**Formerly** 40-2330

**Prerequisites** ENGL 112 Writing and Rhetoric II or ENGL 122 International Writing and Rhetoric II  
**Minimum Credits 3 Maximum Credits 3**

### **TELE 250 Television Studies:**

This course examines a specific subject within the field of television, rotating the subjects 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 humanities perspectives (philosophical, industrial, historiographical, psychological, etc.), so as to enrich and complicate our understanding.

**Repeatable:** Y

**Formerly** 40-2920

**HU**

**Prerequisites** ENGL 112 Writing and Rhetoric II or TWC-T-7 EXAM-TWC WRITING MINIMUM SCORE = 7  
**Minimum Credits 3 Maximum Credits 3**

### **TELE 251 Video for Artists and Performers**

This course is designed as an introductory course in the creative, aesthetic and deeply personal nature of performance art. Students will learn simple technical skills necessary to produce performance & video art. Students will plan, produce, and perform their personal bodies of art in a physical and digital manner. Students will work solo or collaboratively on performance and video as an art form and document their projects. Students will be encouraged and assisted in expressing their artistic voice and exploring storytelling using new methods of performance, studio art, music, theater, dance and other art mediums. Students will be expected to perform live in class, both their own and others' material, in a nontraditional, newly creative manner. The uses of research, academic writing and both theoretical and personal discussion will be employed to create and produce the student's body of work. This course will use critical verbal critique to discuss the student's artwork.

**Repeatable:** N

**Formerly** 40-2501

**Requirements** Sophomore Standing or Above (SO)

**Minimum Credits 3 Maximum Credits 3**

### **TELE 260 Television News Documentary, Production**

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.

**Repeatable:** N

**Formerly** 40-2602J

**Minimum Credits 1 Maximum Credits 1**

### **TELE 262 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.

**Repeatable:** *N*

**Formerly** 40-2622

**Prerequisites** TELE 125 Television Arts: Production

**Minimum Credits 4 Maximum Credits 4**

### **TELE 263 Television Covers:**

This rotating subject course takes an in-depth look at the television industry's coverage of a particular issue, in dramas, documentary, news, and other forms of television programming

**Repeatable:** *Y*

**Formerly** 40-2923J

**Prerequisites** ENGL 109 Writing and Rhetoric I Stretch B or ENGL 111 Writing and Rhetoric I or ENGL 111H Writing and Rhetoric I: Honors or ENGL 121 or TWC-T-7 EXAM-TWC WRITING MINIMUM SCORE = 7

**Minimum Credits 1 Maximum Credits 1**

### **TELE 271 Television Career Strategies**

Course provides students with an overview of the marketplace and helps develop strategies for building a portfolio and resume, 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 reels for the job search.

**Repeatable:** *N*

**Formerly** 40-2788

**Prerequisites** TELE 230 Production & Editing I

**Minimum Credits 1 Maximum Credits 1**

### **TELE 272 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 1.

**Repeatable:** *Y*

**Formerly** 40-2322

**Prerequisites** TELE 112 Aesthetics and Storytelling or CINE 145 Screenwriting I: Writing the Short Film

**Minimum Credits 1 Maximum Credits 1**

### **TELE 276 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.

**Repeatable:** *N*

**Formerly** 40-2323

**Prerequisites** ANIM 270 Motion Graphics I or ILLU 335 Illustration: Motion  
**Minimum Credits 3 Maximum Credits 3**

## **TELE 285 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.

**Repeatable:** *N*

**Formerly** 40-2806

**Prerequisites** TELE 212 Television Arts: Writing and TELE 210 The Television Producer  
**Minimum Credits 3 Maximum Credits 3**

## **TELE 287 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.

**Repeatable:** *N*

**Formerly** 40-2921

**Minimum Credits 3 Maximum Credits 3**

## **TELE 302 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.

**Repeatable:** *N*

**Formerly** 40-3122

**Prerequisites** 40 2102 40 2102 Post-Production Audio II  
**Minimum Credits 4 Maximum Credits 4**

## **TELE 304 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.

**Repeatable:** *N*

**Formerly** 40-3101

**Requirements** Junior Standing or Above (JR) and BFA Degree (BFA)  
**Minimum Credits 3 Maximum Credits 3**

## **TELE 305 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.

**Repeatable:** Y

**Formerly** 40-3103

**Minimum Credits 4 Maximum Credits 4**

## **TELE 309 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.

**Repeatable:** N

**Formerly** 40-3126

**Prerequisites** 40 2102 Post-Production Audio II

**Minimum Credits 4 Maximum Credits 4**

## **TELE 310 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.

**Repeatable:** N

**Formerly** 40-3202

**Prerequisites** TELE 212 Television Arts: Writing or CINE 145 Screenwriting I: Writing the Short Film

**Minimum Credits 3 Maximum Credits 3**

## **TELE 316 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.

**Repeatable:** N

**Formerly** 40-3211

**WI**

**Prerequisites** TELE 210 The Television Producer and TELE 330 Production and Editing II

**Minimum Credits 4 Maximum Credits 4**

## **TELE 317 Online Video: Trends & Best Practices**

Advanced television course requires that students serve as the Operations Department of Columbia College's television station, Frequency Columbia. All aspects of maintaining and operating a broadcast facility including programming, scheduling, recruiting, commercial and product sales, distribution, production, and promotions will be included in the experience of this high-profile, high-demand project.

**Repeatable:** Y

**Formerly** 40-3220

**Prerequisites** TELE 210 The Television Producer and TELE 325 Television Arts: Directing

**Minimum Credits** 3 **Maximum Credits** 3

### **TELE 318 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.

**Repeatable:** Y

**Formerly** 40-3221

**Prerequisites** TELE 310 Writing for Television or CINE 145 Screenwriting I: Writing the Short Film

**Minimum Credits** 3 **Maximum Credits** 3

### **TELE 319 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.

**Repeatable:** Y

**Formerly** 40-3224

**Prerequisites** TELE 210 The Television Producer and TELE 330 Production and Editing II

**Minimum Credits** 4 **Maximum Credits** 4

### **TELE 320 Critical Television Theory and Analysis**

This course seeks to master methods of analysis and theory commonly utilized in Television Studies: historic and industrial, auteurism and genre, semiotics and psychoanalysis, postmodernism, feminist, critical race, discourse, and audience reception. 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.

**Repeatable:** Y

**Formerly** 40-3212

**WI**

**Prerequisites** ENGL 122 International Writing and Rhetoric II or ENGL 112 Writing and Rhetoric II or ENGL 112H Writing and Rhetoric II: Honors

**Requirements** Sophomore Standing or Above (SO)

**Minimum Credits** 3 **Maximum Credits** 3

## **TELE 325 Television Arts: Directing**

Course builds on the production skills covered in Television Arts: Production and introduces the intermediate techniques of television directing. The course will focus on multi-camera directing techniques. Students will learn how to visualize and plan for live productions and real-time scenes. Students will break down scenes for shooting in a multi-camera environment, learn live switching techniques, camera and talent blocking, and working with actors. Students who complete this class will have experience in a variety of shooting styles and genres found in television today.

**Repeatable:** *N*

**Formerly** 40-2301

**Prerequisites** TELE 125 Television Arts: Production

**Minimum Credits 3 Maximum Credits 3**

## **TELE 326 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.

**Repeatable:** *N*

**Formerly** 40-3227

**Requirements** Sophomore Standing or Above (SO)

**Minimum Credits 3 Maximum Credits 3**

## **TELE 327 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.

**Repeatable:** *N*

**Formerly** 40-3231

**Prerequisites** TELE 310 Writing for Television or CINE 145 Screenwriting I: Writing the Short Film

**Minimum Credits 3 Maximum Credits 3**

## **TELE 328 Television Program Development**

Television Program Development teaches students how to take an idea for a scripted television series and turn it into a fully realized written document (show bible) that focuses on creating a sustainable premise and includes a pilot story, subsequent stories, characters and a vision, which effectively reflect the series' setting, tone, and structure. From this detailed document, students will be able to write a pilot script (in a subsequent class or on their own). Additionally, the class introduces students to the variety of programming needs of broadcast, cable and streaming platforms.

**Repeatable:** *N*

**Formerly** 40-3232

**Prerequisites** TELE 210 The Television Producer or TELE 212 Television Arts: Writing  
**Requirements** Junior Standing or Above (JR)  
**Minimum Credits 3 Maximum Credits 3**

### **TELE 329 Developing the Reality Show**

This class introduces the student to the creative and business aspects of designing an original reality series. Students will be required to pitch and develop an original reality show concept from idea to finished show bible, with budget, locations and a sample episode rundown. Students will be required to develop story lines for 13 episodes to illustrate the season progression.

**Repeatable:** Y

**Formerly** 40-3234

**Prerequisites** TELE 210 The Television Producer and TELE 112 Aesthetics and Storytelling  
**Minimum Credits 3 Maximum Credits 3**

### **TELE 330 Production and Editing II**

This 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.

**Repeatable:** N

**Formerly** 40-2401

**Prerequisites** TELE 230 Production & Editing I or CINE 103 Cinema Image and Process  
**Minimum Credits 3 Maximum Credits 3**

### **TELE 332 Video for Internet and Mobile TV**

This class focuses on short form unscripted or soft script improv online videos and series. The proliferation of mobile devices, platforms and apps such as YouTube, Facebook, Vimeo, Vine, Instagram, Tumblr, Twitter, etc. have presented the opportunity for the creation and distribution of emerging visual storytelling forms that utilize an auteur method of creation. While studying analytics and best practices, students will focus on developing their individual voice as makers, learning to develop, direct, produce, edit, market and, in some cases, act in or host their final projects which will consist of a fully produced, uploaded and marketed original 6 episode online unscripted video series.

**Repeatable:** N

**Formerly** 40-3236

**Prerequisites** TELE 230 Production & Editing I or TELE 251 Video for Artists and Performers or CINE 102 Cinema Notebooks and CINE 103 Cinema Image and Process  
**Minimum Credits 3 Maximum Credits 3**

### **TELE 333 Writing for Internet and Mobile TV**

This course will focus on telling one story using multiple creative and distribution platforms. The primary or origin form will be a scripted multiple episode dramatic or comedic web series. Each series will also have 3 extension platforms: social media and open source creative platforms that will tell a different part of the

story. Students will pitch, develop, write and using a smart-phone, laptop or tablet will create 'in character' extension content on YouTube, Facebook, Vine, Instagram, Tumblr, BitStrips, etc. The final project will consist of a completed 6-9 episode written web series with transmedia extension content for a deeper exploration of character and story.

**Repeatable:** *N*

**Formerly** 40-3237

**Prerequisites** TELE 212 Television Arts: Writing or TELE 310 Writing for Television or CINE 145 Screenwriting I: Writing the Short Film

**Minimum Credits 2 Maximum Credits 2**

### **TELE 335 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.

**Repeatable:** *N*

**Formerly** 40-3240

**Requirements** Sophomore Standing or Above (SO)

**Minimum Credits 3 Maximum Credits 3**

### **TELE 337 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.

**Repeatable:** *N*

**Formerly** 40-3309

**Prerequisites** JOUR 234 Broadcast News Writing and TELE 230 Production & Editing I or JOUR 234 Broadcast News Writing and TELE 262 Production and Aesthetics for Television News

**Minimum Credits 3 Maximum Credits 3**

### **TELE 338 Television Equipment Practicum**

Course provides students with intensive, hands-on practice with the central pieces of production equipment found in the control room including 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, and conceptual knowledge of underlying engineering principles and techniques.

**Repeatable:** *N*

**Formerly** 40-3310J

**Prerequisites** TELE 325 Television Arts: Directing

**Minimum Credits 1 Maximum Credits 1**

### **TELE 339 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.

**Repeatable:** *N*

**Formerly** 40-3311

**Prerequisites** TELE 125 Television Arts: Production and TELE 230 Production & Editing I

**Minimum Credits** 3 **Maximum Credits** 3

### **TELE 341 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.

**Repeatable:** *N*

**Formerly** 40-3314

**Prerequisites** TELE 325 Television Arts: Directing

**Minimum Credits** 4 **Maximum Credits** 4

### **TELE 342 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.

**Repeatable:** *Y*

**Formerly** 40-3315

**Prerequisites** TELE 325 Television Arts: Directing

**Minimum Credits** 4 **Maximum Credits** 4

### **TELE 343 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. Relevant programs are researched, produced, and directed by students. Productions may include music, performance, sports, and events. Emphasis is placed on pre-production, meeting deadlines, survey of locations, and performance of a wide range of crew duties, including directing, in a live environment.

**Repeatable:** *Y*

**Formerly** 40-3316

**Prerequisites** TELE 325 Television Arts: Directing

**Minimum Credits** 4 **Maximum Credits** 4

### **TELE 344 Directing and Production: Live Broadcast**

Course requires that students serve as the technical/production arm for NEWSBEAT, a weekly newscast produced and streamed live throughout the campus of Columbia College. All aspects of the studio production, including directing, audio, camera, switching, graphics, and video elements, will be emphasized and further developed as part of the deadline-oriented, fast-paced learning experience.

**Repeatable:** Y

**Formerly** 40-3317

**Prerequisites** TELE 325 Television Arts: Directing

**Minimum Credits 4 Maximum Credits 4**

### **TELE 346 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 to complete a web series consisting of short form episodes, with directing and production skills unique to the emerging genre.

**Repeatable:** N

**Formerly** 40-3319

**Prerequisites** TELE 325 Television Arts: Directing and TELE 330 Production and Editing II

**Minimum Credits 4 Maximum Credits 4**

### **TELE 348 Advanced Control Room Techniques**

Equipment operation course focuses on the Studio 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.

**Repeatable:** N

**Formerly** 40-3321

**Prerequisites** TELE 325 Television Arts: Directing

**Minimum Credits 2 Maximum Credits 2**

### **TELE 354 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.

**Repeatable:** Y

**Formerly** 40-3328

**Prerequisites** TELE 372 Documentary Production and Editing

**Requirements** Permission Required (DP)

**Minimum Credits 3 Maximum Credits 3**

### **TELE 357 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.

**Repeatable:** *N*

**Formerly** 40-3340

**SS**

**Prerequisites** MEDI 201 Culture, Race and Media or TELE 262 Production and Aesthetics for Television News

**Minimum Credits 3 Maximum Credits 3**

### **TELE 358 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.

**Repeatable:** *N*

**Formerly** 40-3330

**Prerequisites** TELE 325 Television Arts: Directing

**Minimum Credits 3 Maximum Credits 3**

### **TELE 360 Post-Production Bootcamp: Avid Techniques**

This post-production course is designed to give students in the Post-production and 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.

**Repeatable:** *N*

**Formerly** 40-3402

**Minimum Credits 2 Maximum Credits 2**

### **TELE 362 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.

**Repeatable:** *N*

**Formerly** 40-3403

**Prerequisites** TELE 330 Production and Editing II

**Minimum Credits 4 Maximum Credits 4**

### **TELE 367 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.

**Repeatable:** Y

**Formerly** 40-3412A

**Prerequisites** TELE 212 Television Arts: Writing and TELE 330 Production and Editing II

**Minimum Credits 4 Maximum Credits 4**

### **TELE 371 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.

**Repeatable:** Y

**Formerly** 40-3412B

**Prerequisites** TELE 212 Television Arts: Writing and TELE 330 Production and Editing II

**Minimum Credits 4 Maximum Credits 4**

### **TELE 372 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.

**Repeatable:** Y

**Formerly** 40-3412C

**Prerequisites** TELE 212 Television Arts: Writing and TELE 330 Production and Editing II

**Minimum Credits 4 Maximum Credits 4**

### **TELE 373 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.

**Repeatable:** Y

**Formerly** 40-3421

**Prerequisites** TELE 330 Production and Editing II and TELE 360 Post-Production Bootcamp: Avid Techniques

**Minimum Credits 4 Maximum Credits 4**

### **TELE 374 Advanced Post-Production: Finishing the Television**

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.

**Repeatable:** Y

**Formerly** 40-3424

**Minimum Credits 3 Maximum Credits 3**

### **TELE 375 Introduction to 3D for Motion Graphics**

This course introduces students to basic 3D modeling and animation techniques for use in Motion Graphics. The course will focus on the integration of 3D objects including logos, type and simple models with 2D graphics into a 2.5D compositing and effects environments.

**Repeatable:** N

**Formerly** 40-3425

**Prerequisites** ANIM 370 Motion Graphics II

**Minimum Credits 4 Maximum Credits 4**

### **TELE 377 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.

**Repeatable:** Y

**Formerly** 40-3430

**Prerequisites** ANIM 270 Motion Graphics I

**Requirements** Sophomore Standing or Above (SO)

**Minimum Credits 3 Maximum Credits 3**

### **TELE 379 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.

**Repeatable:** N

**Formerly** 40-3699

**Prerequisites** TELE 125 Television Arts: Production

**Co-requisites** JOUR 234 Broadcast News Writing

**Minimum Credits** 3 **Maximum Credits** 3

### **TELE 380 Advanced Topics in Television Writing**

This is an Advanced Topics course in the area of Television Writing. The topics will vary.

**Repeatable:** Y

**Minimum Credits** 1 **Maximum Credits** 4

### **TELE 381 Advanced Topics in Television Production:**

This repeatable course will allow students to engage in producing for specific genres aligned with Advanced Topics in Television Producing.

**Repeatable:** Y

**Prerequisites** TELE 210 The Television Producer

**Minimum Credits** 1 **Maximum Credits** 4

### **TELE 382 Advanced Topics in Television Studies:**

This repeatable course will allow students to explore rotating topics related to the domain of Television Studies.

**Repeatable:** Y

**Prerequisites** TELE 320 Critical Television Theory and Analysis

**Minimum Credits** 1 **Maximum Credits** 4

### **TELE 383 Advanced Topics in Television Directing**

This is an Advanced Topics course in the area of Television Directing. The topics will vary.

**Repeatable:** Y

**Minimum Credits** 1 **Maximum Credits** 4

### **TELE 385 Advanced Television Studies:**

This course examines a specific subject within the field of television, rotating the subjects 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 humanities perspectives (philosophical, industrial, historiographical, psychological, etc.), so as to enrich and complicate our understanding. This advanced course requires each student to complete an original research project utilizing academic scholarship, along with the creation of a formal academic presentation.

**Repeatable:** *N*

**Formerly** 40-3213

**HU**

**Prerequisites** ENGL 112 Writing and Rhetoric II and TELE 320 Critical Television Theory and Analysis or ENGL 112H Writing and Rhetoric II: Honors and TELE 320 Critical Television Theory and Analysis or ENGL 122 International Writing and Rhetoric II and TELE 320 Critical Television Theory and Analysis

**Minimum Credits 3 Maximum Credits 3**

### **TELE 388 Television Script Analysis:**

Course is a rotating subjects class that examines the script of one episode of a television series from a variety of perspectives including historical, cultural, and textual. Pertinent episodes of the series will be viewed, the primary script read, and the series analyzed. The class will conclude with each student engaging in an analysis utilizing one of the approaches from the class.

**Repeatable:** *Y*

**Formerly** 40-3238

**Prerequisites** TELE 212 Television Arts: Writing

**Minimum Credits 1 Maximum Credits 1**

### **TELE 420 Master Workshop Narrative: Writing**

In this advanced workshop, students will serve as writers for a departmentally produced narrative television pilot (network/cable series, web series, or online TV series). In the fall semester, the writing students will develop, pitch and write their own original ½ hour pilot script. All scripts will be work-shopped and read aloud weekly in a writer's table story conference procedure. At the end of the fall semester, one of these pilot scripts will be chosen for production in the spring semester. Although only one will be produced, all students will complete and polish an original series pilot as a portfolio piece or to be entered into script competitions.

**Repeatable:** *Y*

**Formerly** 40-3222

**WI**

**Prerequisites** TELE 310 Writing for Television and ENGL 122 International Writing and Rhetoric II or TELE 310 Writing for Television and ENGL 112 Writing and Rhetoric II

**Minimum Credits 4 Maximum Credits 4**

### **TELE 421 Master Workshop Narrative: Pre-Production**

Course requires that students in this advanced producing workshop work on preproduction for the Television Program'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.

**Repeatable:** *Y*

**Formerly** 40-3225J

**Prerequisites** TELE 125 Television Arts: Production and TELE 210 The Television Producer

**Minimum Credits** 1 **Maximum Credits** 1

### **TELE 422 Master Workshop Narrative: Producing**

In this advanced workshop, students will serve as producers for a departmental narrative program (television pilot, web series, or other form). Student producers in this course collaborate with student directors on an original television program, shot on location. Students producers will be responsible for all phases of producing including scheduling, budgeting, locations selection, auditions, and production management.

**Repeatable:** Y

**Formerly** 40-3226

**Prerequisites** TELE 210 The Television Producer and TELE 325 Television Arts: Directing and TELE 330 Production and Editing II

**Minimum Credits** 4 **Maximum Credits** 4

### **TELE 423 Master Workshop Narrative: Directing & Production**

In this advanced workshop, students will serve as directors and crew for a departmental narrative program (television pilot, web series, or other form). Students will work with actors and producers to shoot a narrative program on location. All phases of single camera location shooting will be covered, including directing, staging, lighting, sound, and camera.

**Repeatable:** Y

**Formerly** 40-3325

**Prerequisites** TELE 325 Television Arts: Directing and TELE 330 Production and Editing II

**Minimum Credits** 4 **Maximum Credits** 4

### **TELE 425 Advanced Post-Production: Prime Time**

In this advanced level post-production course, student editors work in teams with producers, directors, and / or writers to edit departmental programs including sketch comedy programs and sketches, TV pilots, web series, and music programs. The course emphasizes professional processes, procedures and work flows.

**Repeatable:** Y

**Formerly** 40-3424D

**Prerequisites** ANIM 270 Motion Graphics I and TELE 360 Post-Production Bootcamp: Avid Techniques

**Minimum Credits** 4 **Maximum Credits** 4

### **TELE 430 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. Students will develop, pitch 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, Editing and Producing courses. The end product of this collaboration, an original set of digital short sketches in the fall and FreqOut LIVE in the spring.

**Repeatable:** Y

**Formerly** 40-3230

**Prerequisites** TELE 310 Writing for Television and TELE 212 Television Arts: Writing  
**Minimum Credits 4 Maximum Credits 4**

### **TELE 431 Producing Sketch Comedy**

In this advanced workshop, students will serve as producers for one the Television Program's sketch comedy content. Students will have the opportunity to experience all phases of collaborative producing, from concept development through finished program.

**Repeatable:** Y

**Formerly** 40-3239

**Prerequisites** TELE 210 The Television Producer and TELE 330 Production and Editing II

**Minimum Credits 4 Maximum Credits 4**

### **TELE 432 Master Workshop Sketch Comedy: Directing & Product**

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.

**Repeatable:** Y

**Formerly** 40-3312

**Prerequisites** TELE 330 Production and Editing II and TELE 325 Television Arts: Directing

**Minimum Credits 4 Maximum Credits 4**

### **TELE 440 Writing the Television Pilot:**

Writing the Television Pilot: is an advanced level writing class devoted to the development and writing of a TV pilot script(s). 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(s). This is a rotating subject course.

**Repeatable:** Y

**Formerly** 40-3241

**Prerequisites** TELE 310 Writing for Television or CINE 145 Screenwriting I: Writing the Short Film

**Minimum Credits 3 Maximum Credits 3**

### **TELE 445 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.

**Repeatable:** Y

**Formerly** 40-3318

**Prerequisites** TELE 325 Television Arts: Directing

**Minimum Credits 4 Maximum Credits 4**

## **TELE 451 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.

**Repeatable:** Y

**Formerly** 40-3327

**Prerequisites** TELE 367 Experimental Production and Editing or TELE 371 Narrative Production and Editing or TELE 372 Documentary Production and Editing

**Minimum Credits** 3 **Maximum Credits** 3

## **TELE 480 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.

**Repeatable:** N

**Formerly** 40-3242

**Prerequisites** TELE 210 The Television Producer and TELE 330 Production and Editing II

**Minimum Credits** 3 **Maximum Credits** 3

## **TELE 483 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.

**Repeatable:** Y

**Formerly** 40-3820L

**Prerequisites** TELE 210 The Television Producer

**Requirements** Permission Required (DP)

**Minimum Credits** 3 **Maximum Credits** 3

## **TELE 484 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.

**Repeatable:** Y  
**Formerly** 40-3821L  
**Prerequisites** TELE 210 The Television Producer  
**Requirements** Permission Required (DP)  
**Minimum Credits 3 Maximum Credits 3**

### **TELE 485 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.

**Repeatable:** N  
**Formerly** 40-3822L  
**Prerequisites** TELE 210 The Television Producer  
**Requirements** Permission Required (DP)  
**Minimum Credits 3 Maximum Credits 3**

### **TELE 486 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.

**Repeatable:** N  
**Formerly** 40-3823L  
**Prerequisites** TELE 210 The Television Producer  
**Requirements** Permission Required (DP)  
**Minimum Credits 3 Maximum Credits 3**

### **TELE 487 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.

**Repeatable:** N  
**Formerly** 40-3824L  
**Prerequisites** TELE 210 The Television Producer  
**Requirements** Permission Required (DP)  
**Minimum Credits 3 Maximum Credits 3**

### **TELE 488 Conceiving and Writing the Situation Comedy Show B**

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.

**Repeatable:** N  
**Formerly** 40-3825L  
**Prerequisites** TELE 210 The Television Producer  
**Requirements** Permission Required (DP)  
**Minimum Credits 3 Maximum Credits 3**

## **TELE 495 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.

**Repeatable:** Y

**Formerly** 40-3796

**Minimum Credits 1 Maximum Credits 6**

## **TELE 496 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.

**Repeatable:** Y

**Formerly** 40-3798

**Requirements** Permission Required (DP)

**Minimum Credits 1 Maximum Credits 6**

## **Theatre**

### **THEA 101 Acting Basic Skills for Non-Theatre Majors**

This course teaches the discipline of acting through physical, vocal, and improvisational exercises. Course uses some text work consisting of short scenes and monologues from plays to teach beginning actors awareness of their own and others' needs on stage.

**Repeatable:** N

**Formerly** 31-1200

**Minimum Credits 3 Maximum Credits 3**

### **THEA 102 Scene Study for Non-Theatre Majors**

This course teaches students to solve beginning acting problems through work on two-person scenes from contemporary plays. Students study acting text for clues to character behavior and motivation fleshed out during the rehearsal process in preparation for performance.

**Repeatable:** N

**Formerly** 31-1205

**Prerequisites** THEA 111 Theatre Foundation I: Theatre Making or THEA 120 Comedy Foundations I: Ensemble and Discovery or THEA 141 Musical Theatre Foundations

**Minimum Credits 3 Maximum Credits 3**

### **THEA 103 Voice for Non-Theatre Majors**

This course is an introduction to the vocal mechanism used in the production of an effective and flexible voice for the stage. Students will learn fundamentals of breathing, resonance, projection, and articulation. Vocal technique will be applied to readings and presentations of theatre monologues. Students will learn a vocal warm-up, record, memorize, and perform. The theory of voice and speech will be addressed in a text chosen for the course.

**Repeatable:** *N*

**Formerly** 31-1300

**Minimum Credits 3 Maximum Credits 3**

## **THEA 104 Movement for Non-Theatre Majors**

Students develop a more conscious and able body and improve their facility to transform themselves in their craft as an actor. Coursework focuses on breath, the interconnectedness of the body and mind, and how the body communicates with intention in time and space. The class becomes an ensemble where the exchange of energy and ideas is open and dynamic. Students build physical strength and stability as an ensemble in class and out of class through individual personal practice.

**Repeatable:** *N*

**Formerly** 31-1305

**Minimum Credits 3 Maximum Credits 3**

## **THEA 110 Improvisational Techniques I**

This course is a study of improvisation that is rooted in Viola Spolin's work. Students will work individually, in small groups, and as a single ensemble to experience the process of improvising on stage. Improvisational concepts such as give and take, surrender, support, mirror, explore and heighten, environment, object work, scenic structure, beats and editing, character and choices, will be explored in depth and applied in scenes.

**Repeatable:** *N*

**Formerly** 31-1210

**Prerequisites** THEA 111 Theatre Foundation I: Theatre Making or THEA 101 Acting Basic Skills for Non-Theatre Majors

**Minimum Credits 3 Maximum Credits 3**

## **THEA 111 Theatre Foundation I: Theatre Making**

Theatre Foundation I: Theatre Making invites incoming students into their role as creative practitioners. Students investigate the elements and principles of artistic process that can be applied to all aspects of theatre making. The course develops students' awareness, observation and collaborative skills, and their ability to transpose experiences in the world into visual, written, vocal and physical form. Readings, composition work in class and attendance at Columbia College Chicago productions and in the city of Chicago deepens students' understanding and appreciation of the scope of contemporary theatre making practices.

**Repeatable:** *N*

**Formerly** 31-1251

**Minimum Credits 6 Maximum Credits 6**

## **THEA 112 Theatre Foundation II: Performance**

In 'Theatre Foundation II: Performance' students will explore presence, the audience/performer relationship and how to shape time, space and energy in work with scripted and devised material. This course is a continuation of Theatre Foundation I and provides a strong foundation for the performer through an integrated study of movement and voice, ensemble and performance. Students will investigate dramatic story telling by exploring the relationship between text and character and in working on monologues and two person scenes.

**Repeatable:** *N*

**Formerly** 31-1252

**Prerequisites** THEA 111 Theatre Foundation I: Theatre Making or THEA 120 Comedy Foundations I: Ensemble and Discovery or THEA 141 Musical Theatre Foundations

**Minimum Credits 6 Maximum Credits 6**

### **THEA 113 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.

**Repeatable:** *Y*

**Formerly** 31-1310

**Minimum Credits 3 Maximum Credits 3**

### **THEA 115 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.

**Repeatable:** *N*

**Formerly** 31-1350

**SP**

**Minimum Credits 3 Maximum Credits 3**

### **THEA 120 Comedy Foundations I: Ensemble and Discovery**

In this course students investigate the elements and principles of process that can be applied to all aspects of comedy creation. The course develops students' awareness, observation and collaborative skills, and their ability to transpose experiences in the world into visual, written, vocal and physical form. Readings, composition work, writing work in class and attendance at Columbia College Chicago productions and in the city of Chicago deepens understanding and appreciation of the scope of contemporary comedy practices.

**Repeatable:** *N*

**Formerly** 31-1253

**Co-requisites** THEA 124 Comedy Survey I

**Minimum Credits 4 Maximum Credits 4**

### **THEA 121 Comedy Foundations II: Point of View and Performance**

In this course students explore and hone their personal point of view and experience and apply that perspective to a variety of comic writing and performance modes that include improvisation, text work, clown, commedia, and standup/solo performance.

**Repeatable:** *N*

**Formerly** 31-1254

**Co-requisites** THEA 125 Comedy Survey II

**Minimum Credits 4 Maximum Credits 4**

## **THEA 123 Basics of Comedy**

Basics of Comedy provides active experience in a specific topic within the realm of comedy writing or performance. Topics rotate providing comedy majors with multiple opportunities to experience a variety of disciplines during their freshman year.

**Repeatable:** *Y*

**Formerly** 31-1301

**Minimum Credits 1 Maximum Credits 1**

## **THEA 124 Comedy Survey I**

This course invites incoming students into their role as creative practitioners in the realm of comedy. Students will investigate the question of what makes us laugh and why through a series of readings, screenings, lectures and discussions. Students will be introduced to core ideas, conventions of comedy across media, and Chicago area industry professionals who practice comedy in a variety of formats.

**Repeatable:** *N*

**Formerly** 31-1263

**Minimum Credits 2 Maximum Credits 2**

## **THEA 125 Comedy Survey II**

This course builds on Comedy Survey I. Students will investigate the role of comedy in society in the areas of satire, taboo, risk, stereotype and archetype through a series of readings, screenings, lectures and discussions.

**Repeatable:** *N*

**Formerly** 31-1264

**Prerequisites** THEA 124 Comedy Survey I

**Minimum Credits 2 Maximum Credits 2**

## **THEA 126 Introduction to Auditioning**

A series of foundational lectures, demonstrations and applications in the techniques of auditioning for performance in a variety of media: live theatre, film, television and voice over. Preparation and selection of material and audition protocol are course outcomes.

**Repeatable:** *N*

**Formerly** 31-1690

**Minimum Credits 1 Maximum Credits 1**

## **THEA 130 History of Martial Styles and Theatrical Violence**

An exploration of the history of swordplay and unarmed combat and of theatrical violence as entertainment.

**Repeatable:** N

**Prerequisites** ENGL 111 Writing and Rhetoric I or ENGL 111H Writing and Rhetoric I: Honors or ENGL 121 International Writing and Rhetoric I or ENGL 108 Writing and Rhetoric Stretch A or TWC-T-7 EXAM-TWC WRITING MINIMUM SCORE = 7

**Minimum Credits 3 Maximum Credits 3**

## **THEA 131 Theatrical Firearm Safety**

A J-Term class for actors, stage managers, and technicians culminating in a basic certification exam with the Society of American Fight Directors.

**Repeatable:** Y

**Minimum Credits 1 Maximum Credits 1**

## **THEA 133 Makeup Techniques:**

This repeatable makeup techniques ("Character/Aging" or "Beauty/Fashion") course focuses on makeup vocabulary, materials/tools, & skills suitable for incorporation into a wide variety of media types. Research, discussion, demonstrations, & materials acquisition/experimentation combine with hands-on experience as a means to develop their painting, color mixing & blending, & contouring skills. Continuous respect to skin care, color theory, lighting concerns, & makeup kits (for the makeup artist, performer, & hobbyist alike) are covered. Course sections complement each other &/or may be taken individually.

**Repeatable:** Y

**Formerly** 31-1680

**Minimum Credits 3 Maximum Credits 3**

## **THEA 135 Introduction to Basic Makeup**

This short course covers a brief introduction to the most common makeup applications known as the "no-makeup look" & "Corrective" techniques. Focus is geared towards skin care & appropriate color choices to match &/or enhance the student's skin tone & appearance. Introductory vocabulary & Designer/Performer communications; materials appreciation & acquisition; & painting/contouring skills will be covered through discussion, demonstrations, & hands-on experience. This course will introduce the performer, budding designer &/or hobbyist alike to feel comfortable utilizing these simplified techniques as needed. For more in-depth makeup techniques/designs, consider one of other course offerings.

**Repeatable:** N

**Formerly** 31-1605

**Minimum Credits 1 Maximum Credits 1**

## **THEA 140 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.

**Repeatable:** N

**Formerly** 31-1400

**Prerequisites** ENGL 112 Writing and Rhetoric II or ENGL 112H Writing and Rhetoric II: Honors or ENGL 122 International Writing and Rhetoric II

**Minimum Credits 3 Maximum Credits 3**

## **THEA 141 Musical Theatre Foundations**

Musical Theatre (MT) Foundations invites incoming students into their role as creative practitioners of Musical Theatre. Students investigate the elements and principles of artistic process that can be applied to all aspects of creating musical theatre. The course aims to develop students' awareness, observation and collaborative skills, and their ability to transpose experiences in the world into written, vocal and physical form. Production numbers exploring basic style and genre will be major projects. Readings, composition work in class and attendance at Columbia College Chicago productions (and perhaps in the city of Chicago), should deepen students' understanding and appreciation of the scope of contemporary musical theatre making. Course will meet in a five-week sub session.

**Repeatable:** N

**Concurrent Requisite** MUSC 107 Fundamentals of Musical Theatre Singing and THEA 143 Musical Theatre Dance I or MUSC 107 Fundamentals of Musical Theatre Singing and THEA 147 Musical Theatre Dance for the Singer/Actor

**Minimum Credits 1 Maximum Credits 1**

## **THEA 143 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.

**Repeatable:** Y

**Formerly** 31-1430

**Co-requisites** THEA 101 Acting Basic Skills for Non-Theatre Majors or THEA 111 Theatre Foundation I: Theatre Making

**Minimum Credits 2 Maximum Credits 2**

## **THEA 145 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.

**Repeatable:** Y

**Formerly** 31-1431

**Prerequisites** THEA 143 Musical Theatre Dance I

**Minimum Credits 2 Maximum Credits 2**

### **THEA 147 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.

**Repeatable:** *N*

**Formerly** 31-1435

**Minimum Credits 2 Maximum Credits 2**

### **THEA 150 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.

**Repeatable:** *N*

**Formerly** 31-1500

**Minimum Credits 2 Maximum Credits 2**

### **THEA 151 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.

**Repeatable:** *N*

**Formerly** 31-1505

**Minimum Credits 3 Maximum Credits 3**

### **THEA 152 Aesthetics for Theatre Makers**

Each text, written or devised, invites the theatre artist to create the world of the piece; unique to the specific needs of each show. Students will explore the development of a vision and intention for theatrical production. They will investigate their own world view and implicit bias, as well as exploring those of others. They will practice applying an aesthetic to a variety of theatre pieces in collaborative teams of makers-writers, directors, designers, managers, and technicians - working as equals in the creation of a physical world.

**Repeatable:** *N*

**Prerequisites** THEA 111 Theatre Foundation I: Theatre Making or THEA 120 Comedy Foundations I: Ensemble and Discovery or THEA 141 Musical Theatre Foundations

**Minimum Credits 3 Maximum Credits 3**

### **THEA 157 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.

**Repeatable:** *N*

**Formerly** 31-1515

**Minimum Credits 3 Maximum Credits 3**

## **THEA 158 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.

**Repeatable:** *N*

**Formerly** 31-2515

**Prerequisites** THEA 111 Theatre Foundation I: Theatre Making

**Minimum Credits 3 Maximum Credits 3**

## **THEA 159 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.

**Repeatable:** *N*

**Formerly** 31-1510

**Minimum Credits 3 Maximum Credits 3**

## **THEA 160 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.

**Repeatable:** *N*

**Formerly** 31-1610

**Prerequisites** THEA 111 Theatre Foundation I: Theatre Making

**Minimum Credits 3 Maximum Credits 3**

## **THEA 161 Introduction to Scenic Construction**

This course is a basic introduction to the construction of an interior architectural set. The class will focus on building basic set elements from raw material, and assembling these elements to form a theatrical set. Health and safety in the workplace will also comprise a substantial section of the course. During the course of the semester, students will work with reading and interpreting ground plans and drawings; using basic shop and power tools for the construction of flats and platforms; planning and assembling simple sets; and analyzing the construction of sets both on campus and in the professional world.

**Repeatable:** *N*

**Formerly** 31-1530

**Minimum Credits 3 Maximum Credits 3**

## **THEA 162 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.

**Repeatable:** *N*

**Formerly** 31-1615

**Prerequisites** THEA 111 Theatre Foundation I: Theatre Making or FASH 170 Fashion Foundations

**Minimum Credits 3 Maximum Credits 3**

## **THEA 163 Introduction to Costume Construction**

This course provides introduction to Costume Shop techniques and procedures. Through assigned projects, students learn basic machine and hand-sewing techniques, pattern development with special emphasis on drafting and draping, and all aspects of costume building from rendering to finished project. Content provides overview of related subjects such as millinery, costume props, and formal wear.

**Repeatable:** *N*

**Formerly** 31-1525

**Minimum Credits 3 Maximum Credits 3**

## **THEA 164 Introduction to Lighting Technologies**

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.

**Repeatable:** *N*

**Formerly** 31-1520

**Minimum Credits 3 Maximum Credits 3**

## **THEA 165 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.

**Repeatable:** *N*

**Formerly** 31-1620

**Prerequisites** THEA 111 Theatre Foundation I: Theatre Making

**Minimum Credits 3 Maximum Credits 3**

## **THEA 168 Playwriting I**

This course is an introduction to the basic techniques of structure and dialogue in playwriting. Students will learn basic character development, dialogue and structure, and to identify dramatic events through the writing of scenes, ten-minute, and one-act plays.

**Repeatable:** *N*

**Formerly** 31-2800

**Minimum Credits 4 Maximum Credits 4**

## **THEA 181 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.

**Repeatable:** *N*

**Formerly** 31-2970

**Minimum Credits 1 Maximum Credits 1**

## **THEA 201 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.

**Repeatable:** *N*

**Formerly** 31-2100

**Prerequisites** THEA 111 Theatre Foundation I: Theatre Making and ENGL 122 International Writing and Rhetoric II or THEA 111 Theatre Foundation I: Theatre Making and ENGL 112 Writing and Rhetoric II or THEA 111 Theatre Foundation I: Theatre Making and ENGL 112H Writing and Rhetoric II: Honors

**Minimum Credits 3 Maximum Credits 3**

## **THEA 202 Traditions of World Theatre**

This course focuses on the study of theatrical forms in Europe, Asia, Africa and the Americas, emphasizing important developments and highlighting pivotal movements and participants within their broader historical, socio-economic and technological contexts.

**Repeatable:** *N*

**Formerly** 31-2103

**Prerequisites** ENGL 122 International Writing and Rhetoric II or ENGL 112 Writing and Rhetoric II or ENGL 112H Writing and Rhetoric II: Honors

**Minimum Credits 3 Maximum Credits 3**

## **THEA 203 Voice for the Actor**

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.

**Repeatable:** *N*

**Formerly** 31-2300

**Prerequisites** THEA 103 Voice for Non-Theatre Majors and THEA 101 Acting Basic Skills for Non-Theatre Majors or THEA 112 Theatre Foundation II: Performance

**Minimum Credits 3 Maximum Credits 3**

## **THEA 204 Movement for the Actor**

Students continue the study of the actor's physical instrument. Working as an ensemble and through personal practice outside of class, students expand physical strength and stability, and the interconnection of voice and body, emotion and body, mind and body.

**Repeatable:** *N*

**Formerly** 31-2305

**Prerequisites** THEA 112 Theatre Foundation II: Performance

**Minimum Credits 3 Maximum Credits 3**

## **THEA 205 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.

**Repeatable:** *N*

**Formerly** 31-2120

**WI**

**Prerequisites** THEA 111 Theatre Foundation I: Theatre Making and ENGL 122 International Writing and Rhetoric II or THEA 111 Theatre Foundation I: Theatre Making and ENGL 112 Writing and Rhetoric II or THEA 111 Theatre Foundation I: Theatre Making and ENGL 112H Writing and Rhetoric II: Honors

**Minimum Credits 3 Maximum Credits 3**

## **THEA 207 Scenes: Performance & Analysis**

This course further develops students' knowledge of basic dramatic scene structure, exploring more difficult two-person scenes in a variety of genres and focusing on specific, individual acting problems. Scenes are presented formally during performance weeks. Concurrent enrollment in Voice Training for the Actor II is recommended.

**Repeatable:** *N*

**Formerly** 31-2200

**Prerequisites** THEA 112 Theatre Foundation II: Performance or THEA 125 Comedy Survey II or THEA 103 Voice for Non-Theatre Majors and THEA 102 Scene Study for Non-Theatre Majors

**Minimum Credits 3 Maximum Credits 3**

## **THEA 208 Intro to Performance Studies**

This class is an introductory exploration of performance and of drama as a theory and practice. Students learn the fundamentals of performance, including performance outside of the theatre, how performance can incite dialogue which may inspire sociopolitical change and investigate how ideologies affect, race, gender, sexuality, class, technology and citizenship are articulated. These goals will be approached through a survey of scholarship, performances, and application activities.

**Repeatable:** *N*

**Formerly** 31-3121

**Prerequisites** ENGL 122 International Writing and Rhetoric II or ENGL 112 Writing and Rhetoric II or ENGL 112H Writing and Rhetoric II: Honors

**Minimum Credits 3 Maximum Credits 3**

## **THEA 210 Improvisational Techniques II**

This course bridges the gap between improvised and scripted work by focusing on an approach to acting through improvisation. Content includes study in performance skills, Second City techniques, characters, playing, and improvisational games based on the teachings of Viola Spolin.

**Repeatable:** *N*

**Formerly** 31-2210

**Prerequisites** THEA 110 Improvisational Techniques I or THEA 121 Comedy Foundations II: Point of View and Performance

**Minimum Credits 3 Maximum Credits 3**

## **THEA 218 Comedy for the Internet and Digital Media**

In this course students create satiric concepts and learn to expand and apply them across multiple platforms, including Twitter, web content, and digital video using methods developed at professional satirical news organizations.

**Repeatable:** *N*

**Formerly** 31-3340J

**Prerequisites** ENGL 112 Writing and Rhetoric II or ENGL 112H Writing and Rhetoric II: Honors or ENGL 122 International Writing and Rhetoric II

**Concurrent Requisite** THEA 219 Writing Satiric Prose Comedy

**Requirements** Permission Required (DP)

**Minimum Credits 2 Maximum Credits 2**

## **THEA 219 Writing Satiric Prose Comedy**

In this course students study the art of writing satiric prose comedy as developed and practiced by current comic professionals. Students will create comedic premises using headline focus and develop those premises using a variety of tools.

**Repeatable:** *N*

**Formerly** 31-3330J

**Prerequisites** ENGL 112 Writing and Rhetoric II or ENGL 112H Writing and Rhetoric II: Honors or ENGL 122 International Writing and Rhetoric II

**Concurrent Requisite** THEA 218 Comedy for the Internet and Digital Media

**Requirements** Permission Required (DP)

**Minimum Credits 2 Maximum Credits 2**

## **THEA 220 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.

**Repeatable:** *N*

**Formerly** 31-2370

**Prerequisites** THEA 112 Theatre Foundation II: Performance or THEA 101 Acting Basic Skills for Non-Theatre Majors and THEA 104 Movement for Non-Theatre Majors

**Minimum Credits 1 Maximum Credits 1**

## **THEA 221 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.

**Repeatable:** *N*

**Formerly** 31-2101

**Prerequisites** THEA 112 Theatre Foundation II: Performance or THEA 125 Comedy Survey II

**Concurrent Requisite** THEA 223 Comedy: Writing and Performance

**Minimum Credits 2 Maximum Credits 2**

## **THEA 223 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.

**Repeatable:** *N*

**Formerly** 31-2102

**Prerequisites** THEA 112 Theatre Foundation II: Performance or THEA 125 Comedy Survey II

**Concurrent Requisite** THEA 221 Comedy: Theory

**Minimum Credits 2 Maximum Credits 2**

## **THEA 227 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.

**Repeatable:** *N*

**Formerly** 31-2522

**Prerequisites** THEA 159 Drafting for Theatre

**Minimum Credits 3 Maximum Credits 3**

## **THEA 228 Design/Tech Practicum**

This course enables students to work on productions within the department under faculty and staff supervision. Students may repeat the course three times. This course allows the student to get hands on experience in the various shops of the Department.

**Repeatable:** Y

**Formerly** 31-2523

**Prerequisites** THEA 163 Introduction to Costume Construction or THEA 161 Introduction to Scenic Construction or THEA 133 Makeup Techniques: or THEA 235 Makeup Design or THEA 164 Introduction to Lighting Technologies

**Minimum Credits 1 Maximum Credits 1**

## **THEA 230 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.

**Repeatable:** N

**Formerly** 31-2315

**Prerequisites** THEA 103 Voice for Non-Theatre Majors and THEA 101 Acting Basic Skills for Non-Theatre Majors and THEA 104 Movement for Non-Theatre Majors or THEA 111 Theatre Foundation I: Theatre Making

**Minimum Credits 3 Maximum Credits 3**

## **THEA 231 Stage Combat II**

This course offers continued study of safe and realistic violence for the stage and screen. The emphasis is on Advanced Unarmed and Rapier and Dagger; new weapon skill- Broadsword added. Midterm scenes will be performed in the classroom. Final scenes will be performed on the main stage during Performance Week. Adjudication of Skills Proficiency by a Fight Master of the Society of American Fight Directors and the British Academy of Stage and Screen Combat will be integrated into the final performances.

**Repeatable:** N

**Formerly** 31-2316

**Prerequisites** THEA 230 Stage Combat I

**Minimum Credits 3 Maximum Credits 3**

## **THEA 232 Fighting for Film**

In Fighting for Film you will learn to create and perform basic stunt work by creating the illusion of violence for the screen while working with a stunt Coordinator. Basic instruction in Unarmed, Club, and Knife fighting performed in front of the camera to emphasize the differences of working in film vs. Theatre. Safe and realistic violence for the screen is the emphasis of this class while working on a film set setting.

**Repeatable:** Y

**Formerly** 31-2317J

**Prerequisites** THEA 231 Stage Combat II

**Minimum Credits 1 Maximum Credits 1**

## **THEA 233 Sound Design**

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.

**Repeatable:** *N*

**Formerly** 31-2612

**Prerequisites** THEA 111 Theatre Foundation I: Theatre Making

**Minimum Credits 3 Maximum Credits 3**

## **THEA 234 Advanced Applications of Stage Violence**

Integration of combat skills for working situations including: contemporary violence, fighting film, mass battles; and an introduction to flying and motion capture.

**Repeatable:** *N*

**Prerequisites** THEA 231 Stage Combat II and THEA 207 Scenes: Performance & Analysis and THEA 232 Fighting for Film

**Minimum Credits 3 Maximum Credits 3**

## **THEA 235 Makeup Design**

This interdepartmental course combines critical analysis, collaboration, & discussion skills to facilitate incorporation of a student's interests (with/without any current makeup skillsets/techniques) pertaining to Makeup Design. Students gain an understanding of the practical aspects of pre-production, production, & post-production design phases for a variety of media types. Hands-on experiences (applied on themselves & others) include collaborations with TV's FreqOut & additional scripts/projects. This will develop research, design, presentation & management skills as a means to enhance the student's individual "artistic voice" necessary for this, or any other, career field.

**Repeatable:** *N*

**Formerly** 31-2680

**Minimum Credits 3 Maximum Credits 3**

## **THEA 237 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.

**Repeatable:** *N*

**Formerly** 31-2605

**Prerequisites** THEA 135 Introduction to Basic Makeup

**Minimum Credits 3 Maximum Credits 3**

## **THEA 240 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.

**Repeatable:** *N*

**Formerly** 31-2201

**Prerequisites** MUSC 107 Fundamentals of Musical Theatre Singing and THEA 102 Scene Study for Non-Theatre Majors and THEA 143 Musical Theatre Dance I and MUSC 104 Music Theory for Musical Theatre and THEA 140 Musical Theatre History or MUSC 107 Fundamentals of Musical Theatre Singing and THEA 112 Theatre Foundation II: Performance and THEA 143 Musical Theatre Dance I and MUSC 104 Music Theory for Musical Theatre and THEA 140 Musical Theatre History

**Minimum Credits** 3 **Maximum Credits** 3

## **THEA 243 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.

**Repeatable:** *Y*

**Formerly** 31-2430

**Prerequisites** THEA 143 Musical Theatre Dance I

**Minimum Credits** 2 **Maximum Credits** 2

## **THEA 245 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.

**Repeatable:** *Y*

**Formerly** 31-2431

**Prerequisites** THEA 145 Beginning Musical Theatre Tap

**Minimum Credits** 2 **Maximum Credits** 2

## **THEA 247 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 should gain the capacity to create and distribute industry standard (USITT) theatrical drawings that mimic hand drafting. This course is recommended for scenic designers.

**Repeatable:** *N*

**Prerequisites** THEA 159 Drafting for Theatre  
**Minimum Credits 3 Maximum Credits 3**

## **THEA 250 Character & Ensemble**

This course helps students develop several different characters through work on varied scenes requiring an ensemble style among actors on stage. Some sections include a performance unit on camera fundamentals; other sections may include work on a devised piece. Instruction focuses on stage concentration in the give-and-take situation of three or more actors on stage at the same time. Large cast scenes are presented during performance weeks.

**Repeatable:** N

**Formerly** 31-2205

**Prerequisites** THEA 207 Scenes: Performance & Analysis and THEA 203 Voice for the Actor or THEA 240 Musical Theatre Scene Study and THEA 203 Voice for the Actor

**Minimum Credits 4 Maximum Credits 4**

## **THEA 251 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.

**Repeatable:** Y

**Formerly** 31-2325

**Prerequisites** THEA 112 Theatre Foundation II: Performance or THEA 103 Voice for Non-Theatre Majors or RADI 105 Voice and Articulation

**Minimum Credits 3 Maximum Credits 3**

## **THEA 254 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.

**Repeatable:** N

**Formerly** 31-1540

**Prerequisites** THEA 111 Theatre Foundation I: Theatre Making

**Minimum Credits 3 Maximum Credits 3**

## **THEA 255 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.

**Repeatable:** N

**Formerly** 31-3550

**Prerequisites** THEA 254 Stage Management I or THEA 267 Directing II

**Minimum Credits 3 Maximum Credits 3**

## **THEA 257 Auditioning for Improvisation**

This course covers the basics of professional conduct and preparation to audition for The Second City and other improvisation oriented audition situations.

**Repeatable:** N

**Prerequisites** THEA 110 Improvisational Techniques I

**Minimum Credits 1 Maximum Credits 1**

## **THEA 260 Set 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.

**Repeatable:** Y

**Formerly** 31-2610

**Prerequisites** THEA 159 Drafting for Theatre and THEA 160 Set Design I and THEA 157 Rendering for Theatre I and THEA 161 Introduction to Scenic Construction

**Minimum Credits 3 Maximum Credits 3**

## **THEA 261 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.

**Repeatable:** Y

**Formerly** 31-2510

**Prerequisites** THEA 161 Introduction to Scenic Construction and THEA 160 Set Design I

**Minimum Credits 3 Maximum Credits 3**

## **THEA 262 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.

**Repeatable:** Y

**Formerly** 31-2615

**Prerequisites** THEA 162 Costume Design I and THEA 157 Rendering for Theatre I and THEA 163 Introduction to Costume Construction

**Minimum Credits 3 Maximum Credits 3**

## **THEA 265 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.

**Repeatable:** Y

**Formerly** 31-2620

**Prerequisites** THEA 164 Introduction to Lighting Technologies and THEA 165 Lighting Design I and THEA 227 VectorWorks for the Performing Arts

**Minimum Credits 3 Maximum Credits 3**

## **THEA 266 Directing I**

This course focuses on process through which one approaches a play from a directorial point of view. Students read and discuss five plays and direct scenes from two or three of them. Students create prompt books for their scenes.

**Repeatable:** N

**Formerly** 31-2700

**Prerequisites** THEA 111 Theatre Foundation I: Theatre Making and ENGL 112 Writing and Rhetoric II or THEA 111 Theatre Foundation I: Theatre Making and ENGL 112H Writing and Rhetoric II: Honors or ENGL 122 International Writing and Rhetoric II and THEA 111 Theatre Foundation I: Theatre Making

**Requirements** Sophomore Standing or Above (SO)

**Minimum Credits 3 Maximum Credits 3**

## **THEA 267 Directing II**

With instructor approval, this course asks students to select one act of less than 45 minutes to direct. Students cast play from the Theatre Department student body, direct the play, and mount four performances in the Classic Studio. Rehearsals are held outside class hours and are determined by director and cast. All areas of directing are discussed among students and instructors with occasional guest directors, actors, and designers. Students will direct a one-act play.

**Repeatable:** N

**Formerly** 31-2750

**Prerequisites** THEA 266 Directing I and THEA 481 Stage Management Practicum and THEA 205 Text Analysis

**Concurrent Requisite** THEA 484 Directing Practicum

**Minimum Credits 3 Maximum Credits 3**

## **THEA 268 Playwriting II**

This course furthers techniques of playwriting begun in Playwriting I: scene and character development, dialogue, theme, story, and play structure. Students focus on completion of one-act plays.

**Repeatable:** N

**Formerly** 31-3800

**Prerequisites** THEA 168 Playwriting I

**Minimum Credits 3 Maximum Credits 3**

## **THEA 269 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.

**Repeatable:** *N*

**Formerly** 31-3810

**Prerequisites** THEA 207 Scenes: Performance & Analysis or THEA 240 Musical Theatre Scene Study or THEA 268 Playwriting II

**Minimum Credits 3 Maximum Credits 3**

## **THEA 270 CRW: Page to Stage**

Course requires that students read modern American plays of playwrights such as David Mamet, Tony Kushner, Tennessee Williams, Thornton Wilder, Lillian Hellman, Anna Deavere Smith, Arthur Miller, Milcha Sanchez Scott, and Jose Rivera, and see corresponding film adaptations. Students will analyze and evaluate play texts with attention to characterization, story, plot, narrative movement, and structure that make them viable for the screen. Students will respond to texts and films through journal entries, an oral report, and a final creative nonfiction essay.

**Repeatable:** *N*

**Formerly** 31-3812

**Prerequisites** THEA 168 Playwriting I

**Minimum Credits 4 Maximum Credits 4**

## **THEA 281 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.

**Repeatable:** *N*

**Formerly** 31-2372

**Prerequisites** THEA 111 Theatre Foundation I: Theatre Making

**Minimum Credits 1 Maximum Credits 1**

## **THEA 282 Meisner Technique Workshop**

Technique workshop course focuses on an approach to acting through the work of Sanford Meisner. Two-week immersion course will use repetition exercises, activity exercises, and scene work to develop the actor's ability to simultaneously be in the moment with other actors, his/her environment and the text.

**Repeatable:** *N*

**Formerly** 31-2373J

**Prerequisites** THEA 207 Scenes: Performance & Analysis

**Minimum Credits 2 Maximum Credits 2**

## **THEA 284 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.

**Repeatable:** N

**Formerly** 31-2972

**Prerequisites** THEA 203 Voice for the Actor

**Minimum Credits** 1 **Maximum Credits** 1

## **THEA 285 Creating a Performance**

This course is required for all students that are chosen to rehearse, design and perform a main stage production of the Theatre department. The ensemble will include design, 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 use collaborative models appropriate to the involvement required at different stages of creative and practical performance development.

**Repeatable:** Y

**Formerly** 31-2960

**Requirements** Permission Required (DP)

**Minimum Credits** 3 **Maximum Credits** 3

## **THEA 286 Production & Performance**

Creative participation as a design, tech or crew worker in Student Directing Projects, New Stew Showcases, Comedy or Faculty Workshop.

**Repeatable:** Y

**Formerly** 31-2301

**Requirements** Permission Required (DP)

**Minimum Credits** 1 **Maximum Credits** 1

## **THEA 287 Topics in Playwriting**

Students write new plays in response to the specific playwriting topic of the semester. Over the course of the semester students will study topics in playwriting such as modern adaptations of Greek or classic plays; the body of work of one playwright and/or school of playwrights within their cultural and historical contexts; a particular theatre style; and other subjects in contemporary playwriting practice. The course explores process, styles, techniques and theatrical choices in published and unpublished plays, and relevant prose, journals, letters, reviews, and interviews. Students will also attend theatre productions. Topics will rotate so that students have the opportunity to study various aspects for writing for performance.

**Repeatable:** Y

**Formerly** 31-3804

**Prerequisites** THEA 168 Playwriting I

**Minimum Credits** 3 **Maximum Credits** 3

## **THEA 289 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.

**Repeatable:** N

**Formerly** 31-2940

**Prerequisites** THEA 112 Theatre Foundation II: Performance or THEA 102 Scene Study for Non-Theatre Majors

**Minimum Credits 1 Maximum Credits 1**

## **THEA 299 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.

**Repeatable:** Y

**Formerly** 31-2330J

**Prerequisites** THEA 340 Scenes and Songs or THEA 204 Movement for the Actor

**Minimum Credits 2 Maximum Credits 2**

## **THEA 301 Acting & Performing: Heightened Languages**

This course involves in-depth analytical and practical work in all types of plays that utilize heightened language. Students will engage in monologue and scene performance work as well as analytical and research projects.

**Repeatable:** N

**Formerly** 31-3204

**Prerequisites** THEA 205 Text Analysis and THEA 250 Character & Ensemble and THEA 143 Musical Theatre Dance I or THEA 204 Movement for the Actor and THEA 205 Text Analysis and THEA 250 Character & Ensemble

**Minimum Credits 3 Maximum Credits 3**

## **THEA 302 Acting & Performing: Physical Approaches**

Course explores creation and development of collaboratively generated performance. Students receive individual and small-group assignments to create short performance pieces through movement, sound, character, and object use for class discussion and development. Students will create ensemble performance works to be presented during the semester and at the semester's end.

**Repeatable:** Y

**Formerly** 31-3200

**Prerequisites** THEA 205 Text Analysis and THEA 250 Character & Ensemble and THEA 143 Musical Theatre Dance I or THEA 205 Text Analysis and THEA 250 Character & Ensemble and THEA 204 Movement for the Actor

**Minimum Credits 3 Maximum Credits 3**

## **THEA 304 On-Camera Performance**

In this advanced performance class students have the opportunity to develop the skills, terminology and etiquette for working in the on-camera environment. This is a combined class working with television and/or film directors to collaborate in rehearsal, performance, capture and post-production processes. Students should learn how to prepare for auditions and on-camera performances by taking an active role in shaping their own performances in relation to text, character, presentation and performance context.

**Repeatable:** *N*

**Prerequisites** THEA 250 Character & Ensemble and THEA 205 Text Analysis

**Minimum Credits 3 Maximum Credits 3**

## **THEA 305 Acting Styles: Realism**

This is an elective class for students in the Acting and Musical Theatre programs aimed at increasing students' performance knowledge of and experience with the stylistic concepts of realism and naturalism. Emphasis will be placed on development of skills for both physical and language-based naturalistic/realistic performance. Students will engage with realistic texts representing a wide spectrum of cultural, economic and social diversity.

**Repeatable:** *N*

**Prerequisites** THEA 250 Character & Ensemble and THEA 205 Text Analysis and THEA 204 Movement for the Actor or THEA 250 Character & Ensemble and THEA 205 Text Analysis and THEA 143 Musical Theatre Dance I

**Minimum Credits 3 Maximum Credits 3**

## **THEA 306 Acting Styles: Presentational Theatre**

This is an elective class for students in the Acting and Musical Theatre programs aimed at increasing students' performance knowledge of and experience with a variety of theatrical non-realistic materials and performance styles from a range of theatrical periods and playwrights focusing on absurd, expressionistic, surrealist and contemporary dramatic styles such as hip-hop and documentary performance. Emphasis will be placed on the development of skills for both physical and language based non-realistic performance. Students will engage with texts and performance practices from a wide spectrum of cultural, economic and social diversity.

**Repeatable:** *N*

**Formerly** 31-3228

**Prerequisites** THEA 250 Character & Ensemble and THEA 205 Text Analysis and THEA 204 Movement for the Actor or THEA 250 Character & Ensemble and THEA 205 Text Analysis and THEA 143 Musical Theatre Dance I

**Minimum Credits 3 Maximum Credits 3**

## **THEA 307 Acting Styles: Comedy of Wit, Manners & Character**

This is an elective class for students in the Acting and Musical Theatre programs aimed at increasing students' performance knowledge of and experience with a variety of comedic theatrical materials and performance styles from a range of periods and playwrights. Emphasis will be placed on development of skills for both physical and language based comic performance. Student will engage with texts and performance practices from a wide spectrum of cultural, economic and social diversity.

**Repeatable:** *N*

**Prerequisites** THEA 250 Character & Ensemble and THEA 205 Text Analysis and THEA 204 Movement for the Actor or THEA 250 Character & Ensemble and THEA 205 Text Analysis and THEA 143 Musical Theatre Dance I

**Requirements** Permission Required (DP)

**Minimum Credits 3 Maximum Credits 3**

## **THEA 320 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.

**Repeatable:** N

**Formerly** 31-3125

**Prerequisites** THEA 205 Text Analysis

**Minimum Credits 3 Maximum Credits 3**

## **THEA 321 Topics In Comedy**

This course focuses on specific topics, skills or ideas in the field of comedy. Each semester this course covers different material that might not be included in the permanent course offerings or concentrates on new or experimental approaches in the field of comedy.

**Repeatable:** Y

**Prerequisites** THEA 223 Comedy: Writing and Performance

**Requirements** Junior Standing or Above (JR)

**Minimum Credits 3 Maximum Credits 3**

## **THEA 322 Voice and Text**

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.

**Repeatable:** Y

**Formerly** 31-3300

**Prerequisites** THEA 205 Text Analysis and THEA 207 Scenes: Performance & Analysis and THEA 203 Voice for the Actor

**Minimum Credits 3 Maximum Credits 3**

## **THEA 325 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.

**Repeatable:** N

**Formerly** 31-2390

**Concurrent Requisite** THEA 341 History and Analysis of Modern Comedy and THEA 342 Writing Comic Scenes and THEA 343 Creating Scenes through Improvisation and THEA 344 Acting Sketch and Theatrical Comedy

**Requirements** Permission Required (DP)

**Minimum Credits 3 Maximum Credits 3**

### **THEA 330 Stage Combat III**

This course offers continued instruction in creating the illusion of violence for the stage and screen, including Sword & Shield, Knife, Small Sword, Quarterstaff, and Single Sword (Hollywood styles). Mid-term scenes will be performed in the classroom. Final scenes will be performed on the main stage during Performance Week. Adjudication of Skills Proficiency by a Fight Master of the Society of American Fight Directors will be integrated into the final performances.

**Repeatable:** Y

**Formerly** 31-3315

**Prerequisites** THEA 231 Stage Combat II

**Minimum Credits 3 Maximum Credits 3**

### **THEA 334 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.

**Repeatable:** Y

**Requirements** Permission Required (DP)

**Minimum Credits 1 Maximum Credits 3**

### **THEA 335 Makeup Prosthetics/FX Design**

This repeatable course expands & builds upon previous Makeup, Prosthetics, & FX courses teaching Theatre, Film, TV, & Avant Garde techniques for the creation & application/removal of Prosthetics. Instruction covers the vocabulary, skills, techniques, & safety protocols required for a variety of materials (Latex, Foam, Silicone). Research, design, casting, sculpting, molding, & painting of prosthetics are incorporated into full Makeup Projects (either individual &/or collaborative in nature) applied to themselves, their peers, &/or models.

**Repeatable:** Y

**Formerly** 31-3605

**Prerequisites** THEA 133 Makeup Techniques: or THEA 235 Makeup Design or CINE 113 Cinema Makeup and Makeup Special Effects

**Minimum Credits 3 Maximum Credits 3**

### **THEA 340 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.

**Repeatable:** *N*

**Formerly** 31-2400

**Prerequisites** THEA 205 Text Analysis and THEA 240 Musical Theatre Scene Study and MUSC 171 Primary Lessons or THEA 205 Text Analysis and THEA 240 Musical Theatre Scene Study and MUSC 271 Primary Lessons

**Minimum Credits 3 Maximum Credits 3**

### **THEA 341 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.

**Repeatable:** *N*

**Formerly** 31-3190

**Concurrent Requisite** THEA 325 Physical and Vocal Training for Comedy and THEA 344 Acting Sketch and Theatrical Comedy and THEA 343 Creating Scenes through Improvisation and THEA 342 Writing Comic Scenes

**Requirements** Permission Required (DP)

**Minimum Credits 3 Maximum Credits 3**

### **THEA 342 Writing Comic Scenes**

This course requires that students write different types of comic scenes for the stage, analyze those scenes in terms of form and content, rewrite the scenes, and pitch ideas for scenes.

**Repeatable:** *N*

**Formerly** 31-3890

**Concurrent Requisite** THEA 325 Physical and Vocal Training for Comedy and THEA 341 History and Analysis of Modern Comedy and THEA 344 Acting Sketch and Theatrical Comedy and THEA 343 Creating Scenes through Improvisation

**Requirements** Permission Required (DP)

**Minimum Credits 3 Maximum Credits 3**

### **THEA 343 Creating Scenes through Improvisation**

This course requires that students work in small groups and as an ensemble to experience the process of creating scenes through improvisation both through pre-planning and spot improvisation. Concepts include relationship, character, status, objectives, scenic structure, beats, and editing. The class will culminate in a fully improvised performance.

**Repeatable:** *N*

**Formerly** 31-3295

**Concurrent Requisite** THEA 325 Physical and Vocal Training for Comedy and THEA 344 Acting Sketch and Theatrical Comedy and THEA 342 Writing Comic Scenes and THEA 341 History and Analysis of Modern Comedy

**Requirements** Permission Required (DP)

**Minimum Credits 3 Maximum Credits 3**

### **THEA 344 Acting 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.

**Repeatable:** N

**Formerly** 31-3290

**Concurrent Requisite** THEA 325 Physical and Vocal Training for Comedy and THEA 341 History and Analysis of Modern Comedy and THEA 342 Writing Comic Scenes and THEA 343 Creating Scenes through Improvisation

**Requirements** Permission Required (DP)

**Minimum Credits 3 Maximum Credits 3**

### **THEA 345 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.

**Repeatable:** Y

**Formerly** 31-3435

**Prerequisites** THEA 245 Intermediate Musical Theatre Tap

**Minimum Credits 2 Maximum Credits 2**

### **THEA 346 Period Styles for Theatrical Design**

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.

**Repeatable:** N

**Formerly** 31-3160

**Prerequisites** THEA 201 Theatre History & Inquiry or THEA 202 Traditions of World Theatre

**Minimum Credits 3 Maximum Credits 3**

### **THEA 355 Stage Management II**

Students will work on a department production as the lead stage manager while discussing challenges and problems in a group setting. Night and weekend availability is required.

**Repeatable:** Y

**Formerly** 31-3530

**Prerequisites** THEA 254 Stage Management I and THEA 481 Stage Management Practicum

**Requirements** Junior Standing or Above (JR)

**Minimum Credits 3 Maximum Credits 3**

### **THEA 360 Advanced Set Design**

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.

**Repeatable:** Y

**Formerly** 31-3610

**Prerequisites** THEA 260 Set Design II

**Minimum Credits 3 Maximum Credits 3**

### **THEA 362 Advanced Costume Design**

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.

**Repeatable:** Y

**Formerly** 31-3615

**Prerequisites** THEA 262 Costume Design II

**Minimum Credits 3 Maximum Credits 3**

### **THEA 365 Advanced Lighting Design**

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

**Repeatable:** Y

**Formerly** 31-3620

**Prerequisites** THEA 265 Lighting Design II

**Minimum Credits 3 Maximum Credits 3**

### **THEA 366 Directing III**

In this course students will select and direct a one-act play and learn how to research, analyze, stage and articulate their approach to the play.

**Repeatable:** N

**Formerly** 31-3701

**Prerequisites** THEA 267 Directing II

**Minimum Credits 3 Maximum Credits 3**

### **THEA 370 Contemporary British Theatre and Drama**

This course is part of a five-course (16 cr.) semester immersion in contemporary British and European performance and training practice. The present course will study examples of contemporary British dramatic texts within the context of 20th and 21st century performance history in Britain and Europe. The course will include experiencing performances in London and environs and researching contemporary practice, playwrights, and theatre makers.

**Repeatable:** *N*

**Formerly** 31-3421RB

**Prerequisites** THEA 301 Acting & Performing: Heightened Languages and THEA 322 Voice and Text

**Concurrent Requisite** THEA 371 British/European Theatre History and THEA 372 Shakespeare in Performance and THEA 373 Master Class in Contemporary European Voice & Acting and THEA 374 Acting in Contemporary British/ European Theatre

**Requirements** Permission Required (DP)

**Minimum Credits 3 Maximum Credits 3**

### **THEA 371 British/European Theatre History**

This course is a lecture discussion course on British theatre history with some attention paid to concurrent developments in continental theatre practice from the 18th to 20th century. Primary source reading and research project(s) will be assigned.

**Repeatable:** *N*

**Formerly** 31-3422RB

**Prerequisites** THEA 301 Acting & Performing: Heightened Languages and THEA 322 Voice and Text

**Concurrent Requisite** THEA 370 Contemporary British Theatre and Drama and THEA 372 Shakespeare in Performance and THEA 373 Master Class in Contemporary European Voice & Acting and THEA 374 Acting in Contemporary British/ European Theatre

**Requirements** Permission Required (DP)

**Minimum Credits 3 Maximum Credits 3**

### **THEA 372 Shakespeare in Performance**

This course is part of a five-course (16cr.) semester immersion in contemporary British and European performance and training practice. The present course will be comprised of both viewing contemporary Shakespearean performances in Britain and studio practice of contemporary training approaches to that performance, covering voice, movement and acting processes including textual analysis.

**Repeatable:** *N*

**Formerly** 31-3423RB

**Prerequisites** THEA 301 Acting & Performing: Heightened Languages and THEA 322 Voice and Text

**Concurrent Requisite** THEA 370 Contemporary British Theatre and Drama and THEA 371 British/European Theatre History and THEA 373 Master Class in Contemporary European Voice & Acting and THEA 374 Acting in Contemporary British/ European Theatre

**Requirements** Permission Required (DP)

**Minimum Credits 3 Maximum Credits 3**

### **THEA 373 Master Class in Contemporary European Voice & Acting**

As part of the BFA in Acting semester abroad program, this course will be offered as an Intensive workshop/master class in contemporary European performance techniques. The initial site and faculty will be The Song of the Goat Theatre in Warsaw, Poland and will consist of intensive daily training in ensemble techniques rooted in the Polish Lab Theatre pedagogy. The work will focus on an holistic approach to voice,

movement, rhythm and the creative impulses of the performer.

**Repeatable:** N

**Formerly** 31-3424RB

**Prerequisites** THEA 301 Acting & Performing: Heightened Languages and THEA 322 Voice and Text

**Concurrent Requisite** THEA 370 Contemporary British Theatre and Drama and THEA 371 British/European Theatre History and THEA 372 Shakespeare in Performance and THEA 374 Acting in Contemporary British/ European Theatre

**Requirements** Permission Required (DP)

**Minimum Credits 4 Maximum Credits 4**

### **THEA 374 Acting in Contemporary British/ European Theatre**

This course is a studio based skills course meant to help BFA in Acting students integrate and translate all their experiences in their semester at Rose Bruford into meaningful practice. Scenes from contemporary British theatre may be performed as well as devised pieces. The emphasis will be on each student's developing process.

**Repeatable:** N

**Formerly** 31-3425RB

**Prerequisites** THEA 301 Acting & Performing: Heightened Languages and THEA 322 Voice and Text

**Concurrent Requisite** THEA 370 Contemporary British Theatre and Drama and THEA 371 British/European Theatre History and THEA 372 Shakespeare in Performance and THEA 373 Master Class in Contemporary European Voice & Acting

**Requirements** Permission Required (DP)

**Minimum Credits 3 Maximum Credits 3**

### **THEA 386 Rehearsal and Performance II**

Performance or creative participation in a Main Stage, New Stew, faculty workshop, student directed production, or faculty approved outside professional production

**Repeatable:** Y

**Formerly** 31-3432

**Prerequisites** THEA 286 Production & Performance

**Requirements** Permission Required (DP)

**Minimum Credits 0 Maximum Credits 2**

### **THEA 389 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.

**Repeatable:** N

**Formerly** 31-3975L

**Prerequisites** THEA 110 Improvisational Techniques I and THEA 205 Text Analysis and THEA 250 Character & Ensemble

**Minimum Credits 2 Maximum Credits 2**

## **THEA 390 Theatre Career**

This course will provide upper level Theatre majors with practical knowledge they will need to transition into careers in their field. Taught by our faculty of theatre professionals, this course explores: unions and contracts as they relate to theatre artists; models of producing: from the storefront theatre to LORT; creating a new theatre company; and self-promotion.

**Repeatable:** *N*

**Requirements** Junior Standing or Above (JR)

**Minimum Credits 1 Maximum Credits 1**

## **THEA 391 The Professional Comedian**

Students meet with professionals from the world of comedy for discussions and practical advice on potential careers in comedy. They research and create individual and group comedy projects that will build their portfolio. Projects may include: writing and compiling a sketch packet, writing a sitcom spec. creating and shooting a web series pilot, creating a multiple character pieces for an SNL-style audition.

**Repeatable:** *N*

**Formerly** 31-3195

**Prerequisites** THEA 221 Comedy: Theory and THEA 223 Comedy: Writing and Performance and THEA 210 Improvisational Techniques II

**Requirements** Junior Standing or Above (JR)

**Minimum Credits 3 Maximum Credits 3**

## **THEA 392 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.

**Repeatable:** *N*

**Formerly** 31-3625

**Prerequisites** THEA 165 Lighting Design I or THEA 160 Set Design I or THEA 162 Costume Design I or THEA 235 Makeup Design or THEA 481 Stage Management Practicum or THEA 168 Playwriting I

**Minimum Credits 2 Maximum Credits 2**

## **THEA 395 The Musical Theatre New York Experience**

This course is an intensive career studies trip to New York City designed to offer BFA in Musical Theatre Performance students a practical introduction to studying with professional artists in the Broadway community. Students will take classes, attend Broadway shows and hear lectures conducted by working artists. Students will be immersed in the theatre community and be exposed to the demands of pursuing a career in New York City. Students are responsible for arranging their own travel and accommodations.

**Repeatable:** *N*

**Formerly** 31-3415

**Prerequisites** THEA 340 Scenes and Songs

**Requirements** Permission Required (DP)

**Minimum Credits 1 Maximum Credits 1**

## **THEA 399 Topics in Theatre Technology:**

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.

**Repeatable:** Y

**Formerly** 31-3611

**Prerequisites** THEA 111 Theatre Foundation I: Theatre Making

**Minimum Credits** 3 **Maximum Credits** 3

## **THEA 401 Acting IV**

This capstone acting course concentrates on expanding character and style ranges for students according to their individual needs.

**Repeatable:** N

**Formerly** 31-3891

**Prerequisites** THEA 302 Acting & Performing: Physical Approaches or THEA 301 Acting & Performing: Heightened Languages

**Minimum Credits** 4 **Maximum Credits** 4

## **THEA 402 Acting IV: Application to Performance**

This capstone BFA Acting class will synthesize performance technique learned in the Department and with our European partners in application to the creation of a devised piece or rehearsal and performance of a contemporary play from the European repertoire.

**Repeatable:** N

**Formerly** 31-3892

**Prerequisites** THEA 401 Acting IV and THEA 301 Acting & Performing: Heightened Languages and THEA 322 Voice and Text

**Requirements** BFA Degree (BFA)

**Minimum Credits** 3 **Maximum Credits** 3

## **THEA 420 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.

**Repeatable:** N

**Formerly** 31-3900

**Prerequisites** THEA 250 Character & Ensemble or THEA 340 Scenes and Songs

**Minimum Credits** 3 **Maximum Credits** 3

## **THEA 425 Creating a Career in Technology and Design**

This course is designed for graduating tech and design students to help prepare them to find and secure employment in the theatre industry, as well as related industries. Through class work, guest speakers and site visits, the course offers a thorough introduction to various aspects of life as a theatre professional. Students will also be prepared with a portfolio and interview skills to pursue entry-level jobs in the entertainment industry.

**Repeatable:** *N*

**Formerly** 31-3905

**Requirements** Senior Standing (SR)

**Minimum Credits 2 Maximum Credits 2**

### **THEA 426 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.

**Repeatable:** *N*

**Formerly** 31-3926

**Prerequisites** THEA 240 Musical Theatre Scene Study

Musical Theatre Performance Majors Only (M313)

**Minimum Credits 3 Maximum Credits 3**

### **THEA 432 New Plays Workshop**

Playwriting students work collaboratively with actors and directors to bring their one-act plays to the stage. Drafts of plays, written and developed in Playwriting I and II, will be read, workshopped, and developed with actors and directors in a process modeled on professional play development. Students will experience how collaboration directly informs the writing and rewriting process. The semester will culminate in staged readings.

**Repeatable:** *N*

**Formerly** 31-3805

**Prerequisites** THEA 268 Playwriting II or THEA 266 Directing I

**Minimum Credits 3 Maximum Credits 3**

### **THEA 440 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.

**Repeatable:** *Y*

**Formerly** 31-3430

**Prerequisites** THEA 243 Musical Theatre Dance II  
**Minimum Credits 2 Maximum Credits 2**

### **THEA 442 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.

**Repeatable:** Y

**Formerly** 31-3436

**Prerequisites** THEA 440 Musical Theatre Dance III and THEA 140 Musical Theatre History  
**Minimum Credits 1 Maximum Credits 1**

### **THEA 443 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.

**Repeatable:** N

**Formerly** 31-3400

**Prerequisites** THEA 340 Scenes and Songs and THEA 243 Musical Theatre Dance II and THEA 250 Character & Ensemble and MUSC 176 Keyboard I  
Musical Theatre Performance Majors Only (M313)  
**Minimum Credits 4 Maximum Credits 4**

### **THEA 444 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.

**Repeatable:** N

**Formerly** 31-3405

**Prerequisites** THEA 443 Musical Theatre III: Workshop I  
Musical Theatre Performance Majors Only (M313)  
**Minimum Credits 4 Maximum Credits 4**

### **THEA 450 Devising for Directors & Actors**

Student directors will explore, devise and present ensemble created works in various styles.

**Repeatable:** N

**Formerly** 31-3706

**Prerequisites** THEA 111 Theatre Foundation I: Theatre Making

**Minimum Credits 3 Maximum Credits 3**

### **THEA 465 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.

**Repeatable:** N

**Formerly** 31-3703

**Prerequisites** THEA 366 Directing III

**Minimum Credits 2 Maximum Credits 2**

### **THEA 466 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.

**Repeatable:** Y

**Formerly** 31-3750

**Prerequisites** THEA 366 Directing III

**Minimum Credits 3 Maximum Credits 3**

### **THEA 467 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

**Repeatable:** N

**Formerly** 31-3704

**Prerequisites** THEA 266 Directing I

**Minimum Credits 3 Maximum Credits 3**

### **THEA 468 Playwriting: Advanced**

Students will develop a full-length script building on skills acquired in Playwriting I and II, and through a series of dramatic writing exercises in scene and structure. Students will also read and discuss plays from a variety of styles and genres to increase their understanding of the range of approaches to writing for performance.

**Repeatable:** Y

**Formerly** 31-3801

**Prerequisites** THEA 320 Dramaturgy and THEA 268 Playwriting II

**Minimum Credits 3 Maximum Credits 3**

## **THEA 469 Directing and Acting Across the Media**

Junior-level directing and acting students from Cinema and Television Arts and Theatre will study together in a four-week summer-session seminar/lab class that investigates the similarities/differences between each area of production. Students will learn and practice techniques of acting, staging, text analysis, story boarding, editing and collaboration, and explore the difference between time and space as it relates to cinema, television and theatre. In an ongoing classroom dialogue the students, instructor and guest instructors will discuss all areas of acting and directing across media. They will also watch plays, movies and TV productions and analyze them critically and competitively. Working directors will visit the class, either in person or by digital media, to lend their experience.

**Repeatable:** *N*

**Formerly** 31-3778

**Prerequisites** THEA 267 Directing II or THEA 207 Scenes: Performance & Analysis or CINE 225 Cinema Directing I or TELE 341 Directing and Production: Narrative

**Minimum Credits 4 Maximum Credits 4**

## **THEA 470 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.

**Repeatable:** *N*

**Formerly** 31-3707J

**Requirements** Permission Required (DP)

**Minimum Credits 1 Maximum Credits 1**

## **THEA 471 New York Trip**

A group of 12 students will go to New York for 4 nights, 5 days and see plays, meet theatre professionals and CCC alums and evaluate their futures as graduates possibly living in New York.

**Repeatable:** *Y*

**Formerly** 31-3708J

**Minimum Credits 1 Maximum Credits 1**

## **THEA 475 International Theatre Workshop:**

This course provides Theatre majors with the opportunity to study contemporary techniques and practices in international theatre making through an immersive exposure to the artists, productions, venues and cultural context of a particular international location. Examples from past iterations of the course include mask making and performance in Italy, contemporary physical and visual theatre in London, design and production at the Quadrennial festival in Prague, and modern approaches to classic plays at the Stratford Festival in Stratford, Ontario. The workshop will be variable in topics and credit hours (1-3), and will be offered as either a Summer Semester or J-Term course. Participation in the International Theatre Workshop is open to all Theatre majors.

**Repeatable:** *Y*

**Formerly** 31-2990

**Prerequisites** THEA 112 Theatre Foundation II: Performance

**Requirements** Permission Required (DP)

**Minimum Credits 1 Maximum Credits 3**

## **THEA 481 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. In addition to stage managing a departmental project throughout the course of the semester, students will meet weekly for discussion of trending topics within their production work. Regular availability on evenings and weekends is required.

**Repeatable:** Y

**Formerly** 31-2540

**Prerequisites** THEA 254 Stage Management I

**Minimum Credits 1 Maximum Credits 1**

## **THEA 482 Teaching Practicum**

Theatre Teaching Practicum provides an entry into Teaching Artistry through theory and practical application.

**Repeatable:** N

**Formerly** 31-2950

**Requirements** Junior Standing or Above (JR)

**Minimum Credits 3 Maximum Credits 3**

## **THEA 484 Directing Practicum**

Students enrolled in Directing II, III, or IV classes direct and produce plays each semester. In this Practicum, students will expand on acquired skills necessary to produce a play. In an ongoing classroom dialogue, the students and instructors explore all areas of production including collaboration, technical rehearsal planning, and design, with occasional input from guest designers.

**Repeatable:** Y

**Formerly** 31-3776

**Prerequisites** THEA 266 Directing I

**Concurrent Requisite** THEA 267 Directing II or THEA 366 Directing III or THEA 466 Directing IV

**Minimum Credits 1 Maximum Credits 1**

## **THEA 485 Audition Workshop**

This course is an intensive workshop and feedback session to support the BA Acting candidates' entry into the profession. The content of individual sessions will target and assess the actor's present audition skills in a variety of performance styles: improvisation, physical theatre, musical theatre, cold readings, monologues, on-camera technique, etc. Department faculty will partner with professionals from the theatre community to participate in these sessions and guide the performers to hone their skills for auditioning professionally.

**Repeatable:** N

**Formerly** 31-3925

**Prerequisites** THEA 302 Acting & Performing: Physical Approaches or THEA 301 Acting & Performing: Heightened Languages

**Minimum Credits 1 Maximum Credits 1**

## **THEA 495 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.

**Repeatable:** Y

**Formerly** 31-2999

**Requirements** Permission Required (DP)

**Minimum Credits** 0 **Maximum Credits** 6

## **THEA 496 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.

**Repeatable:** Y

**Formerly** 31-3999

**Requirements** Permission Required (DP)

**Minimum Credits** 1 **Maximum Credits** 6

## **THEA 575 International Theatre Workshop**

This course provides Theatre majors with the opportunity to study contemporary techniques and practices in international theatre making through an immersive exposure to the artists, productions, venues and cultural context of a particular international location. Examples from past iterations of the course include mask making and performance in Italy, contemporary physical and visual theatre in London, design and production at the Quadrennial festival in Prague, and modern approaches to classic plays at the Stratford Festival in Stratford, Ontario. The workshop will be variable in topics and credit hours (1-3), and will be offered as either a Summer Semester or J-Term course. Participation in the International Theatre Workshop is open to all Theatre majors.

**Repeatable:** N

**Requirements** Permission Required (DP)

**Minimum Credits** 1 **Maximum Credits** 3

## **THEA 601 Voice and Singing I**

The focus of this course is on developing flexibility, range and power in vocal expression. Students will be introduced to warm-up methods, with the result that each student will develop a personal warm-up. There will also be some application of the vocal training to text and music. Troubleshooting will occur on an individual level, to begin dealing with students' personal vocal difficulties.

**Repeatable:** N

**Formerly** 31-6350LSP

Theatre MFA only (G310)

**Minimum Credits** 1 **Maximum Credits** 1

## **THEA 602 Voice and Singing II**

This course builds on the skills introduced in Voice/Singing 1 (31-6350LSP). Focus will be on the application of vocal training to text and music.

**Repeatable:** *N*

**Formerly** 31-6355LSP

**Prerequisites** THEA 601 Voice and Singing I  
Theatre MFA only (G310)

**Minimum Credits 1 Maximum Credits 1**

## **THEA 605 Movement Analysis I**

As a core element of the first year of training at LISPA, the work of this two-semester class is designed to enable the student to develop an understanding of movement analysis based on the pedagogy of Jacques Lecoq. The specific focus of the instruction is on a practical understanding of the moving human body in space and time, and the application of natural movement laws to the performing body.

**Repeatable:** *N*

**Formerly** 31-6330LSP

Theatre MFA only (G310)

**Minimum Credits 3 Maximum Credits 3**

## **THEA 606 Movement Analysis II**

As a core element of the first year of training at LISPA, the work of this unit is designed to enable the student to develop an understanding of movement analysis based on the pedagogy of Jacques Lecoq and to apply this knowledge to the demands of creating, devising, teaching and directing contemporary theatre and performance. Work on this unit analyses the relationship between the natural movements of life, as they can be observed, and their application to dramatic and post dramatic visions of theatre and performance.

Through the physical exploration and analysis of everyday movements the student will gain a more profound understanding of those essential movement laws which structure natural life. The student will be introduced to the transposition of natural movements to dramatic e-motion, allowing at a later stage of the training for an autonomous, creative use of this understanding for devising, writing, directing and performing.

**Repeatable:** *N*

**Formerly** 31-6335LSP

**Prerequisites** THEA 605 Movement Analysis I  
Theatre MFA only (G310)

**Minimum Credits 3 Maximum Credits 3**

## **THEA 610 Research and Guided Reading I**

This is the theoretical element of the MFA training, designed to introduce students to the historical and scholarly literature with regard to devised performance and as support for the various performance genres they will encounter in the course of their training. As the first year at LISPA introduces students to the practice of Embodiment, readings in the Fall Semester will focus on theories of Embodiment and Embodied Cognition within and beyond the performing arts.

**Repeatable:** *N*

**Formerly** 31-6100LSP

Theatre MFA only (G310)

**Minimum Credits 1 Maximum Credits 1**

## **THEA 611 Research and Guided Reading II**

This course develops the work begun in Research & Guided Readings I (31-6100LSP), increasing students' familiarity with the historical and scholarly literature related to devised performance as support for the various performance genres they will encounter in the course of their training. As the first year at LISPA introduces students to the practice of Embodiment, readings in the Spring Semester will expand on theories of Embodiment and Embodied Cognition within and beyond the performing arts.

**Repeatable:** *N*

**Formerly** 31-6105LSP

**Prerequisites** THEA 610 Research and Guided Reading I

Theatre MFA only (G310)

**Minimum Credits 1 Maximum Credits 1**

## **THEA 615 Devising and Creation I**

Creation is a student-led component of the training, in which students engage in the creation of performance works within a theme given by the faculty. The themes are assigned according to the material being explored in Dramatic Improvisation and Movement Analysis classes, and the creation is undertaken without direct faculty involvement. Students devise the work over the course of a week or, when appropriate, over the course of two weeks. Performances are then presented to a closed audience of teachers and students of the school, and feedback/evaluation is given by the faculty on the performance piece itself as well as the work of individual students.

**Repeatable:** *N*

**Formerly** 31-6210LSP

Theatre MFA only (G310)

**Minimum Credits 1 Maximum Credits 1**

## **THEA 616 Devising and Creation II**

This course develops the work begun in Devising and Creation I(31-6210LSP) in which students engage in the creation of performance works within a theme given by the faculty. The themes are assigned according to the material being explored in Dramatic Improvisation and Movement Analysis classes, and the creation is undertaken without direct faculty involvement. Students devise the work over the course of a week or, on some occasions, over the course of two weeks. Performances are then presented to a closed audience of teachers and students of the school, and the faculty on the performance piece itself gives feedback/evaluation as well as the work of individual students.

**Repeatable:** *N*

**Formerly** 31-6215LSP

**Prerequisites** THEA 615 Devising and Creation I

Theatre MFA only (G310)

**Minimum Credits 1 Maximum Credits 1**

## **THEA 620 Dramatic Improvisation I**

As a core element of the first year of training at LISPA, the work of this two-semester class prepares students for the challenging task of creating their own work. Meeting on a daily basis, classes focus on

enhancing physical, emotional, imaginative and cognitive playfulness in order to be well equipped for the demanding journey of articulating, shaping and presenting the students' artistic visions. Students progressively develop a better understanding of the physical bodies they have, the subtle bodies they are, and the collective body all people have in common. The exploration of the dynamic relationships between these different bodies will initiate awareness of what we call the Poetic Body. Accessing the Poetic Body is essential for the creation of new performance languages.

**Repeatable:** *N*

**Formerly** 31-6310LSP

Theatre MFA only (G310)

**Minimum Credits 3 Maximum Credits 3**

## **THEA 621 Dramatic Improvisation II**

As a core element of the first year of training at LISPA, the work of this two-semester class prepares students for the challenging task of creating their own work. Specific Topics Addressed in the spring unit of Dramatic Improvisation: Human Nature - physical exploration of emotions, passions, behavior and the creation of characters and types; Object Theatre - an introduction to the dynamic performance possibilities of objects and puppets; Mask Performance - Half Masks as an introduction to the dramatic space and rhythms of Commedia, Expressive Masks as an introduction to psychophysical realism, and Larval Masks as an introduction to the Fantastical and the Grotesque; Collaborative Devising - Contemporary approaches to devising performance. Final performance projects around themes chosen by the students.

**Repeatable:** *N*

**Formerly** 31-6315LSP

**Prerequisites** THEA 620 Dramatic Improvisation I

Theatre MFA only (G310)

**Minimum Credits 3 Maximum Credits 3**

## **THEA 625 Personal Creative Process I**

Developing an awareness of internal obstacles that challenge our creative availability is key to the shaping of sustainable practice as a creator. Through direct contact with materials - drawing, painting, sculpting/clay work and other expressive arts - students will explore an embodied relationship to states of flow, resistance, play and judgment. Daily drawing/painting practice, combined with group work, reflection and personal writing also allows students to deeply ground the experiential process of the course as a whole.

**Repeatable:** *N*

**Formerly** 31-6910LSP

Theatre MFA only (G310)

**Minimum Credits 1 Maximum Credits 1**

## **THEA 626 Personal Creative Process II**

The course develops the work begun in Personal Creative Process I. The final individual projects, where students are encouraged to perform a project of their own choice, allow for the application of new knowledge to the field of their artistic interest/background. This might be in the form of a set or costume design, a music score, or a video installation.

**Repeatable:** *N*

**Formerly** 31-6911LSP

**Prerequisites** THEA 625 Personal Creative Process I

Theatre MFA only (G310)

**Minimum Credits 1 Maximum Credits 1**

### **THEA 629 Research Project**

This course offers participants the opportunity for the creation of a performance project around a theme of their own choice. During the initial phase of the project participants will leave the studio and immerse themselves into practical research and real life observation around their themes, before bringing their experiences back to the studio to create solo or group performances. Throughout the entire project, members of the pedagogical team will assist the process. During the final week participants will share their projects with an invited audience.

**Repeatable:** *N*

**Formerly** 31-6216LSP

Theatre MFA only (G310)

**Minimum Credits 5 Maximum Credits 5**

### **THEA 630 Vocal and Movement Techniques I**

Building on the work done in Voice and Movement Analysis in Year 1 of the MFA, the work in this course is intended to deepen the student's technical knowledge and practical application of vocal and movement skills in the service of creating and presenting a devised performance.

**Repeatable:** *N*

**Formerly** 31-6340

**Prerequisites** THEA 601 Voice and Singing I

Theatre MFA only (G310)

**Minimum Credits 2 Maximum Credits 2**

### **THEA 631 Vocal and Movement Techniques II**

Building on the work done in Voice and Movement Analysis in Year 1 of the MFA, and THEA 630 Vocal and Movement Techniques I, the work in this course is intended to deepen the student's technical knowledge and practical application of vocal and movement skills in the service of creating and presenting a devised performance.

**Repeatable:** *N*

**Formerly** 31-6345

**Prerequisites** THEA 630 Vocal and Movement Techniques I

Theatre MFA only (G310)

**Minimum Credits 2 Maximum Credits 2**

### **THEA 635 Styles and Forms I**

A core element of the second year of the MFA training, the work of this two-semester course engages students in the challenging task of creating their own work, based on creative research into a range of essential styles and dramatic works in the history of western theatre.

**Repeatable:** *N*

**Formerly** 31-6320

**Prerequisites** THEA 616 Devising and Creation II

Theatre MFA only (G310)

**Minimum Credits 5 Maximum Credits 5**

## **THEA 636 Styles and Forms II**

This course is a continuation of the work done in THEA 635 Styles and Forms I. A core element of the second year of the MFA training, the work of this two-semester class engages students in the challenging task of creating their own work, based on creative research into a range of essential styles and dramatic works in the history of western theatre.

**Repeatable:** *N*

**Formerly** 31-6325

**Prerequisites** THEA 635 Styles and Forms I

Theatre MFA only (G310)

**Minimum Credits 3 Maximum Credits 3**

## **THEA 640 Devising Process**

Devising Process is a course devoted to the deepening and practice-based exploration of methods and approaches to the creation of devised theatre. Students will reflect, collectively and individually, on the process of their devised work in Styles and Forms, and the theoretical research accomplished in Guided Research. The aim of this reflection is to step back from the demands of the creative process, and reflect on where devising practices and approaches may be tested and improved, as well as to reflect more fully on the individual student's potential role(s) within a devised process.

**Repeatable:** *N*

**Formerly** 31-6220

**Prerequisites** THEA 616 Devising and Creation II

Theatre MFA only (G310)

**Minimum Credits 1 Maximum Credits 1**

## **THEA 650 Devised Performance Thesis Project**

The Thesis Project will be the culminating experience for the MFA in European Devised Performance Practice. During the spring semester the students will bring together all the elements of the practice-based research undertaken during the program, and use it as the basis for (a) creating an Ensemble Company and (b) devising an original piece of theatre to be performed in the City of Chicago with one of the Theatre Department's collaborative partners, such as the Museum of Contemporary Arts (MCA). The thesis project performance will be supported by visual and written documentation, detailing every stage of the process from conception to performance, which will be on public display during the performances of the final project.

**Repeatable:** *N*

**Formerly** 31-6225

**Prerequisites** THEA 651 Guided Research/Thesis Preparation

Theatre MFA only (G310)

**Minimum Credits 1 Maximum Credits 1**

## **THEA 651 Guided Research/Thesis Preparation**

Taken in the fall of the second year, this course is the theoretical element of the MFA training, designed to deepen students' knowledge in the scholarly literature with regard to physical theatre and devised performance, and as support for the various performance genres students will encounter in the course of

their training. In addition, students will meet with a faculty advisor to begin planning their final thesis projects, pulling together the various strands of knowledge and experience gained in the course of the program thus far.

**Repeatable:** *N*

**Formerly** 31-6120

**Prerequisites** THEA 611 Research and Guided Reading II  
Theatre MFA only (G310)

**Minimum Credits 2 Maximum Credits 2**

## **THEA 652 Devised Performance Thesis Extension**

Students work on the completion of their thesis project, under the direction of faculty advisor(s).

**Repeatable:** *Y*

**Prerequisites** THEA 650 Devised Performance Thesis Project

**Requirements** Permission Required (DP)

**Minimum Credits 0 Maximum Credits 0**

## **THEA 691 Thesis Hours**

Hours assigned to students to fulfill the requirements of the Thesis Project: (a) creating an Ensemble Company and (b) devising an original piece of theatre to be performed in the City of Chicago with one of the Theatre Department's collaborative partners, such as the Museum of Contemporary Arts (MCA). The thesis project performance will be supported by visual and written documentation, detailing every stage of the process from conception to performance, which will be on public display during the performances of the final project.

**Repeatable:** *N*

**Formerly** 31-6227

Theatre MFA only (G310)

**Minimum Credits 4 Maximum Credits 4**

## **Art History**

### **ARTH 105 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.

**Repeatable:** *N*

**Formerly** 22-1105

**Minimum Credits 3 Maximum Credits 3**

### **ARTH 110 Art History Survey: Prehistoric to Modern**

This introductory course is a global survey of the history of visual arts from pre-historic times through the nineteenth century. Students study examples from Africa, Asia, the Americas, and Europe in an

overall chronological order. Class lectures and discussions focus on various civilizations, periods, and styles around the world including Mesopotamia, Egypt, Greece, and Rome, Early Chinese, Early Christian, Early Islamic, Early Buddhist, Niger Valley, Pre-Columbian, Gothic, Renaissance, Baroque, Impressionism and Post-Impression. Students explore the aesthetic values of these diverse cultures in relation to historical, socio-political, religious, and other contexts for the creation of art.

**Repeatable:** *N*

**Formerly** 22-1101

**HU**

**Minimum Credits 3 Maximum Credits 3**

## **ARTH 210 20th Century Art History**

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

**Repeatable:** *N*

**Formerly** 22-2110

**HU**

**Requirements** Sophomore Standing or Above (SO)

**Minimum Credits 3 Maximum Credits 3**

## **ARTH 220 Global History of Architecture**

In this course, students study the history of architecture from a global perspective. From prehistoric settlements to the architecture of today, the course will examine a wide variety of structures, spaces, decoration and furniture. Students will examine examples of world architecture through lectures, class discussions, documentary films, and field trips. This course is designed to give students a foundation of knowledge regarding the change and development of architecture over time and the relationships between architecture, interior planning, and the decorative arts.

**Repeatable:** *N*

**Formerly** 22-1131

**Requirements** Sophomore Standing or Above (SO)

**Minimum Credits 3 Maximum Credits 3**

## **ARTH 225 History of Communication Design**

This course introduces students to the history of visual communication, including text and image. Lectures, slides, and discussions focus on the work of important practitioners in the field and on the historical and cultural significance of design, technology, and innovation. Materials in this course are especially relevant to the fields of graphic design, advertising, and illustration, and may also be of interest to students of photography, journalism, and the history and criticism of graphic design.

**Repeatable:** *N*

**Formerly** 22-2170

**Prerequisites** ARTH 105 Introduction to Visual Culture

**Requirements** Sophomore Standing or Above (SO)

**Minimum Credits 3 Maximum Credits 3**

## **ARTH 236 Black Art and Visual Culture**

This course surveys global art and visual culture, analyzing issues of class, gender and sexuality that historically and currently inform competing notions of blackness within the public sphere. Students examine germinal writings from various cultural theorists, artists and critics within the movements and historical framework of the art world- at-large. The art, representation and production of diaspora creative practices are reviewed within the construct of race and identity.

**Repeatable:** N

**Formerly** 22-2135

**HU PL**

**Requirements** Sophomore Standing or Above (SO)

**Minimum Credits** 3 **Maximum Credits** 3

## **ARTH 237 Art of Islam**

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

**Repeatable:** N

**Formerly** 22-2143

**GA**

**Requirements** Sophomore Standing or Above (SO)

**Minimum Credits** 3 **Maximum Credits** 3

## **ARTH 238 Studies in Global Art History:**

This rotating topics course focuses on specific themes, regions, or periods in the global history of art that are not addressed in the regular course offerings. As well as introducing different material to grow global awareness, this course may engage new, experimental, or highly interdisciplinary approaches to issues in an area of global art history.

**Repeatable:** Y

**Formerly** 22-2165

**GA**

**Requirements** Sophomore Standing or Above (SO)

**Minimum Credits** 3 **Maximum Credits** 3

## **ARTH 299 Topics in Art History:**

This is a rotating topics course that features innovative ideas and formats emerging in the field of Art History.

**Repeatable:** Y

**Formerly** 22-3100

**Requirements** Sophomore Standing or Above (SO)

**Minimum Credits** 3 **Maximum Credits** 3

## **ARTH 299H Topics in Art History: Honors**

This is a rotating topics course that features innovative ideas and formats emerging in the field of Art History.

**Repeatable:** Y

**Formerly** 22-3100HN

**HU**

**Requirements** 3.5 or Higher GPA (35GP) and Sophomore Standing or Above (SO)

**Minimum Credits** 3 **Maximum Credits** 3

### **ARTH 310 Contemporary Art: 1980 to the Present**

This course surveys the history of art and its critical discourses from 1980 to the present, including Post-modernism, the challenges of globalism, the rise of the biennials, relational aesthetics, and other current developments in current art practice and theory.

**Repeatable:** N

**Formerly** 22-3115

**PL**

**Requirements** Junior Standing or Above (JR)

**Minimum Credits** 3 **Maximum Credits** 3

### **ARTH 315 Art Theory Seminar**

This seminar is a reading and writing intensive course in which students discuss major concepts and methods of art theory from modernist formalism to contemporary issues of race, gender, globalism, and feminism. Other topics addressed may include: semiotics, structuralism, Deconstruction, medium, object, social practice, identity politics, relational aesthetics.

**Repeatable:** N

**Formerly** 22-3110

**WI**

**Requirements** Junior Standing or Above (JR)

**Minimum Credits** 3 **Maximum Credits** 3

### **ARTH 339 Dada, Surrealism, Futurism**

This course surveys the avant-garde art movements of the early 20th century with particular focus on Futurism, Dada, and Surrealism. Special emphasis is given to avant garde challenges to the traditional canon of art and to its democratization of art practice. Lectures and discussions follow an interdisciplinary approach to the analysis and comparison of painting, sculpture, typography, music, fashion, performance, film, photography, and writing. The course also provides a historical frame for understanding the experiments and investigations of avant-garde artists who challenged and redefined the traditions of art in response social upheaval and to political conditions of mechanization and war.

**Repeatable:** N

**Formerly** 22-3105

**HU**

**Requirements** Junior Standing or Above (JR)

**Minimum Credits** 3 **Maximum Credits** 3

### **ARTH 343 Art as Spiritual and Social Practice**

According to anthropologist William Irwin Thomson, 'Art is the last religion.' This class explores practices of spiritual and social transformation through various forms of art. Through case studies, students explore how artists make use of their skills as a way of promoting spiritual and social change. With a global focus, case studies will include works of American and international artists such as Kum-hwa Kim, Pablo Amaringo, Linda Montano, Wolfgang Laib, Rick Lowe, Suzanne Lacy and Mel Chin.

**Repeatable:** *N*

**Requirements** Junior Standing or Above (JR)

**Minimum Credits 3 Maximum Credits 3**

### **ARTH 346 Gender, The Body, and Representation**

This course offers a history of the representation of the human body with a focus on traditions of figuration that have shaped and disrupted understandings of the body and gender. The historical relationship between the human body and the social body has formal and ideological implications still felt in the 21st century. In this course, students will study and question the effects of the canonical body on contemporary concepts of gender, beauty, desire, perfection, and athleticism. The perspective of the course will be global, transcultural, and will consider the body in art, performance, and as a vehicle for aesthetic, spiritual, political, and economic meanings.

**Repeatable:** *N*

**Requirements** Junior Standing or Above (JR)

**Minimum Credits 3 Maximum Credits 3**

### **ARTH 347 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.

**Repeatable:** *N*

**Formerly** 22-2180

**PL**

**Requirements** Junior Standing or Above (JR)

**Minimum Credits 3 Maximum Credits 3**

### **ARTH 348 Art and Ritual**

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

**Repeatable:** *N*

**Formerly** 22-2141

**HU GA**

**Requirements** Junior Standing or Above (JR)  
**Minimum Credits 3 Maximum Credits 3**

### **ARTH 410 Art Discourse and Research**

This seminar is open to all majors; it is recommended for students intending to write a thesis, extended essay, or writing sample. The course engages advanced students in the study of contemporary discursive conditions, disciplinary conventions, and professional practices under which objects, performances, and other forms enter the category of "art." Through intensive reading, seminar discussions, and writing, students deepen their understanding of and ability to employ critical methods and research in the analysis of art. Additionally, students will work on their professional portfolio, which many include CVs, resumes, artist statements, or statements of purpose. This course is required of Art History majors and serves as the first semester of the Art History capstone.

**Repeatable:** *N*

**Formerly** 22-3190

**Requirements** Senior Standing (SR)

**Minimum Credits 3 Maximum Credits 3**

### **ARTH 430 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.

**Repeatable:** *N*

**Formerly** 66-3106

**Minimum Credits 3 Maximum Credits 3**

### **ARTH 491 Written Thesis**

This practicum is open to upper-division undergraduates of all majors who are interested in producing a written thesis or a substantial writing sample. Based on individual interests, research, and interactions with the instructor, other faculty members, and fellow students, each student will produce a research-based thesis. This course provides an excellent opportunity for students to develop and refine a professional writing sample to be used in applications for grants, fellowships, graduate programs, and other professional opportunities. This course is required of Art History majors and serves as the second semester of the Art History capstone.

**Repeatable:** *N*

**Formerly** 22-3120

**Requirements** Senior Standing (SR)

**Minimum Credits 3 Maximum Credits 3**

### **ARTH 495 Directed Study: Art History**

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. 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.

**Repeatable:** Y

**Minimum Credits 1 Maximum Credits 6**

### **ARTH 496 Independent Project: Art History**

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 presently available in the curriculum. Prior to registration, student must submit a written proposal that outlines the project.

**Repeatable:** Y

**Minimum Credits 1 Maximum Credits 6**

### **ARTH 510 Modern and Contemporary Art History and Theory**

This graduate class explains key ideas and trends of modern art and their Post-modern transformations, preparing students to explore the forms and concepts of contemporary art practice. Although starting with modernism and its emphasis on the traditional studio arts of painting and sculpture, the course will also include such post-modern forms as installation, media art, performance, and sound art, as well as other post-studio practices. Student research and presentations form the core of the class.

**Repeatable:** N

**Minimum Credits 3 Maximum Credits 3**

### **ARTH 599 Topics in Contemporary Art History and Theory:**

This rotating topics seminar provides opportunities for students and instructors to explore the interdisciplinarity of contemporary art practices around a particular thematic concern. These might include topics such as the environment collaboration, social practice, diversity, gender, etc.

**Repeatable:** Y

**Minimum Credits 3 Maximum Credits 3**

### **ARTH 612 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.

**Repeatable:** N

**Formerly 66-6705**

**Minimum Credits 3 Maximum Credits 3**

### **ARTH 661 In and 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.

**Repeatable:** Y

**Formerly** 66-6120

**Minimum Credits 3 Maximum Credits 3**

## **ARTH 665 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.

**Repeatable:** N

**Formerly** 66-6506

**Minimum Credits 3 Maximum Credits 3**

## **Columbia Experience**

### **CCCX 299 Topics in Creative World:**

Creative World builds on the foundational experience of Big Chicago. Students will draw on their interests and skills to contribute to multidisciplinary, socially-engaged projects and build deeper connections to Chicago and beyond. Students will develop tools for responsive engagement with contemporary practices, materials, and concepts, working with interdisciplinary collaborators and community partners. Course content encourages integrative thinking and is specific to the expertise and experience of the faculty instructors and the department offering the course.

**Repeatable:** N

**HU**

**Requirements** Sophomore Standing or Above (SO)

**Minimum Credits 3 Maximum Credits 3**

### **CCCX 399 Topics in Communication, Business, and Technology:**

Communication, Business, and Technology courses build on the experience of Creative World. These courses guide students through the application of specific analytical skills, techniques, and ethics to a variety of professional settings. Students will learn to define, articulate, and translate their ideas, practices, and entrepreneurial aspirations across multiple contexts. Through individual and collaborative work, students will examine their place in their own industry and the diverse global community.

**Repeatable:** N

**SP**

**Requirements** Junior Standing or Above (JR)

**Minimum Credits 3 Maximum Credits 3**

## Other Courses

### COLL 480 Undergraduate Research Mentorship

The Undergraduate Research Mentorship connects talented students interested in conducting academic research with faculty. This course, available to students from across the College, gives students the opportunity to share the intellectual excitement of inquiry into new questions, the solving of scholarly and creative problems, and the creation of knowledge with faculty mentors. Students learn research and scholarly techniques as they assist faculty practitioners in their academic and integrative disciplines, gaining valuable experience in pursuit of professional fields or higher academic degrees. Prior to the project semester, the supervising faculty and student must submit a joint proposal outlining the project.

**Repeatable:** *N*

**Requirements** Permission Required (DP) and Junior Standing or Above (JR)

**Minimum Credits 1 Maximum Credits 3**

### COLL 480H Undergraduate Research Mentorship: Honors

The Undergraduate Research Mentorship connects talented students interested in conducting academic research with faculty. This course, available to students from across the College, gives students the opportunity to share the intellectual excitement of inquiry into new questions, the solving of scholarly and creative problems, and the creation of knowledge with faculty mentors. Students learn research and scholarly techniques as they assist faculty practitioners in their academic and integrative disciplines, gaining valuable experience in pursuit of professional fields or higher academic degrees. Prior to the project semester, the supervising faculty and student must submit a joint proposal outlining the project.

**Repeatable:** *N*

**Requirements** Permission Required (DP) and 3.5 or Higher GPA (35GP) and Junior Standing or Above (JR)

**Minimum Credits 1 Maximum Credits 3**

## Majors and Programs

Columbia College Chicago'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 Liberal Arts and Sciences Core Curriculum (LAS Core). Students select courses in social sciences, humanities, languages, English, science, mathematics, and history. These courses play an essential role for students in the arts and media by integrating their technical expertise with a broader spectrum of knowledge reflected in the cultural history of societies and by providing a basis for life-long learning.

Undergraduate students may elect to chart a fully individualized interdisciplinary course of study that is not among those offered as a major at Columbia. An interdisciplinary major provides a formally recognized and well-advised program that meets student-defined career and academic goals within a selection of courses from the LAS Core and major-granting departments or programs. For more information, contact the College Advising Center.

## Bachelor of Arts

# Acting, BA

The Bachelor of Arts in Acting teaches students advanced performance technique and acting practice to prepare them to compete for work after graduation. An integrated immersion course, Theatre Foundation, 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 lays the groundwork for the rest of the acting curriculum. The BA offers an unusual breadth of training in Voice, Body Movement, Scene Study, Ensemble, and a variety of acting styles including Heightened Languages and Physical Approaches. There are myriad opportunities to collaborate as performers with the Film and Television Departments as well as study abroad prospects with international theatre programs. Acting students are expected to perform in a minimum of one departmental production prior to graduation. The recommendation is that they will do much more. Acting majors are encouraged to take advantage of the specialized classes we offer to enhance their artistry and marketability upon graduation. 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.

As a result of successfully completing program requirements, students should be able to:

- demonstrate competence in the performance techniques necessary to fully inhabit any role in which they are cast;
- select, prepare, and present representative and varied scenes and monologues from a range of sources in a variety of media including on-camera and voice over;
- 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 with the preparation of scripted scenes; and
- assemble, rehearse, and perform a suitable personal audition package.

## PROGRAM REQUIREMENTS - 46 credits required

- THEA 111 Theatre Foundation I: Theatre Making
- THEA 112 Theatre Foundation II: Performance
- THEA 201 Theatre History & Inquiry
- THEA 203 Voice for the Actor
- THEA 204 Movement for the Actor
- THEA 205 Text Analysis
- THEA 207 Scenes: Performance & Analysis
- THEA 250 Character & Ensemble
- THEA 301 Acting & Performing: Heightened Languages
- THEA 302 Acting & Performing: Physical Approaches
- THEA 322 Voice and Text
- THEA 390 Theatre Career

*Choose one of the following courses:*

- THEA 168 Playwriting I
- THEA 266 Directing I

*Complete 1 credit from the following courses:*

- THEA 285 Creating a Performance

- THEA 286 Production & Performance

*Choose one of the following courses:*

- THEA 389 An Actor's Guide to Hollywood
- THEA 420 Professional Survival and How to Audition
- THEA 485 Audition Workshop

## Advertising Art Direction, BA

*For information on this program after Fall 2018, please see the Advertising BA with Art Direction Concentration, housed in the Communication Department.*

The Bachelor of Arts in Advertising Art Direction program seeks to educate students who will pursue career opportunities in advertising, preparing them to understand visual and verbal communications within the context of commerce and marketing. Students are trained in basic skills and aesthetics of advertising and marketing and introduced to the profession. The program familiarizes students with conceptual thinking, visual problem solving, creative strategic planning, and related skills. Through the course of study, students are exposed to broad perspectives and creative insights, as well as forms of advertising, including digital and mobile media, needed to participate in an evolving profession. Students may focus on advertising art direction in the context of a broader program of general studies, choosing to pursue a minor or a double major, if appropriate.

After successfully completing program requirements, students should be able to:

- describe, analyze, and interpret advertising art concepts within social, historical and theoretical contexts;
- develop, direct, interpret and express advertising art concepts and solutions in multiple media that respond to clients' advertising objectives and reflect marketing trends, consumer attitudes and social changes; and
- apply the appropriate knowledge, skills, materials, technical processes, research methods, and conceptual thinking to visual problem solving, creative strategic planning, copywriting, marketing analysis and advertising photography.

A grade of C or better is required in all major coursework.

For students who have already earned a Bachelor's degree in another field, the Second Bachelor of Arts in Advertising Art Direction is available.

## PROGRAM REQUIREMENTS - 45 credits required

### Art and Design Foundation

- ARTH 105 Introduction to Visual Culture
- ARTS 105 Foundation Studio
- ARTS 210 Drawing I

*Choose three of the following courses:*

- ARTS 113 Foundation Skill: Ideation Sketching
- ARTS 120 Foundation Skill: Color Theory
- ARTS 130 Foundation Skill: Silkscreening
- ARTS 135 Foundation Skill: Papermaking

- ARTS 141 Foundation Skill: Laser Cutter
- ARTS 142 Foundation Skill: Plastics
- ARTS 143 Foundation Skill: Mold Making
- ARTS 144 Foundation Skill: Wood
- ARTS 150 Foundation Skill: Digital Camera
- ARTS 151 Foundation Skill: Web Design
- ARTS 152 Foundation Skill: InDesign
- ARTS 153 Foundation Skill: Photoshop
- ARTS 154 Foundation Skill: Illustrator
- ARTS 155 Foundation Skill: Digital Video Editing
- ARTS 199 Topics in Foundation Skill:

## Major Courses

- ADAD 201 Advertising Art Direction: Introduction
- ADAD 252 Advertising Design
- ADAD 335 Creative Strategies in Art Direction I
- ADAD 350 Management for Designers
- ADAD 450 Advertising Communications
- ARTH 225 History of Communication Design
- COLL 200 Internship
- DSGN 110 Design Thinking
- DSGN 350 Portfolio
- GRDE 131 Survey of Typography
- GRDE 136 Design Lab
- GRDE 240 Website Design I

## Advertising, BA

Learning advertising theory in college is good; creating campaigns for real businesses and clients is better. As a Columbia student, students will have the opportunity to do both. And students will create these strategic creative solutions working with their advertising student partners (copywriters, art directors, strategists, media specialists, account/brand managers, production experts, etc.). This marriage of theory and practical application should prepare students for a successful career in advertising before they graduate. And it should distinguish students from other graduates.

Learn alongside faculty members who have worked with Apple, Nike, Calvin Klein, Samsung, McDonald's, Motorola, Kraft, Amazon and more. Working closely with industry-leading professors and your peers, students will have the opportunity to learn what it takes to succeed in the ad world, from writing creative copy and analyzing consumer behavior data to mastering the art of a perfectly timed Tweet or Snapchat story. Students should be able to graduate with a professional portfolio of work to help them land a job as an account manager, copywriter, art director, brand manager, content strategist, content creator, media planner, project manager or general advertising pro.

As a result of successfully completing program requirements, students should be able to:

- evaluate the effectiveness of delivering a variety of creative solutions for key target audiences using current and emerging communication platforms;

- correctly articulate the key concepts, strategies, tactics, and processes commonly used across marketing communication disciplines;
- produce advertising solutions that are relevant, competitively distinct, effective and culturally responsive;
- constructively collaborate within teams that reflect diversity and inclusion to produce an effective advertising solution;
- evaluate the social, ethical, and legal implications of proposed advertising strategic and tactical decisions; and
- demonstrate the skills required for obtaining a professional, entry-level position within advertising through the preparation and presentation of professional-quality, career-appropriate work.

## PROGRAM REQUIREMENTS

### Major Core Courses

- ADVE 101 Introduction to Advertising
- ADVE 120 Consumer Behavior
- ADVE 230 Digital Platforms
- ADVE 280 Advertising Workshop
- ADVE 340 Brand Strategy
- ADVE 492 Ad Portfolio
- GRDE 136 Design Lab

*Choose one of the following courses:*

- ADVE 420 Agency
- ADVE 480 Campaign Practicum I

*Note: Campaign Practicum II is required if you choose Campaign Practicum I.*

### Elective Courses

*Complete 6 credits from the following courses:*

- ADVE 220 Advertising Copywriting I
- ADVE 245 Advertising Production
- ADVE 299 Topics in Advertising:
- ADVE 310 360 Experiential Campaigns
- ADVE 342 Fashion Advertising
- ADVE 350 Retail Competition
- ADVE 362 International Advertising
- ADVE 399 Advanced Topics in Advertising
- ADVE 420 Agency
- ADVE 481 Campaign Practicum II
- COMM 103 Introduction to Social Media & Digital Strategies
- COMM 219 Social Media Content
- PURE 210 Presentation Skills
- PURE 310 Social Change Communications
- RADI 205 Writing for Radio

## CONCENTRATIONS

### Advertising: Art Direction

**Required for the Concentration:**

- ADAD 252 Advertising Design
- ADVE 245 Advertising Production
- ADVE 325 Copywriter/Art Director Team
- DSGN 350 Portfolio
- GRDE 131 Survey of Typography

### Advertising: Copywriting

**Required for the Concentration:**

- ADVE 220 Advertising Copywriting I
- ADVE 245 Advertising Production
- ADVE 320 Advertising Copywriting II
- ADVE 325 Copywriter/Art Director Team
- DSGN 350 Portfolio

### Advertising: Strategy

**Required for the Concentration:**

- ADVE 310 360 Experiential Campaigns
- ADVE 371 Media Planning
- ADVE 380 Account Exec & Brand Manager
- PURE 102 Intro to Public Relations

*Choose one of the following courses:*

- COMM 326 Semiotics for Creators of Popular Culture
- COMM 326H Semiotics for Creators of Popular Culture: Honors

## Animation, BA

The BA degree in Animation offers students several options and areas of study: hand drawn animation, computer animation, cinema visual effects, stop motion animation, alternative forms of animation (or a combination of any or all). It is designed for students who wish to continue to graduate studies and those with an interest in animation who have not yet committed to a career in that field.

As a result of successfully completing program requirements, students should be able to:

- demonstrate proficiencies in digital and computer-generated software and technology through the creation of animated projects;
- demonstrate a comprehension of history, aesthetics and the analytical context of animation in cinema through written, oral and animated presentations;
- employ a professional level of industry practices, standards and career strategies to successfully market and showcase their animated work; and

- create a professional quality animation portfolio demonstrating original cinematic material and a developed artistic voice.

## PROGRAM REQUIREMENTS - 45 credits required

### Major Core Courses

- ANIM 101 Animation Foundations
- ANIM 105 Animation
- ANIM 106 History of Animation
- ANIM 201 Storyboarding for Animation
- ANIM 485 Animation Portfolio Development

*Choose one of the following courses:*

- CINE 143 World Cinema I
- CINE 144 World Cinema II

## CONCENTRATIONS

### Animation: Computer Animation

**Required for the Concentration:**

- ANIM 150 Introduction to Computer Animation
- ANIM 240 Computer Animation
- ANIM 373 Advanced Topics in Computer Animation

*Choose two of the following courses:*

- ANIM 350 Advanced Computer Animation
- ANIM 351 Environmental Design & Modeling
- ANIM 352 Character Design and Modeling

*Choose one of the following courses:*

- ANIM 121 Stop-Motion Animation
- ANIM 210 Drawing for Animation I

*Complete 9 credits from the following courses:*

- ANIM 311 Acting For Animators
- ANIM 312 Cartooning
- ANIM 332 Animation for Comics
- ANIM 340 The Business of Animated Content
- ANIM 341 Cinematics for Games
- ANIM 382 Animation Preproduction
- ANIM 365 Computer Animation: Visual Effects
- ANIM 451 Advanced Character & Environmental Design
- ANIM 480 Animation Production Studio I
- ANIM 481 Animation Production Studio II
- ANIM 482 Animation Solo Project

- ANIM 489 Animation Studios in L.A.

## Animation: Traditional Animation (Hand Drawn Pathway)

### **Required for the Concentration:**

- ANIM 210 Drawing for Animation I
- ANIM 310 Drawing for Animation II
- ANIM 330 Digital Animation Techniques: Ink, Paint & Composite
- ANIM 331 Digital Animation Techniques Current 2D Trends

### *200 Level Electives Choose one of the following courses:*

- ANIM 211 Alternative Strategies in Animation
- ANIM 213 Animation Layout

### *300 and 400 electives Complete 12 credits from the following courses:*

- ANIM 311 Acting For Animators
- ANIM 312 Cartooning
- ANIM 340 The Business of Animated Content
- ANIM 373 Advanced Topics in Computer Animation
- ANIM 382 Animation Preproduction
- ANIM 480 Animation Production Studio I
- ANIM 481 Animation Production Studio II
- ANIM 482 Animation Solo Project
- ANIM 489 Animation Studios in L.A.

## Animation: Traditional Animation (Stop-Motion Pathway)

### **Required for the Concentration:**

- ANIM 121 Stop-Motion Animation
- ANIM 122 Animation Maquettes
- ANIM 263 CVFX: Compositing I
- ANIM 302 Stop-Motion Animation II

### *300 and 400 electives Complete 15 credits from the following courses:*

- ANIM 311 Acting For Animators
- ANIM 312 Cartooning
- ANIM 340 The Business of Animated Content
- ANIM 363 CVFX: Compositing II
- ANIM 373 Advanced Topics in Computer Animation
- ANIM 382 Animation Preproduction
- ANIM 480 Animation Production Studio I
- ANIM 481 Animation Production Studio II
- ANIM 482 Animation Solo Project
- ANIM 489 Animation Studios in L.A.

## **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 should be prepared for graduate study or for work in the field. Students should gain a solid foundation in the philosophy and ethics of art conservation and preservation. Further, students should gain a deep understanding of the scientific basis of art and materials conservation.

As a result of successfully completing program requirements, students should be able to:

- understand the science behind the deterioration, prevention and reconstruction of cultural artifacts;
- have the manual dexterity, knowledge of techniques, and understanding required to work with a range of art materials;
- understand the artistic and historical context of artwork that is under care of conservators;
- understand the ethics and civic engagement of art restoration/conservation and authentication; and
- professionally document their breadth of experience conserving and restoring Renaissance painting, sculpture, wood work, and/or other cultural materials.

## PROGRAM REQUIREMENTS - 57 credits required

### **Major Core**

#### Completed at Columbia College Chicago

- ACON 460 Art and Materials Conservation Capstone
- ACON 490 Art and Materials Conservation Internship
- ARTS 210 Drawing I
- CHEM 120 Chemistry of Art and Color
- CHEM 130 Chemistry of Artifact Conservation
- CHEM 201 General Chemistry I
- CHEM 202 General Chemistry II
- CHEM 305 Organic Chemistry

*Choose one of the following courses:*

- BIOL 101 Introductory Biology
- BIOL 225 Microbiology
- CHEM 110 Concepts of Biochemistry

### Study Abroad Courses

#### Completed at Lorenzo de' Medici International Institute in Florence, Italy

- ACON 315 Furniture, Wood Objects, and Gilding Conservation: Study in Florence, Italy
- ACON 320 Fresco Painting and Restoration I: Study in Florence, Italy
- ACON 321 Fresco Painting and Restoration II: Study in Florence, Italy
- ACON 330 Painting & Polychrome Wooden Sculpture Conservation I: Study in Florence, Italy

- ACON 331 Painting and Polychrome Wooden Sculpture Conservation II: Study in Florence, Italy
- ACON 340 Theory of Conservation: Study in Florence, Italy
- ACON 350 Historical Painting Lab I: Study in Florence, Italy
- ACON 385 Science for Conservators II: Study in Florence, II: Study in Florence, Italy

## Art History, BA

The Bachelor of Arts in Art History provides skills in analyzing and interpreting art in relation to its historical and cultural contexts. Students should 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. The curriculum at Columbia College Chicago emphasizes fields of study outside the traditional canon of western art history and specializes in global, modern, and contemporary art, theory, and visual culture. These areas provide exciting perspectives on our visual and cultural environment and reflect the inclusive and interdisciplinary nature of art and art history today.

As a result of successfully completing program requirements, 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; and
- 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.

## PROGRAM REQUIREMENTS - 36 credits required

- ARTH 105 Introduction to Visual Culture
- ARTH 110 Art History Survey: Prehistoric to Modern
- ARTH 210 20th Century Art History
- ARTH 310 Contemporary Art: 1980 to the Present
- ARTH 315 Art Theory Seminar
- ARTH 410 Art Discourse and Research
- ARTH 491 Written Thesis
- ARTS 103 Art Now! Art and Art History Speaker Series - *take 3 times*

*Choose two of the following courses:*

- ARTH 220 Global History of Architecture
- ARTH 236 Black Art and Visual Culture
- ARTH 237 Art of Islam
- ARTH 299 Topics in Art History:

*Choose two of the following courses:*

- ARTH 238 Studies in Global Art History:
- ARTH 339 Dada, Surrealism, Futurism
- ARTH 343 Art as Spiritual and Social Practice
- ARTH 346 Gender, The Body, and Representation

- ARTH 347 Portraiture + Self + Society
- ARTH 348 Art and Ritual

## Arts Management, BA

The BA in Arts Management is designed to equip students with the knowledge, skills, and experience to manage arts and cultural organizations and creative endeavors. The Arts Management core curriculum provides a solid foundation of essential current business skills and practices within the context of a global cultural environment. The three concentrations allow student to further focus on their particular area of interest: Creative Industries, Performing Arts Management or Visual Arts Management. The program bridges theory and practice throughout the curriculum and culminates in a capstone practicum or internship.

As a result of successfully completing program requirements, students should be able to:

- apply fundamental business skills and acumen in the management of cultural organizations and creative endeavors;
- employ critical thinking, problem solving and communication skills to the entrepreneurial development of cultural and creative endeavors;
- analyze trends, opportunities, and challenges in cultural and creative organizations in a global and technological environment;
- manage discipline-specific projects, events, performances, or exhibitions that reflect current industry practices; and
- assess how the business practices of arts organizations and the creative industries can be responsive to issues of diversity, equity and inclusion.

## PROGRAM REQUIREMENTS - 48 credits required

### Major Core Courses

- BUSE 101 Introduction to Marketing
- BUSE 105 Introduction to Management and Entrepreneurship
- BUSE 109 Information Management
- BUSE 201 Accounting
- BUSE 205 Law for Creative Industries
- BUSE 208 Business Writing
- BUSE 210 Managerial Economics
- BUSE 303 Finance
- BUSE 308 Entrepreneurship
- BUSE 312 Organizational Behavior
- BUSE 325 Cultural Policy

## CONCENTRATIONS

### Arts Management: Creative Industries

**Required for the Concentration:**

- BUSE 150 Business of Media
- BUSE 318 International Arts Management

- BUSE 334 Digital Media Strategies
- BUSE 488 Events Management: Practicum

*Choose one of the following courses:*

- BUSE 311 Strategic Management
- BUSE 314 Project Management

## Arts Management: Film Business

### **Required for the Concentration:**

- BUSE 155 Business of Film and TV
- BUSE 248 Talent Management
- BUSE 373 Film Marketing
- BUSE 479 Executive Producing for Film and TV: Practicum

*Choose one of the following:*

- BUSE 332 Managing and Licensing Intellectual Property
- BUSE 381 Box Office Management

## Arts Management: Performing Arts

### **Required for the Concentration:**

- BUSE 170 Business of Performing Arts
- BUSE 248 Talent Management
- BUSE 381 Box Office Management
- BUSE 385 Presenting the Performing Arts

*Choose one of the following:*

- BUSE 487 Club Management: Practicum
- BUSE 488 Events Management: Practicum

## Arts Management: Visual Arts Management

### **Required for the Concentration:**

- BUSE 125 Business of Visual Arts
- BUSE 215 Artists and the Art Market
- BUSE 323 Exhibition Management
- ARTH 315 Art Theory Seminar

*Choose one of the following:*

- BUSE 480 Curatorial Practicum
- BUSE 481 Gallery Management: Practicum

## ASL-English Interpretation, BA

Established in 1993, the American Sign Language Department at Columbia College Chicago 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.

As a result of successfully completing program requirements, students should be able to:

- understand the cultural foundations of the field of ASL-English Interpretation;
- recognize the American Deaf community as a linguistic and cultural minority group;
- possess an in-depth understanding of the history of the Deaf community and American Deaf culture;
- understand what is meant by multiculturalism within the Deaf community and how it effects the interpreting profession;
- appreciate diversity in the interpreting profession and to apply their insights when working in diverse communities;
- define the characteristics of special populations of Deaf and hard of hearing persons who require unique communication and interpreting techniques;
- communicate proficiently in ASL and English;
- demonstrate proficiency of use of and comprehension of advanced vocabulary and grammatical features of ASL;
- demonstrate proficiency of use of and comprehension of advanced vocabulary and grammatical features of English;
- understand the theoretical foundations of the field of ASL-English Interpretation;
- know the history and various theories of spoken language interpreting;
- understand various models of sign language interpreting and compare and contrast those models to the models of spoken language interpreting;
- explore the applications of practical ethical theories and behaviors crucial to professional interpreters;
- understand basic research practices as they relate to the interpreting profession;
- understand the professional foundations of the field of ASL-English Interpretation;
- understand all tenets of the RID-NAD Code of Professional Conduct, as well as their purpose and function from both a theoretical and practical point of view, and to apply the tenets to interpreting assignments and ethical scenarios;
- understand the role of the interpreter and the evolution of that role from a cultural perspective;
- demonstrate knowledge of professional credentialing and laws that pertain to interpreters; and
- demonstrate knowledge of ethical business practices, professional interpreting agencies and organizations and Deafness-related organizations.

## PROGRAM REQUIREMENTS - 56 credits required

- SIGN 101 American Sign Language I
- SIGN 102 American Sign Language II
- SIGN 125 Deaf Culture
- SIGN 128 Introduction to Career Opportunities within the Deaf Community
- SIGN 201 American Sign Language III
- SIGN 202 American Sign Language IV
- SIGN 228 Linguistics of ASL

- SIGN 230 Interpreting Techniques
- SIGN 235 Language and Translation
- SIGN 305 Multicultural Issues
- SIGN 310 Advanced American Sign Language
- SIGN 325 Theory of Interpretation
- SIGN 340 Consecutive Interpreting
- SIGN 343 Advanced Interpreting Analysis
- SIGN 341 Interpreting Discourse Genres
- SIGN 342 Transliterating & Educational Interpreting
- SIGN 481 Interpreting Practicum I
- SIGN 482 Interpreting Practicum II

## Elective Courses:

*Complete 3 credits from the following courses:*

- SIGN 115 Introduction to Classifiers in American Sign Language
- SIGN 160 ASL Fingerspelling
- SIGN 211 Deaf Representations in the Media
- SIGN 221 Historical and Cultural Perspectives on Deaf American Artists and Art
- SIGN 242 Music Interpreting
- SIGN 260 Creativity and ASL
- SIGN 299 Topics in ASL-English Interpretation
- SIGN 315 Deaf Education
- SIGN 330 Interpreting for Special Populations within the De
- SIGN 365 ASL Literature
- SIGN 495 Directed Study: ASL/English Interpretation
- SIGN 496 Independent Project: ASL-English Interpretation

## Audio Design and Production, BA

The Audio Design and Production program strives to prepare students for careers in music recording, audio post-production, audio for multi-media communications, sound design and sound art. It provides core coursework that covers the science of audio, hearing and modes of listening, and basic recording, editing, and processing techniques common to all audio production and post-production activities and careers. Students then choose courses that focus on specific areas of interest, including music and non-music audio production, audio for other media and art forms, sound synthesis and design, and sound as an independent art form.

The specific goal of the program is to provide a foundational understanding of audio theory (Introduction to Audio Theory and Basic Audio Systems), along with production fundamentals (Audio Production I and Audio Production II), supported by relevant science & mathematics courses and our hearing curriculum. Our intermediate courses (Recording I, Recording II, and Live Sound Recording) apply core curriculum theory and practice in the context of studio and live/location recording/production, using both complex and simple microphone techniques as well as live-to-two-track and multi-track recording. A selection of advanced courses (three are required) provides capstone experiences in the areas of studio recording, live/location recording, sound art, data sonification, and synthesis/signal processing. In addition, students are required to choose at least three elective courses in the department, which augments the breadth and/or depth of their audio knowledge, experience, and abilities.

It is important that students recognize the ever-changing and increasingly diverse nature of our technologically sensitive industries. To this end, we explore new media forms, in which audio production and post-production are integral parts. These may include web design and authoring, real-time web media, CD/DVD publishing, audio archiving, preservation and restoration, data sonification, sound design for theater, broadcast, and multi-media, and sound art as a stand-alone, independent means of artistic expression.

As part of a liberal arts education, this program also supports the development of student communication skills in and aesthetic understanding of related industries, and helps prepare students to interact more effectively with peers, colleagues, collaborators, and clients.

As a result of successfully completing program requirements, students should be able to:

- apply principles of audio science, theory and practice to predict, formulate and implement effective sound assessment, recording, processing, mixing and synthesis, within a given context;
- demonstrate fluency on a variety of audio production technologies and platforms appropriate for the completion of projects in live and studio contexts;
- develop critical listening skills to identify and assess the impact of the features of sound sources and the capabilities of recording and processing technologies toward the aesthetic goals of a given project; and
- apply effective planning, communication, management and quality control skills to complete professionally and aesthetically successful audio production projects.

## PROGRAM REQUIREMENTS - 49 credits required

### **Major Core Courses**

- AUDI 102 Introduction to Audio
- AUDI 103 Audio Theory and Systems
- AUDI 104 Audio Electronics
- AUDI 121 Fundamentals of Audio Production
- AUDI 122 DAW Production Techniques and Applications
- AUDI 202 Studies in Hearing
- AUDI 221 Multitrack Music Recording I
- AUDI 321 Multitrack Music Recording II
- PHYS 215 The Science of Acoustics I

*Choose one of the following courses:*

- AUDI 313 Building Circuits for Modular Synthesis with Logic Gates
- AUDI 323 Live Sound Recording

*Complete 9 credits from the following courses:*

- AUDI 211 Audio Processes and Programming
- AUDI 413 Building Circuits for Pedals and Pickups
- AUDI 415 Advanced Practicum in Sound Art
- AUDI 425 Music Industry Immersion: Recording Workshop
- AUDI 426 Advanced Practicum in Album Production
- AUDI 481 Advanced Practicum in Studio Recording
- AUDI 482 Advanced Practicum in Music Design

- AUDI 484 Advanced Practicum in Live Sound Recording

## Elective Courses:

*Choose three of the following courses:*

- AUDI 231 Psychoacoustics
- AUDI 241 The Art of Troubleshooting
- AUDI 242 Sound System Design
- AUDI 252 Live Sound Reinforcement
- AUDI 301 History of Audio
- AUDI 312 Principles of Audio Deliverables Mastering and Preservation
- AUDI 322 Applied Audio and Music Production for Media
- AUDI 324 Audio for Visual Media I
- AUDI 353 Live Sound Engineering Practicum
- AUDI 355 Digital Audio Console Practicum
- AUDI 411 Data Sonification
- AUDI 452 Monitor Mixing

## Comedy Writing and Performance, BA

The Bachelor of Arts in Comedy Writing and Performance program is a collaborative partnership between the departments of Theatre, Cinema and Television Arts, 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 nine-year partnership with The Second City in creating a semester-long immersion in the study and performance of comedy.

As a result of successfully completing program requirements, students should be able to:

- generate original comic material using a variety of methods, including ensemble improvisation, solo writing, and group collaboration;
- develop a personal voice and point of view as a comic artist;
- develop analytic skills and vocabulary needed to revise their original work based on feedback; and
- develop competencies to translate their work into a variety of media, especially live performance and video.

The skills required to pursue a career in comedy, while intersecting with those of the traditional theatre, also diverge from them in a number of important ways. The comedy marketplace today spans a wide spectrum of media from stage to television to film to internet-based content, within which the traditional roles of producer, director, writer, and performer are fluid. The BA 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.

## PROGRAM REQUIREMENTS - 45 credits required

- TELE 251 Video for Artists and Performers
- THEA 120 Comedy Foundations I: Ensemble and Discovery
- THEA 121 Comedy Foundations II: Point of View and Performance
- THEA 124 Comedy Survey I

- THEA 125 Comedy Survey II
- THEA 207 Scenes: Performance & Analysis
- THEA 210 Improvisational Techniques II
- THEA 221 Comedy: Theory
- THEA 223 Comedy: Writing and Performance
- THEA 390 Theatre Career

*Choose one of the following courses:*

- THEA 321 Topics In Comedy
- THEA 391 The Professional Comedian

**Comedy Studies semester:** *Complete all of the following courses:*

- THEA 286 Production & Performance
- THEA 325 Physical and Vocal Training for Comedy
- THEA 341 History and Analysis of Modern Comedy
- THEA 342 Writing Comic Scenes
- THEA 343 Creating Scenes through Improvisation
- THEA 344 Acting Sketch and Theatrical Comedy

## Communication, BA

The Bachelor of Arts in Communication offers a comprehensive curriculum through a creative lens that includes courses in communication, multimedia production, storytelling, civic practice and community engagement. The degree strives to prepare students to work and thrive in a convergent media environment. Students are provided the opportunity to gain the professional, creative and analytic skills to lead a broad range of industrial, artistic and civic endeavors. Our graduates are empowered communicators and skilled cross-platform media practitioners, and contribute to the intellectual, cultural and creative fabric of their communities.

As a result of successfully completing program requirements, students should be able to:

- understand the development, current state and emerging trends of media and their audience;
- create communication across a variety of media forms, appropriate to audience, purpose, content and context;
- demonstrate an ability to accomplish goals with a critical awareness of communication practices;
- contribute to the public discourse and build reciprocal relationships with communities in a meaningful and productive manner through ethical communication principles and practices; and
- create effective communications based on individual identities, cultural world views, and historical frameworks that influence media absorption and message interpretation.

## PROGRAM REQUIREMENTS - 39 credits required

- BUSE 312 Organizational Behavior
- COMM 102 Communication Essentials
- COMM 310 Oral Traditions
- COMM 320 Media Ecosystems
- COMM 460 Communication Capstone
- ENGL 241 Writing for the Creative Workplace
- JOUR 471 Data Storytelling

- MEDI 201 Culture, Race and Media

*Complete 3 credits from the following courses:*

- COMM 219 Social Media Content
- GAME 260 Story Development for Interactive Media
- JOUR 140 Smartphone/photo
- JOUR 141 Smartphone/video
- JOUR 143 Smartphone/audio
- MEDI 370 DocYourWorld
- RADI 202 Radio Storytelling

*Complete 9 credits from the following courses:*

- ADVE 101 Introduction to Advertising
- BUSE 208 Business Writing
- CINE 102 Cinema Notebooks
- COMM 103 Introduction to Social Media & Digital Strategies
- COMM 210 Visual Communication
- ENGL 242 Writing Digital Content
- INMD 102 Fundamentals of Interaction
- INMD 114 Web Development I
- JOUR 102 Introduction to Journalism
- JOUR 216 Blogging: Beyond the Basics
- PURE 102 Intro to Public Relations
- PURE 210 Presentation Skills
- RADI 230 Radio Podcasting
- TELE 120 Speech:Communicating Message
- TELE 125 Television Arts: Production

*Complete 3 credits from the following courses:*

- ANTH 310 Visual Anthropology
- COMM 326 Semiotics for Creators of Popular Culture
- ENGL 344 Writing, Language, and Culture Seminar
- ENGL 345 Methods of Discourse Analysis: Understanding Text
- PURE 310 Social Change Communications

## **Creative Writing, BA**

The Creative Writing Bachelor of Arts degree encourages students to pursue both specialization and breadth. Students choose to specialize in one of three concentrations (Fiction, Nonfiction and Poetry) while also exploring broad, cross-genre writing opportunities in creative writing courses outside their chosen concentration. Creative Writing majors take 18 hours of Core workshop courses—at least 12 of which are in their chosen concentration. The Writer's Portfolio, a required junior-year course, gives students the opportunity to reflect on the body of work they've produced at Columbia (in preparation for their Thesis Workshop), while also helping them explore options for applying their writing skills to the workplace after graduation.

Work in the major culminates in the capstone Thesis Workshop, in which students write, revise, and compile a portfolio that can serve as a potential publication, a demonstration of work for employers, or as a graduate school writing submission. Craft and Process Seminars, along with a series of Literature courses (designed

for Creative Writers), allow students to explore the history of their chosen genre while creating original and innovative work of their own.

The wide range of course offerings in the Creative Writing Bachelor of Arts degree program helps prepare students to be competitive for an expansive range of careers, both in creative writing and in fields where effective communication, creative problem-solving, critical analysis, editing, and group relationship skills are crucial factors.

## PROGRAM REQUIREMENTS - 42 credits required

### Major Core Courses

- CRWR 110 Foundations in Creative Writing
- CRWR 316 Writer's Portfolio
- LITR 103 Introduction to Literary Interpretation
- LITR 386 Seminar in Literary Interpretation - *take twice for 6 credits*

### Elective Courses

*Complete 6 credits from the following courses:*

- COLL 210 Internship
- COLL 230 Internship
- CRWR 112 Tutoring Fiction Writing Skills
- CRWR 120 Craft and Process Seminar in Fiction: Topics
- CRWR 121 Craft and Process Seminar in Fiction: First Novels
- CRWR 122 Craft and Process Seminar in Fiction: Gender and Difference
- CRWR 123 Craft and Process Seminar in Fiction: The Novel in Stories
- CRWR 124 Craft and Process Seminar in Fiction: 19th Century Russian Authors
- CRWR 125 Craft and Process Seminar in Fiction: Contemporary European Masterpiece Authors
- CRWR 126 Craft and Process Seminar In Fiction: Contemporary Russian Authors
- CRWR 127 Craft and Process Seminar in Fiction: American Voices
- CRWR 129 Craft and Process Seminar in Fiction: Autobiographical Fiction
- CRWR 130 Craft and Process Seminar in Fiction: Crime & Story
- CRWR 132 Story in Fiction and Film: International
- CRWR 133 Story in Graphic Forms
- CRWR 134 Young Adult Fiction
- CRWR 135 Dreams and Fiction Writing
- CRWR 136 Suspense Thriller Fiction Writing
- CRWR 137 Writing Popular Fiction
- CRWR 138 Science Fiction Writing
- CRWR 139 Writing for Children
- CRWR 140 Story and Journal
- CRWR 141 Fantasy Writing Workshop
- CRWR 142 Interactive Storytelling
- CRWR 143 Journal and Sketchbook: Ways of Seeing
- CRWR 144 Topics in Fiction Writing
- CRWR 199 Topics in Creative Writing
- CRWR 215 Freelance Applications of Creative Writing Training

- CRWR 216 Small Press Publishing
- CRWR 217 Manuscript Preparation for Writers
- CRWR 220 Craft and Process Seminar in Fiction: Novelists
- CRWR 221 Craft and Process Seminar in Fiction: Short Story
- CRWR 222 Craft and Process Seminar in Fiction: Women Writer
- CRWR 223 Craft and Process Seminar in Fiction: Fiction Writers and Censorship
- CRWR 233 Researching and Writing Historical Fiction
- CRWR 234 Advanced Young Adult Fiction
- CRWR 238 Advanced Science Fiction Writing Workshop
- CRWR 239 Dialects and Fiction Writing
- CRWR 242 Topics in Nonfiction
- CRWR 249 Nonfiction Film As Literature
- CRWR 250 Fiction Workshop: Intermediate
- CRWR 255 Poetry Workshop: Intermediate
- CRWR 260 Creative Nonfiction Workshop: Intermediate
- CRWR 288 Practice Teaching: Tutor Training
- CRWR 289 Practice Teaching: Classroom
- CRWR 315 Creative Writers and Publishing
- CRWR 320 Craft and Process Seminar in Fiction: Kafka and European Masters
- CRWR 326 Craft and Process Seminar in Nonfiction
- CRWR 350 Fiction Workshop: Advanced
- CRWR 355 Poetry Workshop: Advanced
- CRWR 357 Craft and Process Seminar in Poetry
- CRWR 360 Creative Nonfiction Workshop: Advanced
- CRWR 370 Creative Writing: J-Term in Paris
- CRWR 371 Dreams and Creative Writing: Prague
- CRWR 372 Topics in Writing Abroad: Rome
- CRWR 415 Literary Magazine Editing
- CRWR 416 Literary Magazine Production
- CRWR 490 Internship: Creative Writing
- CRWR 496 Independent Project: Creative Writing
- CRWR 495 Directed Study: Creative Writing
- ENGL 246 Reviewing the Arts
- ENGL 246H Reviewing the Arts: Honors
- ENGL 341 Rhetoric of Digital Media

## CONCENTRATIONS

### Creative Writing: Fiction

The Creative Writing Fiction concentration offers a variety of workshops, Craft and Process Seminars and specialized elective writing courses on a level and scope unequalled in undergraduate programs across the country. The Fiction concentration introduces students to a variety of forms in fiction and helps them explore the history of the genre and find ways of creating fiction that is individual and original. The gateway course in the concentration is Foundations in Creative Writing. From there, students are poised to begin a sequence of scaffolded workshops progressing from Fiction Workshop: Beginning through Fiction Workshop: Intermediate; Fiction Workshop: Advanced; and Fiction Workshop: Thesis. In these workshops, students

should develop a writing process that includes methods for generating material as well as strategies for revising fiction of increasing quality.

In their sophomore or junior years, students take Writer's Portfolio, a course which gives students the opportunity to strengthen their professional portfolios as they deepen their engagement with the profession of Creative Writing. The work done in this course is reinforced and extended in their capstone course, Fiction Workshop: Thesis. Students also take Craft and Process Seminars which combine the study of craft with readings in the theoretical underpinnings of fiction (sample Craft and Process Seminars in Fiction include courses in Short Story Writers, Novelists, Women Writers, Gender and Difference, Fiction Writers and Censorship, and The Novel in Stories, among others).

Specialized elective writing courses in Fiction include workshops in genres as diverse as Young Adult, Fantasy, Science Fiction, Historical Fiction, Graphic Forms and others. Elective courses also include (but are not limited to): additional workshops in Fiction, workshops in Nonfiction and Poetry, Craft and Process Seminars (in any genre), Literary Magazine Editing, Literary Magazine Production, along with courses in Tutoring/Teaching, the visual and performing arts, English and in New Media.

As a result of successfully completing program requirements, students should be able to:

- demonstrate a familiarity with the common language of the discipline of fiction writing;
- use a variety of narrative techniques, written forms, and revision strategies to create effective fiction;
- demonstrate a familiarity with how open fiction is to new modes of expression;
- demonstrate an understanding of the relationship between effective reading and effective writing;
- perform reasonably close readings of works of fiction by 1)analyzing relevant literary elements in fiction (narrative techniques, themes, forms/sub-genres, stylistic choices, or other literary devices common to fiction); and 2)making appropriate reference to relevant texts and contexts;
- demonstrate a meaningful ability to participate in contemporary conversations on social and cultural change;
- demonstrate knowledge of the literary marketplace and processes crucial to publishing their writing; and
- apply creative problem-solving, effective written and oral communications, and critical thinking to their preparation for graduate studies, writing-related careers and other professions.

**Required for the Concentration:**

- CRWR 150 Fiction Workshop: Beginning
- CRWR 250 Fiction Workshop: Intermediate
- CRWR 350 Fiction Workshop: Advanced
- CRWR 450 Fiction Workshop: Thesis

*Choose one workshop from the following courses or take a second Fiction Workshop: Advanced:*

- CRWR 155 Poetry Workshop: Beginning
- CRWR 160 Creative Nonfiction Workshop: Beginning

*Choose two of the following courses:*

- CRWR 120 Craft and Process Seminar in Fiction: Topics
- CRWR 121 Craft and Process Seminar in Fiction: First Novels
- CRWR 122 Craft and Process Seminar in Fiction: Gender and Difference
- CRWR 123 Craft and Process Seminar in Fiction: The Novel in Stories
- CRWR 124 Craft and Process Seminar in Fiction: 19th Century Russian Authors
- CRWR 125 Craft and Process Seminar in Fiction: Contemporary European Masterpiece Authors
- CRWR 126 Craft and Process Seminar In Fiction: Contemporary Russian Authors
- CRWR 127 Craft and Process Seminar in Fiction: American Voices

- CRWR 129 Craft and Process Seminar in Fiction: Autobiographical Fiction
- CRWR 130 Craft and Process Seminar in Fiction: Crime & Story
- CRWR 220 Craft and Process Seminar in Fiction: Novelists
- CRWR 221 Craft and Process Seminar in Fiction: Short Story
- CRWR 222 Craft and Process Seminar in Fiction: Women Writer
- CRWR 223 Craft and Process Seminar in Fiction: Fiction Writers and Censorship
- CRWR 320 Craft and Process Seminar in Fiction: Kafka and European Masters

## Creative Writing: Nonfiction

The Creative Writing Nonfiction concentration 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. The gateway course in the concentration is Foundations in Creative Writing. From there, students are poised to begin a sequence of scaffolded workshops progressing from Creative Nonfiction Workshop: Beginning through Creative Nonfiction Workshop: Intermediate; Creative Nonfiction Workshop: Advanced; and Creative Nonfiction Workshop: Thesis. 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. Craft and Process Seminars will combine craft with readings in the theoretical underpinnings of nonfiction, and will introduce students to a wide variety of forms drawing from literary genres and subgenres such as autobiography, essay, the graphic novel, memoir, aphorism, and travel writing, among others.

In their sophomore or junior years, students take Writer's Portfolio, a course which gives students the opportunity to strengthen their professional portfolios as they deepen their engagement with the profession of Creative Writing. The work done in this course is reinforced and extended in their capstone course, Creative Nonfiction Workshop: Thesis, where students will develop and revise a thesis of their best work. Students are required to take three literature classes (designed for Creative Writers) in the English Department to deepen their understanding of the history of nonfiction.

In accordance with the Department's commitment to interdisciplinary, cross-genre contexts for writing, students also choose two writing electives from a broad a varying selection of courses. Such electives include, but are not limited to: additional workshops in Nonfiction, workshops in Fiction and Poetry, Craft and Process Seminars (in any genre), Literary Magazine Editing, Literary Magazine Production, along with courses in tutoring/Teaching, the visual and performing arts, English and in New Media.

As a result of successfully completing program requirements, students should be able to:

- demonstrate a familiarity with the common language of the discipline of nonfiction writing;
- demonstrate a familiarity with how open nonfiction is to new modes of expression;
- demonstrate an understanding of the major aspects of the history of nonfiction and its sub-genres;
- use a variety of narrative techniques, written forms, and revision strategies to creative effective nonfiction;
- demonstrate an understanding of the relationship between effective reading and effective writing;
- perform reasonably close readings of works of nonfiction by 1)analyzing relevant literary elements in nonfiction (narrative techniques, themes, forms/subgenres, stylistic choices, or other literary devices common to nonfiction); and 2)making appropriate reference to relevant texts and contexts;
- demonstrate a meaningful ability to participate in contemporary conversations on social and cultural change;
- demonstrate knowledge of the literary marketplace and processes crucial to publishing their writing; and
- apply creative problem-solving, effective written and oral communications, and critical thinking to their preparation for graduate studies, writing-related careers and other professions.

**Required for the Concentration:**

- CRWR 160 Creative Nonfiction Workshop: Beginning
- CRWR 260 Creative Nonfiction Workshop: Intermediate
- CRWR 360 Creative Nonfiction Workshop: Advanced
- CRWR 460 Creative Nonfiction Workshop: Thesis

*Choose one workshop from the following courses or take a second Creative Nonfiction Workshop:  
Advanced:*

- CRWR 150 Fiction Workshop: Beginning
- CRWR 155 Poetry Workshop: Beginning

*Choose two of the following courses:*

- CRWR 120 Craft and Process Seminar in Fiction: Topics
- CRWR 320 Craft and Process Seminar in Fiction: Kafka and European Masters
- CRWR 326 Craft and Process Seminar in Nonfiction
- CRWR 357 Craft and Process Seminar in Poetry

## Creative Writing: Poetry

The Creative Writing Poetry concentration helps students discover their own voices as poets and develop their craft. Students in the Poetry concentration are grounded in the history of poetry and poetics and are familiar with a wide range of approaches to writing. The gateway course in the concentration is Foundations in Creative Writing. From there, students are poised to begin a sequence of scaffolded workshops progressing from Poetry Workshop: Beginning through Poetry Workshop: Intermediate; Poetry Workshop: Advanced; and Poetry Workshop: Thesis. Students also take Craft and Process Seminars, which combine the study of craft with readings in the theoretical underpinnings of poetry. Examples of Craft and Process Seminars in Poetry include Forms of Poetry, Anatomies of Slam, Hybrid Poetics, Poetry Translation, Literary Collage and Collaboration, Poets' Journals and Letters, Meditation and Poetics, and more.

In their sophomore or junior years, students take Writer's Portfolio, a course which gives students the opportunity to strengthen their professional portfolios as they deepen their engagement with the profession of Creative Writing. The work done in this course is reinforced and extended in their capstone course, Poetry Workshop: Thesis.

The capstone experience in the Poetry concentration is Poetry Workshop: Thesis. In this small, seminar-style course, students write a chapbook-length thesis of poems. Students are required to take three literature classes (designed for Creative Writers) in the English Department to deepen their understanding of the history of poetry.

In accordance with the Department's commitment to interdisciplinary, cross-genre contexts for writing, students choose two writing electives from a broad and varying selection of courses. Such electives include, but are not limited to: additional workshops in Poetry, workshops in Fiction and Nonfiction, Craft and Process Seminars (in any genre), Literary Magazine Editing, Literary Magazine Production, along with courses in Tutoring/Teaching, the visual and performing arts, English and in New Media.

As a result of successfully completing program requirements, students should be able to:

- demonstrate a familiarity with the common language of the discipline of poetry writing;
- demonstrate a familiarity with how open the discipline of poetry is to new modes of expression;
- demonstrate an understanding of major movements of the history of poetry and its subgenres;
- use a variety of techniques, forms and revision strategies to create effective poetry;
- demonstrate an understanding of the relationship between effective reading and effective writing;

- perform reasonably close readings of works of poetry by 1)analyzing relevant literary elements in poetry (discursive techniques, themes, forms/subgenres, stylistic choices, or other literary devices common to poetry); and 2)making appropriate reference to relevant texts and contexts;
- demonstrate a meaningful ability to participate in contemporary conversations on social and cultural change;
- demonstrate knowledge of the literary marketplace and processes crucial to publishing their writing; and
- apply creative problem-solving, effective written and oral communications, and critical thinking to their preparation for graduate studies, writing-related careers and other professions.

**Required for the Concentration:**

- CRWR 155 Poetry Workshop: Beginning
- CRWR 255 Poetry Workshop: Intermediate
- CRWR 355 Poetry Workshop: Advanced
- CRWR 455 Poetry Workshop: Thesis

*Choose one workshop from the following courses or take a second Poetry Workshop: Advanced:*

- CRWR 150 Fiction Workshop: Beginning
- CRWR 160 Creative Nonfiction Workshop: Beginning

*Choose two of the following courses:*

- CRWR 120 Craft and Process Seminar in Fiction: Topics
- CRWR 320 Craft and Process Seminar in Fiction: Kafka and European Masters
- CRWR 326 Craft and Process Seminar in Nonfiction
- CRWR 357 Craft and Process Seminar in Poetry

## Cultural Studies, BA

The Cultural Studies (CS) major is the interdisciplinary liberal arts option at Columbia College Chicago. The CS major offers a variety of concentrations--Urban Studies, Media and Popular Culture Studies or Literary Studies. At 36 credit hours, the CS major works well in conjunction with a minor, or with a double major. For students who seek the superior thinking and communications skills afforded by the liberal arts, the CS major prepares them for career opportunities in arts administration, non-profit management, teaching, community, and social service management, among others. The CS major also prepares students for law school or graduate school in a variety of fields, including American studies, sociology, anthropology, women's studies, and linguistics. Cultural Studies majors have the opportunity to develop outstanding thinking, writing, reading, and speaking skills by analyzing the values, ideas, and belief systems that inform cultural products and everyday practices.

Cultural Studies majors should also develop excellent skills for civic engagement by becoming adept at examining how race, ethnicity, gender, class, and nationality inform the power structures that undergird culture. In short, the CS major provides the broad preparation that empowers students to improvise and adapt in a rapidly changing job market, and to make conscious creative choices in their practice of citizenship and life-building.

As a result of successfully completing program requirements, students should be able to:

- understand and use conceptual vocabularies and methods central to the analysis of the intersection of culture with other social and material practices;
- comprehend and apply a wide range of theories and terms to the analysis of culturally contested texts, contexts, discourses, practices and institutions; and

- produce vigorous written research that showcases an argument developed using appropriate methods and scholarly sources.

## PROGRAM REQUIREMENTS - 36 credits required

### Major Core Courses

- CULS 101 Introduction to Cultural Studies
- CULS 201 Cultural Theories
- CULS 205 Methods of Inquiry in Cultural Studies
- CULS 207 Critical Issues in Cultural Studies
- CULS 409 Cultural Studies Capstone Project

## CONCENTRATIONS

### Cultural Studies: Literary Studies

After successfully completing program requirements for this concentration, students should be able to:

- identify and analyze the relationship between literature and its many contexts;
- understand key concepts and theoretical perspectives in literary analysis and use them to develop their own interpretations and theoretical insights; and
- identify and evaluate the cultural/political implications of their own interpretive practices and participation in literary culture.

**Required for the Concentration:**

- CULS 402 Practicing Literary Studies
- LITR 105 Literature, Culture, and Power
- LITR 384 Seminar in Literature and Culture - *take two times*  
*Choose two of the following courses:*
- LITR 201 English Authors: Beowulf to Blake
- LITR 202 English Authors: Romantics to Contemporary
- LITR 202H English Authors: Romantics to Contemporary: Honors
- LITR 211 American Authors: Through Dickinson
- LITR 212 American Authors: 20th Century to Contemporary
- LITR 221 World Literature: To 1660
- LITR 222 World Literature: Since 1660
- LITR 235 Native American Literature
- LITR 236 Introduction to U.S. Latino/a Literature
- LITR 238 Asian American Literature
- LITR 238H Asian American Literature: Honors
- LITR 241 Spike Lee and August Wilson
- LITR 243 Singleton & Hughes
- LITR 250 Introduction to Women's Literature
- LITR 255 Queer Literature
- LITR 260 Dramatic Literature
- LITR 260H Dramatic Literature: Honors
- LITR 265 Introduction to Shakespeare

- LITR 268 Literature on Film
- LITR 268H Literature on Film: Honors
- LITR 270 The Bible as Literature
- LITR 270H The Bible as Literature: Honors
- LITR 272 Myth, Literature and Film
- LITR 275 Science Fiction
- LITR 277 Fantasy Literature
- LITR 279 Zombies in Popular Media
- LITR 281H Victorian Illustrated Poetry: Honors
- LITR 282 The Vietnam War in History, Literature and the Arts
- LITR 282H The Vietnam War in History, Literature and the Arts: Honors
- LITR 283 Baseball in History and Literature: A Contested Narrative
- LITR 284 Literature and Visual Culture
- LITR 284H Literature and Visual Culture: Honors
- LITR 285 Graphic Narrative: Words, Image, Culture
- LITR 286 Literature and the Culture of Cyberspace
- LITR 286H Literature and the Culture of Cyberspace: Honors
- LITR 287 Literature and Gaming
- LITR 288 Literary Genres
- LITR 291 The Literature of HIV/AIDS: Service Learning
- LITR 310 Studies in the Novel
- LITR 310H Studies in the Novel: Honors
- LITR 335 Contemporary Native-American Novel
- LITR 336 U.S. Latino Literature
- LITR 340 African American Literature
- LITR 342 Issues in African and African American Studies
- LITR 344 Slave Narrative as Documentary
- LITR 350 Women Writers
- LITR 365 Shakespeare
- LITR 365H Shakespeare: Honors
- LITR 370 Romantic Poets
- LITR 372 Modern British and American Poetry
- LITR 374 Contemporary American Poetry
- LITR 375 Poetry and Jazz
- LITR 379 Seminar in Literature
- LITR 379H Seminar in Literature: Honors
- LITR 381 Seminar in Global Literature
- LITR 382 Seminar in Literature: US Pluralism
- LITR 386 Seminar in Literary Interpretation

## Literary Studies Electives

*Complete 3 credits from the following courses:*

- ANTH 210 Urban Anthropology
- COLL 230 Internship
- CULS 201 Cultural Theories
- CULS 205 Methods of Inquiry in Cultural Studies
- CULS 207 Critical Issues in Cultural Studies

- CULS 210 Critiquing Children's Culture
- CULS 211 Art and Activism Studio Project
- CULS 212 Philosophical Issues in Film
- CULS 213 Power and Freedom on Screen
- CULS 214 Media, Politics and Intervention
- CULS 219 Puerto Rican Culture: Negotiation and Resistance
- CULS 310 Theories of Media, Society, & Culture
- CULS 311 Theorizing Power
- CULS 312 Queer Theory
- CULS 313 Postmodernism and Posthumanism in Theory and Practice
- CULS 314 Marx and Marxisms: A Seminar on Marxist Cultural Theory
- CULS 315 Post-Colonial Studies
- CULS 316 Semiotics and Cultural Change
- CULS 317 Making and Unmaking Whiteness
- CULS 318 Cybercultures
- CULS 319 Technology and Culture
- CULS 320 Food and Culture
- CULS 321 Globalization and Culture
- CULS 322 Writing, Language, and Culture Seminar
- CULS 323 Quantitative Toolkit: Lies, Damn Lies, and Statistics
- CULS 496 Independent Project: Cultural Studies
- GEOG 210 Urban Geography: The Study of Cities
- HUMA 224 Urban Images in Media & Film
- HIST 262 History of the American City
- HIST 355 History of Chicago
- POLS 312 Urban Politics

## Cultural Studies: Media and Popular Culture

As a result of successfully completing program requirements for this concentration, students should be able to:

- examine the complex interconnections among discourses, social structures, relations of power, and subjectivities in multiple contexts;
- apply a range of theories and methodologies to cultural texts and practices, including media, popular culture, art, creative industries, everyday life, and politics; and
- produce useful knowledge of social and political significance that intervenes in the arenas of media, popular culture and everyday life.

### **Required for the Concentration:**

- CULS 401 Practicing Media and Popular Culture Studies  
*Complete 15 credits from the following courses:*
- COLL 230 Internship
- CULS 210 Critiquing Children's Culture
- CULS 211 Art and Activism Studio Project
- CULS 212 Philosophical Issues in Film
- CULS 213 Power and Freedom on Screen
- CULS 214 Media, Politics and Intervention
- CULS 310 Theories of Media, Society, & Culture
- CULS 311 Theorizing Power

- CULS 312 Queer Theory
- CULS 313 Postmodernism and Posthumanism in Theory and Practice
- CULS 314 Marx and Marxisms: A Seminar on Marxist Cultural Theory
- CULS 315 Post-Colonial Studies
- CULS 316 Semiotics and Cultural Change
- CULS 317 Making and Unmaking Whiteness
- CULS 318 Cybercultures
- CULS 319 Technology and Culture
- CULS 320 Food and Culture
- CULS 321 Globalization and Culture
- CULS 323 Quantitative Toolkit: Lies, Damn Lies, and Statistics
- HIST 266 Cartoons and Satire in American History
- HIST 351 American Cultural History
- HUMA 217 The Simpsons as Satirical Authors
- HUMA 222 Nature and Environmentalism in U.S. Culture
- HUMA 223 Media, Politics and Intervention
- HUMA 224 Urban Images in Media & Film
- HUMA 227 The Chinese City in Literature, Art, and Media
- PHIL 212 Philosophical Issues in Film
- POLS 213 Power and Freedom on Screen

## Media and Popular Culture Electives

*Complete 3 credits from the following courses:*

- ANTH 210 Urban Anthropology
- GEOG 210 Urban Geography: The Study of Cities
- HIST 262 History of the American City
- HIST 262H History of the American City: Honors
- HIST 355 History of Chicago
- HUMA 224 Urban Images in Media & Film
- LITR 201 English Authors: Beowulf to Blake
- LITR 202 English Authors: Romantics to Contemporary
- LITR 202H English Authors: Romantics to Contemporary: Honors
- LITR 211 American Authors: Through Dickinson
- LITR 212 American Authors: 20th Century to Contemporary
- LITR 221 World Literature: To 1660
- LITR 222 World Literature: Since 1660
- LITR 235 Native American Literature
- LITR 236 Introduction to U.S. Latino/a Literature
- LITR 238 Asian American Literature
- LITR 238H Asian American Literature: Honors
- LITR 241 Spike Lee and August Wilson
- LITR 243 Singleton & Hughes
- LITR 250 Introduction to Women's Literature
- LITR 255 Queer Literature
- LITR 260 Dramatic Literature
- LITR 260H Dramatic Literature: Honors
- LITR 265 Introduction to Shakespeare

- LITR 268 Literature on Film
- LITR 268H Literature on Film: Honors
- LITR 270 The Bible as Literature
- LITR 270H The Bible as Literature: Honors
- LITR 272 Myth, Literature and Film
- LITR 275 Science Fiction
- LITR 277 Fantasy Literature
- LITR 279 Zombies in Popular Media
- LITR 281H Victorian Illustrated Poetry: Honors
- LITR 282 The Vietnam War in History, Literature and the Arts
- LITR 282H The Vietnam War in History, Literature and the Arts: Honors
- LITR 283 Baseball in History and Literature: A Contested Narrative
- LITR 284 Literature and Visual Culture
- LITR 284H Literature and Visual Culture: Honors
- LITR 285 Graphic Narrative: Words, Image, Culture
- LITR 287 Literature and Gaming
- LITR 288 Literary Genres
- LITR 286 Literature and the Culture of Cyberspace
- LITR 286H Literature and the Culture of Cyberspace: Honors
- LITR 291 The Literature of HIV/AIDS: Service Learning
- LITR 310 Studies in the Novel
- LITR 310H Studies in the Novel: Honors
- LITR 335 Contemporary Native-American Novel
- LITR 336 U.S. Latino Literature
- LITR 340 African American Literature
- LITR 342 Issues in African and African American Studies
- LITR 344 Slave Narrative as Documentary
- LITR 350 Women Writers
- LITR 365 Shakespeare
- LITR 365H Shakespeare: Honors
- LITR 370 Romantic Poets
- LITR 372 Modern British and American Poetry
- LITR 374 Contemporary American Poetry
- LITR 375 Poetry and Jazz
- LITR 379 Seminar in Literature
- LITR 379H Seminar in Literature: Honors
- LITR 381 Seminar in Global Literature
- LITR 382 Seminar in Literature: US Pluralism
- LITR 384 Seminar in Literature and Culture
- LITR 386 Seminar in Literary Interpretation
- POLS 312 Urban Politics

### Cultural Studies: Urban Studies

As a result of successfully completing program requirements for this concentration, students should be able to:

- identify major themes and events in the history of urbanization and respond to current issues in the urban environment;
- apply a range of theoretical and methodological approaches to the production, experience, and representation of the urban environment; and
- produce a substantive research project that analyzes an urban issue, theme or object.

**Required for the Concentration:**

*Choose one of the following courses:*

- CULS 323 Quantitative Toolkit: Lies, Damn Lies, and Statistics
- CULS 403 Practicing Urban Studies

*Complete 15 credits from the following courses:*

- ANTH 210 Urban Anthropology
- COLL 230 Internship
- CULS 219 Puerto Rican Culture: Negotiation and Resistance
- CULS 312 Queer Theory
- CULS 314 Marx and Marxisms: A Seminar on Marxist Cultural Theory
- CULS 317 Making and Unmaking Whiteness
- CULS 319 Technology and Culture
- CULS 321 Globalization and Culture
- GEOG 210 Urban Geography: The Study of Cities
- HIST 260 Baseball in History and Literature: A Contested Narrative
- HIST 261 History of Sport in the U.S.
- HIST 262 History of the American City
- HIST 262H History of the American City: Honors
- HIST 264 The Nineteen Twenties and the Birth of Modern America
- HIST 264H The Nineteen Twenties and the Birth of Modern America: Honors
- HIST 267 Public History: Presenting & Interpreting the Past
- HIST 267H Public History: Presenting & Interpreting the Past: Honors
- HIST 351 American Cultural History
- HIST 352 Harlem Renaissance: 1918-1935
- HIST 353 Oral History: The Art of the Interview
- HIST 353H Oral History: The Art of the Interview: Honors
- HIST 354 The Great Depression & the New Deal: the U.S. in the 1930s
- HIST 354H The Great Depression & the New Deal: the U.S. in the 1930s: Honors
- HIST 355 History of Chicago
- HUMA 222 Nature and Environmentalism in U.S. Culture
- HUMA 224 Urban Images in Media & Film
- HUMA 227 The Chinese City in Literature, Art, and Media
- POLS 212 Politics of Poverty in Developing Nations
- POLS 312 Urban Politics
- RELI 214H Religion in Chicago: Honors
- SOCI 214 Arts & Community Development

## Urban Studies Electives

*Complete 3 credits from the following courses:*

- COLL 230 Internship
- CULS 201 Cultural Theories
- CULS 205 Methods of Inquiry in Cultural Studies

- CULS 207 Critical Issues in Cultural Studies
- CULS 210 Critiquing Children's Culture
- CULS 212 Philosophical Issues in Film
- CULS 213 Power and Freedom on Screen
- CULS 214 Media, Politics and Intervention
- CULS 219 Puerto Rican Culture: Negotiation and Resistance
- CULS 310 Theories of Media, Society, & Culture
- CULS 311 Theorizing Power
- CULS 312 Queer Theory
- CULS 313 Postmodernism and Posthumanism in Theory and Practice
- CULS 314 Marx and Marxisms: A Seminar on Marxist Cultural Theory
- CULS 315 Post-Colonial Studies
- CULS 316 Semiotics and Cultural Change
- CULS 317 Making and Unmaking Whiteness
- CULS 318 Cybercultures
- CULS 319 Technology and Culture
- CULS 320 Food and Culture
- CULS 321 Globalization and Culture
- CULS 322 Writing, Language, and Culture Seminar
- CULS 496 Independent Project: Cultural Studies
- LITR 201 English Authors: Beowulf to Blake
- LITR 202 English Authors: Romantics to Contemporary
- LITR 202H English Authors: Romantics to Contemporary: Honors
- LITR 211 American Authors: Through Dickinson
- LITR 212 American Authors: 20th Century to Contemporary
- LITR 221 World Literature: To 1660
- LITR 222 World Literature: Since 1660
- LITR 235 Native American Literature
- LITR 236 Introduction to U.S. Latino/a Literature
- LITR 238 Asian American Literature
- LITR 238H Asian American Literature: Honors
- LITR 241 Spike Lee and August Wilson
- LITR 243 Singleton & Hughes
- LITR 250 Introduction to Women's Literature
- LITR 255 Queer Literature
- LITR 265 Introduction to Shakespeare
- LITR 260 Dramatic Literature
- LITR 260H Dramatic Literature: Honors
- LITR 268 Literature on Film
- LITR 268H Literature on Film: Honors
- LITR 270 The Bible as Literature
- LITR 270H The Bible as Literature: Honors
- LITR 272 Myth, Literature and Film
- LITR 275 Science Fiction
- LITR 277 Fantasy Literature
- LITR 279 Zombies in Popular Media
- LITR 281H Victorian Illustrated Poetry: Honors
- LITR 282 The Vietnam War in History, Literature and the Arts

- LITR 282H The Vietnam War in History, Literature and the Arts: Honors
- LITR 283 Baseball in History and Literature: A Contested Narrative
- LITR 284 Literature and Visual Culture
- LITR 284H Literature and Visual Culture: Honors
- LITR 285 Graphic Narrative: Words, Image, Culture
- LITR 286 Literature and the Culture of Cyberspace
- LITR 286H Literature and the Culture of Cyberspace: Honors
- LITR 287 Literature and Gaming
- LITR 288 Literary Genres
- LITR 291 The Literature of HIV/AIDS: Service Learning
- LITR 310 Studies in the Novel
- LITR 310H Studies in the Novel: Honors
- LITR 335 Contemporary Native-American Novel
- LITR 336 U.S. Latino Literature
- LITR 340 African American Literature
- LITR 342 Issues in African and African American Studies
- LITR 344 Slave Narrative as Documentary
- LITR 350 Women Writers
- LITR 365 Shakespeare
- LITR 365H Shakespeare: Honors
- LITR 370 Romantic Poets
- LITR 372 Modern British and American Poetry
- LITR 374 Contemporary American Poetry
- LITR 375 Poetry and Jazz
- LITR 379 Seminar in Literature
- LITR 379H Seminar in Literature: Honors
- LITR 381 Seminar in Global Literature
- LITR 382 Seminar in Literature: US Pluralism
- LITR 384 Seminar in Literature and Culture
- LITR 386 Seminar in Literary Interpretation

## Dance, BA

The Dance, BA program is for students who see dance as their major area of study within a broader based undergraduate education. The credit requirements for the BA are fewer than those for the BFA, allowing students to explore other subjects through elective courses or minors. The dance major provides substantial proficiency in contemporary dance idioms and in solid foundations of related information, skills and experiences.

As a result of successfully completing program requirements, students should be able to:

- demonstrate proficiency as contemporary dancers with practical experience across culturally diverse dance forms;
- create dances and scholarship that demonstrates exposure to collaborative and/or interdisciplinary processes;
- recognize how dance practices circulate within systems of power and resistance;
- analyze their own scholarship and creative works and the works of their peers and professionals;
- create a portfolio that showcases their body of work and demonstrates transferable skills that can be applied to settings inside and outside of dance;

- apply their knowledge of functional body mechanics to the design and presentation of concept-based dance curriculum for a variety of populations; and
- effectively communicate their ideas kinesthetically, verbally and in writing.

#### **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 earn a minimum of 45 credits at Columbia and at least 15 of those must be toward major requirements. Any prior dance courses at a previous institution will be evaluated for equivalency with Columbia College's Dance Department requirements.

For students who have earned a Bachelor's degree previously, a Second Bachelor of Arts in Dance is available.

## **PROGRAM REQUIREMENTS - 48 credits required**

### **Major Core**

- DANC 175 Music and Rhythm in Dance
- DANC 180 Introduction to Dance Studies
- DANC 225 Experiential Anatomy
- DANC 230 Dance Improvisation
- DANC 330 Postcolonial Approaches to Dance Studies
- DANC 335 Historical Approaches to Western Concert Dance
- DANC 340 Teaching Dance I
- DANC 345 Choreography

### **West African Technique**

*Complete 4 credits from the following courses:*

- DANC 120 West African Dance Technique IA
- DANC 121 West African Dance Technique IB
- DANC 220 West African Dance Technique II
- DANC 320 West African Dance Technique III

### **Hip-Hop Dance**

- DANC 185 Hip-Hop Dance Technique I

### **Ballet Technique**

*Complete 4 credits from the following courses:*

- DANC 115 Ballet Technique IA
- DANC 116 Ballet Technique IB
- DANC 215 Ballet Technique II
- DANC 315 Ballet Technique III
- DANC 316 Ballet Technique IV

## Modern Technique

*Complete 7 credits from the following courses:*

- DANC 105 Modern IA
- DANC 106 Modern IB
- DANC 205 Modern Technique II
- DANC 310 Intermediate Contemporary Techniques
- DANC 425 Advanced Contemporary Techniques

## Intermediate Contemporary Technique

*Complete 2 credits from the following courses:*

- DANC 310 Intermediate Contemporary Techniques
- DANC 425 Advanced Contemporary Techniques

## Elective Courses

*Complete 6 credits from the following courses:*

- DANC 341 Teaching Dance II
- DANC 350 Artists and Audiences
- DANC 355 Concert Production
- DANC 360 Kinesiology
- DANC 365 Screen Dance and Sound Design
- DANC 399 Advanced Topics in Dance
- DANC 480 Repertory Performance Workshop

## Deaf Studies, BA

The Deaf Studies major is designed to educate students who will be advocates for and with the Deaf community in the United States to promote equality in all aspects of life for all. The curriculum provides a coherent plan of study through courses in American Sign Language, Deaf Culture, linguistics, cultural studies, and practicums involved within the Deaf community. During their final year, Deaf Studies majors will enhance their academic experience through internship, which includes fieldwork related to Deaf Studies, and a capstone designed to meet their individual objectives.

A BA in Deaf Studies can allow students the opportunity to study the disciplines of the social aspects of the Deaf community as well as Deaf individuals and to work in Deaf-related careers such as administration, research, advocacy, or education. The American Sign Language Department at Columbia College Chicago is also in a unique position by partnering with the highly active artistic Deaf community in Chicago and offers courses taught by internationally known faculty in the creative ASL artistic fields.

As a result of successfully completing program requirements, students should be able to:

- understand the cultural foundations of the field of Deaf Studies;
- recognize the American Deaf community as a linguistic and cultural minority group;
- possess an in-depth understanding of the history of the Deaf community and American Deaf culture;
- appreciate diversity in the Deaf community, and will be able to apply their insights when working in diverse communities;
- define the characteristics of special populations of Deaf and hard of hearing persons who require unique communication;
- analyze artistic elements of the Deaf community (themes, forms/genres, stylistic choices, cultural perspectives, or use of cultural identity, for example) in order to produce new interpretations of existing Deaf-related art works in historical and contemporary settings;
- demonstrate solid usage of social media to reflect their criticisms toward cultural studies, and how issues related to the Deaf communities fit in with larger issues of race, power, and oppression;
- communicate proficiently in ASL and English;
- demonstrate proficiency of use of and comprehension of advanced vocabulary and grammatical features of ASL;
- demonstrate proficiency of use of and comprehension of advanced vocabulary and grammatical features of English;
- demonstrate the basic knowledge of poetic features within ASL Literature;
- understand the ethical and professional foundations of the fields of Deaf Studies and Interpretation;
- understand the role of an interpreter, and will understand the evolution of that role from a cultural perspective;
- demonstrate knowledge of professional credentialing and laws that pertain to interpreters;
- demonstrate knowledge of ethical business practices and professional interpreting agencies and organizations, as well as Deafness-related organizations;
- exhibit professional behaviors while interacting within the Deaf and interpreting communities; and
- apply the skills, aptitudes, and knowledge developed throughout the entire course of study through critical reflection on outreach in the Deaf community or advanced research.

## PROGRAM REQUIREMENTS - 45 credits required

- CULS 101 Introduction to Cultural Studies
- SIGN 101 American Sign Language I
- SIGN 102 American Sign Language II
- SIGN 125 Deaf Culture
- SIGN 128 Introduction to Career Opportunities within the Deaf Community
- SIGN 201 American Sign Language III
- SIGN 202 American Sign Language IV
- SIGN 211 Deaf Representations in the Media
- SIGN 221 Historical and Cultural Perspectives on Deaf American Artists and Art
- SIGN 228 Linguistics of ASL
- SIGN 250 Visual Methodologies
- SIGN 310 Advanced American Sign Language
- SIGN 315 Deaf Education
- SIGN 365 ASL Literature
- SIGN 475 Deaf Studies Capstone
- SIGN 496 Independent Project: ASL-English Interpretation

# Design Management, BA

The BA in Design Management aims to equip students with the knowledge and skills to pursue careers as managers, executives, and owners of design entities. Students will have the opportunity to learn how to manage and lead design-oriented organizations with an emphasis on entrepreneurial thinking and leadership. The Design Management major combines theory and practice by providing students with a hands-on design agency practicum experience.

The full-time and adjunct faculty of more than 100 renowned academics and creative professionals integrate current industry practices into the classroom. With over 700 business and entrepreneurship students and a global network of alumni, the program has a major influence in the field of arts, entertainment, and media management worldwide.

As a result of successfully completing program requirements, students should be able to:

- understand how the design industry has evolved and be able to speculate on future trends;
- assess how various business models are structured for design-based freelancers, sole-proprietorships, small businesses, and large firms;
- examine the broad range of design disciplines and their relationship to one another; and
- apply fundamental project management-related career paths in the design industry and identify the skills, knowledge and experience necessary for success.

A grade of C or better is required in all major coursework.

For students who have earned a Bachelors degree previously, Columbia offers a Second Bachelor of Arts in Design Management.

## PROGRAM REQUIREMENTS - 42 credits required

### Management Core Courses

- BUSE 105 Introduction to Management and Entrepreneurship
- BUSE 109 Information Management
- BUSE 201 Accounting
- BUSE 205 Law for Creative Industries
- BUSE 208 Business Writing
- BUSE 210 Managerial Economics
- BUSE 220 Entertainment Marketing
- BUSE 303 Finance
- BUSE 308 Entrepreneurship
- BUSE 368 Leadership

### Design Management Courses

- BUSE 130 Business of Design
- BUSE 275 Self-Management and Freelancing
- BUSE 314 Project Management
- BUSE 489 Creative Agency: Practicum

# English, BA

The major in English at Columbia College Chicago is a career-focused interdisciplinary experience in the liberal arts. Students complete 39 hours of coursework in imaginative literature, professional and technical writing, and creative writing, refining their abilities as critical and creative thinkers and as highly proficient composers and interpreters of written, visual, and digital texts. Courses for the major from outside the department combine with ample opportunity to complete a minor or a second major to further prepare students for a broad range of career options in growing fields such as technical writing, language and literature education, law, marketing, non-profit services, arts and culture institutions, and other professions that require excellent skills in communication, human understanding, research, and evidence-based analysis.

English majors should develop the professional and humanistic expertise that employers increasingly value in the rapidly evolving 21st-century global workplace. The curriculum emphasizes the diversity of cultural expression and communicative practices, and it encourages the respectful inclusion of voices and values from across the rich spectrum of human life. Significant collaborative projects foster leadership, active listening, and cooperation. Internships offer workplace experiences, while the capstone course transitions students toward their post-graduation personal, educational, and career aspirations. Graduates leave the program with an adaptable body of knowledge, an array of technical skills, and the capacity to use what they know to shape thoughtful and rewarding experiences for themselves and for the communities in which they live and work.

As a result of successfully completing program requirements, students should be able to:

- understand critical concepts in literary and rhetorical studies and use these concepts productively in relevant artistic, scholarly, and/or professional situations;
- collaborate with others on complex projects, demonstrating an understanding of roles / tasks such as project leader, content writer, editor, researcher and designer;
- analyze literary and other texts with an awareness of diverse ideological, historical, aesthetic, and material contexts and perspectives;
- evaluate primary and secondary sources to pose meaningful questions about literary, professional, and other texts and discourses;
- evaluate their own work and the work of others to identify opportunities for revision, reorganization, collaboration, and presentation to achieve specific goals for themselves and for external audiences;
- produce written and spoken communication in a variety of genres and media, demonstrating an awareness of audience, aesthetic and professional conventions and purpose; and
- synthesize information and text from multiple contributors into complex projects.

## PROGRAM REQUIREMENTS - 39 credits required

- COLL 230 Internship
- ENGL 241 Writing for the Creative Workplace
- ENGL 242 Writing Digital Content
- ENGL 450 Capstone in English
- LITR 381 Seminar in Global Literature
- LITR 382 Seminar in Literature: US Pluralism

*Choose one of the following courses:*

- LITR 103 Introduction to Literary Interpretation
- LITR 105 Literature, Culture, and Power

*Choose one of the following courses:*

- CRWR 110 Foundations in Creative Writing
- CRWR 150 Fiction Workshop: Beginning
- CRWR 155 Poetry Workshop: Beginning
- CRWR 160 Creative Nonfiction Workshop: Beginning

*Choose one of the following courses:*

- LITR 202 English Authors: Romantics to Contemporary
- LITR 212 American Authors: 20th Century to Contemporary

*Choose one of the following courses:*

- ENGL 350 Content Strategy
- LITR 388 Critical Editions in Literature

*Complete 6 credits from the following courses:*

- ENGL 344 Writing, Language, and Culture Seminar
- ENGL 345 Methods of Discourse Analysis: Understanding Text
- LITR 386 Seminar in Literary Interpretation

*Choose one of the following courses:*

- ADVE 220 Advertising Copywriting I
- CINE 234 Cinema Analysis and Criticism
- COMM 210 Visual Communication
- COMM 219 Social Media Content
- GAME 260 Story Development for Interactive Media
- THEA 205 Text Analysis

## **Fashion Studies, BA**

The industry-aware BA in Fashion Studies is built on a shared core, offers students fashion product development and fashion merchandising concentrations, and culminates in a year-long, hands-on capstone experience--wherein students in both concentrations team with local producers to design, prototype, source, manufacture, bring to market, and actually sell their own designed and developed apparel.

Along the way, students are purposefully introduced to the fashion industry, design principles, trend research and forecasting, social media practices, textile and apparel identification and evaluation, global fashion history, fashion math, and other essential baseline knowledge and skills.

Curated elective clusters allow students to meaningfully deepen or broaden their studies and/or engagement in areas such as apparel construction, visual merchandising, wearable technology, surface embellishment, costume supervision, and a host of other revolving offerings.

Students are encouraged to minor across the college in programs such as the following in order to further contextualize their study and make themselves more marketable:

- Marketing
- Public Relations
- Journalism
- Business & Entrepreneurship
- Art History

Those teaching in the BA in fashion studies program seek to maximize returns on student intellectual, creative, and practical investment, and are committed to helping graduates enter secure meaningful, fashion-related careers.

As a result of successfully completing program requirements, students should be able to:

- use discipline-appropriate technology in order to navigate the multi-channel global business environment;
- distinguish between consumer and fashion industry decision-making processes;
- identify, analyze and apply elements of design relative to market segmentation;
- evaluate consumer, fashion and design theories in order to propose solutions to existing and potential industry-related problems
- use best practice primary and secondary research to communicate fashion industry-related concepts and solutions;
- understand the evolution of production and consumption in the fashion industry with regard to its impact on human, cultural, and ecological systems; and
- apply the professional skills (organizational, planning, communication, networking, adaptability) necessary to succeed in an entrepreneurial or corporate career.

## PROGRAM REQUIREMENTS - 48 credits required

### Major Core Courses

- FASH 101 Intro to the Fashion Industry
- FASH 102 Fashion Design Principles
- FASH 203 Trendspotting
- FASH 204 Math for Fashion
- FASH 205 Textiles Survey
- FASH 306 Apparel Evaluation
- FASH 307 Fashion History: Global Perspectives
- FASH 308 Professional Practice
- FASH 309 Sourcing and Supply Chain
- FASH 401 Fashion Design and Merchandising Concept to Consumer I
- FASH 402 Fashion Design and Merchandising Concept to Consumer II

## CONCENTRATIONS

### Fashion Studies: Merchandising

**Required for the Concentration:**

- COMM 219 Social Media Content
- FASH 220 Future of Retail and Shopping
- FASH 221 Marketing Fashion Brands
- FASH 322 Merchandising and Assortment Planning
- FASH 323 Visual Merchandising and Space Planning

### Fashion Studies: Product Development

**Required for the Concentration:**

- FASH 130 Patternmaking and Construction I
- FASH 230 Patternmaking and Construction Design II
- FASH 231 Approaches and Process in Fashion Design
- FASH 330 Digital Patternmaking and Construction
- FASH 331 Design Solutions for Fashion

## Filmmaking, BA

The goal of the Cinema and Television Arts' BA in Filmmaking program is to provide students the opportunity to make short films through collaboration, analysis, technical skill development and practice. The curriculum is designed for students who want an overview of the filmmaking process or who intend to pursue further education, such as graduate school.

Cinema and Television Arts' Filmmaking majors complete 49 credits in the major which include 15 credits of required core classes and at least 34 hours in areas of interest including a capstone experience. Courses prepare students for advanced study, which will provide the opportunity to assemble a body of work.

As a result of successfully completing program requirements, students should be able to:

- reveal personal voice, vision, and intent within the process of creating cinematic works;
- utilize technical skills in storytelling by collaborating on projects using industry practices and standards;
- critically examine their own work and others in the context of cinema history, aesthetics, and cultural influences;
- exhibit fluency in the language of cinema by applying diverse perspectives to their creative work; and
- effectively strategize a process and a plan to manage their careers and creative endeavors.

## PROGRAM REQUIREMENTS - 49 credits required

### Major Core

- CINE 102 Cinema Notebooks
- CINE 103 Cinema Image and Process
- CINE 140 Script Analysis for Cinema
- CINE 143 World Cinema I
- CINE 144 World Cinema II

### Basic Focus Exploration

*Choose one of the following courses:*

- ANIM 180 Studies In:
- CINE 104 Fundamentals of Casting
- CINE 105 Production Design Fabrication Basics
- CINE 118 Introduction to Sound for Cinema and Television
- CINE 142 Idea Development for Cinema
- CINE 181 Studies in Editing
- CINE 182 Topics in Cinematography

- CINE 184 Seminar in Producing
- CINE 267 Documentary Production Module I: Location Camera and Sound

## Production Techniques

*Complete 9 credits from the following courses:*

- ANIM 270 Motion Graphics I
- CINE 107 Production Design I
- CINE 121 Lighting I
- CINE 128 Acting and Directing Workshop
- CINE 130 Editing I
- CINE 131 Editing I Lab - *Editing I and Editing I Lab, taken concurrently, count as one course.*
- CINE 145 Screenwriting I: Writing the Short Film
- CINE 148 Introduction to Documentary
- CINE 203 Production: Fact and Fiction
- CINE 211 Post-Production Audio I
- CINE 213 Location Sound Recording I
- CINE 214 Music for Cinema
- CINE 216 Image Design for Cinema
- CINE 248 Producing I: Production Team
- CINE 250 Script Supervision Workshop

## Intermediate Production Techniques

*Complete 6 credit hours from the following courses:*

- CINE 208 Cinema Set Design and Construction
- CINE 215 Cinematography: Camera Seminar
- CINE 221 Photo Theory/Lab Practice
- CINE 223 Cinema Color I
- CINE 225 Cinema Directing I
- CINE 230 Editing II
- CINE 231 Editing II Lab - *Editing II and Editing II Lab, taken concurrently, count as one course.*
- CINE 245 Screenwriting II: The Feature Film
- CINE 253 Adaptation
- CINE 266 Documentary Storytelling
- CINE 311 Post-Production Audio II
- CINE 313 Location Sound Recording II

## Advanced Production Techniques

*Choose one of the following courses:*

- ANIM 370 Motion Graphics II
- CINE 275 Experimental Production I
- CINE 228 Editing the Documentary
- CINE 364 The Assistant Director's Workshop
- CINE 365 Set Decoration

## Cinema Studies

*Complete 6 credits from the following courses:*

- CINE 234 Cinema Analysis and Criticism
- CINE 235 Authorship:
- CINE 238 Cinema History and Culture
- CINE 240 Cinema & Global Media Culture

## Capstone Requirements:

### Part I

*Choose one of the following courses:*

- CINE 306 Cinematography I
- CINE 321 Lighting II
- CINE 322 Lighting II Lab - *Lighting II and Lighting II Lab, taken concurrently, count as one course.*
- CINE 325 Cinema Directing II
- CINE 368 The Line Producer Workshop
- CINE 377 Documentary Projects
- CINE 411 Post-Production Audio III
- CINE 414 Digital Cinema Mastering
- CINE 496 Independent Project: Cinema and Television Arts

### Part II

*Choose one of the following courses:*

- CINE 307 Production Design II
- CINE 315 Cinematography: Camera Seminar II
- CINE 316 Camera Seminar II Lab - *Cinematography: Camera Seminar II and Camera Seminar Lab, taken concurrently, count as one course.*
- CINE 406 Cinematography II
- CINE 410 Advanced Editing Seminar
- CINE 415 Sound Mixing for Cinema
- CINE 425 Cinema Directing III
- CINE 426 Cinema Comedy Directing
- CINE 445 Screenwriting III: Senior Thesis
- CINE 475 Experimental Production II
- CINE 479 Editing and Finishing the Advanced Project
- CINE 496 Independent Project: Cinema and Television Arts
- COLL 230 Internship

## Advanced Career Preparation

*Choose one of the following courses:*

- CINE 229 The Assistant Editor
- CINE 345 Advanced Casting Director

- CINE 424 Strategic Distribution for Filmmakers
- CINE 427 Producing the Documentary
- CINE 428 The Business of Screenwriting
- CINE 430 Creative Seminar

## Fine Arts, BA

The Fine Arts BA provides a rigorous undergraduate program in professional art making within the context of a liberal arts education. The Fine Arts major is designed to support students with various interests and abilities. It serves students who expect to become professional artists and welcomes those who plan to pursue careers in fields requiring creative, spatial, and design abilities. The department of Art and Art History offers a variety of courses in drawing, painting, printmaking, sculpture, and new genre and new media art. Students are exposed to and work in more than one medium over the course of the major in order to expand their creative options. The BA provides a great opportunity for broadly interested artmakers to double degree or minor in fields such as art history, photography, graphic design, poetry, arts education, visual arts management, entrepreneurship, and more. The program's interdisciplinary structure leads to a unique and personal level of investigation and rigorous creative expression.

As a result of successfully completing program requirements, 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; and
- have an awareness of how artistic concerns are mobilized in the contemporary art world.

## PROGRAM REQUIREMENTS - 45 credits required

- ARTH 105 Introduction to Visual Culture
- ARTH 110 Art History Survey: Prehistoric to Modern
- ARTS 103 Art Now! Art and Art History Speaker Series - *take three times*
- ARTS 105 Foundation Studio
- ARTS 210 Drawing I
- ARTS 220 Painting I
- ARTS 230 Printmaking I
- ARTS 240 Sculpture I
- ARTS 250 New Genres I
- ARTS 299 Topics in Studio Art I:
- ARTS 450 Senior Fine Arts Studio
- ARTS 463 Professional Practices in Fine Arts

*Complete 6 credits from the following courses:*

- ARTS 113 Foundation Skill: Ideation Sketching
- ARTS 120 Foundation Skill: Color Theory
- ARTS 130 Foundation Skill: Silkscreening

- ARTS 135 Foundation Skill: Papermaking
- ARTS 141 Foundation Skill: Laser Cutter
- ARTS 143 Foundation Skill: Mold Making
- ARTS 144 Foundation Skill: Wood
- ARTS 150 Foundation Skill: Digital Camera
- ARTS 151 Foundation Skill: Web Design
- ARTS 152 Foundation Skill: InDesign
- ARTS 153 Foundation Skill: Photoshop
- ARTS 154 Foundation Skill: Illustrator
- ARTS 155 Foundation Skill: Digital Video Editing
- ARTS 199 Topics in Foundation Skill:

*Complete 6 credits from the following courses:*

- ARTS 320 Painting and Drawing II:
- ARTS 330 Printmaking II:
- ARTS 340 Sculpture II:
- ARTS 350 New Genres II:
- ARTS 399 Topics in Studio Art II:

## **Game Art, BA**

The Bachelor of Arts in Game Art provides a fundamental introduction to game-oriented computer art and animation concepts for students with little or no previous experience. The curriculum includes courses in character and environment visualization, computer generated character modeling and digital sculpting, environment modeling, level design and motion capture animation for game content. Students are expected to emerge with an understanding of the game industry's workflow techniques, concepts and strategy for designing and modeling 3D characters and environments. Students are also expected to understand the pipeline of state-of-the-art game engines and the process of directing, capturing and editing motion capture performances.

As a result of successfully completing program requirements, students should be able to:

- use a variety of workflows and software packages to create sophisticated visual concepts and game/simulation assets, including characters, environments, props and visual effects, and integrate those assets into a game engine;
- implement a wide range of 2D and 3D visual styles to realize a strong creative vision and design for a game or simulation;
- incorporate feedback and art direction to improve game and simulations projects;
- utilize research skills and strategies to conceptualize and produce game art assets for games and simulations;
- use communication and negotiation skills to facilitate professional and productive collaboration between artists or within an interdisciplinary game design team;
- apply knowledge of contemporary art, design and media disciplines to generate creative solutions for games and simulations; and
- create professional digital portfolios and related materials in preparation for careers or postgraduate study as game artists.

**PROGRAM REQUIREMENTS - 55 credits required**

- ANIM 240 Computer Animation
- GAME 105 Game Culture
- GAME 110 Introduction to Game Development
- GAME 201 3D Composition for Interactive Media
- GAME 330 Advanced 3D for Games
- GAME 337 3D Digital Sculpting
- INMD 102 Fundamentals of Interaction
- INMD 120 Digital Image Design
- INMD 160 Authoring Interactive Media
- PROG 101 Introduction to Programming

*Choose one of the following courses:*

- ANIM 105 Animation
- GAME 215 Character Visualization for Games

*Choose one of the following courses:*

- ANIM 210 Drawing for Animation I
- GAME 205 2D Art for Games

*Choose one of the following courses:*

- ANIM 150 Introduction to Computer Animation
- GAME 210 2D Motion for Games

## Elective Courses

*Choose two of the following courses:*

- INMD 208 Motion Capture for Artists
- ANIM 351 Environmental Design & Modeling
- ANIM 352 Character Design and Modeling
- ANIM 451 Advanced Character & Environmental Design
- GAME 335 Shading and Surfacing for Games

## Capstone

*Choose one of the following courses:*

- GAME 470 Indie Team Game Project
- GAME 480 Large Team Game Project

*Choose one of the following courses:*

- GAME 475 Indie Team Game Studio
- GAME 485 Large Team Game Studio

## Game Design, BA

Game development is an exciting multidisciplinary field that requires intense creativity, 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 inform their work and encourages them to develop and produce new and original ideas.

Students in the Game Design major complete the Interactive Arts and Media core and the Game Design courses that accentuate the cultural aspects of game design, game design theory, and concept development. Students select one of two concentrations in either Game Development or Sound Design, providing the depth of specialization that the game industry demands. Students seeking to be game programmers should investigate our Game Programming degrees and students seeking to be game artists should investigate our Game Art degree.

## PROGRAM REQUIREMENTS: 48-57 credits required

### Major Core Courses

- GAME 105 Game Culture
- GAME 110 Introduction to Game Development
- INMD 102 Fundamentals of Interaction
- INMD 120 Digital Image Design
- INMD 160 Authoring Interactive Media
- PROG 101 Introduction to Programming

*Choose one of the following courses:*

- GAME 470 Indie Team Game Project
- GAME 480 Large Team Game Project

*Choose one of the following courses:*

- GAME 475 Indie Team Game Studio
- GAME 485 Large Team Game Studio

## CONCENTRATIONS

### Game Design: Game Development

As a result of successfully completing program requirements, students should be able to:

- utilize critical thinking, analytic skills and domain-specific knowledge to construct original game and simulation designs, as well as deconstruct, analyze, and evaluate existing works;
- apply game design patterns and techniques to create game experiences that are engaging and immersive;
- use effective game production techniques from a variety of methodologies to produce a well-planned and documented project;
- demonstrate high-level game engine scripting skills, user interfaces, data tracking, level design and game flow management to produce games;
- integrate theory, analysis and production techniques in the creation of games for entertainment, learning, social connection and other purposes;
- contribute to the creation of games while working in interdisciplinary teams using appropriate game development techniques based on an understanding of multiple design methodologies and strategies; and

- create professional digital portfolios and related materials in preparation for careers or postgraduate study as game developers.

**Required for the Concentration:**

- GAME 220 Simulation and Serious Games
- GAME 225 Game Engine Scripting
- GAME 230 Game Production
- GAME 236 Game Design I
- GAME 260 Story Development for Interactive Media
- GAME 336 Game Design II
- GAME 345 Advanced Game Scripting and Environments
- GAME 350 Game Development Process
- PROG 201 Object Oriented Programming I

*Choose one from the following:*

- GAME 140 Sound for Interaction
- GAME 201 3D Composition for Interactive Media
- MEDI 310 Transmedia Analysis: Games, Film and Television
- PROG 220 C++ Programming I
- PROG 310 Game Programming I

## Game Design: Sound Design

As a result of successfully completing program requirements, students should be able to:

- create self-designed sonic landscapes and environments;
- implement audio objects into various game engines;
- apply theoretical concepts of sound design to games, real-time environments and simulations;
- demonstrate a fundamental knowledge of music theory;
- collaborate effectively with other sound designers and artists as well as within interdisciplinary teams;
- demonstrate knowledge of theoretical concepts of acoustics and digital audio; and
- create professional digital portfolios and related materials enabling them to compete for careers or postgraduate study as game sound designers.

**Required for the Concentration:**

- AUDI 121 Fundamentals of Audio Production
- GAME 140 Sound for Interaction
- GAME 225 Game Engine Scripting
- GAME 235 Sound and Music for Interactive Visual Media
- GAME 240 Sound Design for Games I
- GAME 340 Sound Design for Games II
- PROG 201 Object Oriented Programming I

## Graphic Design, BA

The Bachelor of Arts in Graphic Design program seeks to provide students an education in various aspects of visual communications, while encouraging them to experience other creative fields. Students should be able to create and develop visual responses to communication problems through an understanding of typography, composition, aesthetics, and construction of meaningful design solutions. Coursework

introduces opportunities to identify communications problems, research, generate and analyze multiple solutions, and evaluate potential outcomes. Students may focus on graphic design in the context of a broader program of general studies, choosing to pursue a minor or a double major if appropriate.

Students may, if they want, choose an additional concentration in Publication Design or Web Design.

As a result of successfully completing program requirements, students should be able to:

- describe, analyze, and interpret visual communications within social, historical and theoretical contexts;
- utilize software for print, web, and new media and gain the ability to seek out new uses for emerging technologies;
- use developed skills in typography, layout, and information design to create clear and dynamic visual communication solutions; and
- apply primary and secondary research methods in the conceptualization and solution of design problems.

A grade of C or better is required in all major coursework.

For students who have already earned a Bachelor's degree in another field, the Second Bachelor of Arts in Graphic Design is available.

## PROGRAM REQUIREMENTS - 48 credits required

### Art and Design Foundation

- ARTH 105 Introduction to Visual Culture
- ARTS 105 Foundation Studio
- ARTS 210 Drawing I

*Choose three of the following courses:*

- ARTS 113 Foundation Skill: Ideation Sketching
- ARTS 120 Foundation Skill: Color Theory
- ARTS 130 Foundation Skill: Silkscreening
- ARTS 135 Foundation Skill: Papermaking
- ARTS 141 Foundation Skill: Laser Cutter
- ARTS 142 Foundation Skill: Plastics
- ARTS 143 Foundation Skill: Mold Making
- ARTS 144 Foundation Skill: Wood
- ARTS 150 Foundation Skill: Digital Camera
- ARTS 151 Foundation Skill: Web Design
- ARTS 152 Foundation Skill: InDesign
- ARTS 153 Foundation Skill: Photoshop
- ARTS 154 Foundation Skill: Illustrator
- ARTS 155 Foundation Skill: Digital Video Editing
- ARTS 199 Topics in Foundation Skill:

### Major Core Courses

- ARTH 225 History of Communication Design

- COLL 200 Internship
- DSGN 110 Design Thinking
- DSGN 350 Portfolio
- GRDE 136 Design Lab
- GRDE 231 Graphic Design I: Form and Structure
- GRDE 232 Graphic Design II: Semiotics and Form
- GRDE 238 Typography for Graphic Design
- GRDE 240 Website Design I

## CONCENTRATIONS

### Graphic Design: General

**Required for the Concentration:**

- GRDE 305 Publication Design
- GRDE 331 Graphic Design III: Visual Identity and Narrative
- GRDE 340 Website Design II

*Choose one of the following courses:*

- GRDE 325 Packaging Design
- GRDE 348 Experimental Typography

### Graphic Design: Publication Design

**Required for the Concentration:**

- GRDE 305 Publication Design
- GRDE 315 Book Design
- GRDE 331 Graphic Design III: Visual Identity and Narrative

*Choose one of the following courses:*

- ILLU 440 Drawing the Graphic Novel
- ILLU 441 Children's Book Illustration

### Graphic Design: Website Design

**Required for the Concentration:**

- GRDE 340 Website Design II
- GRDE 350 Web Design III
- INMD 114 Web Development I

*Choose one of the following courses:*

- GRDE 325 Packaging Design
- GRDE 331 Graphic Design III: Visual Identity and Narrative
- GRDE 348 Experimental Typography

## Illustration, BA

The Bachelor of Arts in Illustration program seeks to provide students an education in illustration while encouraging them to experience other creative fields. With a customizable approach to illustration practice, the program introduces students to materials, methods, and processes commonly utilized. Students should be able to create and develop meaningful visual compositions in a range of traditional and digital media. Students may focus on illustration in the context of a broader program of general studies, choosing to pursue a minor or a double major, if appropriate.

As a result of successfully completing program requirements, students should be able to:

- apply art and design materials, techniques, technology, and concepts to the vocabulary/terminology relative to digital and traditional illustration, through the development of their own aesthetics;
- critically contextualize and analyze ideas and work in relation to illustration and visual communications history;
- describe, analyze, interpret, and contextualize one's own illustration;
- develop professionalism with integrity through ethical and sustainable work habits; and
- develop and present a cohesive body of work.

A grade of C or better is required in all major coursework.

For students who have already earned a Bachelor's degree in another field, the Second Bachelor of Arts in Illustration is available.

## PROGRAM REQUIREMENTS - 45 credits required

### Art and Design Foundations

- ARTH 105 Introduction to Visual Culture
  - ARTS 105 Foundation Studio
  - ARTS 210 Drawing I
- Choose three of the following courses:*
- ARTS 113 Foundation Skill: Ideation Sketching
  - ARTS 120 Foundation Skill: Color Theory
  - ARTS 130 Foundation Skill: Silkscreening
  - ARTS 135 Foundation Skill: Papermaking
  - ARTS 141 Foundation Skill: Laser Cutter
  - ARTS 142 Foundation Skill: Plastics
  - ARTS 143 Foundation Skill: Mold Making
  - ARTS 144 Foundation Skill: Wood
  - ARTS 150 Foundation Skill: Digital Camera
  - ARTS 151 Foundation Skill: Web Design
  - ARTS 152 Foundation Skill: InDesign
  - ARTS 153 Foundation Skill: Photoshop
  - ARTS 154 Foundation Skill: Illustrator
  - ARTS 155 Foundation Skill: Digital Video Editing
  - ARTS 199 Topics in Foundation Skill:

### Major Courses

- COLL 200 Internship

- DSGN 110 Design Thinking
- DSGN 350 Portfolio
- GRDE 131 Survey of Typography
- GRDE 136 Design Lab
- ILLU 203 Illustration: Concept Art
- ILLU 204 Figure Drawing
- ILLU 213 Illustration History & Practice
- ILLU 214 Illustration Studio I
- ILLU 313 Illustration Studio II
- ILLU 444 Illustration Studio III

*Choose one of the following courses:*

- ILLU 314 Digital Illustration
- ILLU 360 Illustration: Materials & Techniques

## Interaction Design, BA

In the Interaction Design major, students will have the opportunity to invent creative, participant-centered design solutions that should help prepare them for careers within the dynamic and expanding fields of interactive design and development. The Interaction Design degree is ideal for both the creative artist who possesses digital/computer-based skills and the back-end developer/coder/programmer with an aesthetic eye, strong work ethic and an impulse to innovate.

The major emphasizes the principles of user interface and experience design anchored by a strong dose of back-end technical skill development. By synthesizing their digital design skills, creativity, and knowledge of user-centered interaction theory, students create versatile projects that reach a wide variety of clients and audiences.

In their senior year, students participate in a dynamic capstone team class where they perform a specialized role within an interactive production team. Upon successful completion of the program, students are expected to compile a professional web-based portfolio featuring a body of work that seeks to exhibit a mastery of navigational interfaces, user-centered design practices and visual identity design.

As a result of successfully completing program requirements, students should be able to:

- demonstrate the ability to apply interactive, cultural core concepts to create and critique media works;
- identify and evaluate major historical and contemporary theories, works, and ideas on social, interactive and mobile media;
- incorporate empathy and emotion to develop participant-centered work within the context of interaction design;
- demonstrate facility with interaction design patterns and methodologies as they relate to interactive art and media disciplines;
- develop interactive work using a variety of computational tools, technologies and processes to express ideas and solve design problems;
- exhibit proficiency applying the principles of user-centered theory and workflow to create interactive applications and digital media;
- synthesize technology ideas and aesthetics to build and refine a professional portfolio;
- use professional writing practices to articulate ideas appropriate to a target audience;
- make strategic use of digital media to deliver well-organized and professional oral and written presentations before groups;

- analyze and critique their own work in the context of the goal of the piece, its perception and the intended audience;
- Use appropriate interaction design vocabulary to promote and advocate for their work;
- exhibit the professional behaviors, skills and work habits necessary to succeed in the global marketplace within their chosen field, including time-management and meta-cognition (learning to learn);
- demonstrate the social and emotional competencies necessary to perform and communicate responsibly in collaborative teams and group settings; and
- recognize the functions, methods, vocabulary and roles that are unique to the programmer, the designer and the artist within the iterative and collaborative design process.

## PROGRAM REQUIREMENTS - 45 credits required

### Major Core Courses

- INMD 102 Fundamentals of Interaction
  - INMD 114 Web Development I
  - INMD 160 Authoring Interactive Media
  - INMD 210 Interface Design I
  - INMD 260 Intro to IAM Team Development
  - INMD 263 Physical Computing I
  - INMD 460 IAM Team
  - PROG 101 Introduction to Programming
- Choose one of the following courses:*
- GRDE 136 Design Lab
  - INMD 120 Digital Image Design

## CONCENTRATIONS

### Interaction Design: Graphic Design

**Required for the Concentration:**

- ARTH 105 Introduction to Visual Culture
- ARTS 105 Foundation Studio
- GRDE 131 Survey of Typography
- GRDE 231 Graphic Design I: Form and Structure
- GRDE 232 Graphic Design II: Semiotics and Form

### Interaction Design: Smart Interfaces

**Required for the Concentration:**

- INMD 215 Conversational Interfaces
  - INMD 220 Prototyping Strategies - *take three times*
  - INMD 363 Physical Computing II
- Choose two courses from the following courses:*
- INMD 320 Wearable Interfaces
  - INMD 330 Immersive Environments 1

- INMD 350 Digital Product Planning & Design

## Interaction Design: User Experience

### **Required for the Concentration:**

- INMD 215 Conversational Interfaces
- INMD 220 Prototyping Strategies - *take three times*
- INMD 315 Experience Design
- INMD 355 Information Architecture
- AUDI 436 Research Methods: An Interdisciplinary Approach

## Interaction Design: Web and Mobile Development

### **Required for the Concentration:**

- INMD 214 Web Development II
- INMD 340 Emergent Web Technologies
- INMD 350 Digital Product Planning & Design
- PROG 150 Topics in Programming
- PROG 201 Object Oriented Programming I

# Interdisciplinary Documentary, BA

The Bachelor of Arts in Interdisciplinary Documentary facilitates a deep exploration into the diverse and innovative ways we collectively craft truth in story, image and sound. This program utilizes curriculum and faculty from a variety of disciplines including cinema, creative writing, journalism, photography, radio, and television. The resulting field of study draws students interested in a comprehensive education in all forms of nonfiction storytelling.

The Interdisciplinary Documentary Program creates new opportunities for students to expand their narrative, technological, business, and marketing skills in the documentary industry. The program facilitates creative collaboration and interactivity between Columbia College students, faculty, alumni and industry professionals in all facets of documentary processes, practices and studies. Undergraduates who successfully complete the program will have a wide knowledge of documentary theory and practice and a portfolio of nonfiction work that spans disciplines and media formats. This program aims to prepare graduates to work in a world that is already converged, where the expectation is that media makers are adept, flexible, skilled in multiple areas, and able to work with others who are similarly trained.

The program's courses are based on a three-level approach: A core that includes methods and concepts from each discipline; followed by concentrations in two disciplines that allow students to develop a variety of intermediate and advanced skills; and a capstone experience brings together the various disciplines to work on a high-level research intensive interdisciplinary nonfiction project.

As a result of successfully completing program requirements, students should be able to:

- apply the technical and creative skills learned in the program to produce a portfolio of creative work (individual and collaborative) across a variety of media forms (video, audio, podcasting, photography, journalism, creative nonfiction, interactive documentary, and/or hybrids of the above);
- analyze and interpret the aesthetic, historical, and conventional aspects of various nonfiction media forms, traditional and emerging;

- demonstrate an understanding of legal and ethical issues of documentary media creation, and apply this knowledge to your work;
- create comprehensive proposals for individual and interdisciplinary documentary projects, including research, planning, budgeting, interviewing, fund-raising, grant writing, audience engagement and distribution plan;
- develop individual voice and display that voice in a variety of written, visual and audible forms, including documentary video and written nonfiction forms, including journal and memoir writing, video or photo essays, experimental documentary forms, interactive documentary, journalism, autobiography, and hybrids of these forms; and
- create documentary content and tools that address social issues and further a civic agenda, individually and/or in collaboration with community organizations.

## PROGRAM REQUIREMENTS - 54 credits required

### Major Core Courses

- CINE 148 Introduction to Documentary
- CINE 264 Documentary Production Module II The Interview
- CINE 266 Documentary Storytelling
- CINE 267 Documentary Production Module I: Location Camera and Sound
- CINE 272 Interdisciplinary Documentary Producing
- CRWR 160 Creative Nonfiction Workshop: Beginning
- JOUR 102 Introduction to Journalism
- MEDI 370 DocYourWorld
- MEDI 480 Advanced Interdisciplinary Documentary Lab
- PHOT 101 Photographic Practice I
- RADI 202 Radio Storytelling

### CONCENTRATIONS

*Complete two areas of study:*

#### Cinema Art and Science

- CINE 271 Documentary Cinematography
- CINE 377 Documentary Projects
- CINE 381 Studies in Documentary
- CINE 427 Producing the Documentary

#### Creative Writing

- CRWR 242 Topics in Nonfiction
- CRWR 260 Creative Nonfiction Workshop: Intermediate
- CRWR 360 Creative Nonfiction Workshop: Advanced

*Complete one of the following courses:*

- CRWR 288 Practice Teaching: Tutor Training

- CRWR 289 Practice Teaching: Classroom
- CRWR 315 Creative Writers and Publishing
- CRWR 316 Writer's Portfolio
- CRWR 320 Craft and Process Seminar in Fiction: Kafka and European Masters
- CRWR 325 Craft and Process Seminar in Nonfiction: Form and Theory
- CRWR 326 Craft and Process Seminar in Nonfiction
- CRWR 350 Fiction Workshop: Advanced
- CRWR 351 Advanced Prose Forms
- CRWR 355 Poetry Workshop: Advanced
- CRWR 356 Poetics
- CRWR 357 Craft and Process Seminar in Poetry
- CRWR 370 Creative Writing: J-Term in Paris
- CRWR 371 Dreams and Creative Writing: Prague
- CRWR 372 Topics in Writing Abroad: Rome
- CRWR 490 Internship: Creative Writing
- CRWR 496 Independent Project: Creative Writing
- CRWR 495 Directed Study: Creative Writing

## Journalism

- JOUR 105 Reporting and Writing I
- JOUR 350 Digital Storytelling
- JOUR 410 Web Design for Storytelling
- JOUR 450 Digital Storytelling II

*Complete one of the following courses:*

- JOUR 140 Smartphone/photo
- JOUR 141 Smartphone/video
- JOUR 142 Social Media and Journalism
- JOUR 168 Essentials of Interviewing

## Photography

- PHOT 102 Photographic Practice II
- PHOT 206 Digital Imaging I
- PHOT 360 Documentary Methods
- PHOT 460 The Documentary Book

## Radio

- RADI 126 Radio Production I: Intro
- RADI 205 Writing for Radio
- RADI 275 Radio Interviewing
- RADI 421 Radio and Audio Documentary

## Television

- TELE 339 Advanced Lighting and Camera
- TELE 357 Documenting Social Injustice
- TELE 372 Documentary Production and Editing
- TELE 451 Fictional Documentary

## Journalism, BA

The digital revolution has changed the way we gather, produce and disseminate news, but journalists are more in demand than ever. People always want to know what's going on and need responsible, ethical, accurate journalists to tell them. Our journalism program provides hands-on, multimedia experience in reporting, writing, editing, producing and publishing in state-of-the-art newsrooms and on mobile devices. The curriculum is structured around a core of courses, introducing students to new technologies as they progress through increasingly more complex and topical courses. The core courses aim to prepare students for advanced work in one of the major's five concentrations: Broadcast Journalism: Radio; Broadcast Journalism: Television; Magazine; News and Features; and Sports.

Practicing and studying journalism enhances critical thinking. Figuring out what the story is and how to get it quickly, accurately and fairly. Students will have the opportunity to learn how to place news in a context that helps readers, listeners, and viewers make sense of the world. Good writing is paramount. Using social media, audio, video, and still photography on smart phones and DSLR cameras, students are taught how to find, report and tell engaging stories that stand out in today's complex world.

Students produce the highly-respected [Columbia Chronicle](#), named best college weekly in the nation by the Society of Professional Journalists. Every spring, students in the Magazine Program team up with students in Design to create [Echo](#) magazine, which regularly wins top awards in student magazine contests, along with its website. Broadcast Journalism students, in collaboration with the Cinema and Television Arts Department, produce Newsbeat, a live TV newscast, and [Metro Minutes](#), a TV news magazine. Broadcast TV students have won coveted recognition from the Academy of Television Arts and Sciences' Emmy Awards. Students can write and produce news for college radio station WCRX 88.1 FM, and host their own talk and music shows. We stress portfolio-building, so students can show internship providers their professional and high-quality work that they produce with mentoring by faculty who are actively engaged in the fields they teach. With outside grant support, professors founded ChicagoTalks and AustinTalks, online publications that cover the neighborhoods of the nation's third-largest city, increasing multi-platform publishing opportunities for our students.

As a result of successfully completing program requirements, students should be able to:

- write correctly and clearly in forms and styles appropriate for the media professions, audiences and purposes they serve;
- gather and report information thoroughly and accurately using a wide range of sources;
- design and present audio, images, video and other stories using current tools and technologies;
- create and produce work that can be shared publicly in various media;
- demonstrate and apply an understanding of professional journalistic ethical principles in pursuit of truth, independence, accuracy, fairness and diversity; and
- understand and apply the principles and laws of copyright, freedom of speech and freedom of the press in the United States

## PROGRAM REQUIREMENTS: 43-49 credits required

- JOUR 102 Introduction to Journalism
- JOUR 108 Editing Essentials

- JOUR 205 Reporting and Writing II
- JOUR 208 Media Ethics and Law

*Choose one of the following courses:*

- JOUR 105 Reporting and Writing I
- JOUR 106 College Newspaper Workshop

## CONCENTRATIONS

### Broadcast Journalism: Radio

Broadcast Journalism is an interdisciplinary program taught in cooperation with the Cinema and Television Arts and Communication departments. Students will have the opportunity to learn to report, write and produce radio news, features, and in-depth stories. 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 and NPR.

**Required for Concentration:**

- JOUR 234 Broadcast News Writing
- RADI 105 Voice and Articulation
- RADI 126 Radio Production I: Intro
- RADI 275 Radio Interviewing
- RADI 325 Radio Newscasting
- RADI 348 Producing Radio News
- RADI 421 Radio and Audio Documentary

*Complete 2 credits of the following course:*

- RADI 481 WCRX Practicum I

*Choose one of the following courses:*

- JOUR 318 Investigative Reporting
- JOUR 328 Interpretive Reporting

### Broadcast Journalism: Television

Broadcast Journalism is an interdisciplinary program taught in cooperation with the Cinema and Television Arts and Communication departments. Students will have the opportunity to learn to report, write and produce television news, features, and in-depth stories. Student-produced television news programs, such as Metro Minutes, a newsmagazine focusing on arts and entertainment, and Newsbeat, a live TV newscast (news, weather, sports and features), are program highlights. Students have the opportunity to intern at major media outlets, including Chicago affiliates of ABC, NBC, CBS, PBS, Fox, and Telemundo.

**Required for Concentration:**

- JOUR 234 Broadcast News Writing
- JOUR 318 Investigative Reporting
- JOUR 352 Writing & Reporting TV News
- JOUR 481 Practicum in Television News: Newsbeat
- JOUR 482 Practicum Television News: Metro Minutes
- TELE 125 Television Arts: Production

- TELE 337 Creating the TV News Package
- TELE 379 On-Camera Talent

## Magazine

The Magazine concentration prepares students for freelance and staff positions at consumer and business-to-business magazines. Students take courses in multi-platform magazine writing and editing and have the opportunity to demonstrate their proficiency by working with students in Design and Photography to create Echo magazine, Columbia College's national award-winning student publication, which is distributed throughout Chicago and contributes to students' portfolios. Students also are encouraged to work as interns during their junior and senior years, in Chicago and elsewhere.

### **Required for Concentration:**

- JOUR 332 Magazine Article Writing
- JOUR 335 Business-to-Business Magazine Writing
- JOUR 338 Magazine Editing
- JOUR 350 Digital Storytelling

### *Complete 3 credits from the following courses:*

- COMM 210 Visual Communication
- COMM 219 Social Media Content
- JOUR 140 Smartphone/photo
- JOUR 141 Smartphone/video
- JOUR 143 Smartphone/audio
- JOUR 168 Essentials of Interviewing
- JOUR 216 Blogging: Beyond the Basics
- JOUR 245 Sports Reporting

### *Complete 9 credits from the following courses:*

- COMM 325 Strategies in Data Visualization
- ENGL 246 Reviewing the Arts
- ENGL 246H Reviewing the Arts: Honors
- JOUR 318 Investigative Reporting
- JOUR 328 Interpretive Reporting
- JOUR 363 Fashion Journalism
- JOUR 405 Covering Politics:
- JOUR 410 Web Design for Storytelling
- JOUR 440 Launching a Journalism Startup
- JOUR 445 Advanced Sports Reporting
- JOUR 450 Digital Storytelling II
- JOUR 463 Global Multimedia Reporting
- JOUR 465 Covering Europe: Ireland
- JOUR 471 Data Storytelling
- JOUR 484 College Magazine Workshop

## News and Features

The News and Features concentration focuses on storytelling across media platforms, from deadline news to in-depth analysis, all against the backdrop of Chicago's diverse communities. Students learn to tighten their writing skills, and they get the opportunity to take advanced specialized courses in a number of areas,

including covering the courts, business writing, investigative journalism and reporting on the city from a global perspective. Multimedia skills, such as shooting and editing video and audio are infused throughout the curriculum from core courses to electives. Through the College Newspaper Workshop, students have the opportunity to write for the award-winning Columbia Chronicle, the college's weekly student newspaper, and its companion website. Many students also write for the ChicagoTalks and AustinTalks websites, and several of them have been winners and finalists in professional journalism award competitions.

**Required for Concentration:**

- JOUR 318 Investigative Reporting
- JOUR 321 Covering Urban Affairs
- JOUR 350 Digital Storytelling
- JOUR 463 Global Multimedia Reporting

*Complete 3 credits from the following courses:*

- COMM 210 Visual Communication
- JOUR 140 Smartphone/photo
- JOUR 141 Smartphone/video
- JOUR 143 Smartphone/audio
- JOUR 168 Essentials of Interviewing
- JOUR 216 Blogging: Beyond the Basics
- JOUR 245 Sports Reporting

*Complete 9 credits from the following courses:*

- COMM 325 Strategies in Data Visualization
- ENGL 246 Reviewing the Arts
- ENGL 246H Reviewing the Arts: Honors
- JOUR 325 Covering the Courts
- JOUR 328 Interpretive Reporting
- JOUR 332 Magazine Article Writing
- JOUR 363 Fashion Journalism
- JOUR 401 The Business Beat
- JOUR 405 Covering Politics:
- JOUR 410 Web Design for Storytelling
- JOUR 440 Launching a Journalism Startup
- JOUR 445 Advanced Sports Reporting
- JOUR 450 Digital Storytelling II
- JOUR 465 Covering Europe: Ireland
- JOUR 471 Data Storytelling

## Sports

The Sports concentration focuses on storytelling across media platforms, from deadline news to in-depth analysis, all against the backdrop of Chicago's highly competitive and multi-faceted professional sports teams. Students learn to tighten their writing skills, take advanced specialized courses in a number of areas, and refine multimedia skills, such as shooting and editing video and audio. Students learn from working professionals who cover sports professionally.

**Required for Concentration:**

- JOUR 245 Sports Reporting
- JOUR 328 Interpretive Reporting

- JOUR 350 Digital Storytelling
- JOUR 445 Advanced Sports Reporting

*Complete 3 credits from the following courses:*

- COMM 210 Visual Communication
- COMM 219 Social Media Content
- JOUR 140 Smartphone/photo
- JOUR 141 Smartphone/video
- JOUR 142 Social Media and Journalism
- JOUR 143 Smartphone/audio
- JOUR 168 Essentials of Interviewing
- JOUR 216 Blogging: Beyond the Basics

*Complete 9 credits from the following courses:*

- JOUR 318 Investigative Reporting
- JOUR 332 Magazine Article Writing
- JOUR 401 The Business Beat
- JOUR 405 Covering Politics:
- JOUR 410 Web Design for Storytelling
- JOUR 440 Launching a Journalism Startup
- JOUR 450 Digital Storytelling II
- JOUR 471 Data Storytelling

## **Live and Installed Sound, BA**

Through equal parts theory, aesthetics, and hands-on operation the Live and 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. 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 comprehensively taught in the department and are widely sought after by the relevant industries, where many of the department's alumni thrive.

Input from working alumni in Live and Installed Sound has contributed to curriculum design and updates to the program. Early in the program the classes are directed toward theory and aesthetics, with hands-on experience becoming increasingly the focus of small group projects as the course sequence progresses. Cooperative effort is encouraged at all levels of the program, reflecting the professional expectations of the live sound and sound systems design environments. Opportunity is also provided for students to expand their individual capabilities in lab and in external production contexts.

As live sound production often incorporates other media arts, students are encouraged to take classes in acoustics and audio production as a means of expanding their personal viability in the professional world. The course material is driven by the realities of that world and the less volatile requirements of a classic liberal arts education.

Successful alumni are employed by major artists, venues, and sound companies throughout North America and beyond, as system designers and engineers as well as front-of-house mixers and monitor engineers. They occupy executive positions in the industry, engage in sound system design applications, and/or immerse themselves in the creative chaos of real-world live sound production.

As a result of successfully completing program requirements, students should be able to:

- manage audible content on a jobsite with respect to site-relevant aesthetically correct performance, targeted at client satisfaction;
- manage audible content on a jobsite with respect to feedback suppression to the degree that there is no audible feedback in house or monitors;
- address industry mandated sound measurement issues as required by the particular characteristics of a given jobsite;
- address live industry IT-specific issues on jobsites as required by situation and hardware availability; and
- define, document, present, and implement sound system designs applicable to a given live sound event for a variety of musical styles and events contexts.

## PROGRAM REQUIREMENTS - 50 credits required

- AUDI 102 Introduction to Audio
- AUDI 103 Audio Theory and Systems
- AUDI 104 Audio Electronics
- AUDI 121 Fundamentals of Audio Production
- AUDI 151 Aesthetics of Live Sound I
- AUDI 202 Studies in Hearing
- AUDI 252 Live Sound Reinforcement
- AUDI 351 Aesthetics of Live Sound II
- AUDI 353 Live Sound Engineering Practicum
- AUDI 355 Digital Audio Console Practicum
- AUDI 452 Monitor Mixing
- AUDI 453 Digital Equalization and System Management
- PHYS 215 The Science of Acoustics I

*Complete 12 credits from the following courses:*

- AUDI 122 DAW Production Techniques and Applications
- AUDI 241 The Art of Troubleshooting
- AUDI 242 Sound System Design
- AUDI 323 Live Sound Recording
- AUDI 342 Project Planning, Process and Implementation
- AUDI 343 Installed Systems Documentation
- AUDI 344 Level, Intelligibility, and Feedback
- AUDI 435 Studies in Loudspeaker Theory
- AUDI 441 Loudspeaker System Applications
- AUDI 442 Audio Visual System Design
- AUDI 484 Advanced Practicum in Live Sound Recording
- BUSE 275 Self-Management and Freelancing
- BUSE 387 Producing & Touring Live Entertainment
- THEA 164 Introduction to Lighting Technologies

## Live and Performing Arts Management, BA

*Note: Effective Spring 2019 applications will no longer be accepted into this program.*

The BA in Live and Performing Arts Management aims to equip students with the knowledge and skills to pursue careers in the live entertainment industry. Students will have the opportunity to learn how to manage and lead live and performing arts organizations with an emphasis on entrepreneurial thinking and leadership.

Students majoring in Live and Performing Arts Management study booking, presenting, producing, touring and promoting live entertainment for non-profit and for-profit organizations.

Elective courses in the Business and Entrepreneurship department give students hands-on management experiences through a student-run business that includes a talent agency and a live entertainment venue.

The full-time and adjunct faculty of more than 100 renowned academics and creative professionals integrate current industry practices into the classroom. With over 700 business and entrepreneurship students and a global network of alumni, the program has a major influence in the fields of arts, entertainment, and media management worldwide.

As a result of successfully completing program requirements, students should be able to:

- explain the fundamentals of managing creative organizations and professionals in the business of live and performing arts;
- apply critical thinking, problem solving, and communication skills to the entrepreneurial management of live and performing arts;
- analyze trends, opportunities, and challenges of the process of bringing a live event from conception to night-of show, to compete successfully in a rapidly changing global environment of business plans, finance and budgets and contracts;
- make executive decisions regarding such elements of live events as location selection, design, management, artist/attraction selection and engagement, budgeting, contracts and other legal issues, and marketing and promotion; and
- scrutinize executed live events for success. Particularly where artistic, business, ethical and safety standards are concerned, and apply that scrutiny to future decisions in order to improve future activities.

A grade of C or better is required in all major coursework.

For students who have already earned a Bachelors degree previously, Columbia offers a Second Bachelor of Arts in Live and Performing Arts Management.

## PROGRAM REQUIREMENTS - 42 credits required

### Management Core Courses

- BUSE 105 Introduction to Management and Entrepreneurship
- BUSE 109 Information Management
- BUSE 201 Accounting
- BUSE 205 Law for Creative Industries
- BUSE 208 Business Writing
- BUSE 210 Managerial Economics
- BUSE 220 Entertainment Marketing
- BUSE 303 Finance
- BUSE 308 Entrepreneurship
- BUSE 368 Leadership

## Live and Performing Arts Management Courses

- BUSE 170 Business of Performing Arts
- BUSE 248 Talent Management
- BUSE 385 Presenting the Performing Arts
- BUSE 387 Producing & Touring Live Entertainment

## Marketing, BA

The BA in Marketing aims to equip students with the knowledge and skills needed to compete in the global marketing industry. Students learn fundamental marketing principles, apply creative tactics and promotion strategies, and analyze social media and digital platform data to devise and execute marketing and communications plans for a wide range of products and services. Concentrations further prepare students for careers in digital media marketing, entertainment industry marketing, or sports management. The program's full-time and adjunct faculty consists of academics and creative professionals who integrate current industry practices into their classroom to prepare students for diverse marketing careers.

As a result of successfully completing program requirements, students should be able to:

- understand essential marketing practices and principles including market research, media selection, and communication campaigns;
- apply quantitative methods for assessing differences among consumers, segments, markets or other important elements;
- distinguish innovations from ideas based on competitiveness, consumer acceptance, scalability, and profitability;
- appraise marketing decisions for their adherence to brand consistency and core values;
- create a strategic marketing plan that synthesizes fundamentals of marketing practices and principles; and
- assess how the business practices of marketing can be responsive to issues of diversity, equity, and inclusion.

## PROGRAM REQUIREMENTS - 48 credits required

### Major Core Courses

- BUSE 101 Introduction to Marketing
- BUSE 109 Information Management
- BUSE 140 Promotional Marketing
- BUSE 205 Law for Creative Industries
- BUSE 210 Managerial Economics
- BUSE 253 Intro to Marketing Research
- BUSE 260 Brands and Branding
- BUSE 358 Marketing Data Analytics
- BUSE 360 Developing a Marketing Plan
- BUSE 363 Marketing and Branding Yourself
- BUSE 378 Sponsorship

## CONCENTRATIONS

## Marketing: Digital Media

### **Required for the Concentration:**

- BUSE 150 Business of Media
- COMM 219 Social Media Content
- BUSE 332 Managing and Licensing Intellectual Property
- BUSE 334 Digital Media Strategies

### *Choose one of the following courses:*

- BUSE 475 Sponsorship Practicum
- BUSE 478 Digital Business Development: Practicum
- BUSE 484 AEMMP Digital Distribution and Promotion Agency: Practicum

## Marketing: Entertainment Industry

### **Required for the Concentration:**

- BUSE 220 Entertainment Marketing
- BUSE 332 Managing and Licensing Intellectual Property
- BUSE 381 Box Office Management

### *Choose one of the following courses:*

- BUSE 135 Business of Music
- BUSE 155 Business of Film and TV
- BUSE 170 Business of Performing Arts

### *Choose one of the following courses:*

- BUSE 475 Sponsorship Practicum
- BUSE 476 Branded Entertainment Practicum
- BUSE 489 Creative Agency: Practicum

## Marketing: Sports Management

### **Required for the Concentration:**

- BUSE 165 Business of Sports
- BUSE 265 Internet and Mobile Business
- BUSE 316 Negotiation Skills
- BUSE 381 Box Office Management

### *Choose one of the following:*

- BUSE 475 Sponsorship Practicum
- BUSE 488 Events Management: Practicum

## Music Business, BA

The BA in Music Business is designed to equip students to pursue careers in the evolving music industry. Students learn the fundamental management concepts of the recorded music business, copyright, music publishing, artist management, along with live, touring, and music marketing. The program's industry-focus aims to prepare music business majors to be the next generation of innovative music industry executives.

The Music Business program offers students hands-on management experiences through student-run businesses that include a record label, a talent agency, a music publishing company, and an online distribution platform.

As a result of successfully completing program requirements, students should be able to:

- understand essential business practices and principles as they relate to the mechanics of the music industry;
- apply critical thinking, problem solving and communication skills to the entrepreneurial development of management, marketing and publishing strategies focused on consumer engagement and revenue generation;
- evaluate trends, opportunities, and challenges within the music industry to anticipate future developments;
- manage creative projects, resources and relationships to be competitive within the rapidly changing landscape of the global music industry; and
- assess how the business practices of the music industry can be responsive to issues of diversity, equity, and inclusion.

## PROGRAM REQUIREMENTS - 48 credits required

### Major Core Courses

- BUSE 109 Information Management
- BUSE 135 Business of Music
- BUSE 201 Accounting
- BUSE 205 Law for Creative Industries
- BUSE 208 Business Writing
- BUSE 235 Applied Marketing: Music Business
- BUSE 250 Music Publishing
- BUSE 308 Entrepreneurship
- BUSE 334 Digital Media Strategies
- BUSE 354 Decision Making: Music Business
- BUSE 358 Marketing Data Analytics

## CONCENTRATIONS

### Music Business: Artist Management

**Required for the Concentration:**

- BUSE 210 Managerial Economics
- BUSE 248 Talent Management
- BUSE 370 Music Industry Deals
- BUSE 378 Sponsorship

*Choose one of the following courses:*

- BUSE 483 AEMMP Record Label: Practicum
- BUSE 486 Artist Management: Practicum
- BUSE 487 Club Management: Practicum

## Music Business: Live and Touring

### **Required for the Concentration:**

- BUSE 303 Finance
- BUSE 378 Sponsorship
- BUSE 381 Box Office Management
- BUSE 387 Producing & Touring Live Entertainment

### *Choose one of the following courses:*

- BUSE 483 AEMMP Record Label: Practicum
- BUSE 487 Club Management: Practicum
- BUSE 488 Events Management: Practicum

## Music Business: Recorded Music and Publishing

### **Required for the Concentration:**

- BUSE 243 Managing Music Productions
- BUSE 280 Record Label Operations
- BUSE 350 Music Publishing II: Licensing Strategies
- BUSE 370 Music Industry Deals

### *Choose one of the following courses:*

- BUSE 483 AEMMP Record Label: Practicum
- BUSE 484 AEMMP Digital Distribution and Promotion Agency: Practicum
- BUSE 485 AEMMP Music Publishing: Practicum

## Music Business: General

*Note: Effective Spring 2019, applications will no longer be accepted into this program concentration.*

### *Complete 12 credits from the following courses:*

- BUSE 210 Managerial Economics
- BUSE 243 Managing Music Productions
- BUSE 248 Talent Management
- BUSE 280 Record Label Operations
- BUSE 303 Finance
- BUSE 350 Music Publishing II: Licensing Strategies
- BUSE 370 Music Industry Deals
- BUSE 378 Sponsorship
- BUSE 381 Box Office Management
- BUSE 387 Producing & Touring Live Entertainment

### *Choose one of the following courses:*

- BUSE 483 AEMMP Record Label: Practicum
- BUSE 484 AEMMP Digital Distribution and Promotion Agency: Practicum
- BUSE 485 AEMMP Music Publishing: Practicum
- BUSE 486 Artist Management: Practicum
- BUSE 487 Club Management: Practicum

- BUSE 488 Events Management: Practicum

## Music, BA

The Bachelor of Arts in Music gives students a broad education in the field, which includes a well-rounded curriculum that provides foundational training in music theory, contexts, and contemporary applications. Students choose elective courses and ensembles appropriate to each student's goals. Careful planning 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 possible careers as performers, arrangers, studio musicians, and composers and will gain tools required for pursuing further study in music. Students have the opportunity to study diverse musical styles, including various forms of Rock, Pop, Jazz and Jazz hybrids, as well as contemporary and classic urban and R&B styles, on a pathway toward discovering creative directions for their lives and careers. For students who have already completed a Bachelor's degree, the Music Department also offers a Second Bachelor of Arts in Music.

As a result of successfully completing program requirements, students should be able to demonstrate:

- basic music literacy, including reading and writing of music notation;
- performance and improvisational skills on an instrument or voice;
- understanding of the characteristics, performance practices, and historical contexts of a diverse range of musical styles and genres;
- ability to critically assess music performances;
- applied knowledge and foundational skill in composition, improvisation, and digital music production and the ability to create and produce original music; and
- a foundational understanding of the skills and tools required to plan for a career in music or a career that utilizes the student's creative and artistic knowledge, skills and experiences.

## PROGRAM REQUIREMENTS - 47 credits required

### Music Core Courses

- MUSC 110 Foundations of Music I
- MUSC 111 Foundations of Music II
- MUSC 118 Foundations of Music Lab - *take twice for 4 credits*
- MUSC 210 Foundations of Music III
- MUSC 211 Foundations of Music IV
- MUSC 223 Elements of Music Design
- MUSC 325 Arranging and Orchestration
- MUSC 350 Applied Music Production
- MUSC 361 Music, Time, and Place I
- MUSC 362 Music, Time, and Place II
- MUSC 363 Music Styles and Analysis
- MUSC 488 Music Capstone

*Complete 4 credits from the following courses:*

- MUSC 180 Ensemble: Style & Technique
- MUSC 280 Ensemble: Performance
- MUSC 380 Ensemble: Showcase
- MUSC 480 Recording and Performance Ensemble

## CONCENTRATIONS

### Music: General

*Choose one of the following courses:*

- MUSC 174 Guitar Techniques I
- MUSC 177 Keyboard Styles and Techniques I
- MUSC 179 Vocal Techniques I

*Choose one of the following courses:*

- MUSC 228 Digital Music Composition and Performance I
- MUSC 271 Primary Lessons
- MUSC 274 Guitar Techniques II
- MUSC 277 Keyboard Styles and Techniques II
- MUSC 279 Vocal Techniques II

*Choose one of the following courses:*

- MUSC 327 Songwriting I
- MUSC 335 Creative Improvisational Practice I
- MUSC 371 Primary Lessons
- MUSC 373 Composition Lessons

*Choose one of the following courses:*

- MUSC 427 Songwriting II
- MUSC 435 Creative Improvisational Practice II
- MUSC 471 Primary Lessons
- MUSC 473 Composition Lessons

### Music: Composition

*Note: Effective Spring 2019, applications will no longer be accepted for this concentration.*

- MUSC 228 Digital Music Composition and Performance I
- MUSC 373 Composition Lessons
- MUSC 473 Composition Lessons

*Choose one of the following courses:*

- MUSC 174 Guitar Techniques I
- MUSC 177 Keyboard Styles and Techniques I
- MUSC 179 Vocal Techniques I

### Music: Contemporary, Urban, and Popular Music

*Note: Effective Spring 2019, applications will no longer be accepted into this concentration.*

- MUSC 271 Primary Lessons

*Choose one of the following courses:*

- MUSC 174 Guitar Techniques I
- MUSC 177 Keyboard Styles and Techniques I
- MUSC 179 Vocal Techniques I

*Choose one of the following courses:*

- MUSC 327 Songwriting I
- MUSC 371 Primary Lessons

*Choose one of the following courses:*

- MUSC 427 Songwriting II
- MUSC 471 Primary Lessons

## Music: Jazz Studies

*Note: Effective Spring 2019, applications will no longer be accepted into this concentration.*

- MUSC 271 Primary Lessons
- MUSC 335 Creative Improvisational Practice I
- MUSC 435 Creative Improvisational Practice II

*Choose one of the following courses:*

- MUSC 174 Guitar Techniques I
- MUSC 177 Keyboard Styles and Techniques I
- MUSC 179 Vocal Techniques I

## Music: Instrumental Performance

*Note: Effective Spring 2019, applications will no longer be accepted into this concentration.*

- MUSC 371 Primary Lessons
- MUSC 471 Primary Lessons

*Choose one of the following courses:*

- MUSC 174 Guitar Techniques I
- MUSC 177 Keyboard Styles and Techniques I

*Choose one of the following courses:*

- MUSC 274 Guitar Techniques II
- MUSC 277 Keyboard Styles and Techniques II

## Music: Vocal Performance

*Note: Effective Spring 2019, applications will no longer be accepted into this concentration.*

- MUSC 179 Vocal Techniques I
- MUSC 279 Vocal Techniques II
- MUSC 371 Primary Lessons
- MUSC 471 Primary Lessons

# Musical Theatre, BA

The Bachelor of Arts in Musical Theatre program provides students with a fundamental education in the skills and disciplines of musical theatre.

As a result of successfully completing program requirements, students should be able to:

- create a psychologically and physically credible character through research, text analysis, rehearsal and exploration, and synthesize characterization onstage as an actor, singer and dancer;
- employ musicianship, basic vocal technique and finesse, basic dance technique and ability as additional means of characterization that further the dramatic life of the scene;
- develop song interpretation skills;
- demonstrate proper dance technique and terminology in ballet, jazz, tap and musical theatre styles;
- have a basic knowledge of musical theatre repertory and history; and
- 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, 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.

## PROGRAM REQUIREMENTS - 49 credits required

- MUSC 104 Music Theory for Musical Theatre
- MUSC 107 Fundamentals of Musical Theatre Singing
- THEA 112 Theatre Foundation II: Performance
- THEA 140 Musical Theatre History
- THEA 141 Musical Theatre Foundations
- THEA 202 Traditions of World Theatre
- THEA 205 Text Analysis
- THEA 240 Musical Theatre Scene Study
- THEA 340 Scenes and Songs
- THEA 390 Theatre Career
- THEA 420 Professional Survival and How to Audition

*Complete 4 credits from the following courses:*

- MUSC 171 Primary Lessons
- MUSC 271 Primary Lessons

*Complete 6 credits from the following courses:*

- THEA 143 Musical Theatre Dance I
- THEA 243 Musical Theatre Dance II

- THEA 440 Musical Theatre Dance III

*Choose one of the following courses:*

- THEA 145 Beginning Musical Theatre Tap
- THEA 245 Intermediate Musical Theatre Tap

*Choose one of the following courses:*

- THEA 168 Playwriting I
- THEA 266 Directing I

*Choose one of the following courses:*

- THEA 285 Creating a Performance
- THEA 286 Production & Performance

## Photography, BA

Central to the Photography Department's curricular structure is the idea that all undergraduate students will receive a core foundation in photography skills, which lead to the path of specialization through a range of photographic concentrations.

As a result of successfully completing program requirements, students should be able 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;
- articulate in verbal and written form the key technical, formal and conceptual issues in their creative work and the work of others;
- develop portfolios representative of their advanced photography coursework; and
- demonstrate a comprehensive understanding of the history of photography and contemporary photographic practice and be able to relate their work to this history and practice.

The BA is a liberal arts degree that focuses on photography in the context of a broad program of general studies at the college level. Students can choose to pursue a general photography degree or select from a list of 12-credit concentrations that include Commercial, Fashion and Fine Art. The BA allows for substantial interdisciplinary opportunities and the option of a minor or a double major in other departments. Students may choose to take additional electives in photography beyond the required 45 credit hours and may pursue those additional courses in a self-directed manner.

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.

## PROGRAM REQUIREMENTS - 45 credits required

### Major Core Courses

- ARTS 105 Foundation Studio
- PHOT 101 Photographic Practice I
- PHOT 102 Photographic Practice II
- PHOT 202 Photographic Practice III
- PHOT 205 Principles of Light

- PHOT 251 History of Photography I
- PHOT 252 History of Photography II
- PHOT 336 Photo Social Practice
- PHOT 362 Image Strategies
- PHOT 401 Photography Seminar
- PHOT 406 Professional Practice

## CONCENTRATIONS

### Commercial Photography

The Commercial concentration offers students the opportunity to study and practice multiple roles and skills in the increasingly diverse field of commercial photography. Students will take a core set of photography courses that focus on photographic principles and skills including digital imaging, studio lighting and photo history. Students will have the opportunity to study and practice the roles of photographer, stylist, digital technician and studio assistant at various points in the concentration preparing them for a variety of career opportunities. Advanced level commercial courses offer students the opportunity to refine their skills, create a personal vision, and build a unique body of work.

As a result of successfully completing program requirements for this concentration, students should be able to:

- formulate and execute management strategies that are efficient in meeting individual or collaborative commercial photography projects;
- investigate and implement visual grammar and formal elements of commercial photography in a historical and contemporary context;
- identify and decipher photographic technical and conceptual problems pertaining to commercial photography in a systematic and efficient manner;
- construct and contextualize individual or collaborative projects that draw on current research, historical knowledge and contemporary commercial photographic practices;
- identify and analyze key ethical issues pertaining to commercial photography's role in contemporary society; and
- articulate and evaluate photographic works and methods of publication through basic research techniques and collaborative critique methods.

#### **Required Courses for the Concentration:**

- PHOT 209 Principles of Light II
- PHOT 330 Commercial Photography
- PHOT 339 Assisting and Digital Tech
- PHOT 363 Advanced Retouching and Compositing

### Fashion Photography

The Fashion Photography concentration offers students a unique experience to work with industry professionals and collaborate with Photography Department partners as they explore what it means to be a fashion photographer in the 21st century. The Fashion Concentration includes a core set of photography courses that focus on photographic principals and techniques including digital imaging, studio lighting, and photo history. Advanced-level courses offer students the opportunity to refine their skills in the studio and on location in order to refine their personal vision and create a unique body of work.

As a result of successfully completing program requirements for this concentration, students should be able to:

- formulate and execute management strategies that are efficient in meeting individual or collaborative fashion photography projects;
- investigate and implement visual grammar and formal elements of fashion photography in a historical and contemporary context;
- identify and decipher photographic technical and conceptual problems pertaining to fashion photography in a systematic and efficient manner;
- construct and contextualize individual or collaborative projects that draw on current research, historical knowledge and contemporary fashion photographic practices;
- identify and analyze key ethical issues pertaining to fashion photography's role in contemporary society; and
- articulate and evaluate their work and the work of others through basic research techniques and collaborative critique methods.

**Required Courses for the Concentration:**

- PHOT 209 Principles of Light II
- PHOT 340 Fashion Photography: Location
- PHOT 341 Fashion Photography: Studio
- PHOT 363 Advanced Retouching and Compositing

## Fine Art Photography

The Fine Art concentration offers students the opportunity to develop a comprehensive understanding of contemporary art practice and photographic history to support their development of a body of work in upper-level topical and seminar classes. The Concentration includes a core set of photography courses that focus on photographic principles and techniques including digital imaging, studio lighting, and photo history. The Concentration in Fine Art prepares students for graduate school and/or a variety of careers centered on making, exhibiting and publishing photographs. Students progress through a rigorous and engaging curriculum in which they refine their personal vision and develop a unique body of work.

As a result of successfully completing program requirements for this concentration, students should be able to:

- formulate and execute management strategies that are efficient in meeting individual or collaborative fine art photography projects;
- investigate and implement visual grammar and formal elements of fine art photography in a historical and contemporary context;
- identify and decipher photographic technical and conceptual problems pertaining to fine art photography in a systematic and efficient manner;
- construct and contextualize individual or collaborative projects that draw on current research, historical knowledge and contemporary fine art photographic practices;
- identify and analyze key ethical issues pertaining to fine art photography's role in contemporary society; and
- articulate and evaluate photographic works and methods of publication including exhibition through basic research techniques, and collaborative critique methods.

**Required Courses for the Concentration:**

- PHOT 320 Experimental Photography/Graphic Techniques I
- PHOT 325 The Constructed Image
- PHOT 352 Directed Visions

- PHOT 360 Documentary Methods

## General Concentration

*Complete 12 credits from the following courses:*

- PHOT 209 Principles of Light II
- PHOT 260 Introduction to Photojournalism
- PHOT 320 Experimental Photography/Graphic Techniques I
- PHOT 325 The Constructed Image
- PHOT 330 Commercial Photography
- PHOT 340 Fashion Photography: Location
- PHOT 360 Documentary Methods
- PHOT 363 Advanced Retouching and Compositing

## Photojournalism, BA

The Photojournalism major seeks to provide students with valuable photography, video and audio skills. The curriculum draws upon the expertise of the college's Journalism, Documentary Film, and Photography programs, and students learn to report and document news and features on various multimedia platforms; faculty practice award-winning photo and video journalism.

As a result of successfully completing program requirements, students should be able to:

- demonstrate the highest standards of photojournalism to document history accurately and ethically;
- produce tightly focused and compelling breaking news, news features and news documentaries, using still images, video, and audio as the assignment and situation demand;
- report and write accurate short articles, descriptive text and captions using clear, forceful, grammatically correct English;
- capture and create high production value video with technical proficiency in any environment and on deadline; and
- capture and create high production value audio with technical proficiency in any environment and on deadline.

## PROGRAM REQUIREMENTS - 41 credits required

- JOUR 102 Introduction to Journalism
- JOUR 208 Media Ethics and Law
- JOUR 450 Digital Storytelling II
- JOUR 467 Multimedia Newsroom
- PHOT 101 Photographic Practice I
- PHOT 102 Photographic Practice II
- PHOT 206 Digital Imaging I
- PHOT 207 Small Lights on Location
- PHOT 260 Introduction to Photojournalism
- PHOT 360 Documentary Methods
- PHOT 361 Multimedia Photo Essay

*Choose one of the following courses:*

- JOUR 105 Reporting and Writing I
- JOUR 106 College Newspaper Workshop

*Complete 6 credits from the following courses:*

- COMM 210 Visual Communication
- JOUR 141 Smartphone/video
- JOUR 143 Smartphone/audio
- JOUR 216 Blogging: Beyond the Basics
- JOUR 410 Web Design for Storytelling
- JOUR 463 Global Multimedia Reporting
- JOUR 482 Practicum Television News: Metro Minutes
- PHOT 208 Digital Imaging II
- RADI 126 Radio Production I: Intro
- RADI 202 Radio Storytelling

## Programming, BA

The Bachelor of Arts in Programming seeks to prepare graduates to develop applications for a variety of platforms. Students choose between two concentrations: Game Programming or Application Programming. Game Programming students focus on developing games (entertainment-based and serious games), simulations, and other game-like interactive experiences. Application Programming students concentrate on developing software for a variety of platforms. The curriculum aims to provide necessary scripting and programming skills, and provide the strong background in Liberal Arts and Sciences required to thrive in this growing and competitive field. Programming is an exciting multidisciplinary field that requires intense creativity, professional discipline, and strong collaborative production skills. Students pursuing this degree participate in a senior capstone course to collaboratively develop work for their portfolio.

As a result of successfully completing program requirements, students should be able to:

- demonstrate strength in applying advanced programming principles and concepts;
- understand advanced mathematics relevant to computer science and programming;
- apply the principles of participant-centered theory in the creation and programming of interactive experiences;
- synthesize knowledge and skills to build and refine a professional body of work;
- demonstrate an ability to expand and deepen their knowledge in areas of computer science beyond the core curriculum;
- be effective communicators and function well in multi-disciplinary teams; and
- perform with a critical understanding the functions, methods, and vocabulary of the profession, and be prepared for graduate school or a career in computer science.

## PROGRAM REQUIREMENTS - 51 credits required

### Programming Core Courses

- INMD 102 Fundamentals of Interaction
- PROG 101 Introduction to Programming
- PROG 103 Computer Architecture
- PROG 201 Object Oriented Programming I

- PROG 220 C++ Programming I
- PROG 301 Object Oriented Programming II
- PROG 320 C++ Programming II
- PROG 340 Graphics Application Programming
- PROG 366 Algorithms

## CONCENTRATIONS

### Programming: Application Programming

**Required Courses for the Concentration:**

- INMD 160 Authoring Interactive Media
- INMD 210 Interface Design I
- INMD 260 Intro to IAM Team Development
- INMD 263 Physical Computing I
- INMD 460 IAM Team
- PROG 260 Data Design
- PROG 355 Application Design

### Programming: Game Programming

**Required Courses for the Concentration:**

- GAME 110 Introduction to Game Development
- GAME 220 Simulation and Serious Games
- PROG 310 Game Programming I
- PROG 350 Game AI Programming
- PROG 410 Game Programming II

*Choose one of the following courses:*

- GAME 470 Indie Team Game Project
- GAME 480 Large Team Game Project

*Choose one of the following courses:*

- GAME 475 Indie Team Game Studio
- GAME 485 Large Team Game Studio

## Public Relations, BA

Students majoring in Public Relations learn to shape the messages that influence public opinion, attitudes and behaviors. Students experience a real-world curriculum, by developing portfolio-ready work in the classroom. Throughout their studies, Columbia will endeavor to provide PR majors with multiple opportunities to secure top internships, network with industry-thought leaders, utilize cutting-edge media tools and platforms, enter industry competitions, develop leadership skills, and participate in our award-winning chapter of the Public Relations Student Society of America (PRSSA). The Public Relations BA aims to equip students with the skills and knowledge necessary for career success in the agency, corporate, government, and non-profit sectors.

As a result of successfully completing program requirements, students should be able to:

- create professional-quality written, verbal and multi-media public relations-oriented content;
- articulate the functions and operations of traditional media outlets, influencer- and expert-generated media, entertainment media, branded and social media channels as well as their interactions with each other;
- effectively collaborate with a diverse range of team members, outside public, and clients, as well as other stakeholders who reflect diversity and inclusion;
- articulate the ethical and cultural implications of proposed public relations recommendations, as well as the issues that arise in the media's shaping of public opinion; and
- demonstrate the ability to manage the development of public relations-oriented solutions, based on research and analytics.

## PROGRAM REQUIREMENTS - 45 credits required

- ADVE 101 Introduction to Advertising
- ADVE 120 Consumer Behavior
- ADVE 310 360 Experiential Campaigns
- ADVE 340 Brand Strategy
- PURE 102 Intro to Public Relations
- PURE 105 Public Relations Writing
- PURE 210 Presentation Skills
- PURE 220 Public Relations Issues
- PURE 230 Social Media and PR Strategies
- PURE 375 Strategic Media Relations
- PURE 310 Social Change Communications

*Choose one of the following courses:*

- ADVE 420 Agency
- PURE 420 PR Campaigns

*Complete 3 credits from the following courses:*

- ADVE 150 Sports Communication I
- ADVE 342 Fashion Advertising
- COMM 103 Introduction to Social Media & Digital Strategies
- COMM 210 Visual Communication
- JOUR 216 Blogging: Beyond the Basics
- PURE 199 Topics in Public Relations
- PURE 240 Fashion Public Relations
- PURE 250 PR for Arts, Culture & Social Services
- PURE 260 Political & Government PR

*Complete 6 credits from the following courses:*

- ADVE 350 Retail Competition
- ADVE 380 Account Exec & Brand Manager
- ADVE 480 Campaign Practicum I
- ADVE 481 Campaign Practicum II
- COLL 210 Internship
- COLL 230 Internship
- COMM 326 Semiotics for Creators of Popular Culture

- COMM 326H Semiotics for Creators of Popular Culture: Honors
- PURE 380 PR Writers Workshop
- PURE 330 Global PR
- PURE 350 Employee Engagement
- PURE 360 Advanced Topics in PR

## Radio, BA

The Radio major aims to provide students with a comprehensive education in radio and audio media with a focus on innovation and creativity in terrestrial radio, online, streaming and web-based audio in a multimedia environment. Technologies that host as social media, advanced production software and radio automation systems are integrated throughout the curriculum to prepare students to engage in the most current applications across digital platforms. The curriculum emphasizes core skills and knowledge for on-air talent, writing, producing, production and creative content programming in the arts and entertainment fields. Students have the opportunity to create 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, and audio storytelling, as well as club DJ mixes for live entertainment venues. Faculty who work in the industry as talent, writers, producers, production experts and program directors provide teaching, advising and mentorship throughout the program.

All Radio majors complete at least one semester working at the award-winning WCRX 88.1 FM and [wcrxfm.com](http://wcrxfm.com), giving all students experience in both broadcast radio and online media. Students receive individual guidance while learning to be on-air show hosts, producers, music curators, sportscasters, newscasters, production directors and social media/web content producers. 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 has won numerous awards, including Best College Radio Station from New York Festivals International competition, and has been named one of the top ten college radio stations by *The Huffington Post* and *The Washington Post*.

The Radio internship program, one of the oldest and largest in the country, places students in commercial, public, internet, and satellite radio, as well as in production and voice-over companies. Individual advising is provided to assess student interest and help secure an internship placement. All qualified students are assigned an internship if requested.

As a result of successfully completing program requirements, students should be able to:

- demonstrate an understanding of the history and operations of the radio station including programming, engineering, rules and regulations of the Federal Communications Commission, and sales/marketing;
- identify and understand the decision-making process involved with ethical dilemmas and issues;
- possess Standard English pronunciation and appropriate vocal techniques for effective radio/audio communications;
- demonstrate proficiency of technical and production skills required for radio/audio production;
- create and execute various radio formats;
- write, direct, produce, and execute both long and short form radio/audio programs; and
- produce a professional quality radio/audio portfolio.

The Radio Department offers a Second Bachelor of Arts and two radio minors: a Radio minor program for specialized study in radio and audio media and a minor in Voiceover.

## PROGRAM REQUIREMENTS - 44 credits required

- RADI 102 Introduction to Radio
- RADI 105 Voice and Articulation
- RADI 118 Music Radio Broadcasting I
- RADI 126 Radio Production I: Intro
- RADI 205 Writing for Radio
- RADI 261 Internet Radio
- RADI 275 Radio Interviewing
- RADI 326 Radio Production II: Advanced
- RADI 330 Ethics in Broadcasting
- RADI 421 Radio and Audio Documentary
- RADI 481 WCRX Practicum I

*Complete 3 credits from the following courses:*

- RADI 305 Radio Marketing & Promotion
- RADI 310 Radio Programming
- RADI 325 Radio Newscasting
- RADI 342 Radio Dramatic Series: Writing
- RADI 352 Radio Dramatic Series: Production

*Complete 3 credits from the following courses:*

- RADI 202 Radio Storytelling
- RADI 217 The Club DJ Producer
- RADI 226 Radio Sportscasting
- RADI 230 Radio Podcasting
- RADI 235 Voiceover

*Complete 3 credits from the following courses:*

- COLL 210 Internship
- COLL 230 Internship
- RADI 315 Covering International Festivals Iceland
- RADI 320 Voiceover Demo Production
- RADI 348 Producing Radio News

## Social Media and Digital Strategy BA

Columbia is one of the first schools in the country to offer a Social Media and Digital Strategy major; the undergraduate program aims to prepare students to work in this exciting new field across industries. Content creators, social media managers, digital strategy experts, and others are needed for nonprofits, companies, artists, start-ups, and more. This program draws from established programs in Advertising, Business and Entrepreneurship, Interactive Arts and Media, Journalism, and Public Relations. This field is rich with internship opportunities, helping students graduate career-ready with ample real-world experience.

As a result of successfully completing program requirements, students should be able to:

- produce, create, and distribute social media and digital content that is strategically sound and consumer-relevant;
- identify and interpret research, data and trends;

- measure and analyze audience engagement, business models and performance metrics;
- execute digital strategies and social media that build awareness for causes and brands, create social change and/or generate revenue streams; and
- adhere to legal and ethical standards when employing social media whether for business, media government, nonprofits or causes.

## PROGRAM REQUIREMENTS - 45 credits required

- ADVE 120 Consumer Behavior
  - ADVE 230 Digital Platforms
  - BUSE 334 Digital Media Strategies
  - BUSE 358 Marketing Data Analytics
  - COMM 103 Introduction to Social Media & Digital Strategies
  - COMM 219 Social Media Content
  - COMM 222 Communication Ethics
  - INMD 102 Fundamentals of Interaction
  - INMD 114 Web Development I
  - JOUR 140 Smartphone/photo
  - JOUR 141 Smartphone/video
  - JOUR 143 Smartphone/audio
  - PURE 230 Social Media and PR Strategies
- Choose one of the following courses:*
- ADVE 420 Agency
  - COMM 485 Social Media and Digital Strategy Practicum

## Electives

*Choose three of the following courses:*

- ADVE 310 360 Experiential Campaigns
- ADVE 340 Brand Strategy
- ADVE 380 Account Exec & Brand Manager
- ADVE 420 Agency
- BUSE 265 Internet and Mobile Business
- BUSE 357 Marketing Case Studies
- COMM 210 Visual Communication
- COMM 485 Social Media and Digital Strategy Practicum
- JOUR 216 Blogging: Beyond the Basics
- PURE 250 PR for Arts, Culture & Social Services
- PURE 270 PR Cases & Crisis Communication
- PURE 310 Social Change Communications

## Television, BA

The Television BA begins with a set of core courses that aim to provide a firm foundation in television history and ethics, television production and editing, and television producing and writing. These areas of learning aim to prepare all of our majors to proceed to their chosen concentration in one of four areas: Writing and Producing, Production and Directing, Post-Production and Effects, and Internet and Mobile Media. Each

concentration offers a set of selected courses that emphasizes storytelling and that builds skills in specific areas, culminating in a chosen capstone experience: working on one of the departmental shows, working in a professional setting at an internship, or participating in our Semester in Los Angeles Program.

As a result of successfully completing program requirements, students should be able to:

- demonstrate technical proficiency in media production and project management;
- apply both written and visual storytelling skills to produce projects with originality and aesthetic depth;
- demonstrate the ability to research and analyze historic and current examples of media;
- apply ethical principles in the production and analysis of media arts;
- understand the business of traditional and emerging forms of television; and
- demonstrate the ability to offer constructive criticism and collaborate with others.

## PROGRAM REQUIREMENTS: 49-50 credits required

### Major Core Courses

- MEDI 201 Culture, Race and Media
- TELE 110 The History of Television
- TELE 112 Aesthetics and Storytelling
- TELE 125 Television Arts: Production
- TELE 135 Online Video Culture
- TELE 210 The Television Producer
- TELE 212 Television Arts: Writing
- TELE 230 Production & Editing I
- TELE 271 Television Career Strategies
- TELE 330 Production and Editing II

## CONCENTRATIONS

### Television: Internet and Mobile Media

The Internet and Mobile Media concentration emphasizes writing, producing, production and strategic distribution of episodic and standalone content for emerging media platforms including branded entertainment, webisodes, interactive, and YouTube video. Students in this concentration produce individually directed and collaborative projects that leverage the power of analytics and social media platforms to distribute dynamic content to web and mobile devices.

#### **Required for the Concentration:**

- TELE 272 Motion Graphics Photoshop Bootcamp
- TELE 332 Video for Internet and Mobile TV
- TELE 333 Writing for Internet and Mobile TV
- TELE 335 Web Series Producer
- ANIM 270 Motion Graphics I

### Internet and Mobile Media Elective Courses

*Complete 9 credits from the following courses:*

- MEDI 310 Transmedia Analysis: Games, Film and Television
- MEDI 370 DocYourWorld
- TELE 310 Writing for Television
- TELE 325 Television Arts: Directing
- TELE 329 Developing the Reality Show
- TELE 339 Advanced Lighting and Camera
- TELE 357 Documenting Social Injustice
- TELE 367 Experimental Production and Editing
- TELE 371 Narrative Production and Editing
- TELE 372 Documentary Production and Editing
- TELE 445 Directing and Production: Special Projects
- TELE 451 Fictional Documentary
- TELE 480 Branded Entertainment Practicum
- TELE 423 Master Workshop Narrative: Directing & Production
- TELE 440 Writing the Television Pilot:

## Television: Post-Production and Effects

Post-production is the creative stage of development when visuals, audio, graphics, and effects are combined and polished in service of a video-based story. Post-production completes the process of bringing the creative vision to the screen. In this concentration, students learn the skills involved with advanced editing, motion graphics, and visual effects. Students work in a wide variety of genres, on individual productions, and on programs produced potentially for broadcast television, as well as for internet and mobile.

**Required for the Concentration:**

- ANIM 270 Motion Graphics I
- ANIM 370 Motion Graphics II
- TELE 272 Motion Graphics Photoshop Bootcamp
- TELE 360 Post-Production Bootcamp: Avid Techniques
- TELE 425 Advanced Post-Production: Prime Time

*Choose one of the following courses:*

- TELE 367 Experimental Production and Editing
- TELE 371 Narrative Production and Editing
- TELE 372 Documentary Production and Editing

## Post-Production and Effects Elective Courses

*Complete 3 credits from the following courses:*

- TELE 367 Experimental Production and Editing
- TELE 371 Narrative Production and Editing
- TELE 372 Documentary Production and Editing
- TELE 373 Advanced Post Production Workshop
- TELE 451 Fictional Documentary

## Television: Production and Directing

The Production and Directing concentration teaches students a wide variety of techniques for studio and location production for both single and multiple camera shoots. Students produce work in multiple environments including studios, remote truck, and in the field. Directors learn to analyze a script or scenario and bring creative vision to the screen. The concentration covers multiple facets of directing, from planning and executing a compelling visual style to developing strategies for working with actors to create and build complex characters.

**Required for the Concentration:**

- TELE 272 Motion Graphics Photoshop Bootcamp
  - TELE 325 Television Arts: Directing
  - TELE 332 Video for Internet and Mobile TV
  - TELE 339 Advanced Lighting and Camera
- Choose one of the following production courses:*
- TELE 367 Experimental Production and Editing
  - TELE 371 Narrative Production and Editing
  - TELE 372 Documentary Production and Editing
- Choose one of the following courses:*
- TELE 341 Directing and Production: Narrative
  - TELE 344 Directing and Production: Live Broadcast
  - TELE 423 Master Workshop Narrative: Directing & Production
  - TELE 432 Master Workshop Sketch Comedy: Directing & Product
  - TELE 445 Directing and Production: Special Projects

## Production and Directing Elective Courses

*Complete 5 credits from the following courses:*

- TELE 341 Directing and Production: Narrative
- TELE 343 Remote Television Production
- TELE 344 Directing and Production: Live Broadcast
- TELE 348 Advanced Control Room Techniques
- TELE 423 Master Workshop Narrative: Directing & Production
- TELE 432 Master Workshop Sketch Comedy: Directing & Product
- TELE 445 Directing and Production: Special Projects
- TELE 451 Fictional Documentary

## Television: Writing and Producing

The Writing and Producing concentration offers the array of skills necessary to drive the creative television production process. In the television industry the writer/producer is the person-in-charge who creates new programs, develops new series, and oversees every phase of production from the idea stage through marketing and distribution. Students in this concentration will be introduced to the television development process, will practice producing programs of different genres, and will engage deeply in every aspect of scriptwriting: developing characters, writing dialogue and creating the ongoing storylines that drive episodic television.

**Required for the Concentration:**

- TELE 310 Writing for Television
- TELE 320 Critical Television Theory and Analysis
- TELE 328 Television Program Development

## Writing and Producing Elective Courses

*Complete 13 credits from the following courses:*

- MEDI 310 Transmedia Analysis: Games, Film and Television
- TELE 318 Writing the Situation Comedy
- TELE 327 Writing for Television Genre
- TELE 329 Developing the Reality Show
- TELE 335 Web Series Producer
- TELE 367 Experimental Production and Editing
- TELE 371 Narrative Production and Editing
- TELE 372 Documentary Production and Editing
- TELE 385 Advanced Television Studies:
- TELE 388 Television Script Analysis:
- TELE 420 Master Workshop Narrative: Writing
- TELE 421 Master Workshop Narrative: Pre-Production
- TELE 422 Master Workshop Narrative: Producing
- TELE 430 Master Workshop Sketch Comedy: Writing
- TELE 431 Producing Sketch Comedy
- TELE 440 Writing the Television Pilot:
- TELE 451 Fictional Documentary
- TELE 480 Branded Entertainment Practicum
- TELE 483 Writers' Roundtable in LA
- TELE 486 Analyzing Dramatic Structure
- TELE 487 Analyzing Structure SitCom LA

## Theatre Design and Technology, BA

The Bachelor of Arts in Theatre Design and Technology emphasizes design as a collaborative process that requires close cooperation among each designer, the director, the technical team, and the performers.

As a result of successfully completing program requirements, students should be able to:

- demonstrate a working understanding that design is a collaborative process that requires close cooperation between the designers, the director, technical team, and performers on a theatrical production;
- demonstrate familiarity with multiple design disciplines (costume, lighting, sound, 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; and
- 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, sound, or scenic design, but they must gain familiarity with all design disciplines. Classes are also required in the areas of makeup, technical theatre, rendering and drawing, art and theatre history, and beginning acting. There are ample opportunities for students to work on departmental productions, from the bare-bones workshop level to fully budgeted main stage shows. In addition, assistant design and internship opportunities are available to work on productions in the larger Chicago theatre community. These opportunities often become available through the influence of our faculty of working professionals. Upon graduation, students with a B.A. in Theatre Design and

Technology should 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.

## PROGRAM REQUIREMENTS - 48 credits required

- THEA 111 Theatre Foundation I: Theatre Making
- THEA 152 Aesthetics for Theatre Makers
- THEA 157 Rendering for Theatre I
- THEA 159 Drafting for Theatre
- THEA 202 Traditions of World Theatre
- THEA 205 Text Analysis
- THEA 228 Design/Tech Practicum - *take three times for 3 credits*
- THEA 285 Creating a Performance
- THEA 346 Period Styles for Theatrical Design
- THEA 390 Theatre Career
- THEA 425 Creating a Career in Technology and Design

*Complete 3 credits from the following courses:*

- THEA 227 VectorWorks for the Performing Arts
- THEA 247 AUTOCAD for the Performing Arts

*Complete 3 credits from the following courses:*

- AUDI 102 Introduction to Audio
- THEA 133 Makeup Techniques:
- THEA 161 Introduction to Scenic Construction
- THEA 163 Introduction to Costume Construction
- THEA 164 Introduction to Lighting Technologies

*Complete 3 credits from the following courses:*

- THEA 160 Set Design I
- THEA 162 Costume Design I
- THEA 165 Lighting Design I
- THEA 233 Sound Design
- THEA 235 Makeup Design

*Complete 3 credits from the following courses:*

- THEA 260 Set Design II
- THEA 262 Costume Design II
- THEA 265 Lighting Design II
- THEA 335 Makeup Prosthetics/FX Design
- THEA 399 Topics in Theatre Technology:

## Design and Technology Elective

*Complete 3 credits from the following courses:*

- AUDI 102 Introduction to Audio
- THEA 133 Makeup Techniques:
- THEA 160 Set Design I

- THEA 161 Introduction to Scenic Construction
- THEA 162 Costume Design I
- THEA 163 Introduction to Costume Construction
- THEA 164 Introduction to Lighting Technologies
- THEA 165 Lighting Design I
- THEA 233 Sound Design
- THEA 235 Makeup Design

## Theatre, BA

The Bachelor of Arts in Theatre will provide students with a comprehensive overview of the theory and practice of direction, playwriting, and stage management for the theatre with a concentration of course and production work in one of the three disciplines.

Upon successful completion of this program, students should be able to:

- demonstrate practical competence as a director, stage manager, or playwright;
- demonstrate the ability to analyze text and performance;
- demonstrate successful leadership within a group of artistic and technical collaborators, in the creation and presentation of public performances in the theatre;
- demonstrate the ability to think, write, and speak clearly about theory and practice;
- demonstrate a clear understanding of current industry best practices and standards; and
- describe and recreate diverse theatre traditions.

This degree program is particularly designed for students wishing to pursue careers in stage management, directing, and/or playwriting. Students will study theatrical practices from the perspective of all three concentrations in order to gain an understanding of how the disciplines interact: the stage manager with the director; the director with the playwright; the playwright with the stage manager. To that end, students will take courses in developing theoretical and historical study, the art and craft of design, technical theatre, the conceptual skills involved in directing for the theater, the tools of story crafting required of playwrights, and the organizational prowess necessary to manage stage and production. 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 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 look for work, with the desire and ability to do the work, and with an understanding of the need to grow as an artist and manager beyond graduation.

## PROGRAM REQUIREMENTS: 47-49 credits required

### Major Core Courses

- THEA 111 Theatre Foundation I: Theatre Making
- THEA 152 Aesthetics for Theatre Makers
- THEA 168 Playwriting I
- THEA 202 Traditions of World Theatre
- THEA 205 Text Analysis
- THEA 254 Stage Management I
- THEA 266 Directing I
- THEA 390 Theatre Career

*Choose one of the following courses:*

- THEA 320 Dramaturgy
- THEA 346 Period Styles for Theatrical Design

*Choose one of the following courses:*

- THEA 228 Design/Tech Practicum
- THEA 286 Production & Performance
- THEA 481 Stage Management Practicum

*Choose one of the following courses:*

- THEA 470 One-Act Play Festival
- THEA 484 Directing Practicum
- COLL 210 Internship

## CONCENTRATIONS

### Theatre: Directing

**Required for the Concentration:**

- THEA 102 Scene Study for Non-Theatre Majors
- THEA 267 Directing II
- THEA 281 Basic Viewpoints Workshop
- THEA 366 Directing III
- THEA 450 Devising for Directors & Actors
- THEA 467 Directing History and Theory

### Theatre: Playwriting

**Required for the Concentration:**

- THEA 102 Scene Study for Non-Theatre Majors
- THEA 268 Playwriting II
- THEA 287 Topics in Playwriting - *take twice for 6 credits*
- THEA 432 New Plays Workshop
- THEA 468 Playwriting: Advanced

### Theatre: Stage Management

**Required for the Concentration:**

- BUSE 109 Information Management
- THEA 255 Production Management
- THEA 285 Creating a Performance
- THEA 355 Stage Management II

*Choose one of the following courses:*

- MUSC 108 Music Prep
- THEA 101 Acting Basic Skills for Non-Theatre Majors
- THEA 110 Improvisational Techniques I

- THEA 147 Musical Theatre Dance for the Singer/Actor
- THEA 230 Stage Combat I

*Choose one of the following courses:*

- THEA 160 Set Design I
- THEA 161 Introduction to Scenic Construction
- THEA 162 Costume Design I
- THEA 164 Introduction to Lighting Technologies
- THEA 165 Lighting Design I

## Theatre: General

*Note: Effective Spring 2019, applications will no longer be accepted into this program concentration.*

### **Required for the Concentration:**

- THEA 110 Improvisational Techniques I
- THEA 112 Theatre Foundation II: Performance
- THEA 150 Prod Tech: Crew

*Choose one of the following courses:*

- THEA 147 Musical Theatre Dance for the Singer/Actor
- THEA 160 Set Design I
- THEA 161 Introduction to Scenic Construction
- THEA 162 Costume Design I
- THEA 164 Introduction to Lighting Technologies
- THEA 165 Lighting Design I
- THEA 207 Scenes: Performance & Analysis
- THEA 230 Stage Combat I

*Choose one of the following courses:*

- THEA 228 Design/Tech Practicum
- THEA 481 Stage Management Practicum
- THEA 484 Directing Practicum

## Bachelor of Fine Arts

### Acting, BFA

The Bachelor of Fine Arts in Acting is a pre-professional degree that offers advanced performance skills and a multitude of practical experiences in Chicago or abroad, providing the opportunity to prepare for a career as a global artist, equally adept at interpretation or creation, in classical work as well as the most current media practice.

Each student will receive personalized instruction and ample production/performance opportunities, several exclusive to the BFA cohort. Our program capacities are intentionally small to ensure individual attention, honing both the skills of the solo player and ensuring a strong commitment to an ensemble ethos. Progressively intense training in voice, movement and acting styles culminates in a semester abroad with one of our international partner institutions or an additional semester in Chicago offering a unique variety of advanced skill-building. The BFA cohort will create and perform a new work or present a

contemporary script, synthesizing the techniques and insights acquired over the course of study in this highly structured, rigorous program.

Acting BFA students are regularly evaluated to monitor their levels of achievement and progress and to 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 program.

As a result of successfully completing program requirements, students should be able to:

- demonstrate a strong integration and practice of the requisite acting, voice and movement skills to successfully perform in a variety of performance styles including performance work in different media: on camera, voice over and animation and devised work;
- display the collaborative skills necessary to be a vital, proactive part of the ensemble: in the classroom, in production, and in the profession;
- exhibit the ability to analyze texts for performance and research;
- articulate through oral and written work a working knowledge of theatre history and its seminal practitioners;
- develop a strategy for entering the profession and sustaining a career through the creation of a business model for self-management as a performer/theatre maker; and
- demonstrate knowledge of contemporary performance practice that deepens their skill set and broadens their professional opportunities.

## PROGRAM REQUIREMENTS

- LITR 260 Dramatic Literature
- THEA 111 Theatre Foundation I: Theatre Making
- THEA 112 Theatre Foundation II: Performance
- THEA 126 Introduction to Auditioning
- THEA 201 Theatre History & Inquiry
- THEA 203 Voice for the Actor
- THEA 204 Movement for the Actor
- THEA 205 Text Analysis
- THEA 207 Scenes: Performance & Analysis
- THEA 250 Character & Ensemble
- THEA 251 Accents and Dialects
- THEA 281 Basic Viewpoints Workshop
- THEA 284 Voice Over Workshop
- THEA 285 Creating a Performance
- THEA 301 Acting & Performing: Heightened Languages
- THEA 302 Acting & Performing: Physical Approaches
- THEA 322 Voice and Text
- THEA 390 Theatre Career
- THEA 401 Acting IV
- THEA 402 Acting IV: Application to Performance
- THEA 420 Professional Survival and How to Audition

*Choose one of the following courses:*

- THEA 113 Feldenkrais: Awareness through Movement
- THEA 230 Stage Combat I

*Choose two of the following courses:*

- THEA 304 On-Camera Performance
- THEA 305 Acting Styles: Realism
- THEA 306 Acting Styles: Presentational Theatre
- THEA 307 Acting Styles: Comedy of Wit, Manners & Character

*Choose one of the following courses:*

- MUSC 107 Fundamentals of Musical Theatre Singing
- THEA 147 Musical Theatre Dance for the Singer/Actor
- THEA 231 Stage Combat II

## **Cinema Art and Science, BFA**

The Bachelor of Fine Arts in Cinema Art and Science is designed specifically to help students meet the qualification for direct entry to the profession and is built around extensive modeling of professional practice integrated with research and collaborative production of thesis work. Students can earn a BFA with a concentration in Cinematography, Directing, Editing and Post-Production, Sound for Cinema, Cinema Visual Effects, Producing, Production Design, or Screenwriting.

### **PROGRAM REQUIREMENTS: 70-81 credits required**

#### **Major Core Courses**

- CINE 102 Cinema Notebooks
- CINE 103 Cinema Image and Process
- CINE 401 BFA Studio
- CINE 402 BFA Research and Presentation - *take twice for 6 credits*
- CINE 491 BFA Thesis - *take twice for 12 credits*

*Choose one of the following courses:*

- CINE 143 World Cinema I
- CINE 144 World Cinema II

### **CONCENTRATIONS**

#### **Cinema Art and Science: Cinematography**

Students seeking a Cinema Art and Science BFA may choose a concentration in Cinematography. The goal of the cinematography program is to provide students with a pre-professional level of knowledge and competence in cameras and lighting necessary to conceive and create images for the screen in relationship to story.

As a result of successfully completing program requirements, students should be able to:

- demonstrate a professional level of knowledge and competence necessary to conceive and create images for the screen;
- demonstrate the concept, practice, and aesthetics of lighting;
- demonstrate the ability to link a lighting concept to dramatic material;

- develop and articulate a film or video with the emphasis on communicating a piece's message visually;
- demonstrate a comprehensive knowledge of all film and digital camera systems as well as the responsibilities of the cinematographer, camera operator, camera assistants, gaffer and key grip;
- demonstrate the skill to collaborate with all key departments (directing, producing, production design, special FX, etc.);
- demonstrate a comprehensive knowledge of electronic imaging, image optics, special effects, film stocks, laboratory practices, and finishing the film (color correction and final delivery for exhibition);
- demonstrate the ability to translate a director's concept into a complete short film that illustrates proficiency of craft and creativity and fulfills the director's vision;
- interpret a narrative screenplay and break it down into a visual treatment, shot list, storyboard, and floor plan in collaboration with the director; and
- demonstrate the ability to critically examine their own work and others.

**Required for the Concentration:**

- CINE 121 Lighting I
- CINE 125 Introduction to Digital Cinematography
- CINE 215 Cinematography: Camera Seminar
- CINE 216 Image Design for Cinema
- CINE 221 Photo Theory/Lab Practice
- CINE 223 Cinema Color I
- CINE 306 Cinematography I
- CINE 308 Digital Cinematography
- CINE 315 Cinematography: Camera Seminar II
- CINE 316 Camera Seminar II Lab
- CINE 321 Lighting II
- CINE 322 Lighting II Lab
- CINE 406 Cinematography II

## Cinema Art and Science: Cinema Visual Effects

Students seeking a BFA in Cinema Art and Science may choose a concentration in Cinema Visual Effects. This specialized area of study combines analytical and practical application of technical, creative, and physiological studies in support of creating effects that support the film's cinematic vision.

As a result of successfully completing program requirements, students should be able to:

- identify and construct a design preparation and implementation for digital composites;
- demonstrate the skills to use color grading, format transformation, and element correction tools for dramatic construction;
- demonstrate the ability to apply basic digital editing and use compositing techniques for creating animated type sequences for film and video titling;
- utilize the proper methods of creating mattes from Chroma-key extraction methods and for applying motion tracking and stabilization tools to visual elements;
- demonstrate an ability to plan, pre-visualize, and create visual effects sequences, titles, and graphics in a 3D, node-based composite system environment, working individually and collaboratively as part of a team;
- utilize cinematography techniques and studies of historical examples of visual effects sequences to effect planning, design, and execution of a series of cinema visual effect assignments;
- articulate the aesthetic role and history of visual effects in film and television; and

- communicate and collaborate with art department, directors, and/or producers on pre-visualization of VFX elements.

**Required for the Concentration:**

- ANIM 150 Introduction to Computer Animation
- ANIM 161 CVFX Foundations
- ANIM 262 CVFX: Cinematography I
- ANIM 263 CVFX: Compositing I
- ANIM 270 Motion Graphics I
- ANIM 363 CVFX: Compositing II
- ANIM 365 Computer Animation: Visual Effects
- ANIM 370 Motion Graphics II
- CINE 130 Editing I
- CINE 131 Editing I Lab
- CINE 223 Cinema Color I
- CINE 323 Cinema Color 2

## Cinema Art and Science: Directing

Students seeking a BFA in Cinema Art and Science may choose a concentration in Directing. This concentration is designed to provide training and practice in all aspects of fictional directing, with courses that allow students to study the craft of directing through the eyes of and in collaboration with screenwriters, casting directors, editors, cinematographers, production designers and others.

As a result of successfully completing program requirements, students should be able to:

- interpret a narrative screenplay visually and aurally to generate a completed short film ready for exhibition and distribution;
- analyze a narrative screenplay and prepare a director's breakdown and visual treatment;
- prepare a shot list, lined shooting script, floor plan, and storyboards in collaboration with a cinematographer, producer, and an assistant director;
- effectively communicate and collaborate with actors to create psychologically believable cinematic performances;
- effectively tell a visual screen story through cinematic elements including camera, lighting, production design, editing, and audio;
- critically examine their own work and that of their peers; and
- develop and articulate a personal vision of cinematic storytelling while effectively collaborating with producers, cinematographers, production designers, and editors in all phases of filmmaking from pre-production through to completion.

**Required for the Concentration:**

- CINE 128 Acting and Directing Workshop
- CINE 145 Screenwriting I: Writing the Short Film
- CINE 225 Cinema Directing I
- CINE 250 Script Supervision Workshop
- CINE 325 Cinema Directing II

*Complete 15 credits from the following courses:*

- ANIM 161 CVFX Foundations
- CINE 121 Lighting I
- CINE 130 Editing I

- CINE 131 Editing I Lab
- CINE 216 Image Design for Cinema
- CINE 235 Authorship:
- CINE 245 Screenwriting II: The Feature Film
- CINE 275 Experimental Production I
- CINE 326 Directing Techniques for the Micro Feature
- CINE 329 Scene Study with Camera: A Directing Workshop
- CINE 345 Advanced Casting Director
- CINE 364 The Assistant Director's Workshop
- CINE 405 The Professional Director
- CINE 425 Cinema Directing III
- CINE 426 Cinema Comedy Directing
- CINE 475 Experimental Production II

## Cinema Art and Science: Editing and Post-Production

Students seeking a BFA in Cinema Art and Science may choose a concentration in Editing and Post-Production. This concentration prepares students for careers in editing for picture, sound and other related post-production specializations of cinematic storytelling.

As a result of successfully completing program requirements, students should be able to:

- integrate advanced cinema editing skills, concepts, and practices in the editing and finishing of an original short film;
- apply dramatic structure with provided materials including the effective arrangement of time, dramatic arc, dialogue, and character development within the work;
- evaluate and articulate effective critical analysis and critique of other filmmakers' work;
- compose a statement of intention for a project that reflects a personal point of view and apply that statement to their work;
- combine the ability to control rhythm, emotional content, transitions of sound and picture, and other editing techniques to facilitate audience response;
- assess and incorporate critical analysis in their work;
- utilize and arrange sound elements such as dialogue, sound effects, voice over, and music throughout the post-production process;
- collaborate with directors, producers, and post-production personnel to facilitate, implement, and integrate the director's vision for the film through all phases of filmmaking, from pre-production to completion;
- apply technical proficiency within the responsibilities of an editor, assistant editor, and post-production professional on a cinematic work; and
- demonstrate proficiency in one or more of the following areas on advanced student projects: sound design and mixing, motion graphics, compositing and VFX, on set data wrangling and workflow, and color correction and mastering.

### **Required for the Concentration:**

- CINE 130 Editing I
- CINE 131 Editing I Lab
- CINE 211 Post-Production Audio I
- CINE 230 Editing II
- CINE 231 Editing II Lab

*Complete 3 credits from the following courses:*

- CINE 181 Studies in Editing
- CINE 228 Editing the Documentary
- CINE 332 Editing the Short Form
- CINE 334 Experimental Editing
- CINE 410 Advanced Editing Seminar
- CINE 412 Editing the Feature

*Complete 3 credits from the following courses:*

- ANIM 161 CVFX Foundations
- ANIM 263 CVFX: Compositing I
- ANIM 270 Motion Graphics I
- ANIM 361 CVFX: Studio
- CINE 223 Cinema Color I
- CINE 226 Digital Workflow
- CINE 227 Advanced Post-Production Tools
- CINE 229 The Assistant Editor
- CINE 232 Post-Production Supervisor
- CINE 311 Post-Production Audio II
- CINE 414 Digital Cinema Mastering

*Complete 16 credits from the following courses:*

- ANIM 180 Studies In:
- ANIM 363 CVFX: Compositing II
- ANIM 370 Motion Graphics II
- ANIM 470 Motion Graphics III
- CINE 135 Photoshop Workshop for Editors
- CINE 214 Music for Cinema
- CINE 224 Color Correction for Editors
- CINE 318 The Art and Craft of Foley
- CINE 319 The Art and Craft of Automated Dialogue Replacement
- CINE 323 Cinema Color 2
- CINE 327 Digital Imaging Technician and On-Set Post-Production
- CINE 338 The Machine Room
- CINE 411 Post-Production Audio III
- CINE 415 Sound Mixing for Cinema
- COLL 210 Internship
- COLL 230 Internship

## Cinema Art and Science: Producing

Students seeking a BFA in Cinema Art and Science may choose a concentration in Producing. The curriculum balances creativity with business acumen and production management skills. The learning culminates in a thesis consisting of a finished short film, a slate of feature films ready for the marketplace.

As a result of successfully completing program requirements, students should be able to:

- research and write project-based investment proposals;
- write story notes, script coverage, and edit notes appropriate for entry-level industry positions;

- define the key differences between a creative producer and a line producer or a unit production manager (UPM);
- use industry-standard software to create professional production budgets and schedules;
- create producer-driven paperwork and documentation such as call sheets and production reports;
- manage a crew in all phases of filmmaking from development to exhibition;
- negotiate and execute deal memos relating to cast and crew and define the role of unions and representation in these processes;
- articulate and pitch projects;
- research, make offers, and secure the involvement of principle actors for film projects;
- develop short- and feature-length projects in collaboration with a creative partner and secure the legal rights to these projects;
- articulate trends in distribution and customary acquisition (deal) terms; and
- create a project-based plan including key art, festival and distribution strategies, cast and crew biographies, press, and promotions.

**Required for the Concentration:**

- CINE 248 Producing I: Production Team
- CINE 261 Intro to Producing the Commercial
- CINE 348 Producing II: Legal and Financial Options
- CINE 349 Producing III: The Creative Producer
- CINE 368 The Line Producer Workshop
- CINE 424 Strategic Distribution for Filmmakers

*Complete 18 credits from the following courses:*

- CINE 249 Script Supervision and Film Continuity Workshop
- CINE 345 Advanced Casting Director
- CINE 351 Location Scouting and Management Workshop
- CINE 357 Production Management: Scheduling & Budget Workshop (ONLINE)
- CINE 358 Production Management: Script Supervisor Workshop
- CINE 359 Production Management: Postproduction Supervisor Workshop (ONLINE)
- CINE 371 Production Management: Location Management Workshop (ONLINE)
- CINE 364 The Assistant Director's Workshop
- CINE 369 Producing the Commercial and Corporate Film
- CINE 376 Script Rewrite and Polish
- CINE 416 Advanced First Assistant Director
- CINE 417 Producing: Distribution & Marketing Workshop (ONLINE)
- CINE 418 Producing: Film Financing Workshop (ONLINE)
- CINE 419 Producing: Legal Elements Workshop (ONLINE)
- CINE 420 Concept, Pitch & Sales - Los Angeles
- CINE 432 Producing Creative Content - Los Angeles
- CINE 423 Research & Analysis of the Film & Television Industries (LA)

## Cinema Art and Science: Production Design

Students seeking a Cinema Art and Science BFA may choose a concentration in Production Design. The Production Design concentration offers students the opportunity to develop the creative and problem solving skills necessary for professional level design of sets, props, and special effects as well as the collaborative skills necessary to work with directors, cinematographers, and producers.

As a result of successfully completing program requirements, students should be able to:

- formulate and conceive a visual concept to support the theme of a film as interpreted by the director;
- demonstrate a body of working knowledge in the history of art forms relevant to production design (e.g., architecture, fashion, interior design, industrial design);
- communicate a concept visually to collaborators through concept art and storyboards;
- communicate a concept visually through technical drafting done traditionally and with CAD;
- assemble and manage an art department, both creatively and logistically, from preproduction through production;
- develop and manage an art department budget;
- implement a design through the construction and/or acquisition of the set decoration, props, and costumes;
- implement a design through the construction and decoration of a set or modified location; and
- effectively collaborate and communicate with directors, producers, and cinematographers in all phases of filmmaking from pre-production through production.
- CINE 107 Production Design I
- CINE 110 History and Techniques of Production Design
- CINE 205 Cinema Props
- CINE 208 Cinema Set Design and Construction
- CINE 209 Production Design Rendering Techniques
- CINE 307 Production Design II
- CINE 365 Set Decoration
- ILLU 203 Illustration: Concept Art

*Complete 13 credits from the following courses:*

- ARTS 210 Drawing I
- CINE 113 Cinema Makeup and Makeup Special Effects
- CINE 125 Introduction to Digital Cinematography
- CINE 216 Image Design for Cinema
- CINE 310 Cinema Models and Miniatures
- CINE 466 Production Design: Special Effects
- ILLU 314 Digital Illustration
- THEA 135 Introduction to Basic Makeup
- THEA 162 Costume Design I
- THEA 335 Makeup Prosthetics/FX Design

## Cinema Art and Science: Screenwriting

Students seeking a BFA in Cinema Art and Science may choose a concentration in Screenwriting. The concentration offers students the opportunity to develop the understanding and skills to translate stories into both cinematic and emotional experiences for the audience.

As a result of successfully completing program requirements, students should be able to:

- develop short- and feature-length scripts both on their own and in collaboration with creative partners;
- write scripts either for themselves or others to direct;
- generate, develop, implement, and revise story ideas into screenplay format;
- critique the work of peers, both orally and in writing, and apply critiques to their own revision process;

- develop tools for effective collaboration and communication on writing projects and in filmmaking environments;
- negotiate and execute an option agreement including a writing services component to the agreement; and
- produce production-ready scripts based on creative producer and instructor notes throughout the development process.

**Required for the Concentration:**

- CINE 140 Script Analysis for Cinema
- CINE 145 Screenwriting I: Writing the Short Film
- CINE 245 Screenwriting II: The Feature Film
- CINE 253 Adaptation
- CINE 260 Screen Treatment & Presentation
- CINE 378 Ideation & Theme: Portfolio Review
- CINE 428 The Business of Screenwriting

## Electives

15 credits of Electives are required with a minimum of 3 credits per elective group.

*Complete 3 credits from the following courses:*

- CRWR 131 Story in Fiction and Film
- CRWR 132 Story in Fiction and Film: International
- CRWR 150 Fiction Workshop: Beginning
- CRWR 155 Poetry Workshop: Beginning
- GAME 105 Game Culture
- GAME 260 Story Development for Interactive Media
- INMD 110 Interactive Culture
- RADI 205 Writing for Radio
- TELE 110 The History of Television
- TELE 112 Aesthetics and Storytelling
- TELE 212 Television Arts: Writing
- TELE 310 Writing for Television
- TELE 320 Critical Television Theory and Analysis
- TELE 318 Writing the Situation Comedy
- TELE 327 Writing for Television Genre
- TELE 333 Writing for Internet and Mobile TV
- TELE 440 Writing the Television Pilot:
- THEA 168 Playwriting I

*Complete 3 credits from the following courses:*

- ANIM 105 Animation
- CINE 107 Production Design I
- CINE 118 Introduction to Sound for Cinema and Television
- CINE 121 Lighting I
- CINE 128 Acting and Directing Workshop
- CINE 130 Editing I
- CINE 131 Editing I Lab
- CINE 148 Introduction to Documentary
- CINE 225 Cinema Directing I

- CINE 235 Authorship:
- CINE 238 Cinema History and Culture
- CINE 239 New Perspectives on Cinema Studies
- CINE 240 Cinema & Global Media Culture
- CINE 241 New Trends in Global Cinema
- CINE 243 Studies in Film Aesthetics
- CINE 248 Producing I: Production Team
- CINE 266 Documentary Storytelling
- CINE 275 Experimental Production I
- MEDI 310 Transmedia Analysis: Games, Film and Television

*Complete 3 credits from the following courses:*

- CINE 257 Screenwriting Workshop: Reading for Coverage in LA
- CINE 355 Screenwriting Workshops:
- CINE 360 Screen Treatment & Presentation II in LA
- CINE 373 Comparative Screenwriting:
- CINE 374 Genres in Screenwriting:
- CINE 376 Script Rewrite and Polish
- CINE 380 Studies in Screenwriting:
- CINE 489 Screenwriting III: Senior Thesis LA

## Cinema Art and Science: Sound for Cinema

Students seeking a BFA in Cinema Art and Science may choose a concentration in Sound for Cinema. The concentration prepares students to handle the various audio steps involved in pre-production, production, post-production and the release of the motion picture.

As a result of successfully completing program requirements, students should be able to:

- define basic audio concepts and terminology that relate to audio pre-production, production, and digital post-production;
- demonstrate and articulate basic knowledge of the digital post-production process, material preparation, archival processes, and the manipulation of a sound track for a desired effect;
- define audio principles and terminology as they apply to the motion picture;
- demonstrate proficiency in the use of location sound packages;
- demonstrate a proficiency of audio production from pre-planning to communication with crew during production through delivery to post-production;
- design an effective soundtrack that enhances a completed project's story;
- edit and mix dialog, music, and sound effects;
- record, edit and mix ADR (replacement audio dialogue) and Foley (replacement audio sound effects);
- collaborate with a director and/or producer and other post-production personnel to create a complete soundtrack of dialog, music, and special effects suitable for distribution;
- utilize advanced audio mixing hardware and software to create mono, stereo, and surround mixes for multiple release media; and
- demonstrate advanced knowledge of the digital production process (material preparation for dialogue, sound effects management, delivery and archival processes, the manipulation of a sound track) with an emphasis on professional best practices.

**Required for the Concentration:**

- AUDI 102 Introduction to Audio

- CINE 118 Introduction to Sound for Cinema and Television
- CINE 211 Post-Production Audio I
- CINE 213 Location Sound Recording I
- CINE 214 Music for Cinema
- CINE 311 Post-Production Audio II
- CINE 313 Location Sound Recording II
- CINE 318 The Art and Craft of Foley
- CINE 319 The Art and Craft of Automated Dialogue Replacement
- CINE 411 Post-Production Audio III
- CINE 415 Sound Mixing for Cinema

## 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 capstone animated film created in a collaborative, team-oriented setting; an animated short created as a solo thesis project; and additional courses in critical studies, story, advanced CG animation, and the technical facility that seeks to prepare students for immediate entry into the professional world.

### Submission Guidelines

Students can apply to be accepted into the BFA program once they have earned 45 credit hours. Each student must submit a brief document stating their intention to apply for the BFA along with their projected future goals. They will then participate in an advising session and provide a portfolio for review, which should include examples of all department course and project work completed to date. The review will be conducted by the coordinators of the Animation Program along with invited faculty from the Cinema and Television Arts Department.

As a result of successfully completing program requirements, students should be able to:

- demonstrate proficiencies in digital and computer-generated software and technology through the creation of animated projects;
- demonstrate a comprehension of history, aesthetics and the analytical context of animation in cinema through written, oral, and animated presentations;
- employ a professional level of industry practices, standards, and career strategies to successfully market and showcase their animated work;
- collaborate on a team project in the development, production, and presentation of an animated short film;
- create and present an animated thesis film; and
- create a professional quality animation portfolio demonstrating original cinematic material and a developed artistic voice.

## PROGRAM REQUIREMENTS - 70 credits required

- ANIM 101 Animation Foundations
- ANIM 105 Animation
- ANIM 106 History of Animation
- ANIM 150 Introduction to Computer Animation
- ANIM 201 Storyboarding for Animation
- ANIM 240 Computer Animation

- ANIM 382 Animation Preproduction
- ANIM 480 Animation Production Studio I
- ANIM 481 Animation Production Studio II
- ANIM 482 Animation Solo Project - *taken twice*.
- ANIM 485 Animation Portfolio Development
- CINE 145 Screenwriting I: Writing the Short Film

*Choose one of the following courses:*

- CINE 143 World Cinema I
- CINE 144 World Cinema II

*Choose one of the following courses:*

- CINE 234 Cinema Analysis and Criticism
- CINE 235 Authorship:
- CINE 238 Cinema History and Culture
- CINE 240 Cinema & Global Media Culture
- CINE 243 Studies in Film Aesthetics

*Choose one of the following courses:*

- ANIM 121 Stop-Motion Animation
- ANIM 210 Drawing for Animation I

*Choose two of the following courses:*

- ANIM 350 Advanced Computer Animation
- ANIM 351 Environmental Design & Modeling
- ANIM 352 Character Design and Modeling

## Electives

*Choose one of the following courses:*

- ANIM 121 Stop-Motion Animation
- ANIM 122 Animation Maquettes
- ANIM 211 Alternative Strategies in Animation
- ANIM 210 Drawing for Animation I
- ANIM 311 Acting For Animators
- ANIM 332 Animation for Comics
- ANIM 340 The Business of Animated Content
- ANIM 350 Advanced Computer Animation
- ANIM 351 Environmental Design & Modeling
- ANIM 352 Character Design and Modeling
- ANIM 353 Motion Capture II
- ANIM 451 Advanced Character & Environmental Design

## Dance, BFA

The Dance, BFA program is a nationally respected academic program intended for students with professional aspirations in dance and includes a variety of courses that, in their breadth and depth, prepare students to enter the field as young artists. At 78 credit hours required within the department, the demands

of the BFA program are significant. The possibility of a minor in another subject within the standard four-year course study is diminished on this track. The BFA is most appropriate for students who wish to make a definitive commitment to dance and who have demonstrated clear aptitude for the physical and intellectual demands of the field. Acceptance into the BFA program is by application only. Applications to the BFA are accepted early in the spring semester.

As a result of successfully completing program requirements, students should be able to:

- demonstrate accomplishment as contemporary dancers with substantial experience/proficiencies across culturally diverse dance forms;
- create dances and scholarship that reflect a distinctive point of view and demonstrate exposure to collaborative and interdisciplinary processes;
- analyze and articulate how dance practices circulate within systems of power and resistance;
- initiate and utilize professional and scholarly discourse to analyze their bodies of work as well as those of their peers and professionals;
- create a working portfolio that showcases their body of work and demonstrates an aptitude for success in a variety of artistic and professional settings;
- design, present and evaluate concept-based dance curriculum using pedagogical practices that reflect their knowledge of anatomy, culture and multiple learning styles; and
- articulate their ideas and advocate for the field of dance through kinesthetic, verbal and written communication.

### **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 earn a minimum of 45 credits at Columbia and at least 15 of those must be toward major requirements. Any prior dance courses at a previous institution will be evaluated for equivalency with Columbia College's Dance Department requirements.

## **PROGRAM REQUIREMENTS - 78 credits required**

- DANC 165 Contact Improvisation
- DANC 175 Music and Rhythm in Dance
- DANC 180 Introduction to Dance Studies
- DANC 225 Experiential Anatomy
- DANC 230 Dance Improvisation
- DANC 330 Postcolonial Approaches to Dance Studies
- DANC 335 Historical Approaches to Western Concert Dance
- DANC 340 Teaching Dance I
- DANC 345 Choreography
- DANC 355 Concert Production

- DANC 365 Screen Dance and Sound Design
- DANC 399 Advanced Topics in Dance - *take 4 times*
- DANC 470 Capstone Seminar, BFA in Dance

## West African Technique

*Complete 4 credits from the following courses:*

- DANC 120 West African Dance Technique IA
- DANC 121 West African Dance Technique IB
- DANC 220 West African Dance Technique II
- DANC 320 West African Dance Technique III

## Hip-Hop Technique

- DANC 185 Hip-Hop Dance Technique I

## Ballet Technique

*Complete 4 credits from the following courses:*

- DANC 115 Ballet Technique IA
- DANC 116 Ballet Technique IB
- DANC 215 Ballet Technique II
- DANC 315 Ballet Technique III
- DANC 316 Ballet Technique IV

## Modern Techniques

*Complete 7 credits from the following courses:*

- DANC 105 Modern IA
- DANC 106 Modern IB
- DANC 205 Modern Technique II
- DANC 310 Intermediate Contemporary Techniques
- DANC 425 Advanced Contemporary Techniques

## Intermediate Contemporary Techniques

*Complete 4 credits from the following courses:*

- DANC 310 Intermediate Contemporary Techniques
- DANC 425 Advanced Contemporary Techniques

## Advanced Contemporary Techniques

*Complete 2 credits from the following course:*

- DANC 425 Advanced Contemporary Techniques

## Techniques

*Choose one of the following courses:*

- DANC 205 Modern Technique II
- DANC 215 Ballet Technique II
- DANC 220 West African Dance Technique II
- DANC 240 Jazz Dance Technique
- DANC 285 Hip Hop Dance Technique II
- DANC 310 Intermediate Contemporary Techniques
- DANC 315 Ballet Technique III
- DANC 316 Ballet Technique IV
- DANC 320 West African Dance Technique III
- DANC 425 Advanced Contemporary Techniques

## BFA Electives

*Complete 9 credits from the following courses:*

- DANC 341 Teaching Dance II
- DANC 350 Artists and Audiences
- DANC 360 Kinesiology
- DANC 480 Repertory Performance Workshop

## 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, students work in collaboration with the faculty to co-author their course of study and actualize their career aspirations.

The Bachelor of Fine Arts in Fashion Design is a 78-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 a minimum 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.

As a result of successfully completing program requirements, students should be able to:

- demonstrate an understanding 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, and 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 a 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 such as time management, project organization, and awareness of environmentally sensitive working practices; and
- Develop and present a succinct, cohesive professional body of work.

Fashion is a complex field of study and ultimately reflects and shapes the aesthetic taste, social status, political mood, economic condition, and technical achievements of society through the personal expression of dress. Fashion as an industry requires skills in research, production, merchandising, and marketing. This curriculum gives students the opportunity to explore creativity and practicality. The BFA degree aims to prepare students with the skill-sets to better understand the variety of career tracks available in the fashion industry. Students participate in a true fashion experience throughout their education with exposure to recognized guest designers, industry leaders, 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.

## PROGRAM REQUIREMENTS - 78 credits required

### Art and Design Foundations:

- ARTH 105 Introduction to Visual Culture
- ARTS 105 Foundation Studio
- *Choose six of the following courses:*
- ARTS 113 Foundation Skill: Ideation Sketching
- ARTS 120 Foundation Skill: Color Theory
- ARTS 130 Foundation Skill: Silkscreening
- ARTS 135 Foundation Skill: Papermaking
- ARTS 141 Foundation Skill: Laser Cutter
- ARTS 142 Foundation Skill: Plastics
- ARTS 143 Foundation Skill: Mold Making
- ARTS 144 Foundation Skill: Wood
- ARTS 150 Foundation Skill: Digital Camera
- ARTS 151 Foundation Skill: Web Design
- ARTS 152 Foundation Skill: InDesign
- ARTS 153 Foundation Skill: Photoshop
- ARTS 154 Foundation Skill: Illustrator
- ARTS 199 Topics in Foundation Skill:

### Major Requirements

- FASH 101 Intro to the Fashion Industry
- FASH 170 Fashion Foundations
- FASH 171 Garment Construction I
- FASH 172 Fashion Illustration I
- FASH 173 Apparel Studio I
- FASH 174 Fashion Design Studio I
- FASH 205 Textiles Survey

- FASH 271 Garment Construction II
- FASH 273 Apparel Studio II
- FASH 274 Fashion Design Studio II
- FASH 275 Contemporary Fashion
- FASH 306 Apparel Evaluation
- FASH 307 Fashion History: Global Perspectives
- FASH 373 Apparel Studio III
- FASH 374 Fashion Design Studio III
- FASH 376 Senior Thesis I
- FASH 377 Digital Patternmaking
- FASH 378 Production to Showroom
- FASH 379 Senior Thesis II

*Complete 6 credits from the following courses:*

- BUSE 220 Entertainment Marketing
- COLL 210 Internship
- COLL 230 Internship
- DSGN 113 Jewelry and Objects I
- DSGN 199 Special Topics in Design:
- FASH 181 Visual Merchandising I
- FASH 182 Fashion Show Production
- FASH 183 Clothing and Society
- FASH 204 Math for Fashion
- FASH 251 Textile Fabrication and Surface Embellishment
- FASH 253 Millinery
- FASH 284 Workshop in Fashion
- FASH 285 Fashion Styling I
- FASH 351 Digital Textiles
- FASH 355 Fashion Styling: Designer
- FASH 356 Advanced Garment Construction
- FASH 357 Menswear Design
- FASH 387 Fashion Studies in the Field: New York
- FASH 399 Special Topics in Fashion Studies:
- GRDE 385 Interactive Portfolio Design
- ILLU 204 Figure Drawing

## **Fiction, BFA**

As a result of successfully completing program requirements, students should be able to:

- demonstrate a familiarity with the common language of the discipline of fiction writing;
- use a variety of narrative techniques, written forms, and revision strategies to create effective fiction;
- demonstrate an understanding of the relationship between effective reading and effective writing;
- demonstrate a familiarity with how open fiction is to new modes of expression;
- perform reasonably close readings of works of fiction by analyzing relevant literary elements in fiction (narrative techniques, themes, forms/subgenres, stylistic choices, or other literary devices common to fiction) and making appropriate reference to relevant texts and contexts;

- demonstrate knowledge of the literary marketplace and processes crucial to publishing their writing;
- demonstrate a meaningful ability to participate in contemporary conversations on social and cultural change;
- 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;
- demonstrate knowledge of the literary marketplace and processes crucial to publishing their writing; and
- exhibit a sound understanding of related theory and practice in a BFA thesis of publishable and professional quality.

## PROGRAM REQUIREMENTS - 58 credits required

- CRWR 110 Foundations in Creative Writing
- CRWR 150 Fiction Workshop: Beginning
- CRWR 250 Fiction Workshop: Intermediate
- CRWR 315 Creative Writers and Publishing
- CRWR 490 Internship: Creative Writing

*Choose one of the following courses:*

- CRWR 316 Writer's Portfolio
- CRWR 289 Practice Teaching: Classroom

*Fiction Writing: Advanced must be taken four times. With department permission students can take Fiction Writing: Advanced three times and Fiction Workshop: Thesis, to complete the Fiction Core requirements.*

- CRWR 350 Fiction Workshop: Advanced
- CRWR 450 Fiction Workshop: Thesis

## Craft and Process and Specialty Writing Courses

*Choose nine courses from the following lists. Two courses must be Craft and Process Seminar and two courses must be Specialty Writing.*

### **Craft and Process Seminar Courses:**

- CRWR 120 Craft and Process Seminar in Fiction: Topics
- CRWR 121 Craft and Process Seminar in Fiction: First Novels
- CRWR 122 Craft and Process Seminar in Fiction: Gender and Difference
- CRWR 123 Craft and Process Seminar in Fiction: The Novel in Stories
- CRWR 124 Craft and Process Seminar in Fiction: 19th Century Russian Authors
- CRWR 125 Craft and Process Seminar in Fiction: Contemporary European Masterpiece Authors
- CRWR 126 Craft and Process Seminar In Fiction: Contemporary Russian Authors
- CRWR 127 Craft and Process Seminar in Fiction: American Voices
- CRWR 129 Craft and Process Seminar in Fiction: Autobiographical Fiction
- CRWR 130 Craft and Process Seminar in Fiction: Crime & Story
- CRWR 220 Craft and Process Seminar in Fiction: Novelists
- CRWR 221 Craft and Process Seminar in Fiction: Short Story

- CRWR 222 Craft and Process Seminar in Fiction: Women Writer
- CRWR 223 Craft and Process Seminar in Fiction: Fiction Writers and Censorship
- CRWR 320 Craft and Process Seminar in Fiction: Kafka and European Masters

**Specialty Writing Courses:**

- CRWR 112 Tutoring Fiction Writing Skills
- CRWR 132 Story in Fiction and Film: International
- CRWR 133 Story in Graphic Forms
- CRWR 134 Young Adult Fiction
- CRWR 135 Dreams and Fiction Writing
- CRWR 136 Suspense Thriller Fiction Writing
- CRWR 137 Writing Popular Fiction
- CRWR 138 Science Fiction Writing
- CRWR 139 Writing for Children
- CRWR 140 Story and Journal
- CRWR 141 Fantasy Writing Workshop
- CRWR 142 Interactive Storytelling
- CRWR 143 Journal and Sketchbook: Ways of Seeing
- CRWR 144 Topics in Fiction Writing
- CRWR 155 Poetry Workshop: Beginning
- CRWR 160 Creative Nonfiction Workshop: Beginning
- CRWR 199 Topics in Creative Writing
- CRWR 215 Freelance Applications of Creative Writing Training
- CRWR 216 Small Press Publishing
- CRWR 217 Manuscript Preparation for Writers
- CRWR 233 Researching and Writing Historical Fiction
- CRWR 234 Advanced Young Adult Fiction
- CRWR 238 Advanced Science Fiction Writing Workshop
- CRWR 239 Dialects and Fiction Writing
- CRWR 242 Topics in Nonfiction
- CRWR 249 Nonfiction Film As Literature
- CRWR 255 Poetry Workshop: Intermediate
- CRWR 260 Creative Nonfiction Workshop: Intermediate
- CRWR 288 Practice Teaching: Tutor Training
- CRWR 289 Practice Teaching: Classroom
- CRWR 370 Creative Writing: J-Term in Paris
- CRWR 371 Dreams and Creative Writing: Prague
- CRWR 372 Topics in Writing Abroad: Rome
- CRWR 415 Literary Magazine Editing
- CRWR 416 Literary Magazine Production
- CRWR 496 Independent Project: Creative Writing
- CRWR 495 Directed Study: Creative Writing
- ENGL 246 Reviewing the Arts
- ENGL 246H Reviewing the Arts: Honors
- ENGL 341 Rhetoric of Digital Media
- LITR 103 Introduction to Literary Interpretation
- LITR 386 Seminar in Literary Interpretation

# Fine Arts, BFA

The BFA degree is a student's path toward professionalization. It emphasizes the interdependency of studio practice, art history and theory, technical mastery, and individual management while emphasizing critical thinking. This degree is the doorway for the student seeking to become a fine artist. The course of study weaves students into a major international art center and uses Chicago's most famous galleries as the backdrop for a rigorous integration with one of the most dynamic cultural spaces in the world. Students work through a series of opportunities to share their work while the experience culminates in an exhibition and accompanying catalog.

As a result of successfully completing program requirements, students should be able to:

- understand and use visual arts techniques and research methods for the production of fine art;
- produce a body of work that reflects their knowledge--both visual and conceptual--and professional development;
- engage in an active studio practice employing creativity, criticality, technical ability, problem solving and historical research;
- competitively pursue graduate education; and
- practice as an artist in the marketplace and in arts-related fields.

## PROGRAM REQUIREMENTS - 72 credits required

- ARTH 105 Introduction to Visual Culture
- ARTH 110 Art History Survey: Prehistoric to Modern
- ARTH 210 20th Century Art History
- ARTH 310 Contemporary Art: 1980 to the Present
- ARTH 315 Art Theory Seminar
- ARTS 103 Art Now! Art and Art History Speaker Series - *take three times*
- ARTS 105 Foundation Studio
- ARTS 210 Drawing I
- ARTS 220 Painting I
- ARTS 230 Printmaking I
- ARTS 240 Sculpture I
- ARTS 250 New Genres I
- ARTS 299 Topics in Studio Art I:
- ARTS 303 Art Now! Art and Art History Speaker Series - *take three times*
- ARTS 360 Junior Fine Arts BFA Studio
- ARTS 450 Senior Fine Arts Studio
- ARTS 463 Professional Practices in Fine Arts
- ARTS 465 Senior Fine Arts BFA Exhibition

*Complete 6 credits from the following courses:*

- ARTS 113 Foundation Skill: Ideation Sketching
- ARTS 120 Foundation Skill: Color Theory
- ARTS 130 Foundation Skill: Silkscreening
- ARTS 135 Foundation Skill: Papermaking
- ARTS 141 Foundation Skill: Laser Cutter
- ARTS 143 Foundation Skill: Mold Making

- ARTS 144 Foundation Skill: Wood
- ARTS 150 Foundation Skill: Digital Camera
- ARTS 151 Foundation Skill: Web Design
- ARTS 152 Foundation Skill: InDesign
- ARTS 153 Foundation Skill: Photoshop
- ARTS 154 Foundation Skill: Illustrator
- ARTS 155 Foundation Skill: Digital Video Editing
- ARTS 199 Topics in Foundation Skill:

*Complete 9 credits from the following courses:*

- ARTS 320 Painting and Drawing II:
- ARTS 330 Printmaking II:
- ARTS 340 Sculpture II:
- ARTS 350 New Genres II:
- ARTS 399 Topics in Studio Art II:

## Graphic Design, BFA

The Bachelor of Fine Arts in Graphic Design program seeks to provide students with a rigorous, professionally focused education in visual communications. In addition to creating strong visuals, graphic designers create meaning and emotional responses in messages that influence choices we make in our daily lives. The program encourages a foundation of design research, forming a basis for visual creation with significant emphasis on creating unique concepts, creative solutions, and outcomes that are client specific.

Students will be challenged to demonstrate a broad understanding of issues in relation to cognitive, social, cultural, technological, and economic concepts.

As a result of successfully completing program requirements, students should be able to:

- describe, analyze, and interpret visual communications within the social, historical and theoretical contexts;
- understand software for print, web and new media and gain the ability to seek out new uses for emerging technologies;
- use advanced skills in typography, layout, information design, packaging design and other applications to create clear and dynamic visual communication;
- apply primary and secondary research methods in the conceptualization and solution of design problems; and
- 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 GPA of 3.0 or higher is required in the major for BFA candidates.

## PROGRAM REQUIREMENTS - 73 credits required

### Art and Design Foundations

- ARTH 105 Introduction to Visual Culture
- ARTS 105 Foundation Studio
- ARTS 210 Drawing I

*Choose three of the following courses:*

- ARTS 113 Foundation Skill: Ideation Sketching
- ARTS 120 Foundation Skill: Color Theory
- ARTS 130 Foundation Skill: Silkscreening
- ARTS 135 Foundation Skill: Papermaking
- ARTS 141 Foundation Skill: Laser Cutter
- ARTS 142 Foundation Skill: Plastics
- ARTS 143 Foundation Skill: Mold Making
- ARTS 144 Foundation Skill: Wood
- ARTS 150 Foundation Skill: Digital Camera
- ARTS 151 Foundation Skill: Web Design
- ARTS 152 Foundation Skill: InDesign
- ARTS 153 Foundation Skill: Photoshop
- ARTS 154 Foundation Skill: Illustrator
- ARTS 155 Foundation Skill: Digital Video Editing
- ARTS 199 Topics in Foundation Skill:

## Major Courses

- ADAD 317 Photo Communication
- ANIM 270 Motion Graphics I
- ARTH 225 History of Communication Design
- BUSE 130 Business of Design
- COLL 200 Internship
- DSGN 110 Design Thinking
- DSGN 350 Portfolio
- GRDE 136 Design Lab
- GRDE 231 Graphic Design I: Form and Structure
- GRDE 232 Graphic Design II: Semiotics and Form
- GRDE 238 Typography for Graphic Design
- GRDE 240 Website Design I
- GRDE 305 Publication Design
- GRDE 331 Graphic Design III: Visual Identity and Narrative
- GRDE 332 Graphic Design IV: Narrative and Research Studio
- GRDE 340 Website Design II
- GRDE 348 Experimental Typography
- GRDE 431 Graphic Design V: Branded Environments
- GRDE 480 Graphic Design Practicum: Client Design Studio

*Choose one of the following courses:*

- ARTS 333 Letterpress Studio
- GRDE 336 Design Lab II

## Illustration, BFA

The Bachelor of Fine Arts in Illustration program seeks to prepare students in the most current expressions of the illustrative arts. With a developed background in visual design and fine arts, illustrators may direct

their pursuits and careers in various directions. Possible career paths include book and magazine publishing, advertising, company literature, packaging, television, commercial and feature film industries. The program seeks to provide students with critical thinking skills and strategies necessary to conceptualize and articulate ideas with appropriate media and to organize compositions to greater enhance communication. Studio and lecture courses expose students to the history and contemporary practice of illustration.

Students will be challenged to demonstrate a broad understanding of issues in relation to cognitive, social, cultural, technological, and economic contexts.

As a result of successfully completing program requirements, students should be able to:

- communicate an idea or a theory to an audience in a clear, dynamic manner based on informed decisions;
- apply materials, techniques, technology, and concepts to the vocabulary/terminology relative to digital and traditional illustration in a professional and advanced capacity;
- demonstrate an advanced proficiency in the creation and development of effective images;
- demonstrate skills and knowledge of digital/traditional techniques and vocabulary;
- demonstrate scholarship of illustration theories and practices from an historical perspective with a specialized knowledge of visual communications; and
- 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.

## PROGRAM REQUIREMENTS - 73 credits required

### Art and Design Foundation

- ARTH 105 Introduction to Visual Culture
- ARTS 105 Foundation Studio
- ARTS 210 Drawing I

*Choose three of the following courses:*

- ARTS 113 Foundation Skill: Ideation Sketching
- ARTS 120 Foundation Skill: Color Theory
- ARTS 130 Foundation Skill: Silkscreening
- ARTS 135 Foundation Skill: Papermaking
- ARTS 141 Foundation Skill: Laser Cutter
- ARTS 142 Foundation Skill: Plastics
- ARTS 143 Foundation Skill: Mold Making
- ARTS 144 Foundation Skill: Wood
- ARTS 150 Foundation Skill: Digital Camera
- ARTS 151 Foundation Skill: Web Design
- ARTS 152 Foundation Skill: InDesign
- ARTS 153 Foundation Skill: Photoshop
- ARTS 154 Foundation Skill: Illustrator
- ARTS 155 Foundation Skill: Digital Video Editing
- ARTS 199 Topics in Foundation Skill:

## Major Courses

- COLL 200 Internship
- DSGN 110 Design Thinking
- DSGN 350 Portfolio
- GRDE 131 Survey of Typography
- GRDE 136 Design Lab
- ILLU 203 Illustration: Concept Art
- ILLU 204 Figure Drawing
- ILLU 206 Illustration: Drawing to Print
- ILLU 212 Figure Drawing and Color
- ILLU 213 Illustration History & Practice
- ILLU 214 Illustration Studio I
- ILLU 304 Figure Drawing II
- ILLU 310 History of Political and Social Illustration
- ILLU 311 BFA Review in Illustration
- ILLU 313 Illustration Studio II
- ILLU 314 Digital Illustration
- ILLU 320 Cartooning
- ILLU 330 Special Issues in Illustration
- ILLU 360 Illustration: Materials & Techniques
- ILLU 405 Illustration: Experimental Techniques
- ILLU 440 Drawing the Graphic Novel
- ILLU 441 Children's Book Illustration
- ILLU 442 Commercial Illustration
- ILLU 444 Illustration Studio III

## Interior Architecture, BFA

The Bachelor of Fine Arts in Interior Architecture program, accredited by the Council of Interior Design Accreditation (CIDA), seeks to provide education in design principles, visual and spatial conventions, and professional practice. Interior architects create environments that are visually engaging and supportive of client requirements while manipulating interior space, furniture and finishes to serve functional requirements and conceptual/artistic ends. In the college's state of the art fabrication facility, students may physically explore potential spatial solutions. Internships further knowledge of the design profession and build students' professional networks. Through coursework and within a community of peers, students have the opportunity to build the skills and portfolio necessary for an entry-level design position and the NCIDQ exam.

Program graduates are qualified to undertake the National Council for Interior Design Accreditation (NCIDQ) exam which, upon passage, may lead to licensed/titled status.

After successfully completing program requirements, 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 integrated;
- have an understanding of design tools (design concept, circulation patterns, overall atmosphere, materials, lighting) that enhance the built environment and support the client's intention;
- be qualified, with the addition of two years professional experience, to sit for the NCIDQ (National Council for Interior Design Qualification) exam; and
- 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 Bachelor's degree in another field, the Second Bachelor of Arts in Interior Architecture is available.

## PROGRAM REQUIREMENTS - 80 credits required

### Art and Design Foundation

- ARTH 105 Introduction to Visual Culture
- ARTS 105 Foundation Studio
- ARTS 120 Foundation Skill: Color Theory
- ARTS 210 Drawing I

*Choose two of the following courses:*

- ARTS 113 Foundation Skill: Ideation Sketching
- ARTS 130 Foundation Skill: Silkscreening
- ARTS 135 Foundation Skill: Papermaking
- ARTS 141 Foundation Skill: Laser Cutter
- ARTS 142 Foundation Skill: Plastics
- ARTS 143 Foundation Skill: Mold Making
- ARTS 144 Foundation Skill: Wood
- ARTS 150 Foundation Skill: Digital Camera
- ARTS 151 Foundation Skill: Web Design
- ARTS 152 Foundation Skill: InDesign
- ARTS 153 Foundation Skill: Photoshop
- ARTS 154 Foundation Skill: Illustrator
- ARTS 155 Foundation Skill: Digital Video Editing
- ARTS 199 Topics in Foundation Skill:

### Major Courses

- DSGN 110 Design Thinking
- DSGN 350 Portfolio
- INTA 105 Human Dimension in InArch
- INTA 111 Contemporary Practice: InArch
- INTA 115 Textiles for InArch
- INTA 121 Manual Drafting
- INTA 131 Digital Media for InArch I

- INTA 201 Design History: Spaces + Objects
- INTA 210 Lighting for InArch
- INTA 220 Building Codes for InArch
- INTA 231 Digital Media for InArch II
- INTA 232 Digital Media for InArch III
- INTA 240 Construction Documents I
- INTA 251 InArch: Introductory Studio
- INTA 252 InArch: Surface Manipulation Studio
- INTA 318 InArch: Corporate Studio
- INTA 324 InArch: Narrative Studio
- INTA 340 Construction Documents II
- INTA 370 Construction Methods for InArch
- INTA 372 Building Systems for InArch
- INTA 410 Research Methods for InArch
- INTA 415 Professional Practices in InArch
- INTA 420 Portfolio Development for InArch
- INTA 426 InArch: Detail Studio
- INTA 435 InArch: Final Studio
- INTA 490 Internship for InArch

## **Musical Theatre Performance, BFA**

The Bachelor of Fine Arts in Musical Theatre Performance provides a rigorous, intensive, professionally oriented education in the skills and discipline of musical theatre.

As a result of successfully completing program requirements, students should be able to:

- create a psychologically and physically credible character through research, text analysis, rehearsal, and exploration and synthesize characterization onstage as an actor, singer and dancer;
- employ musicianship, strong vocal technique and finesse, dance technique and ability as additional means of characterization that further the dramatic life of the scene;
- develop song interpretation and musical role preparation abilities in a wide variety of styles and formats;
- learn and practice proper dance technique and terminology in ballet, jazz, tap and musical theatre styles;
- demonstrate an advanced knowledge of musical theatre repertory and history; and
- demonstrate a successful audition technique with attention to professional practices while developing a thorough understanding of the business of performing, strategy, 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 aims to prepare 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 and employ their skills; they also graduate 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.

## PROGRAM REQUIREMENTS - 81 credits required

- MUSC 104 Music Theory for Musical Theatre
- MUSC 107 Fundamentals of Musical Theatre Singing
- MUSC 176 Keyboard I
- THEA 112 Theatre Foundation II: Performance
- THEA 140 Musical Theatre History
- THEA 141 Musical Theatre Foundations
- THEA 202 Traditions of World Theatre
- THEA 203 Voice for the Actor
- THEA 205 Text Analysis
- THEA 240 Musical Theatre Scene Study
- THEA 250 Character & Ensemble
- THEA 251 Accents and Dialects
- THEA 289 Musical Theatre Audition Workshop
- THEA 340 Scenes and Songs
- THEA 390 Theatre Career
- THEA 426 Advanced Audition Techniques for Musical Theatre
- THEA 443 Musical Theatre III: Workshop I
- THEA 444 Musical Theatre III: Workshop II

*Complete 8 credits from the following courses:*

- MUSC 171 Primary Lessons
- MUSC 271 Primary Lessons
- MUSC 371 Primary Lessons

*Complete 10 credits from the following courses:*

- THEA 143 Musical Theatre Dance I
- THEA 243 Musical Theatre Dance II
- THEA 440 Musical Theatre Dance III
- THEA 442 Musical Theatre Choreography Lab

*Complete 4 credits from the following courses:*

- THEA 145 Beginning Musical Theatre Tap
- THEA 245 Intermediate Musical Theatre Tap
- THEA 345 Advanced Musical Theatre Tap

*Choose one of the following courses:*

- THEA 301 Acting & Performing: Heightened Languages

- THEA 302 Acting & Performing: Physical Approaches
- THEA 304 On-Camera Performance
- THEA 305 Acting Styles: Realism
- THEA 306 Acting Styles: Presentational Theatre
- THEA 307 Acting Styles: Comedy of Wit, Manners & Character

*Complete 3 credits from the following courses:*

- THEA 285 Creating a Performance
- THEA 286 Production & Performance

## **Television Executive Producing and Entrepreneurship, BFA**

The BFA in Television Executive Producing and Entrepreneurship addresses the growing need to prepare students for launching and managing entertainment projects while maintaining creative control of their productions. Today's studios, networks, and independent production companies seek creatives with sound business acumen and entrepreneurial thinking. This program fulfills that need while also teaching students how to create their own opportunities for employment and engagement with the television and digital media industry.

As a result of successfully completing program requirements, students should be able to:

- understand the fundamentals of what is needed to be an Executive Producer;
- understand how to finance and manage creative organizations and professionals;
- apply the creative, technical, and business processes needed to develop and produce content;
- produce, manage, finance, and distribute content across multiple platforms;
- apply critical thinking, problem solving, communication, and entrepreneurial skills to the television industry;
- analyze trends, opportunities, and challenges to compete successfully in a rapidly changing global media environment;
- lead the next generation of creative ventures; and
- launch self-sustaining creative careers.

## **PROGRAM REQUIREMENTS**

*Choose between completing 12 credits of Specialty Electives on campus -OR- one of three Semester in LA programs.*

- BUSE 150 Business of Media
- BUSE 201 Accounting
- BUSE 205 Law for Creative Industries
- BUSE 220 Entertainment Marketing
- BUSE 248 Talent Management
- BUSE 265 Internet and Mobile Business
- BUSE 275 Self-Management and Freelancing
- BUSE 308 Entrepreneurship
- BUSE 334 Digital Media Strategies
- BUSE 479 Executive Producing for Film and TV: Practicum

- TELE 112 Aesthetics and Storytelling
- TELE 125 Television Arts: Production
- TELE 210 The Television Producer
- TELE 212 Television Arts: Writing
- TELE 230 Production & Editing I
- TELE 310 Writing for Television
- TELE 320 Critical Television Theory and Analysis
- TELE 328 Television Program Development
- TELE 421 Master Workshop Narrative: Pre-Production
- TELE 422 Master Workshop Narrative: Producing

## Specialty Electives

*Complete 12 credits from the following courses:*

- BUSE 109 Information Management
- BUSE 303 Finance
- BUSE 368 Leadership
- BUSE 484 AEMMP Digital Distribution and Promotion Agency: Practicum
- BUSE 486 Artist Management: Practicum
- COLL 232 Internship
- TELE 329 Developing the Reality Show
- TELE 335 Web Series Producer
- TELE 388 Television Script Analysis:
- TELE 431 Producing Sketch Comedy

*Choose one of the following courses:*

- BUSE 476 Branded Entertainment Practicum
- TELE 480 Branded Entertainment Practicum

## Semester in LA: Comedy Writing for TV

- TELE 483 Writers' Roundtable in LA
- TELE 484 Pitching Series Concept in LA
- TELE 487 Analyzing Structure SitCom LA
- TELE 488 Conceiving and Writing the Situation Comedy Show B

## Semester in LA: Hour-Long Writing for TV

- TELE 483 Writers' Roundtable in LA
- TELE 484 Pitching Series Concept in LA
- TELE 485 Conceiving & Writing the Show Bible in LA
- TELE 486 Analyzing Dramatic Structure

## Semester in LA: Producing

- CINE 420 Concept, Pitch & Sales - Los Angeles

- CINE 423 Research & Analysis of the Film & Television Industries (LA)
- CINE 432 Producing Creative Content - Los Angeles

## Traditional Animation, BFA

The BFA degree in Traditional Animation is offered as a professional degree. The educational experience and subsequent body of work reflect three areas of success in the animation profession: (a) a capstone animated film created in a collaborative, team-oriented setting, (b) an animated short created as a solo thesis project, and (c) additional courses in critical studies, story, classic art, advanced animation, and the technical facility that seeks to prepare students for immediate entry into the professional world.

### Submission Guidelines

Students can apply to be accepted into the BFA program once they have earned 45 credit hours. Each student must submit a brief document stating their intention to apply for the BFA along with their projected future goals. They will then participate in an advising session and provide a portfolio for review, which should include examples of all department course and project work completed to date. The review will be conducted by the coordinators of the Animation Program along with invited faculty from the Cinema Art and Science Department.

As a result of successfully completing program requirements, students should be able to:

- demonstrate proficiencies in digital and computer-generated software and technology through the creation of animated projects;
- demonstrate a comprehension of history, aesthetics and the analytical context of animation in cinema through written, oral and animated presentations;
- employ a professional level of industry practices, standards and career strategies to successfully market and showcase their animated work;
- collaborate on a team project in the development, production and presentation of an animated short film;
- create and present an animated thesis film; and
- create a professional-quality animation portfolio demonstrating original cinematic material and a developed artistic voice.

## PROGRAM REQUIREMENTS - 72 credits required

- ANIM 101 Animation Foundations
- ANIM 105 Animation
- ANIM 106 History of Animation
- ANIM 201 Storyboarding for Animation
- ANIM 210 Drawing for Animation I
- ANIM 213 Animation Layout
- ANIM 310 Drawing for Animation II
- ANIM 330 Digital Animation Techniques: Ink, Paint & Composite
- ANIM 382 Animation Preproduction
- ANIM 480 Animation Production Studio I
- ANIM 481 Animation Production Studio II
- ANIM 482 Animation Solo Project - *take twice*
- ARTH 210 20th Century Art History
- ARTS 210 Drawing I

- CINE 145 Screenwriting I: Writing the Short Film
- ILLU 204 Figure Drawing

*Choose one of the following courses:*

- CINE 143 World Cinema I
- CINE 144 World Cinema II

*Choose one of the following courses:*

- CINE 234 Cinema Analysis and Criticism
- CINE 235 Authorship:
- CINE 238 Cinema History and Culture
- CINE 240 Cinema & Global Media Culture
- CINE 243 Studies in Film Aesthetics

## Electives

*Choose one of the following courses:*

- ANIM 121 Stop-Motion Animation
- ANIM 122 Animation Maquettes
- ANIM 211 Alternative Strategies in Animation

*Complete three credits from the following courses:*

- ANIM 311 Acting For Animators
- ANIM 312 Cartooning
- ANIM 331 Digital Animation Techniques Current 2D Trends
- ANIM 340 The Business of Animated Content

## Bachelor of Music

### Composition and Production, BMus

The Bachelor of Music in Composition and Production offers students a well-rounded curriculum that provides foundational training in the theories, contexts, and practice of contemporary music. At the center of the BMus in Composition and Production is a sequence of four courses that combine composition, orchestration, counterpoint, and digital music production in a holistic project-based approach, designed to help composers succeed in the 21st-century. The program focuses extensively on current compositional techniques, with special emphasis on methods utilized by concert music composers since 1970. Working in tight integration with the Music Composition for the Screen MFA program, the BMus in Composition and Production features the MFA program's Composers in Residence as part of their advanced composition classes.

As a result of successfully completing program requirements, students should be able to:

- read, notate, hear, perform, and analyze music at an advanced musicianship level;
- demonstrate performance and improvisational skills on an instrument or voice;
- demonstrate an understanding of the characteristics, performance practices, and historical contexts of a diverse range of musical styles and genres;
- critically assess music performances;

- demonstrate advanced knowledge and skill in composition, improvisation, and digital music production in order to create and produce original music;
- demonstrate a capacity to produce a portfolio of original music culminating in a final media product or live performance experience;
- demonstrate the acumen required to prepare a viable business plan for a career in music or a career in music composition or production.

## PROGRAM REQUIREMENTS - 79 credits required

### Music Core Courses

- MUSC 110 Foundations of Music I
- MUSC 111 Foundations of Music II
- MUSC 118 Foundations of Music Lab - *take twice for 4 credits*
- MUSC 210 Foundations of Music III
- MUSC 211 Foundations of Music IV
- MUSC 223 Elements of Music Design
- MUSC 325 Arranging and Orchestration
- MUSC 350 Applied Music Production
- MUSC 361 Music, Time, and Place I
- MUSC 362 Music, Time, and Place II
- MUSC 363 Music Styles and Analysis

*Complete 4 credits from the following courses:*

- MUSC 180 Ensemble: Style & Technique
- MUSC 280 Ensemble: Performance
- MUSC 380 Ensemble: Showcase
- MUSC 480 Recording and Performance Ensemble

*Choose one of the following courses:*

- MUSC 174 Guitar Techniques I
- MUSC 177 Keyboard Styles and Techniques I
- MUSC 179 Vocal Techniques I

*Choose one of the following courses:*

- MUSC 228 Digital Music Composition and Performance I
- MUSC 271 Primary Lessons
- MUSC 274 Guitar Techniques II
- MUSC 277 Keyboard Styles and Techniques II
- MUSC 279 Vocal Techniques II

*Choose one of the following courses:*

- MUSC 327 Songwriting I
- MUSC 335 Creative Improvisational Practice I
- MUSC 371 Primary Lessons
- MUSC 373 Composition Lessons

*Choose one of the following courses:*

- MUSC 427 Songwriting II
- MUSC 435 Creative Improvisational Practice II
- MUSC 471 Primary Lessons
- MUSC 473 Composition Lessons

## Major Requirements

- MUSC 330 Studio Composition I
- MUSC 331 Studio Composition II
- MUSC 430 Studio Composition III
- MUSC 431 Studio Composition IV
- MUSC 461 Music History, Ethnography, and Analysis
- MUSC 462 Music Analysis and Criticism
- MUSC 475 Private Lessons: Senior Recital
- MUSC 489 Senior Music Seminar

## Contemporary, Urban, and Popular Music, BMus

Columbia College Chicago offers a unique, innovative performance degree, the Bachelor of Music in Contemporary, Urban, and Popular Music (CUP). This professional degree in music is enhanced by Columbia's urban Chicago campus where students are mentored by a faculty of renowned musicians and can establish connections as artists and interns in Chicago's music scene. The CUP degree is intended for instrumentalists of all types, singers, songwriters, and producers who are interested in performing and in creating original music in popular idioms, including various forms of rock, pop, jazz and jazz hybrids, as well as contemporary and classic urban and R&B styles. The program includes specialized courses in Music Technology and Music Business, in addition to dedicated courses in music history, theory and arranging. For their capstone projects, CUP BMus students form collaborative band projects for the purpose of developing, recording, and performing original music intended for professional presentation. In addition, students organize and present their own singular vision for their Senior Recital project.

As a result of successfully completing program requirements, students should be able to:

- read, notate, hear, perform, and analyze music at an advanced musicianship level;
- demonstrate performance and improvisational skills on an instrument or voice at a professional level, particularly in collaborative music-making experiences;
- demonstrate an understanding of the characteristics, performance practices, and historical contexts of a diverse range of contemporary musical styles and genres;
- critically assess music performances, recordings, and production elements;
- apply knowledge and skill in composition, improvisation, and digital music production to create and produce original music in individual and collaborative contexts;
- demonstrate a capacity to produce a portfolio of original music suitable for the professional market, culminating in a final media product or live performance experience; and
- demonstrate the acumen required to prepare a viable business plan for a career in music performance, songwriting and production.

## PROGRAM REQUIREMENTS - 80 credits required

### Music Core Courses

- MUSC 110 Foundations of Music I
- MUSC 111 Foundations of Music II
- MUSC 118 Foundations of Music Lab - *take twice for 4 credits*
- MUSC 210 Foundations of Music III
- MUSC 211 Foundations of Music IV
- MUSC 223 Elements of Music Design
- MUSC 325 Arranging and Orchestration
- MUSC 350 Applied Music Production
- MUSC 361 Music, Time, and Place I
- MUSC 362 Music, Time, and Place II
- MUSC 363 Music Styles and Analysis

*Complete 4 credits from the following courses:*

- MUSC 180 Ensemble: Style & Technique
- MUSC 280 Ensemble: Performance
- MUSC 380 Ensemble: Showcase
- MUSC 480 Recording and Performance Ensemble

*Choose one of the following courses:*

- MUSC 174 Guitar Techniques I
- MUSC 177 Keyboard Styles and Techniques I
- MUSC 179 Vocal Techniques I

*Choose one of the following courses:*

- MUSC 228 Digital Music Composition and Performance I
- MUSC 274 Guitar Techniques II
- MUSC 271 Primary Lessons
- MUSC 277 Keyboard Styles and Techniques II
- MUSC 279 Vocal Techniques II

*Choose one of the following courses:*

- MUSC 327 Songwriting I
- MUSC 335 Creative Improvisational Practice I
- MUSC 371 Primary Lessons
- MUSC 373 Composition Lessons

*Choose one of the following courses:*

- MUSC 427 Songwriting II
- MUSC 435 Creative Improvisational Practice II
- MUSC 471 Primary Lessons
- MUSC 473 Composition Lessons

## Major Requirements

- MUSC 315 Contemporary Harmony and Rhythm
- MUSC 425 Contemporary Arranging and Production
- MUSC 450 Advanced Music Production
- MUSC 461 Music History, Ethnography, and Analysis

- MUSC 475 Private Lessons: Senior Recital
- MUSC 480 Recording and Performance Ensemble - *take twice for 2 credits*
- MUSC 489 Senior Music Seminar

*Choose one of the following courses:*

- BUSE 135 Business of Music
- BUSE 250 Music Publishing

*Choose one of the following courses:*

- MUSC 327 Songwriting I
- MUSC 335 Creative Improvisational Practice I

*Choose one of the following courses:*

- MUSC 385 Music Immersion: Music Workshop
- MUSC 386 Music Immersion: Songwriters Week
- BUSE 275 Self-Management and Freelancing
- BUSE 350 Music Publishing II: Licensing Strategies

*Complete 6 credits from the following courses:*

- MUSC 171 Primary Lessons
- MUSC 271 Primary Lessons
- MUSC 371 Primary Lessons
- MUSC 471 Primary Lessons

## Ensemble Requirements

*Complete 3 credits from the following courses:*

- MUSC 180 Ensemble: Style & Technique
- MUSC 280 Ensemble: Performance
- MUSC 380 Ensemble: Showcase
- MUSC 480 Recording and Performance Ensemble

## Bachelor of Science

### Acoustics, BS

The Bachelor of Science degree program in Acoustics offered by the Audio Arts and Acoustics Department aims to provide students with extensive undergraduate level preparation in the fields of architectural acoustics (e.g. sound isolation, design of concert halls, studios, etc.), environmental acoustics (e.g. noise measurement and control, noise pollution; regulatory standards; etc.), sound perception and cognition (e.g. physical, physiological, and cognitive bases of communication through sound), and audio and vibration studies in markets as diverse as loudspeaker manufacturing, automotive research and development, and musical instrument construction. A number of graduates of the program are represented at major consulting firms throughout the country and at world-renowned manufacturers. The program also aims to prepare students for graduate studies in hearing sciences and architectural acoustics.

The main educational goal of the program is to offer students a holistic understanding of acoustics as a discipline by presenting all of its components--theory, practicum, and aesthetics--through a combination of survey and in-depth courses. Theoretical and applied theory elements of acoustics are introduced in courses

such as Architectural Acoustics, Environmental Acoustics, Fundamentals of Vibration Analysis, Studies in Hearing, and Psychoacoustics, while courses like Acoustical Testing I, Acoustical Testing II, and Acoustical Modeling give students the opportunity to analyze and solve real-world problems while developing a professional portfolio. Practical real-world exposure to the discipline is further emphasized in advanced courses such as Acoustics of Performance Spaces, and Engineered Acoustics, while the aesthetic element of the discipline presented in every class is furthered in courses such as Perception and Cognition of Sound, and Studies in Applied Acoustics.

In all, we have developed a curriculum that provides both the fundamental elements that any practitioner in acoustics should be intimately familiar with, as well as a series of courses that the student can choose from in order to match her/his specific educational and career goals. Students are also encouraged to become better practitioners in the field of acoustics by considering elective courses that truly reflect the foundation of an enlightened liberal arts education.

Students advance through the program in a cohort fashion, with a typical class of 12-15 students graduating in the spring semester. The cohort is expected to develop study groups, bring forth to the attention of the faculty common issues of interest to the students, and plan for and schedule research activities suitable for presentation in refereed conferences.

Although the Acoustics program aims at fostering a climate that develops team work, it also emphasizes individual attention to the students during all phases of their academic careers. Registration for most courses requires instructor permission, leading to regular one-on-one advising sessions between student and faculty members. In addition, office hours are held after every class and a wide range of individual tutoring options are available.

As part of the Audio Arts and Acoustics Department, students benefit from both a liberal arts education and a curriculum that emphasizes the science and mathematics behind the sounds we love (and sometimes hate). This 128-credit degree program aims to prepare its students to successfully compete in the workplace and for graduate admission into relevant advanced academic programs.

This program of study has significant support from those already in the industry. Here are some sample comments\* from a few of our educational partners:

"When hiring, I look for individuals that have a strong educational background in mathematics and science to perform complex acoustical analysis.... [This curriculum] will increase the marketability of the graduates to potential employers and it [will] further assist in supporting their post-graduation academic goals." (Michelle A. Jones, President of 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, Sales and Marketing Vice President for Architectural Acoustics products, Kinetics Noise Control, Inc.)

\*Please note that these statements are not made by Columbia College Chicago and do not offer a guarantee of promise of employment.

As a result of successfully completing program requirements, students should be able to:

- effectively communicate the theory, methods, and outcomes of acoustics project work, in both verbal and written formats suitable for presentation in educational, professional, and conference settings;
- independently test, model, and assess acoustical parameters pertaining to a wide range of problems in the areas of Architectural Acoustics, Environmental Acoustics, and Sound Perception;
- work effectively in teams to conduct acoustics-related testing and analysis and to report their findings in a structured and efficient fashion;

- identify and promote Best Practices that are associated with the field of acoustics within their chosen career path;
- pursue entry into a graduate program in a field related to acoustics with little or no additional preparation;
- pursue entry-level positions in the field of acoustics, within the private sector of the industry (i.e. at an acoustical consulting firm), or with a manufacturer of sound and vibration control products; and
- pursue entry-level positions in the field of acoustics, within the regulatory and standards sector of the industry (such as at an acoustical testing laboratory) or with an entity charged with developing and/or enforcing relevant noise and measurement standards.

## PROGRAM REQUIREMENTS - 75 credits required

- AUDI 103 Audio Theory and Systems
- AUDI 121 Fundamentals of Audio Production
- AUDI 202 Studies in Hearing
- AUDI 231 Psychoacoustics
- AUDI 232 Architectural Acoustics
- AUDI 242 Sound System Design
- AUDI 331 Environmental Acoustics
- AUDI 431 Acoustical Testing I
- AUDI 432 Acoustical Testing II
- AUDI 433 Acoustical Modeling
- MATH 220 Calculus I
- MATH 221 Calculus II
- MATH 330 Elementary Differential Equations
- PHYS 120 Science of Electronics
- PHYS 215 The Science of Acoustics I

*Choose four of the following courses:*

- CHEM 140 Material Science Technology
- CHEM 201 General Chemistry I
- CHEM 202 General Chemistry II
- MATH 205 Introduction to Statistics
- MATH 305 Discrete Mathematics
- MATH 310 Linear Algebra
- MATH 320 Calculus III
- MATH 340 Numerical Analysis
- SCIE 155 Science of Musical Instruments
- PHYS 220 Fundamentals of Physics I
- PHYS 335 Electricity and Magnetism

*Complete 15 credits from the following courses:*

- AUDI 102 Introduction to Audio
- AUDI 211 Audio Processes and Programming
- AUDI 241 The Art of Troubleshooting
- AUDI 301 History of Audio
- AUDI 332 Acoustics of Performance Spaces
- AUDI 333 Perception and Cognition of Sound

- AUDI 334 Fundamentals of Vibration Analysis
- AUDI 342 Project Planning, Process and Implementation
- AUDI 343 Installed Systems Documentation
- AUDI 415 Advanced Practicum in Sound Art
- AUDI 434 Engineered Acoustics
- AUDI 435 Studies in Loudspeaker Theory
- AUDI 436 Research Methods: An Interdisciplinary Approach
- AUDI 442 Audio Visual System Design

## Music Technology, BS

The Bachelor of Science in Music Technology is an interdisciplinary degree that combines coursework in Audio Arts and Acoustics (AAA), Interactive Arts and Media (IAM) and Music to equip students with the knowledge, theory, contexts, and practices necessary for them to participate in, understand, and advance professional musical life in the 21st century. Graduates of the program should be prepared for a wide range of music-related careers, including composition, performance, recording, producing, sound design, and software and hardware development, as well as advanced graduate studies in fields that include music, programming, human computer interaction (HCI), and user experience (UX).

The primary mission of the program is to educate artists and designers in the interdisciplinary foundations of modern musical practice, through a rigorous yet flexible curriculum that focuses on the impact of technology on music's creation, presentation, representation, and distribution.

As with all the majors at Columbia College Chicago, the degree requirements described are situated in the context of and enhanced by the college's liberal arts core curriculum.

As a result of successfully completing program requirements, students should be able to:

- fluently apply technical languages associated with music composition, audio and electronics, art history and literature, and software programming, in both written and spoken presentation;
- demonstrate a nuanced understanding of the relationships between a range of theoretical systems (such as music, electronics, acoustics/psychoacoustics, mathematics, and computer science) relevant to the development of sonic arts;
- creatively apply theoretical and practical understandings in the development of musical platforms, production environments, compositions, exhibitions and performances;
- discuss ways in which electroacoustic works and digital platforms have shaped and been shaped by the details of specific historical, cultural, and technological contexts; and
- analyze and critique conceptual issues as well as specific individual performances, recordings, and platforms within and across relevant theoretical and technical contexts.

## PROGRAM REQUIREMENTS: 79-80 credits required

### Major Core Courses

- AUDI 103 Audio Theory and Systems
- AUDI 104 Audio Electronics
- AUDI 121 Fundamentals of Audio Production
- AUDI 202 Studies in Hearing
- AUDI 231 Psychoacoustics

- AUDI 311 Sound Synthesis Programming And Applications
- GAME 140 Sound for Interaction
- INMD 263 Physical Computing I
- MATH 220 Calculus I
- MATH 221 Calculus II
- MEDI 481 The Sonic Experience - *taken four times*
- MEDI 482 Music Technology Capstone
- MUSC 110 Foundations of Music I
- MUSC 118 Foundations of Music Lab
- PHYS 215 The Science of Acoustics I

*Choose one of the following courses:*

- PROG 101 Introduction to Programming
- PROG 110 Art and Code I

*Choose one of the following courses:*

- AUDI 211 Audio Processes and Programming
- GAME 235 Sound and Music for Interactive Visual Media

*Choose one of the following:*

- PHYS 120 Science of Electronics
- SCIE 155 Science of Musical Instruments

*Choose one of the following:*

- MATH 310 Linear Algebra
- MATH 340 Numerical Analysis

## CONCENTRATIONS

### Electroacoustic Composition

*Choose four courses from the following:*

- AUDI 122 DAW Production Techniques and Applications
- AUDI 415 Advanced Practicum in Sound Art
- MUSC 223 Elements of Music Design
- MUSC 228 Digital Music Composition and Performance I
- MUSC 111 Foundations of Music II  
and
- MUSC 118 Foundations of Music Lab

### Hardware and Physical Design

*Choose four courses from the following:*

- AUDI 313 Building Circuits for Modular Synthesis with Logic Gates
- AUDI 413 Building Circuits for Pedals and Pickups
- AUDI 443 Networks and Networking for Media
- INMD 320 Wearable Interfaces
- INMD 363 Physical Computing II

## Interactive Music Design

*Choose four courses from the following:*

- AUDI 313 Building Circuits for Modular Synthesis with Logic Gates
- AUDI 415 Advanced Practicum in Sound Art
- GAME 240 Sound Design for Games I
- INMD 363 Physical Computing II
- MUSC 228 Digital Music Composition and Performance I

## Perception and Timbre

*Choose four courses from the following:*

- AUDI 333 Perception and Cognition of Sound
- AUDI 411 Data Sonification
- AUDI 415 Advanced Practicum in Sound Art
- MUSC 361 Music, Time, and Place I
- MUSC 111 Foundations of Music II  
and
- MUSC 118 Foundations of Music Lab

## Programming Audio

*Choose four courses from the following:*

- AUDI 443 Networks and Networking for Media
- GAME 240 Sound Design for Games I
- INMD 363 Physical Computing II
- PROG 220 C++ Programming I
- PROG 201 Object Oriented Programming I

## Programming, BS

The Programming Bachelor of Science seeks to prepare dedicated students for careers as software engineers in commercial or independent application and game development. Course offerings include study in a variety of programming languages, including industry standards C++ and C#. Students choose between two concentrations--Game Programming and Application Programming--with courses focusing on advanced topics such as artificial intelligence and physical computing. Rigorous mathematics requirements (multiple classes are required in the Science and Mathematics Department) prepare students for both industry careers and the pursuit of a graduate degree in computer science. Students pursuing this degree have several opportunities to learn production methodologies and tools, and in their senior year, they participate in a year-long course to collaboratively develop work for their portfolio.

As a result of successfully completing program requirements, students should be able to:

- demonstrate strength in applying advanced programming principles and concepts;
- understand advanced mathematics relevant to computer science and programming;
- apply the principles of participant-centered theory in the creation and programming of interactive experiences;
- synthesize knowledge and skills to build and refine a professional body of work;

- demonstrate an ability to expand and deepen their knowledge in areas of computer science beyond the core curriculum;
- be effective communicators and function well in multi-disciplinary teams; and
- perform with a critical understanding of the functions, methods, vocabulary, and roles for a career in computer science, or graduate school.

## PROGRAM REQUIREMENTS - 70 credits required

### Programming Core Courses

- INMD 102 Fundamentals of Interaction
- PROG 101 Introduction to Programming
- PROG 103 Computer Architecture
- PROG 201 Object Oriented Programming I
- PROG 220 C++ Programming I
- PROG 301 Object Oriented Programming II
- PROG 320 C++ Programming II
- PROG 340 Graphics Application Programming
- PROG 366 Algorithms

### Science and Math Requirements

- MATH 210 College Algebra
- MATH 215 Precalculus
- PHYS 220 Fundamentals of Physics I

*Choose two of the following courses:*

- MATH 205 Introduction to Statistics
- MATH 220 Calculus I
- MATH 221 Calculus II

*Choose one of the following courses:*

- MATH 305 Discrete Mathematics
- MATH 310 Linear Algebra
- MATH 320 Calculus III
- MATH 340 Numerical Analysis

## CONCENTRATIONS

### Programming: Application Programming

**Required Courses for the Concentration:**

- INMD 160 Authoring Interactive Media
- INMD 210 Interface Design I
- INMD 260 Intro to IAM Team Development
- INMD 263 Physical Computing I

- INMD 460 IAM Team
- PROG 260 Data Design
- PROG 355 Application Design

## Programming: Game Programming

### **Required Courses for the Concentration:**

- GAME 110 Introduction to Game Development
- GAME 220 Simulation and Serious Games
- PROG 310 Game Programming I
- PROG 350 Game AI Programming
- PROG 410 Game Programming II

### *Choose one of the following courses:*

- GAME 470 Indie Team Game Project
- GAME 480 Large Team Game Project

### *Choose one of the following courses:*

- GAME 475 Indie Team Game Studio
- GAME 485 Large Team Game Studio

## Master of Arts

### Civic Media, MA

The MA in Civic Media provides students with an applied perspective on the local information ecosystem and the intersections between media systems, communities, and civic and industrial agencies. Students in the program work hand-in-hand with diverse communities to collaboratively create, design, deploy, and assess civic media tools and practices that support and foster information literacy, democratic engagement, social justice, and the building of smart, responsive cities. This degree program offers students a critical lens on how digital technologies are transforming society and culture, producing new forms of interaction, and modeling new information ecosystems. The one-year professional track degree program, with a focus on participatory media practices, emphasizes multiple, converged competencies: strategic communication, design thinking, collaboration, media and information analysis and practice, and user experience design. During the three semesters, students work with community partners to develop scalable and sustainable media strategies that can foster systemic social change. Graduates are equipped to apply their knowledge of civic media ecosystems to the design of programs and projects that build civic capacity, strengthen democratic participation, and foster diversity, equity and inclusion.

As a result of successfully completing program requirements, students should be able to:

- effectively collect, organize and interpret open data collected from a variety of public, government, and other sources;
- interpret and translate information and data into stories and experiences that engage audiences, enhance local awareness, and build civic capacity using a variety of new media technologies, strategies, and forms;
- apply theoretical and conceptual knowledge of civic media ecosystems to the design of ventures and projects that build community capacity, strengthen democratic participation and foster diversity, inclusion, equity and access, particularly in urban and diverse communities;

- effectively lead and/or participate in teams, networks and communities of practice that apply the strategic use of digital technologies to transform society and culture, produce new forms of participation and engage in effective problem solving of complex social and communication issues; and
- apply understanding of systemic processes of oppression to the building of bridges between diverse groups and institutions using community-centered technologies and culturally responsive practices.

## PROGRAM REQUIREMENTS - 30 credits required

- COMM 503 Introduction to Civic Media
- COMM 505 Civic Media Applied Research
- COMM 601 Civic Media Practicum
- INMD 501 Experience Design
- INMD 550 Collaborative Development

*Complete 3 credits from the following courses:*

- JOUR 550 Digital Storytelling II
- JOUR 645 Legislative & Investigative Reporting
- JOUR 654 Digital Journalism

*Complete 3 credits from the following courses:*

- BUSE 627 Leadership in the Arts, Entertainment & Media
- BUSE 650 Cultural Policy and Planning
- BUSE 657 New Media Strategies

*Complete 3 credits from the following courses:*

- INMD 504 Information Architecture
- INMD 506 Prototyping
- INMD 508 Information Visualization
- INMD 509 Interface Design

## Final Elective

*Complete 3 credits from the following courses:*

- BUSE 627 Leadership in the Arts, Entertainment & Media
- BUSE 650 Cultural Policy and Planning
- BUSE 657 New Media Strategies
- INMD 504 Information Architecture
- INMD 506 Prototyping
- INMD 508 Information Visualization
- INMD 509 Interface Design
- JOUR 550 Digital Storytelling II
- JOUR 645 Legislative & Investigative Reporting
- JOUR 654 Digital Journalism

## Master of Arts Management

# Master of Arts Management

The Master of Arts Management (MAM) degree offers comprehensive preparation for managerial and entrepreneurial careers in the fields of art, entertainment, and media. Along with the essential study of the marketing, legal, financial, organizational, leadership, and strategic concepts that accompany these fields, the curriculum allows students to choose elective management courses in live and performing arts, media, music business, visual arts, and arts entrepreneurship. Students will have the opportunity to acquire the skills needed to manage a for-profit or non-profit arts organization, or launch their own.

## PROGRAM REQUIREMENTS - 48 credits required

- BUSE 601 Marketing Strategy I
- BUSE 605 Accounting for Decision Making
- BUSE 610 Financial Management
- BUSE 613 Behavioral Economics
- BUSE 615 Arts, Media, and the Law
- BUSE 620 Strategic Planning
- BUSE 627 Leadership in the Arts, Entertainment & Media
- BUSE 657 New Media Strategies

## Elective Courses:

*Complete 24 credits from the following courses:*

- BUSE 510 Customer Relationship
- BUSE 515 Exhibition Management: International Perspectives
- BUSE 579 Executive Producing for Film and TV: Practicum
- BUSE 580 Curatorial Practicum
- BUSE 581 Gallery Management: Practicum
- BUSE 583 AEMMP Record Label: Practicum
- BUSE 584 AEMMP Digital Distribution and Promotion Agency: Practicum
- BUSE 585 AEMMP Music Publishing: Practicum
- BUSE 586 Artist Management: Practicum
- BUSE 587 Club Management: Practicum
- BUSE 588 Events Management: Practicum
- BUSE 589 Creative Agency: Practicum
- BUSE 633 Managing and Licensing Intellectual Property
- BUSE 635 Negotiation Strategies
- BUSE 638 Project Management
- BUSE 647 Fundraising
- BUSE 650 Cultural Policy and Planning
- BUSE 654 Criticism in Arts, Media and Entertainment
- BUSE 663 Entrepreneurship and New Business Creation
- BUSE 667 Sponsorship & Broadcasting Rights Management
- BUSE 670 Box Office & Revenue Management
- BUSE 690 Internship
- BUSE 691 Thesis Proposal Development
- BUSE 692 Thesis Continuance

- BUSE 695 Directed Study
- BUSE 696 Independent Project

## Master of Fine Arts

### Cinema Art and Science-Cinema Directing, MFA

The MFA in Cinema Directing is dedicated to developing cinema storytellers by cultivating the role of the director and fostering the individual director's personal style and voice. Directors need equal mastery of leadership, storytelling, and production skills, which our students develop by making several short films in the first year of the program. Columbia's MFA in Cinema Directing focuses on working collaboratively with producers to create character-driven narratives that are diverse and authentic and that invoke the human experience and connect with an audience. Directing students take 13 hours of elective classes and are encouraged to develop marketable skills in their area of interests, such as screenwriting, editing, teaching, script supervising, and more. This 50-credit program immerses students in rigorous coursework in directing, writing, and production as preparation for their short thesis film, which they may complete during or after their coursework. Thesis components include both written and production materials.

As a result of successfully completing program requirements, students should be able to:

- demonstrate character-based narrative skills including: the establishment of motive, dimensionality, importance, risk, conflict, and subtext; use of established filmmaking styles that express these elements; and effective utilization of beats in both writing and directing;
- adapt their understanding of the human experience into cinematic dramatic material;
- collaborate in meaningful and effective ways with producers, production department heads, other writers and directors, and executives and/or administrators;
- identify and communicate with a chosen audience; and
- develop and articulate a personal vision of cinematic storytelling through collaborative processes.

### PROGRAM REQUIREMENTS - 50 credits required

- CINE 501 Introduction to Cinema Directing
- CINE 503 Directing for Character
- CINE 507 Screenwriting I
- CINE 509 Editing Theory and Practice
- CINE 513 Ideation and Theme
- CINE 534 Cinema Studies I
- CINE 535 Cinema Studies II
- CINE 603 Directing for Drama
- CINE 625 Applied Postproduction
- CINE 634 Cinema Studies III
- CINE 681 Thesis Workshop
- CINE 691 Graduate Thesis: CTVA *-take 3 credits*

*Complete 13 credits from the following courses:*

- ANIM 575 Studies in Motion Graphics
- CINE 502 Introduction To Creative Producing
- CINE 504 Writing for Producers
- CINE 505 The Professional Director

- CINE 506 Acquisition, Development & Presentation
- CINE 508 Business and Legal
- CINE 510 Line Producing I-A
- CINE 511 Line Producing I-B
- CINE 512 Story Development
- CINE 514 Post-Production
- CINE 515 Teacher Training in Cinema
- CINE 516 Advanced First Assistant Director
- CINE 517 Producing: Distribution & Marketing Workshop (ONLINE)
- CINE 518 Producing: Film Financing Workshop (ONLINE)+
- CINE 519 Producing: Legal Elements Workshop (ONLINE)
- CINE 520 Concept, Pitch & Sales - Los Angeles
- CINE 522 Critical Analysis of Contemporary Film & Media
- CINE 523 Research & Analysis of the Film & Television Indus
- CINE 527 Producing the Documentary
- CINE 528 The Business of Screenwriting
- CINE 529 Directing the Biographical Documentary
- CINE 531 Music Video Production
- CINE 532 Studio Producing - Los Angeles
- CINE 575 Experimental Production II
- CINE 602 Long-Form Narrative Development
- CINE 604 Marketing, Distribution and Exhibition
- CINE 615 Cinematography: Camera Seminar
- CINE 616 Image Design for Cinema
- CINE 621 Lighting I
- CINE 626 Directing Techniques for the Micro Feature
- CINE 628 Acting and Directing Workshop
- CINE 635 Authorship:
- CINE 645 Screenwriting II:Feature Film
- CINE 653 Adaptation
- CINE 655 Screenwriting Workshops
- CINE 660 Screen Treatment and Presentation
- CINE 673 Comparative Screenwriting:
- CINE 674 Genres In Screenwriting
- CINE 680 Topics in Screenwriting
- CINE 690 Internship: Graduate Cinema
- CINE 696 Independent Project: Graduate Cinema

## **Cinema Art and Science-Creative Producing, MFA**

The MFA in Creative Producing at Columbia College Chicago is an immersive, 48-credit degree designed to develop enterprising creative leaders with the skills to deliver successful media projects from conception to distribution. The program teaches the creative aspects of seeking new material, anticipating and adapting to the industry, collaborating with directors and crew, and driving content development with the technology of all phases of production. Students attend their final courses 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, and marketing and

distribution as preparation for their long-form narrative package thesis and short film thesis, which they may complete during or after their coursework.

As a result of successfully completing program requirements, students should be able to:

- demonstrate management skills through the successful deployment of resources while guiding projects through development, preproduction, production, post-production, and exhibition;
- analyze the potential, including strengths and weaknesses, of stories to become viable film projects;
- collaborate in meaningful and effective ways with directors, screenwriters, production department heads, producing team members, investors, vendors, and executives and/or administrators;
- develop tools for identifying, researching, and marketing to a chosen audience; and
- develop and articulate a personal vision of cinematic storytelling through collaborative processes.

## PROGRAM REQUIREMENTS - 48 credits required

- CINE 502 Introduction To Creative Producing
- CINE 504 Writing for Producers
- CINE 506 Acquisition, Development & Presentation
- CINE 508 Business and Legal
- CINE 510 Line Producing I-A
- CINE 511 Line Producing I-B
- CINE 512 Story Development
- CINE 514 Post-Production
- CINE 522 Critical Analysis of Contemporary Film & Media
- CINE 534 Cinema Studies I
- CINE 535 Cinema Studies II
- CINE 602 Long-Form Narrative Development
- CINE 604 Marketing, Distribution and Exhibition
- CINE 611 Business Affairs
- CINE 612 Long Form Narrative Package
- CINE 625 Applied Postproduction
- CINE 634 Cinema Studies III
- CINE 665 The Entrepreneurial Producer
- CINE 691 Graduate Thesis: CTVA *-take 3 credits*

## European Devised Performance Practice, MFA

The MFA in European Devised Performance Practice, a partnership with the London International School of Performing Arts (LISPA), is the only degree of its kind in America, offering a practice-based international theatre experience in the fields of physical theatre and devised performance.

As a result of successfully completing program requirements, students should be able to:

- use highly physical levels of play within different theatrical territories and performance languages;
- apply a movement vocabulary from the realistic to the abstract within devised performance;
- demonstrate artistic autonomy through the construction of originally devised dramatic and post-dramatic spaces, images and stories;
- engage successfully in the different artistic and administrative aspects of a collaborative ensemble;

- articulate the cultural, political and artistic dimensions of collaborative devised performance in Europe and the United States, as experienced in the cities of Berlin, London and Chicago;
- contribute scholarship to the emerging field of devised performance through the practice-based research undertaken during the course of two years of study in the discipline;
- contribute original work to the theatrical culture of Chicago in support of the city's re-emerging interest in and commitment to international performance;
- employ entrepreneurial skills and best business practices in the creation and development of artistic careers within an ensemble or as a solo artist;
- demonstrate the ability to teach skills and knowledge acquired in the program to a wide variety of students and emerging and established theatre artists; and
- apply the transferable skills acquired during the two-year program to career options within the performing arts and related disciplines such as teaching, community outreach, and arts therapies.

The training in the MFA is inspired by, and firmly grounded in, the teachings of Jacques Lecoq, and looks to expand his teachings through the influences of other contemporary approaches to devised performance. Students spend their first year in LISPA's studios in Berlin, focusing on creating original works for the stage that foreground the physical and draw inspiration from dance, the visual arts and traditional theatre. The second year of the program takes place on Columbia's campus in Chicago, with instruction from faculty in the Theatre Department and Business and Entrepreneurship Department. Here students develop, diversify, and apply in performance the skills learned overseas.

At the end of two years, students create a thesis performance and graduate with numerous advantages in this ever-growing field: in-depth knowledge of highly physical levels of play within different performance languages; international theatre experience; entrepreneurial skills and the ability to teach emerging physical theatre students; original work to contribute to the theatre community in Chicago and around the world; and the knowledge and skills to advance their careers in a variety of professional disciplines, including community outreach, teaching and arts therapy.

## PROGRAM REQUIREMENTS - 51 credits required

- BUSE 588 Events Management: Practicum
- THEA 601 Voice and Singing I
- THEA 602 Voice and Singing II
- THEA 605 Movement Analysis I
- THEA 606 Movement Analysis II
- THEA 610 Research and Guided Reading I
- THEA 611 Research and Guided Reading II
- THEA 615 Devising and Creation I
- THEA 616 Devising and Creation II
- THEA 620 Dramatic Improvisation I
- THEA 621 Dramatic Improvisation II
- THEA 625 Personal Creative Process I
- THEA 626 Personal Creative Process II
- THEA 629 Research Project
- THEA 630 Vocal and Movement Techniques I
- THEA 631 Vocal and Movement Techniques II
- THEA 635 Styles and Forms I
- THEA 636 Styles and Forms II
- THEA 640 Devising Process
- THEA 650 Devised Performance Thesis Project
- THEA 651 Guided Research/Thesis Preparation

- THEA 691 Thesis Hours

*Choose one of the following courses:*

- BUSE 647 Fundraising
- BUSE 657 New Media Strategies
- BUSE 663 Entrepreneurship and New Business Creation

## Fiction, MFA

This Master of Fine Arts program is a studio/academic program in which students' own writing and craft (in workshops and craft seminars) is enriched by the study of literature and the form and theory of fiction. The Fiction MFA emphasizes a small, intimate graduate experience that encompasses a wide breadth of literary traditions. The program fosters close working relationships with our accomplished, award-winning faculty and a supportive environment in which to grow as a fiction writer.

In an environment supportive of aesthetic and pedagogical diversity, and as a result of successfully completing program requirements, students should be able to:

- demonstrate a broad awareness of the genre and the history of the narrative over time;
- demonstrate a broad awareness of the genre in the present cultural landscape; and
- complete a substantial manuscript (the MFA thesis): a novel, short stories, novellas, hybrid text, or combination of forms.

## PROGRAM REQUIREMENTS - 38 credits required

### Major Core Courses

- CRWR 610 Advanced Graduate Fiction Workshop - *take 4 times to complete 12 credits*
- CRWR 612 Graduate Critical Reading and Writing - *take 3 times to complete 9 credits*
- CRWR 650 Thesis Development: Fiction
- CRWR 651 Thesis: Fiction - *take 2 times to complete 2 credits*

### Elective Courses

*Complete 9 credits from the following courses:*

- CRWR 611 Fiction Seminar
- CRWR 612 Graduate Critical Reading and Writing
- CRWR 630 Craft Seminar
- CRWR 661 Form and Theory of Nonfiction
- CRWR 663 Topics in Nonfiction
- CRWR 690 Internship: Creative Writing
- CRWR 695 Directed Study
- CRWR 696 Independent Project: Creative Writing
- CRWR 699 Topics in Creative Writing
- ENGL 650 Composition Theory and Praxis
- LITR 679 Graduate Seminar in Literature

# Fine Arts, MFA

The MFA in Fine Arts prepares artists for a career in the polyvalent 21st century art world by combining a critique-intensive studio approach with contemporary history, theory, and professional practices. Students may focus on Book, Paper, and Print, Media/Installation/Performance, or a self-determined combination of electives; each provides opportunities for the hybridization of practice and draws on the strengths of our faculty and facilities. This structured two-year program is integrated in the Chicago arts community, establishing supportive cohorts that foster professional connections beyond the degree.

As a result of successfully completing program requirements, students should be able to:

- create a professional body of contemporary artwork demonstrable via a public thesis exhibition and written thesis paper occurring at the end of the program of study;
- engage in critical discourse and demonstrate the ability to analyze and evaluate one's work and that of others in the context of contemporary theoretical models;
- demonstrate mastery of materials and techniques;
- determine what audiences they want to engage in their work and what strategies are best to successfully engage them;
- engage in original research, and write and present papers; and
- develop professional practices to enact career and artistic outcomes.

## PROGRAM REQUIREMENTS - 60 credits required

- ARTH 510 Modern and Contemporary Art History and Theory
- ARTH 599 Topics in Contemporary Art History and Theory:
- ARTS 630 Art As Practice
- ARTS 631 Graduate Teaching Seminar
- ARTS 681 Thesis I
- ARTS 691 Thesis II

*Complete the following course two times for a total of 6 credits:*

- ARTS 603 Art Practice Now!

*Complete the following course four times for a total of 12 credits:*

- ARTS 615 Graduate Studio

*Complete the following course four times for a total of 12 credits:*

- ARTS 620 Graduate Critique

## Electives

*Complete 12 credits from the following courses:*

- ARTS 621 Visual Art Workshop
- ARTS 660 Conceptual Strategies
- ARTS 666 Art and Science Collaboration
- ARTS 676 Multiples
- ARTS 628 Performing in Artificial Space
- ARTS 695 Directed Graduate Projects

# Music Composition for the Screen, MFA

This intense two-year Master of Fine Arts program is an advanced, practice-oriented, project-based program in the art and craft of creating music for visual media, featuring an uncompromising focus on duplicating professional practice within a college setting. The curriculum is centered around the Scoring classes, where students work on real, full-length visual media projects, ranging from film, television, and advertising to video games and other interactive and/or immersive media, re-creating under the guidance of the original composers the scoring process as it originally transpired. Supporting technical and skill-focused classes incorporate related aspects of media music production--including electronic music production, traditional orchestration, conducting, live recording and mixing, and overviews of visual media production processes. Acting as a third pillar of the program, the Screen Music Forum serves as an exploration and discussion lab, providing an opportunity for practical exploration of important aspects of the scoring process that go beyond actual composition to picture, such as historic, aesthetic, business/financial, cultural, social, and similar considerations. The program's capstone is a five-week semester in Los Angeles, featuring internships with established media music composers and culminating in the thesis recording and mixing sessions, using professional musicians, studios, and engineers.

As a result of successfully completing program requirements, students should be able to:

- compose and produce effective, professional-quality music scores for currently common visual media projects according to industry standards; and do so in a variety of commonly used musical styles, while also beginning to develop a compelling creative voice of their own;
- effectively translate dramatic observations into appropriate musical decisions; communicate creative decisions to their collaborators; and understand and implement explicit and implied creative instructions from collaborators;
- competently use current industry-standard software and be able to professionally record and mix their own work in industry-standard formats;
- prepare professional live recording sessions, including score and parts production, according to industry standards; and competently conduct their own compositions in sessions with professional musicians;
- understand business issues, publicity, and networking as they pertain to the work of a media composer, and use this knowledge to begin creating and implementing a personal business and publicity plan based on their own goals;
- have basic working knowledge of the entire film, TV, and video game production process, as well as of current forms and practices in media music, and use this knowledge to inform creative, technical, and business decisions in their work as media composers; and
- show a competitive entry-level reel of work samples that demonstrates both competence and a unique creative voice and meets professional standards in terms of both composition and technical quality.

## PROGRAM REQUIREMENTS - 54 credits required

- MUSC 521 Scoring I
- MUSC 522 Scoring II
- MUSC 525 Electronic Orchestration
- MUSC 526 Acoustic/Hybrid Orchestration
- MUSC 550 Film Production Survey
- MUSC 555 Games, AR, and VR Production Survey
- MUSC 560 Music in Media Survey
- MUSC 601 Media Music Tech Lab - *take four times for 8 credits*

- MUSC 610 Screen Music Forum - *take four times for 4 credits*
- MUSC 621 Scoring III
- MUSC 622 Scoring IV
- MUSC 627 Music for Games, AR, and VR I
- MUSC 628 Music for Games, AR, and VR II
- MUSC 641 Conducting for Media - *take twice for 6 credits*
- MUSC 679 Career Development
- MUSC 690 Internship
- MUSC 691 Thesis: Final Project

## Nonfiction, MFA

This Master of Fine Arts program is a studio/academic program in which students' own writing and craft (in workshops and craft seminars) is balanced with study of literature and the form and theory of nonfiction. The Nonfiction MFA emphasizes a small, intimate graduate experience that encompasses a wide breadth of literary traditions. The program fosters close working relationships with our accomplished, award-winning faculty and a supportive environment in which to grow as a nonfiction writer. The program emphasizes the essay, including narrative, personal, lyric, experimental, criticism, and hybrid texts.

In an environment supportive of aesthetic and pedagogical diversity, and as a result of successfully completing program requirements students should be able to:

- demonstrate a broad awareness of the genre over time;
- demonstrate a broad awareness of the genre in the present cultural landscape;
- develop a meaningful ability to participate in contemporary conversations on social and cultural change; and
- complete a substantial manuscript, the MFA thesis.

## PROGRAM REQUIREMENTS - 38 credits required

### Major Core Courses

- CRWR 660 Thesis: Nonfiction - *take 2 times to complete 2 credits*
- CRWR 661 Form and Theory of Nonfiction - *take 2 times to complete 6 credits*
- CRWR 662 Graduate Workshop: Nonfiction - *take 4 times to complete 12 credits*
- CRWR 663 Topics in Nonfiction - *take 2 times to complete 6 credits*
- LITR 675 History of the Essay
- LITR 679 Graduate Seminar in Literature

### Elective Courses

*Complete 6 credits from the following courses\*:*

*Note: Required courses CWRW 661 Form and Theory of Nonfiction, CWRW 662 Graduate Workshop: Nonfiction, and CWRW 663 Topics in Nonfiction may be repeated as elective credit.*

- CRWR 612 Graduate Critical Reading and Writing
- CRWR 625 MFA Poetry Workshop
- CRWR 630 Craft Seminar

- CRWR 661 Form and Theory of Nonfiction
- CRWR 662 Graduate Workshop: Nonfiction
- CRWR 663 Topics in Nonfiction
- CRWR 690 Internship: Creative Writing
- CRWR 695 Directed Study
- CRWR 696 Independent Project: Creative Writing
- CRWR 699 Topics in Creative Writing
- ENGL 650 Composition Theory and Praxis
- ENGL 696 Independent Project: English

*\*If seats are available, and with director approval, graduate courses taken in other departments may count toward elective credit.*

## Photography, MFA

This Master of Fine Arts program emphasizes aesthetic and conceptual development alongside advanced photographic technique. The 2-year program, grounded in art history and theory, is invested in the critical dialogue on contemporary photography. The program supports students to develop a sophisticated body of work reinforced by an understanding of the theoretical perspectives and the necessary tools of professional practice to accelerate their careers as working artists.

### PROGRAM REQUIREMENTS - 60 credits required

- PHOT 601 Graduate Seminar  
*Graduate Seminar is taken four times, once each semester.*
- PHOT 602 Graduate Forum  
*Graduate Forum is taken four times, once each semester.*
- PHOT 605 Research as Creative Practice
- PHOT 610 Written Thesis
- PHOT 655 Photographic History, Theory & Criticism: 1900-1989
- PHOT 656 Photographic History, Theory & Criticism: 1989-Present
- PHOT 665 Still/Moving: Photography&Video

*Complete 9 credits from the following courses:*

- ARTH 612 History of New Media
- ARTH 661 In and On the Page
- ARTH 665 21st Century Aesthetics
- ARTS 541 CNC Fabrication Fundamentals
- ARTS 560 The Art of Collaboration
- ARTS 561 Material Social Practices
- ARTS 562 Applied Material Practice
- ARTS 564 Public Art
- ARTS 603 Art Practice Now!
- ARTS 615 Graduate Studio
- ARTS 620 Graduate Critique
- ARTS 621 Visual Art Workshop
- ARTS 625 Image, Time and Motion

- ARTS 628 Performing in Artificial Space
- ARTS 630 Art As Practice
- ARTS 631 Graduate Teaching Seminar
- ARTS 650 Interactive Media
- ARTS 651 Media Performance
- ARTS 652 Sound As Art Material
- ARTS 654 Code/Language
- ARTS 655 Excavating the Image
- ARTS 656 Shaping Solid Light
- ARTS 657 Silence/Sonorous Objects
- ARTS 660 Conceptual Strategies
- ARTS 663 Space & Place
- ARTS 666 Art and Science Collaboration
- ARTS 670 Print
- ARTS 671 Paper
- ARTS 672 Bookbinding
- ARTS 675 Artists Books / Book Arts
- ARTS 676 Multiples
- ARTS 681 Thesis I
- ARTS 691 Thesis II
- ARTS 695 Directed Graduate Projects
- ARTS 696 Independent Project
- PHOT 523 Body, Space and Image
- PHOT 524 Image and Text
- PHOT 526 The Portrait
- PHOT 555 History of Photography Seminar:
- PHOT 560 The Documentary Book
- PHOT 570 Photographing History
- PHOT 575 Photography Studies Abroad: Ireland
- PHOT 576 Photography Studies Abroad: Cologne, Germany
- PHOT 577 Photography Studies Abroad: Pingyao, China
- PHOT 599 Advanced Special Topics I:
- PHOT 649 Special Topics in Hybrid Practice
- PHOT 675 Photography Study Abroad: Ireland
- PHOT 676 Photography Study Abroad: Southeast Asia
- PHOT 677 Photography Study Abroad: The Netherlands
- PHOT 690 Graduate Internship: Photography
- PHOT 696 Independent Study:Photo
- PHOT 699 Graduate Special Topics:

## Poetry, MFA

The Master of Fine Arts in Poetry is a studio/academic program in which students' own writing and craft (in workshops and craft seminars) is balanced with study of literature and poetics. The Poetry MFA emphasizes a small, intimate graduate experience that encompasses a wide breadth of poetic traditions. The program fosters close working relationships with our accomplished, award-winning faculty and a supportive environment in which to grow as a poet and as a student of poetry.

In an environment supportive of aesthetic and pedagogical diversity and as a result of successfully completing program requirements, students should be able to:

- demonstrate a broad awareness of the genre over time;
- demonstrate a broad awareness of the genre in the present cultural landscape; and
- complete a substantial manuscript, the MFA thesis, a full-length collection of poems.

## PROGRAM REQUIREMENTS - 34 credits required

### Major Core Courses

- CRWR 625 MFA Poetry Workshop - *take 3 times to complete 9 credits*
- CRWR 626 Graduate Poetics Seminar
- CRWR 630 Craft Seminar - *take 2 times to complete 6 credits*
- CRWR 655 Thesis Development: Poetry
- CRWR 656 Thesis: Poetry
- LITR 679 Graduate Seminar in Literature - *take 2 times to complete 6 credits*

### Elective Courses

*Complete 6 credits from the following courses\*:*

*Note: Required courses CRWR 630 Craft Seminar and LITR 679 Graduate Seminar in Literature may be repeated as elective credit.*

- CRWR 515 Literary Magazine Editing
  - CRWR 612 Graduate Critical Reading and Writing
  - CRWR 630 Craft Seminar
  - CRWR 661 Form and Theory of Nonfiction
  - CRWR 663 Topics in Nonfiction
  - CRWR 690 Internship: Creative Writing
  - CRWR 695 Directed Study
  - CRWR 696 Independent Project: Creative Writing
  - CRWR 699 Topics in Creative Writing
  - ENGL 650 Composition Theory and Praxis
  - ENGL 696 Independent Project: English
  - LITR 679 Graduate Seminar in Literature
- \*If seats are available, and with director approval, graduate courses taken in other departments may count toward elective credit.*

## 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.

As a result of successfully completing program requirements, students should be able to:

- demonstrate a foundational understanding of the skills necessary for the craft and practice of acting;
- demonstrate progress in developing the necessary vocal and physical skills for performance; and
- demonstrate the ability to analyze a text for 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.

## PROGRAM REQUIREMENTS - 18 credits required

- THEA 101 Acting Basic Skills for Non-Theatre Majors
- THEA 102 Scene Study for Non-Theatre Majors
- THEA 103 Voice for Non-Theatre Majors
- THEA 104 Movement for Non-Theatre Majors
- THEA 110 Improvisational Techniques I
- THEA 207 Scenes: Performance & Analysis

## Animation Minor

Animation, as an art form, appeals to many students. The Animation Minor offers an 18-credit minor degree to non-Cinema and Television Arts students. This minor requires students to enroll in the three core animation courses: Animation I, History of Animation, and Storyboarding for Animation (totaling nine credits). The remaining nine credits are dedicated to animation electives. The minor replaces the student's college-wide electives. This degree program option attracts students college wide, and recognizes those that earn the minor, in addition to their major, in an official capacity.

## PROGRAM REQUIREMENTS - 18 credits required

- ANIM 105 Animation
- ANIM 106 History of Animation
- ANIM 201 Storyboarding for Animation

*Complete 9 credits from the following courses:*

- ANIM 121 Stop-Motion Animation
- ANIM 122 Animation Maquettes
- ANIM 150 Introduction to Computer Animation
- ANIM 210 Drawing for Animation I
- ANIM 211 Alternative Strategies in Animation
- ANIM 213 Animation Layout
- ANIM 240 Computer Animation
- ANIM 308 Animation Storyboard & Concept Development
- ANIM 302 Stop-Motion Animation II
- ANIM 310 Drawing for Animation II
- ANIM 311 Acting For Animators
- ANIM 312 Cartooning
- ANIM 330 Digital Animation Techniques: Ink, Paint & Composite
- ANIM 331 Digital Animation Techniques Current 2D Trends

- ANIM 332 Animation for Comics
- ANIM 334 Animation Work-in-Progress
- ANIM 340 The Business of Animated Content
- ANIM 341 Cinematics for Games
- ANIM 350 Advanced Computer Animation
- ANIM 351 Environmental Design & Modeling
- ANIM 352 Character Design and Modeling
- ANIM 353 Motion Capture II
- ANIM 365 Computer Animation: Visual Effects
- ANIM 373 Advanced Topics in Computer Animation
- ANIM 382 Animation Preproduction
- ANIM 451 Advanced Character & Environmental Design
- ANIM 480 Animation Production Studio I
- ANIM 481 Animation Production Studio II
- ANIM 482 Animation Solo Project
- ANIM 485 Animation Portfolio Development
- ANIM 489 Animation Studios in L.A.
- ANIM 495 Directed Study: Animation
- INMD 208 Motion Capture for Artists

## Art History Minor

Art History Minor 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. The curriculum at Columbia College Chicago specializes in global, modern, and contemporary art, theory, and visual culture. These areas provide exciting perspectives on our visual and cultural environment and reflect the inclusive and interdisciplinary nature of art and art history today. The art history minor complements a wide range of majors, including fine arts, photography, visual arts management, and creative writing.

As a result of successfully completing program requirements, students should be able to:

- describe, analyze, and interpret artworks and other cultural objects;
- 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; and
- relate the minor field of study to the student's major discipline and future professional fields.

## PROGRAM REQUIREMENTS - 18 credits required

- ARTH 105 Introduction to Visual Culture
- ARTH 110 Art History Survey: Prehistoric to Modern
- ARTH 315 Art Theory Seminar

*Choose one of the following courses:*

- ARTH 210 20th Century Art History
- ARTH 220 Global History of Architecture

- ARTH 236 Black Art and Visual Culture
- ARTH 237 Art of Islam
- ARTH 238 Studies in Global Art History:
- ARTH 299 Topics in Art History:

*Choose two of the following courses:*

- ARTH 310 Contemporary Art: 1980 to the Present
- ARTH 339 Dada, Surrealism, Futurism
- ARTH 343 Art as Spiritual and Social Practice
- ARTH 346 Gender, The Body, and Representation
- ARTH 347 Portraiture + Self + Society
- ARTH 348 Art and Ritual

## Arts in Healthcare Minor

The arts play a vital role in enhancing the healing process. This minor provides educational training for artists seeking to harness the therapeutic value of the arts in healthcare contexts, making a difference in the lives of patients, their families, and caregivers. This minor is offered to students currently enrolled in a major program in Art and Art History, Design, Photography, Theatre, Music, Dance, Cinema and Television Arts, or Creative Writing.

### PROGRAM REQUIREMENTS - 18 credits required

- CRAT 425 Arts in Healthcare: Theory
- CRAT 430 Arts in Healthcare: Practice

*Choose one of the following courses:*

- ANTH 310 Visual Anthropology
- ANTH 312 The Artist in Society
- ARTH 105 Introduction to Visual Culture
- ARTH 348 Art and Ritual
- EDUC 115 Human Development Across the Lifespan

*Choose three of the following courses:*

- CRAT 410 Performance as Therapy
- CRAT 415 Introduction to Creative Arts Therapies
- CRAT 420 Introduction to Expressive Arts Therapy
- CRAT 499 Special Topics:

Successful completion of six credits of advanced level coursework in your major department (Art and Art History, Design, Photography, Theatre, Music, Dance, Cinema and Television Arts, or Creative Writing) is required to fulfill minor requirements.

## Arts Management Minor

A minor in Arts Management aims to provide students with the competitive advantage needed to support careers in the creative sectors. The practical knowledge and skills gained are applicable to students of all artistic disciplines and are essential for self-managers, entrepreneurs, and arts and media professionals.

## PROGRAM REQUIREMENTS - 18 credits required

*Choose three of the following courses:*

- BUSE 105 Introduction to Management and Entrepreneurship
- BUSE 109 Information Management
- BUSE 201 Accounting
- BUSE 205 Law for Creative Industries
- BUSE 208 Business Writing
- BUSE 210 Managerial Economics
- BUSE 220 Entertainment Marketing
- BUSE 303 Finance
- BUSE 308 Entrepreneurship
- BUSE 368 Leadership

## Elective Courses

*Choose three of the following courses:*

- BUSE 125 Business of Visual Arts
- BUSE 130 Business of Design
- BUSE 135 Business of Music
- BUSE 150 Business of Media
- BUSE 155 Business of Film and TV
- BUSE 165 Business of Sports
- BUSE 170 Business of Performing Arts
- BUSE 312 Organizational Behavior
- BUSE 221 Managing Human Resources
- BUSE 332 Managing and Licensing Intellectual Property
- BUSE 235 Applied Marketing: Music Business
- BUSE 240 ProTools
- BUSE 243 Managing Music Productions
- BUSE 248 Talent Management
- BUSE 250 Music Publishing
- BUSE 265 Internet and Mobile Business
- BUSE 268 Script Analysis
- BUSE 271 Oral Communication and Public Speaking for Managers
- BUSE 275 Self-Management and Freelancing
- BUSE 309 Entrepreneurship II: Business Plan
- BUSE 311 Strategic Management
- BUSE 314 Project Management
- BUSE 316 Negotiation Skills
- BUSE 320 Fundraising
- BUSE 323 Exhibition Management
- BUSE 327 The Press, Consumers, and the Entertainment Industry
- BUSE 330 Music Promotion
- BUSE 334 Digital Media Strategies
- BUSE 350 Music Publishing II: Licensing Strategies
- BUSE 354 Decision Making: Music Business

- BUSE 373 Film Marketing
- BUSE 378 Sponsorship
- BUSE 381 Box Office Management
- BUSE 385 Presenting the Performing Arts
- BUSE 387 Producing & Touring Live Entertainment
- BUSE 399 Special Topics:
- BUSE 415 Exhibition Management: International Perspectives
- BUSE 476 Branded Entertainment Practicum
- BUSE 478 Digital Business Development: Practicum
- BUSE 479 Executive Producing for Film and TV: Practicum
- BUSE 480 Curatorial Practicum
- BUSE 481 Gallery Management: Practicum
- BUSE 482 Entrepreneurship: Practicum
- BUSE 483 AEMMP Record Label: Practicum
- BUSE 484 AEMMP Digital Distribution and Promotion Agency: Practicum
- BUSE 485 AEMMP Music Publishing: Practicum
- BUSE 486 Artist Management: Practicum
- BUSE 487 Club Management: Practicum
- BUSE 488 Events Management: Practicum
- BUSE 489 Creative Agency: Practicum

## **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 those services 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.

As a result of successfully completing program requirements, students should be able to:

- understand the cultural foundations of the field of ASL studies;
- recognize the American Deaf community as a linguistic and cultural minority group;
- possess an in-depth understanding of the history of the Deaf community and American Deaf culture;
- apply their knowledge of ASL and the Deaf community to their major;
- communicate proficiently in ASL and English;
- demonstrate proficiency of use of and comprehension of advanced vocabulary and grammatical features of ASL; and
- demonstrate proficiency of use of and comprehension of advanced vocabulary and grammatical features of English.

**PROGRAM REQUIREMENTS - 21 credits required**

- SIGN 101 American Sign Language I
- SIGN 102 American Sign Language II
- SIGN 125 Deaf Culture
- SIGN 201 American Sign Language III
- SIGN 202 American Sign Language IV
- SIGN 228 Linguistics of ASL

*Complete 3 credits from the following courses:*

- SIGN 115 Introduction to Classifiers in American Sign Language
- SIGN 160 ASL Fingerspelling
- SIGN 211 Deaf Representations in the Media
- SIGN 221 Historical and Cultural Perspectives on Deaf American Artists and Art
- SIGN 260 Creativity and ASL
- SIGN 299 Topics in ASL-English Interpretation
- SIGN 315 Deaf Education
- SIGN 365 ASL Literature

## Biology Minor

The minor in Biology is intended for students interested in living organisms, how organisms interact with the environment, and their relationship to our changing planet. The minor seeks to enable students to discover and pursue careers that lie at the intersection of science and the arts, preparing them for areas that benefit from biological knowledge, such as filmmaking, computer animation, marketing careers in the pharmaceutical industry, journalism, illustration, and science writing and editing.

The goal of the Biology minor is to introduce students to a variety of biological topics emphasizing the breadth and unity of fields within biology. All students will complete core courses in biology and chemistry. Then, based on their particular interests, the student will select additional coursework from the following categories: Cellular and Molecular Biology, Foundations, Organismal, and Integrative Biology.

### PROGRAM REQUIREMENTS: 20-24 credits required

- BIOL 101 Introductory Biology

*Choose one of the following courses:*

- CHEM 101 Liberal Arts Chemistry
- CHEM 201 General Chemistry I

*Choose one of the following courses:*

- BIOL 210 Cancer Biology
- BIOL 215 Genetics
- BIOL 215H Genetics: Honors
- BIOL 225 Microbiology
- BIOL 230 Molecular and Cell Biology

*Choose one of the following courses:*

- BIOL 205 Epidemics: History of Disease and Response
- BIOL 220 Human Evolution
- BIOL 235H Evolution of Sex: Honors

- BIOL 245 Ecology
- BIOL 245H Ecology: Honors

*Choose one of the following courses:*

- BIOL 115 Botany: Plants and Society
- BIOL 125 General Zoology
- BIOL 130 Human Anatomy and Physiology
- BIOL 135 Animal Physiology
- BIOL 145 Marine Biology
- BIOL 150 Animal Behavior

*Choose one of the following courses or any course from the previous elective areas (does not include Liberal Arts Chemistry or General Chemistry I):*

- BIOL 110 The Biology of AIDS: Life of a Virus
- BIOL 140 Biology of the Human Immune System: Health and Disease
- BIOL 165 Sensation & Perception
- BIOL 240H Animal Behavior Observational Research Methods: Honors
- BIOL 315H Modeling Biology with Mathematics: Honors
- COLL 230 Internship
- MATH 315H Modeling Biology with Mathematics: Honors
- SCIE 496 Independent Project: Science and Mathematics

## **Black World Studies Minor**

The Black World Studies minor at Columbia College Chicago is an interdisciplinary program aimed at fostering a deep understanding of the historical, artistic, cultural, and political experiences of Africans and the African Diaspora. Its purpose is to enhance student's awareness of the relationship between people of African descent within a global framework. By examining crucial moments of black protest, students are exposed to a diversity of liberation struggles aimed at slavery, colonialism, and other forms of social, political, and economic marginalization. Through a critical examination of the social constructions of race, class, and ethnicity, students are enjoined to become more thoughtful agents of change. In exploring how power and knowledge are produced and challenged, Black World Studies empowers students to directly confront these complex issues as conscious global citizens.

### **PROGRAM REQUIREMENTS - 18 credits required**

- HUMA 102 Introduction to Black World Studies

*Choose four of the following courses:*

- CULS 315 Post-Colonial Studies
- HIST 101 African History and Culture to 1600
- HIST 102 African History and Culture Since 1600
- HIST 141 Latin American History: To 1800
- HIST 142 Latin American History: Since 1800
- HIST 143 History of the Caribbean: To 1800
- HIST 144 History of the Caribbean: Since 1800
- HIST 201 Nelson Mandela and the Anti-Apartheid Movement
- HIST 202 Liberation and Resistance in Southern Africa

- HIST 251 African American History and Culture: To 1860
- HIST 252 African American History & Culture: Since 1860
- HIST 253 Writings of Black Protest: To 1860
- HIST 254 Writings of Black Protest: Since 1860
- HIST 255 The Civil Rights Movement in Biography & Film
- HIST 352 Harlem Renaissance: 1918-1935
- HIST 381 The Black Atlantic
- HUMA 121 Latin American Art, Literature, and Music
- HUMA 212 Contemporary African Film, Literature, and Music
- HUMA 218 Caribbean Art, Literature and Music
- POLS 210 Politics and Civil Rights
- SOCI 111 Race and Ethnic Relations

*Complete 3 credits from the following courses:*

- ARTH 236 Black Art and Visual Culture
- DANC 120 West African Dance Technique IA
- DANC 121 West African Dance Technique IB
- DANC 135 Hip-Hop Dance and Culture
- DANC 145 African Dance for Non-Majors
- DANC 185 Hip-Hop Dance Technique I
- DANC 285 Hip Hop Dance Technique II
- LITR 105 Literature, Culture, and Power
- LITR 241 Spike Lee and August Wilson
- LITR 243 Singleton & Hughes
- LITR 340 African American Literature
- LITR 344 Slave Narrative as Documentary
- LITR 375 Poetry and Jazz
- MEDI 201 Culture, Race and Media
- MUSC 160 African-American Music Survey
- MUSC 163 Afro-Latin and Caribbean: US Musical Crosscurrents
- MUSC 164 Hip-Hop: A Sonic History
- RAD1 168 Rock & Soul on the Radio: Roots
- RAD1 169 Topics: Rock & Soul on the Radio: Contemporary

## **Creative Advertising Minor**

The Creative Advertising minor provides creative students across the college the opportunity to expand their career options, building on skills learned in their majors. Students pursuing an Advertising minor learn about the advertising industry, its many connected parts (consumer insights, strategic planning, account management, media, creative, production, branded content, etc.) and where they could fit. Creative Advertising minor students also develop work suitable for inclusion in a professional advertising portfolio, demonstrating their knowledge and hands-on skills acquired through case study and real client experiences. The ad industry draws from most creative occupations, including art direction, design, illustration, photography, interactive, cultural studies, management, film, acting, audio, fiction, poetry, television, radio, music, and more.

**PROGRAM REQUIREMENTS - 18 credits required**

- ADVE 101 Introduction to Advertising
- ADVE 120 Consumer Behavior
- ADVE 220 Advertising Copywriting I
- ADVE 230 Digital Platforms
- ADVE 280 Advertising Workshop

*Choose one of the following courses:*

- ADVE 420 Agency
- ADVE 492 Ad Portfolio

## Creative Writing Minor

The minor in Creative Writing is designed to allow students to combine their major fields of study with a sequence of creative writing workshops and elective writing courses that will improve reading, writing, storytelling, listening, speaking, and creative problem solving skills. The minor in Creative Writing is of interest to students who realize the great importance of writing and story in all arts and media disciplines, as well as most careers.

As a result of successfully completing the Creative Writing Minor requirements, students should be able to:

- demonstrate a familiarity with the common language of the discipline of creative writing;
- use a variety of narrative techniques, written forms, and revision strategies to create effective creative writing;
- demonstrate a familiarity with how open creative writing is to new modes of expression;
- demonstrate an understanding of the relationship between effective reading and effective writing;
- perform reasonably close readings of works of creative writing by 1) analyzing relevant literary elements (narrative techniques, themes, forms/subgenres, stylistic choices, or other literary devices common to creative writing), and 2) making appropriate reference to relevant texts and contexts;
- demonstrate a meaningful ability to participate in contemporary conversations on social and cultural change;
- demonstrate knowledge of the literary marketplace and processes crucial to publishing their creative writing; and
- apply creative problem solving, effective written and oral communications, and critical thinking to their preparation for graduate studies, writing-related careers, and other professions

## PROGRAM REQUIREMENTS

- CRWR 110 Foundations in Creative Writing

*Choose one area and complete the three workshop courses*

- CRWR 150 Fiction Workshop: Beginning *and*
- CRWR 250 Fiction Workshop: Intermediate *and*
- CRWR 350 Fiction Workshop: Advanced  
*or*
- CRWR 155 Poetry Workshop: Beginning *and*
- CRWR 255 Poetry Workshop: Intermediate *and*
- CRWR 355 Poetry Workshop: Advanced  
*or*
- CRWR 160 Creative Nonfiction Workshop: Beginning *and*

- CRWR 260 Creative Nonfiction Workshop: Intermediate *and*
- CRWR 360 Creative Nonfiction Workshop: Advanced

*Complete 6 credits from the following courses:*

- CRWR 101 Explorations in Creative Writing
- CRWR 105 Story Across Culture and Media
- CRWR 106 Fantasy Genre Writing
- CRWR 107 Science Fiction Genre Writing
- CRWR 108 Popular Fiction Genre Writing
- CRWR 112 Tutoring Fiction Writing Skills
- CRWR 120 Craft and Process Seminar in Fiction: Topics
- CRWR 121 Craft and Process Seminar in Fiction: First Novels
- CRWR 122 Craft and Process Seminar in Fiction: Gender and Difference
- CRWR 123 Craft and Process Seminar in Fiction: The Novel in Stories
- CRWR 124 Craft and Process Seminar in Fiction: 19th Century Russian Authors
- CRWR 125 Craft and Process Seminar in Fiction: Contemporary European Masterpiece Authors
- CRWR 126 Craft and Process Seminar In Fiction: Contemporary Russian Authors
- CRWR 127 Craft and Process Seminar in Fiction: American Voices
- CRWR 128 Critical Reading & Writing: Fiction Writers as Creative Non-fiction Writers
- CRWR 129 Craft and Process Seminar in Fiction: Autobiographical Fiction
- CRWR 130 Craft and Process Seminar in Fiction: Crime & Story
- CRWR 131 Story in Fiction and Film
- CRWR 132 Story in Fiction and Film: International
- CRWR 133 Story in Graphic Forms
- CRWR 134 Young Adult Fiction
- CRWR 135 Dreams and Fiction Writing
- CRWR 136 Suspense Thriller Fiction Writing
- CRWR 137 Writing Popular Fiction
- CRWR 138 Science Fiction Writing
- CRWR 139 Writing for Children
- CRWR 140 Story and Journal
- CRWR 141 Fantasy Writing Workshop
- CRWR 142 Interactive Storytelling
- CRWR 143 Journal and Sketchbook: Ways of Seeing
- CRWR 144 Topics in Fiction Writing
- CRWR 199 Topics in Creative Writing
- CRWR 215 Freelance Applications of Creative Writing Training
- CRWR 216 Small Press Publishing
- CRWR 217 Manuscript Preparation for Writers
- CRWR 220 Craft and Process Seminar in Fiction: Novelists
- CRWR 221 Craft and Process Seminar in Fiction: Short Story
- CRWR 222 Craft and Process Seminar in Fiction: Women Writer
- CRWR 223 Craft and Process Seminar in Fiction: Fiction Writers and Censorship
- CRWR 233 Researching and Writing Historical Fiction
- CRWR 234 Advanced Young Adult Fiction
- CRWR 238 Advanced Science Fiction Writing Workshop
- CRWR 239 Dialects and Fiction Writing
- CRWR 242 Topics in Nonfiction

- CRWR 243 Creative Non-Fiction: Journal Writing
- CRWR 244 Creative Non-Fiction: Writing Theory
- CRWR 245 Creative Non-Fiction: Writing Memoir
- CRWR 246 Creative Nonfiction: Writing Memoir II
- CRWR 247 Creative Non-Fiction: Queer Writings
- CRWR 248 Creative Non-Fiction: Travel & Food Writing
- CRWR 249 Nonfiction Film As Literature
- CRWR 251 Prose Forms
- CRWR 288 Practice Teaching: Tutor Training
- CRWR 289 Practice Teaching: Classroom
- CRWR 315 Creative Writers and Publishing
- CRWR 316 Writer's Portfolio
- CRWR 320 Craft and Process Seminar in Fiction: Kafka and European Masters
- CRWR 325 Craft and Process Seminar in Nonfiction: Form and Theory
- CRWR 326 Craft and Process Seminar in Nonfiction
- CRWR 351 Advanced Prose Forms
- CRWR 356 Poetics
- CRWR 357 Craft and Process Seminar in Poetry
- CRWR 370 Creative Writing: J-Term in Paris
- CRWR 371 Dreams and Creative Writing: Prague
- CRWR 372 Topics in Writing Abroad: Rome
- CRWR 415 Literary Magazine Editing
- CRWR 416 Literary Magazine Production
- CRWR 450 Fiction Workshop: Thesis
- CRWR 455 Poetry Workshop: Thesis
- CRWR 460 Creative Nonfiction Workshop: Thesis
- CRWR 490 Internship: Creative Writing
- CRWR 496 Independent Project: Creative Writing
- CRWR 495 Directed Study: Creative Writing
- LITR 103 Introduction to Literary Interpretation
- LITR 386 Seminar in Literary Interpretation

## Cultural Studies Minor

The Cultural Studies Minor is an academically rigorous interdisciplinary minor that provides Columbia students with an opportunity to think deeply and critically about the cultures that surround them. As an essentially interdisciplinary liberal arts program, the Cultural Studies Minor complements any major course of study a student may choose. By learning to analyze the values, ideas, and belief systems that inform cultural products and everyday practices, students minoring in Cultural Studies are better able to contextualize their artistic, creative, and media practices and are prepared for critical citizenship in a globalized world of diversity. The Cultural Studies Minor includes core Cultural Studies courses as well as electives from across the three concentrations of our Cultural Studies major program: Literary Studies, Media and Popular Culture Studies, and Urban Studies.

### PROGRAM REQUIREMENTS - 18 credits required

- CULS 101 Introduction to Cultural Studies
- CULS 201 Cultural Theories

*Choose four of the following courses:*

- ANTH 210 Urban Anthropology
- COLL 230 Internship
- CULS 205 Methods of Inquiry in Cultural Studies
- CULS 207 Critical Issues in Cultural Studies
- CULS 210 Critiquing Children's Culture
- CULS 211 Art and Activism Studio Project
- CULS 219 Puerto Rican Culture: Negotiation and Resistance
- CULS 310 Theories of Media, Society, & Culture
- CULS 311 Theorizing Power
- CULS 312 Queer Theory
- CULS 313 Postmodernism and Posthumanism in Theory and Practice
- CULS 314 Marx and Marxisms: A Seminar on Marxist Cultural Theory
- CULS 315 Post-Colonial Studies
- CULS 316 Semiotics and Cultural Change
- CULS 317 Making and Unmaking Whiteness
- CULS 318 Cybercultures
- CULS 319 Technology and Culture
- CULS 320 Food and Culture
- CULS 321 Globalization and Culture
- CULS 323 Quantitative Toolkit: Lies, Damn Lies, and Statistics
- GEOG 210 Urban Geography: The Study of Cities
- HIST 351 American Cultural History
- HIST 352 Harlem Renaissance: 1918-1935
- HIST 355 History of Chicago
- HIST 260 Baseball in History and Literature: A Contested Narrative
- HIST 261 History of Sport in the U.S.
- HIST 266 Cartoons and Satire in American History
- HIST 267 Public History: Presenting & Interpreting the Past
- HIST 322H Taste and Consumption in French History: Honors
- HUMA 224 Urban Images in Media & Film
- HUMA 217 The Simpsons as Satirical Authors
- HUMA 222 Nature and Environmentalism in U.S. Culture
- HUMA 227 The Chinese City in Literature, Art, and Media
- LITR 105 Literature, Culture, and Power
- LITR 299 Topics in Literature
- LITR 201 English Authors: Beowulf to Blake
- LITR 202 English Authors: Romantics to Contemporary
- LITR 202H English Authors: Romantics to Contemporary: Honors
- LITR 211 American Authors: Through Dickinson
- LITR 212 American Authors: 20th Century to Contemporary
- LITR 221 World Literature: To 1660
- LITR 222 World Literature: Since 1660
- LITR 235 Native American Literature
- LITR 236 Introduction to U.S. Latino/a Literature
- LITR 238 Asian American Literature
- LITR 238H Asian American Literature: Honors

- LITR 241 Spike Lee and August Wilson
- LITR 243 Singleton & Hughes
- LITR 250 Introduction to Women's Literature
- LITR 255 Queer Literature
- LITR 260 Dramatic Literature
- LITR 260H Dramatic Literature: Honors
- LITR 265 Introduction to Shakespeare
- LITR 268 Literature on Film
- LITR 268H Literature on Film: Honors
- LITR 270 The Bible as Literature
- LITR 270H The Bible as Literature: Honors
- LITR 272 Myth, Literature and Film
- LITR 275 Science Fiction
- LITR 277 Fantasy Literature
- LITR 279 Zombies in Popular Media
- LITR 281H Victorian Illustrated Poetry: Honors
- LITR 282 The Vietnam War in History, Literature and the Arts
- LITR 282H The Vietnam War in History, Literature and the Arts: Honors
- LITR 283 Baseball in History and Literature: A Contested Narrative
- LITR 284 Literature and Visual Culture
- LITR 284H Literature and Visual Culture: Honors
- LITR 285 Graphic Narrative: Words, Image, Culture
- LITR 286 Literature and the Culture of Cyberspace
- LITR 286H Literature and the Culture of Cyberspace: Honors
- LITR 287 Literature and Gaming
- LITR 288 Literary Genres
- LITR 291 The Literature of HIV/AIDS: Service Learning
- LITR 310 Studies in the Novel
- LITR 310H Studies in the Novel: Honors
- LITR 344 Slave Narrative as Documentary
- LITR 335 Contemporary Native-American Novel
- LITR 336 U.S. Latino Literature
- LITR 340 African American Literature
- LITR 342 Issues in African and African American Studies
- LITR 350 Women Writers
- LITR 365 Shakespeare
- LITR 365H Shakespeare: Honors
- LITR 370 Romantic Poets
- LITR 372 Modern British and American Poetry
- LITR 374 Contemporary American Poetry
- LITR 375 Poetry and Jazz
- LITR 379 Seminar in Literature
- LITR 379H Seminar in Literature: Honors
- LITR 381 Seminar in Global Literature
- LITR 382 Seminar in Literature: US Pluralism
- LITR 384 Seminar in Literature and Culture
- LITR 386 Seminar in Literary Interpretation
- LITR 469 Independent Project: Literature

- POLS 212 Politics of Poverty in Developing Nations
- POLS 312 Urban Politics
- RELI 214H Religion in Chicago: Honors
- SOCI 214 Arts & Community Development
- CULS 212 Philosophical Issues in Film
- PHIL 212 Philosophical Issues in Film
- CULS 213 Power and Freedom on Screen
- POLS 213 Power and Freedom on Screen
- CULS 214 Media, Politics and Intervention
- HUMA 223 Media, Politics and Intervention
- CULS 322 Writing, Language, and Culture Seminar
- ENGL 344 Writing, Language, and Culture Seminar
- ENGL 246 Reviewing the Arts
- ENGL 246H Reviewing the Arts: Honors
- HIST 262 History of the American City
- HIST 262H History of the American City: Honors
- HIST 264 The Nineteen Twenties and the Birth of Modern America
- HIST 264H The Nineteen Twenties and the Birth of Modern America: Honors
- HIST 353 Oral History: The Art of the Interview
- HIST 353H Oral History: The Art of the Interview: Honors
- HIST 354 The Great Depression & the New Deal: the U.S. in the 1930s
- HIST 354H The Great Depression & the New Deal: the U.S. in the 1930s: Honors

## Dance Minor

The Dance minor is intended for students who desire a formal course of study in dance as an adjunct to their major in another field. The Dance minor provides students with practical and intellectual experiences in dance and a limited degree of physical proficiency in contemporary dance idioms. The Dance minor is comprised of a total of 22 credit hours of required course work. The program is anchored by 10 credits of training in the physical techniques of dance, augmented by additional studies of Improvisation and Choreography, Anatomy and Dance Scholarship.

As a result of successfully completing program requirements, students should be able to:

- demonstrate body awareness through a variety of dance techniques;
- engage with improvisation as a creative mode of investigation and as a resource for creating choreography; and
- identify and discuss the social-political implications of dances on stage, screen and in social settings.

## PROGRAM REQUIREMENTS - 22 credits required

- DANC 180 Introduction to Dance Studies
- DANC 205 Modern Technique II
- DANC 230 Dance Improvisation

*Complete 6 credits from the following courses:*

- DANC 225 Experiential Anatomy

- DANC 330 Postcolonial Approaches to Dance Studies
- DANC 335 Historical Approaches to Western Concert Dance
- DANC 345 Choreography

*Complete 9 credits from the following courses:*

- DANC 101 Modern Dance for Non-Majors
- DANC 110 Ballet Technique for Non-Majors
- DANC 140 Jazz Dance for Non-Majors
- DANC 150 Tap Dance for Non-Majors
- DANC 155 Tai Chi Chuan
- DANC 160 Yoga
- DANC 165 Contact Improvisation
- DANC 215 Ballet Technique II
- DANC 220 West African Dance Technique II
- DANC 240 Jazz Dance Technique
- DANC 260 Yoga II
- DANC 285 Hip Hop Dance Technique II
- DANC 310 Intermediate Contemporary Techniques
- DANC 315 Ballet Technique III
- DANC 316 Ballet Technique IV
- DANC 320 West African Dance Technique III
- DANC 425 Advanced Contemporary Techniques

## Design Management Minor

A minor in Design Management allows students to have a distinctive and focused area of study in the field that will complement major programs of artists across disciplines including: visual artists, graphic designers, illustrators, photographers, advertisers, marketers, interior designers, and product designers. Students will explore these fields in the context of the broader-based Business and Entrepreneurship core of classes while also completing existing coursework in their major. This minor requires 18 credits for completion.

### PROGRAM REQUIREMENTS - 18 credits required

- BUSE 130 Business of Design
- BUSE 275 Self-Management and Freelancing
- BUSE 308 Entrepreneurship
- BUSE 314 Project Management

### Elective Courses

*Complete 6 credits from the following courses:*

- BUSE 105 Introduction to Management and Entrepreneurship
- BUSE 220 Entertainment Marketing
- BUSE 201 Accounting
- BUSE 205 Law for Creative Industries
- BUSE 208 Business Writing
- BUSE 109 Information Management

- BUSE 210 Managerial Economics
- BUSE 248 Talent Management
- BUSE 303 Finance
- BUSE 368 Leadership
- BUSE 415 Exhibition Management: International Perspectives
- BUSE 480 Curatorial Practicum
- BUSE 481 Gallery Management: Practicum

## Education Minor

This eighteen-credit hour minor is available to all Columbia College Chicago undergraduates. It is designed to support their understandings of children and adolescents so that they may enhance their career options, such as illustrating or writing children's books, developing video games, or designing and marketing clothes for toddlers or pre-adolescents.

Students will develop basic understandings of human development; the intersection of the roles of child, family, and community; characteristics of children with exceptional and diverse needs; and have opportunities to apply these concepts to their major.

### PROGRAM REQUIREMENTS - 18 credits required

- EDUC 115 Human Development Across the Lifespan
- EDUC 215 Child, Family & Community: Critical Perspectives
- EDUC 225 Education of Learners with Exceptional and Diverse Needs
- EDUC 380 The Teaching Artist in School and Community Settings
- EDUC 385 Arts Integration: Interdisciplinary Learning K-12

*Complete 3 credits from the following courses:*

- EDUC 210 Language Learning and Linguistic Development
- EDUC 220 Teaching English Language Learners: Theoretical Foundations
- EDUC 496 Independent Project: ECE

## Entrepreneurship Minor

A minor in Entrepreneurship is intended to help students be prepared to launch and manage new businesses in the entertainment industry. Today's companies seek creatives with sound business acumen and entrepreneurial thinking. This program aims to fulfill this need while also teaching students how to create their own opportunities for employment and realization of their personal goals. This minor requires 18 credits for completion.

### PROGRAM REQUIREMENTS - 18 credits required

- BUSE 308 Entrepreneurship
- BUSE 314 Project Management
- BUSE 320 Fundraising
- BUSE 478 Digital Business Development: Practicum

*Complete 6 credits from the following courses:*

- BUSE 105 Introduction to Management and Entrepreneurship
- BUSE 109 Information Management
- BUSE 201 Accounting
- BUSE 205 Law for Creative Industries
- BUSE 208 Business Writing
- BUSE 210 Managerial Economics
- BUSE 220 Entertainment Marketing
- BUSE 301 Accounting II: Forecasting
- BUSE 303 Finance
- BUSE 309 Entrepreneurship II: Business Plan
- BUSE 311 Strategic Management
- BUSE 368 Leadership
- BUSE 489 Creative Agency: Practicum

## Environmental Studies Minor

Future global resource limitations require creative responses to ensure a sustainable environment. Environmental Studies integrates natural and physical science in the fields of biology, chemistry, geology, and ecology to understand and address the complex scientific, economic, political, and ethical issues relating to the environment. This minor will provide an integrative scientific literacy that can enhance students' work in their majors.

Thus, the goal of the Environmental Studies minor is to have students complete coursework and hands-on laboratory experience to gain a comprehensive understanding of natural and physical sciences related to the environment. Students will complete a core course in Environmental Science, then have the option to choose the discipline within the program that they wish to pursue in greater detail. Finally, students are required to complete either an internship or an independent study project depending on their special interests.

As a result of successfully completing program requirements, students should be able to:

- understand basic concepts, principles, facts, theories, and unifying concepts in environmental science that enable them to distinguish science from non-science topics;
- recognize the interdisciplinary nature of environmental studies and how it draws upon both the natural sciences and social sciences;
- understand the earth's natural processes and how they impact human civilization;
- explain the human impact on the environment, how we can combat the environmental problems we face, and appreciate what it means to become an informed citizen with regard to the environment;
- communicate science effectively in both written and oral formats, think critically and logically, and to apply these skills to their completion of the required independent study project or internship.

## PROGRAM REQUIREMENTS: 20-22 credits required

- SCIE 205 Environmental Science

*Complete 3 credits from the following courses:*

- COLL 230 Internship
- SCIE 496 Independent Project: Science and Mathematics

*Choose two of the following courses:*

- BIOL 101 Introductory Biology
- BIOL 245 Ecology
- CHEM 101 Liberal Arts Chemistry
- EASC 101 Geology: Earth as a Planet

*Choose two of the following courses:*

- BIOL 115 Botany: Plants and Society
- BIOL 120 Introduction to Horticulture: Applied Plant Sciences
- BIOL 135 Animal Physiology
- BIOL 145 Marine Biology
- BIOL 150 Animal Behavior
- BIOL 225 Microbiology
- CHEM 110 Concepts of Biochemistry
- EASC 105 Oceanography and the Marine Environment
- EASC 110H The Science of Global Change: Honors
- EASC 115 Natural Disasters
- EASC 120 Meteorology
- EASC 140H Paleontology Field Observations & Methods: Honors

## **Fashion Studies Minor**

The minor in Fashion Studies 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.

As a result of successfully completing program requirements, students should be able to:

- demonstrate an understanding of the professional vocabulary used in the fashion industry;
- analyze product quality, pricing, promotion, target markets, trends, opportunities, challenges, and evaluate their impact in the field;
- understand the cultural significance of fashion; and
- 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.

### **PROGRAM REQUIREMENTS - 18 credits required**

- FASH 101 Intro to the Fashion Industry
- FASH 203 Trendspotting
- FASH 221 Marketing Fashion Brands
- FASH 231 Approaches and Process in Fashion Design
- FASH 306 Apparel Evaluation
- FASH 307 Fashion History: Global Perspectives

## **Fine Arts Minor**

The Fine Arts minor is designed for students from any major who seek a studio art experience in which to develop proficiency in the materials and skills needed to conceptualize and execute fine arts projects that may creatively inform or strategically complement the primary area of study. To fulfill the requirements for

this 18-credit minor, students take three lower-division courses and take three upper-division courses for a total of six courses. Structured with accessibility and flexibility in mind, this minor accommodates those who wish to explore the fine arts more generally by taking courses in a number of different media and topics and those who desire a more focused course of study of a particular medium, as well as those invested in more advanced, project-based explorations of contemporary art practice.

As a result of successfully completing program requirements, students should be able to:

- demonstrate a developed sensitivity to formal elements, principles of composition, material, technique, and style as they relate to art work;
- use appropriate tools and apply technical skills in producing work;
- examine relationships between concept and form, content and context;
- synthesize artistic knowledge, skills, and concepts in the creation of finished works of art; and
- relate the minor field of study to the student's major discipline and future professional fields.

## PROGRAM REQUIREMENTS - 18 credits required

*Complete 9 credits from the following courses:*

- ARTS 210 Drawing I
- ARTS 220 Painting I
- ARTS 230 Printmaking I
- ARTS 240 Sculpture I
- ARTS 250 New Genres I
- ARTS 299 Topics in Studio Art I:

*Complete 9 credits from the following courses:*

- ARTH 310 Contemporary Art: 1980 to the Present
- ARTS 320 Painting and Drawing II:
- ARTS 330 Printmaking II:
- ARTS 340 Sculpture II:
- ARTS 350 New Genres II:
- ARTS 399 Topics in Studio Art II:

## Game Art Minor

Students in the Game Art minor have the opportunity to gain in-depth experience using a variety of software tools and workflows to create sophisticated visual concepts and game-engine-ready production assets. Our students learn to integrate art assets, including characters, environments, props, animations, and visual effects into a variety of game engines, with a focus on quality, efficiency, and expediency. We place special emphasis on fostering professional and productive collaborations between artists within an interdisciplinary game development team. Cross-disciplinary communication skills are required for a team of artists, designers, programmers, and sound designers to come together to create a fun and engaging game.

The Game Art Minor emphasizes the importance of utilizing research strategies and acquiring knowledge of visual art, design, and media disciplines in order to conceptualize and generate creative visual solutions for games and simulations.

## PROGRAM REQUIREMENTS - 21 credits required

- GAME 105 Game Culture
- GAME 110 Introduction to Game Development
- GAME 201 3D Composition for Interactive Media
- GAME 205 2D Art for Games
- GAME 210 2D Motion for Games
- GAME 215 Character Visualization for Games
- GAME 330 Advanced 3D for Games

## Game Design Minor

Students in the Game Design minor have the opportunity to learn to design games in terms of game-play, fun and user experience, system design, and level design. Classes in the minor focus on critical thinking, advanced theory, integrated scripting/programming, deep analytic skills and disciplinary knowledge to construct original game and simulation designs, as well as deconstruct, analyze, and evaluate existing works. Students learn to apply innovative game design patterns and use state-of-the-art techniques and tools to create game experiences that are engaging and immersive. The program focuses on the importance of using effective game production techniques from a variety of methodologies in order to create well-planned and documented projects of various sizes, ranging from large commercial-style teams, to smaller independent-scale projects.

Special emphasis is placed on fostering professional and productive collaborations between designers within an interdisciplinary game development team. Cross-disciplinary communication skills are required for a team of artists, designers, programmers, and sound designers to come together to create a fun and engaging game.

### PROGRAM REQUIREMENTS - 21 credits required

- GAME 105 Game Culture
- GAME 110 Introduction to Game Development
- GAME 225 Game Engine Scripting
- GAME 236 Game Design I
- PROG 101 Introduction to Programming
- PROG 201 Object Oriented Programming I

*Choose one of the following courses:*

- GAME 230 Game Production
- GAME 345 Advanced Game Scripting and Environments
- MEDI 310 Transmedia Analysis: Games, Film and Television

## Graphic Design Minor

The minor in Graphic Design develops skills in planning, designing, and managing the production of visual communication to convey specific messages, clarify complex information, and project visual identities.

The benefits to the student who pursues the Graphic Design minor include increased knowledge, skills, and command of design thinking and methods. Students will come away more visually literate and with a more developed aesthetic sensitivity and visual sophistication. Graduates of the minor will have the ability to support the communication needs required in a variety of other fields.

## PROGRAM REQUIREMENTS - 21 credits required

- ARTH 105 Introduction to Visual Culture
- ARTS 105 Foundation Studio
- GRDE 131 Survey of Typography
- GRDE 136 Design Lab
- GRDE 231 Graphic Design I: Form and Structure
- GRDE 232 Graphic Design II: Semiotics and Form
- GRDE 240 Website Design I

## Hip-Hop Studies Minor

The Hip-Hop Studies minor mirrors the interdisciplinary orientation of Hip-Hop culture itself, drawing students, faculty, and staff from across the college as it explores Hip-Hop history, aesthetics, ethics, pedagogy, music, dance, fashion, poetry, visual art, and language. The curriculum and pedagogy of this 20-credit minor are rooted in community engagement and student-led, practice-based learning. Students will engage with Hip-Hop culture across several academic departments, as well as connecting with the college's co-curricular programming and Chicago's vibrant community of Hip-Hop artists and practitioners.

As a result of successfully completing program requirements, students should be able to:

- engage in reciprocal and meaningful relationships with Chicago's Hip-Hop community and act as allies and agents of change via internships, independent projects, and community collaborations;
- articulate deep and broad connections between their own creative practice and the important artists and businesspeople who have shaped and reshaped Hip-Hop as a modern African-American expressive tradition;
- demonstrate an embodied understanding of Hip-Hop aesthetics and ethics through their work as a dancer, musician, visual artist, writer and/or entrepreneur, and successfully navigate collaborations that result in events, installations, forums and other projects that embrace the breadth of Hip-Hop practice;
- idiomatically employ the technical languages associated with Hip-Hop practices in music, dance and visual art as a means of describing and critiquing their own work and the work of other practitioners; and
- fluently articulate and engage in dialogue that will challenge, provoke, inspire, and question long-standing theories and myths about Hip-Hop as they relate to issues of appropriation, power and resistance, race, gender, class and social justice.

## PROGRAM REQUIREMENTS - 20 credits required

- BUSE 488 Events Management: Practicum
- COLL 210 Internship
- CULS 101 Introduction to Cultural Studies
- DANC 130 Hip-Hop Studies Symposium - *taken four times*
- MUSC 164 Hip-Hop: A Sonic History

*Complete 6 credits from the following courses:*

- BUSE 483 AEMMP Record Label: Practicum
- DANC 135 Hip-Hop Dance and Culture
- DANC 185 Hip-Hop Dance Technique I

- DANC 285 Hip Hop Dance Technique II
- DANC 310 Intermediate Contemporary Techniques
- DANC 425 Advanced Contemporary Techniques
- MUSC 151 Digital Music Production I
- MUSC 251 Digital Music Production II
- MUSC 280 Ensemble: Performance
- RADJ 164 The Beat Producer
- RADJ 270 Club DJ: Turntablism & Hip Hop Performance

## Intellectual Property Management Minor

A minor in Intellectual Property Management seeks to help students prepare for their careers as artists, entrepreneurs, decision-makers, and executives in a variety of entertainment industry ventures. Specifically, students should learn to analyze, protect, exploit, negotiate, and leverage their intellectual property assets (copyrights; trademarks) in areas of revenue generation, brand building, exposure, and artistic and business collaborations. Business, legal, and market analysis will further inform student strategies and decision-making processes. This minor requires 18 credits for completion.

### PROGRAM REQUIREMENTS - 18 credits required

- BUSE 250 Music Publishing
- BUSE 316 Negotiation Skills
- BUSE 332 Managing and Licensing Intellectual Property
- BUSE 334 Digital Media Strategies

*Choose two of the following courses:*

- BUSE 105 Introduction to Management and Entrepreneurship
- BUSE 109 Information Management
- BUSE 201 Accounting
- BUSE 205 Law for Creative Industries
- BUSE 210 Managerial Economics
- BUSE 220 Entertainment Marketing
- BUSE 303 Finance
- BUSE 308 Entrepreneurship
- BUSE 368 Leadership
- BUSE 478 Digital Business Development: Practicum
- BUSE 484 AEMMP Digital Distribution and Promotion Agency: Practicum
- BUSE 485 AEMMP Music Publishing: Practicum

## Interactive Media Development and Entrepreneurship Minor

The Interactive Media Development and Entrepreneurship minor enhances the college's mission to provide comprehensive educational opportunities in the arts and communication by addressing two urgent needs of many Columbia students:

1. The adoption and contribution to the global technology evolution in arts and media.

2. Empowering the arts and media community to manage and monetize creative work.

## PROGRAM REQUIREMENTS - 18 credits required

- BUSE 150 Business of Media
- BUSE 265 Internet and Mobile Business
- BUSE 334 Digital Media Strategies
- INMD 114 Web Development I
- INMD 160 Authoring Interactive Media
- INMD 214 Web Development II

## Journalism Minor

The minor in Journalism allows students in other majors to explore their interest in journalism. The minor also prepares students for various career options and freelance opportunities. The program includes crucial core courses in journalism fundamentals while offering electives that allow students to specialize in several topics and build off of other majors. Students learn the rights and responsibilities of journalists in a democratic society and practice using technology and social media in the service of good journalism. The minor intends to equip students to be savvy reporters, as well as multimedia storytellers.

## PROGRAM REQUIREMENTS - 19 credits required

- JOUR 102 Introduction to Journalism
- JOUR 205 Reporting and Writing II

*Choose one of the following courses:*

- JOUR 105 Reporting and Writing I
- JOUR 106 College Newspaper Workshop

*Complete 3 credits from the following courses:*

- COMM 210 Visual Communication
- JOUR 140 Smartphone/photo
- JOUR 141 Smartphone/video
- JOUR 143 Smartphone/audio
- JOUR 350 Digital Storytelling

*Complete 3 credits from the following courses:*

- COMM 219 Social Media Content
- ENGL 246 Reviewing the Arts
- JOUR 234 Broadcast News Writing
- JOUR 332 Magazine Article Writing
- PURE 105 Public Relations Writing

## Latino and Latin American Studies Minor

Housed in the department of Humanities, History and Social Sciences but drawing from many departments across the college, the Latino and Latin American Studies minor offers the opportunity for students to

explore the histories and cultures of U.S. Latinos and Latin American peoples through an interdisciplinary approach of language, history, social institutions, literature, and the arts. By critically engaging with the ethnic and geopolitical experience of the Latino and Latin American population in the Americas, students will expand their knowledge about the transnational and transcultural complexity and richness of their worlds. The minor provides an academic experience that complements the students' majors by strengthening their cultural and historical literacy with a multicultural perspective that helps students become better informed global citizens.

As a result of successfully completing program requirements, students should be able to:

- reflect on and enrich their understanding of the specificities of U.S. Latino and Latin American societies and cultures in regards to politics, religion, ethnicity, race, class, gender, sex and sexuality through historical documents and the cultural and artistic production in the Americas of these populations;
- engage with issues of cultural and national identity, cultural change, resistance, and political agency in the historical and geopolitical contexts of colonialism, modernity, and globalization from a variety of perspectives; and
- complement their majors by strengthening their cultural and historical literacy in a decidedly globalized world; and
- enhance their ability to comprehend cultural difference in a complex and nuanced manner.

## PROGRAM REQUIREMENTS - 18 credits required

- HUMA 103 Introduction to Latin American Studies

### Language Requirements

*Choose two of the following courses:*

- SPAN 101 Spanish I: Language and Culture
- SPAN 102 Spanish II: Language and Culture
- SPAN 125 Intensive Spanish: J-Session
- SPAN 201 Spanish III: Language and Culture
- SPAN 202 Conversational Spanish IV: Hablando de Cine
- SPAN 220 Spanish for Heritage Speakers

### Electives

*Choose three of the following courses:*

- CULS 219 Puerto Rican Culture: Negotiation and Resistance
- HIST 141 Latin American History: To 1800
- HIST 142 Latin American History: Since 1800
- HIST 143 History of the Caribbean: To 1800
- HIST 144 History of the Caribbean: Since 1800
- HIST 241 History of Mexico and Central America
- HIST 256 Hispanics in the U.S. Since 1800
- HUMA 121 Latin American Art, Literature, and Music
- HUMA 122 Latin American Women in the Arts
- HUMA 218 Caribbean Art, Literature and Music
- LITR 236 Introduction to U.S. Latino/a Literature

- LITR 336 U.S. Latino Literature
- MUSC 163 Afro-Latin and Caribbean: US Musical Crosscurrents

## Literature Minor

The minor in Literature requires 18 credit hours of Literature courses from the English and Creative Writing Department. The 18 credit hours are composed of any combination of six Literature courses that meet the following two guidelines: a maximum of two courses (six to seven credit hours) from 100-level Literature offerings and a minimum of one course (three credit hours) from 300- or 400-level Literature offerings. Within these guidelines, the minor in Literature offers a flexible course of study that students can tailor to meet their specific needs and interests. Students from Cinema and Television Arts, for example, might choose courses such as Literature on Film, Movies and Myth: The Goddess, and Topics in Literature: Spike Lee and August Wilson. Creative Writing students might select courses such as the English Authors, American Authors, or World Literature sequences complemented by courses on various periods in the American or British novel. Theatre students might be interested in a minor in Literature based on classes such as Introduction to Drama, Introduction to Shakespeare, Shakespeare: Tragedies, and Modern American Drama.

## PROGRAM REQUIREMENTS - 18 credits required

*Complete 18 credits from the following courses.*

*Students must complete a maximum of six credits of 100-level courses and minimum of three credits of 300-level or above courses.*

- LITR 101 Introduction to Literature
- LITR 101H Introduction to Literature: Honors
- LITR 103 Introduction to Literary Interpretation
- LITR 105 Literature, Culture, and Power
- LITR 110 Introduction to Poetry
- LITR 110H Introduction to Poetry: Honors
- LITR 120 Introduction to Readings in Creative Nonfiction
- LITR 130 Introduction to Fiction
- LITR 135 Introduction to the Short Story
- LITR 140 Examining the African-American Cultural Experience
- LITR 160 Introduction to Drama
- LITR 170 Mythology and Literature
- LITR 299 Topics in Literature
- LITR 201 English Authors: Beowulf to Blake
- LITR 202 English Authors: Romantics to Contemporary
- LITR 202H English Authors: Romantics to Contemporary: Honors
- LITR 211 American Authors: Through Dickinson
- LITR 212 American Authors: 20th Century to Contemporary
- LITR 221 World Literature: To 1660
- LITR 222 World Literature: Since 1660
- LITR 235 Native American Literature
- LITR 236 Introduction to U.S. Latino/a Literature
- LITR 238 Asian American Literature
- LITR 238H Asian American Literature: Honors
- LITR 241 Spike Lee and August Wilson

- LITR 243 Singleton & Hughes
- LITR 250 Introduction to Women's Literature
- LITR 255 Queer Literature
- LITR 260 Dramatic Literature
- LITR 260H Dramatic Literature: Honors
- LITR 265 Introduction to Shakespeare
- LITR 268 Literature on Film
- LITR 268H Literature on Film: Honors
- LITR 270 The Bible as Literature
- LITR 270H The Bible as Literature: Honors
- LITR 272 Myth, Literature and Film
- LITR 275 Science Fiction
- LITR 277 Fantasy Literature
- LITR 279 Zombies in Popular Media
- LITR 281H Victorian Illustrated Poetry: Honors
- LITR 282 The Vietnam War in History, Literature and the Arts
- LITR 282H The Vietnam War in History, Literature and the Arts: Honors
- LITR 283 Baseball in History and Literature: A Contested Narrative
- LITR 284 Literature and Visual Culture
- LITR 284H Literature and Visual Culture: Honors
- LITR 285 Graphic Narrative: Words, Image, Culture
- LITR 286 Literature and the Culture of Cyberspace
- LITR 286H Literature and the Culture of Cyberspace: Honors
- LITR 287 Literature and Gaming
- LITR 288 Literary Genres
- LITR 291 The Literature of HIV/AIDS: Service Learning
- LITR 310 Studies in the Novel
- LITR 310H Studies in the Novel: Honors
- LITR 335 Contemporary Native-American Novel
- LITR 336 U.S. Latino Literature
- LITR 340 African American Literature
- LITR 342 Issues in African and African American Studies
- LITR 344 Slave Narrative as Documentary
- LITR 350 Women Writers
- LITR 365 Shakespeare
- LITR 365H Shakespeare: Honors
- LITR 370 Romantic Poets
- LITR 372 Modern British and American Poetry
- LITR 374 Contemporary American Poetry
- LITR 375 Poetry and Jazz
- LITR 379 Seminar in Literature
- LITR 379H Seminar in Literature: Honors
- LITR 381 Seminar in Global Literature
- LITR 382 Seminar in Literature: US Pluralism
- LITR 384 Seminar in Literature and Culture
- LITR 386 Seminar in Literary Interpretation
- LITR 469 Independent Project: Literature

# Live and Performing Arts Management Minor

The Live and Performing Arts Management minor offers an opportunity for students to expand their business knowledge and skills as they apply to the performing arts discipline. Students focus on four specified courses in Live and Performing Arts and further explore the field by selecting two additional courses from the Business and Entrepreneurship core of classes and selected music business oriented electives. This minor requires 18 credits for completion.

## PROGRAM REQUIREMENTS - 18 credits required

- BUSE 170 Business of Performing Arts
- BUSE 248 Talent Management
- BUSE 385 Presenting the Performing Arts
- BUSE 387 Producing & Touring Live Entertainment

*Complete 6 credits from the following courses:*

- BUSE 105 Introduction to Management and Entrepreneurship
- BUSE 109 Information Management
- BUSE 201 Accounting
- BUSE 205 Law for Creative Industries
- BUSE 208 Business Writing
- BUSE 210 Managerial Economics
- BUSE 220 Entertainment Marketing
- BUSE 303 Finance
- BUSE 308 Entrepreneurship
- BUSE 368 Leadership
- BUSE 378 Sponsorship
- BUSE 381 Box Office Management
- BUSE 487 Club Management: Practicum
- BUSE 488 Events Management: Practicum

# Marketing Minor

No matter where you take your creative career, you'll need to know how to market your unique strengths. Columbia's 18-credit hour, digitally focused Marketing minor offers a foundation in strategic and innovative marketing that can help you promote your projects and widen your career options after graduation. The Marketing minor requires 18 credits for completion.

## PROGRAM REQUIREMENTS - 18 credits required

- BUSE 101 Introduction to Marketing
- BUSE 140 Promotional Marketing
- BUSE 260 Brands and Branding
- BUSE 357 Marketing Case Studies

*Complete 6 credits from the following courses:*

- BUSE 105 Introduction to Management and Entrepreneurship

- BUSE 205 Law for Creative Industries
- BUSE 208 Business Writing
- BUSE 109 Information Management
- BUSE 210 Managerial Economics
- BUSE 253 Intro to Marketing Research
- BUSE 258 Creativity in Marketing
- BUSE 334 Digital Media Strategies
- BUSE 358 Marketing Data Analytics
- BUSE 363 Marketing and Branding Yourself

## 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 individual interests, each student will select additional courses from the more advanced topics.

As a result of successfully completing program requirements, students should be able to:

- solve problems using the major concepts, theorems, and techniques of the mathematical subject areas included in the required and elective courses; and
- apply mathematical and analytical skills to solve problems in a variety of contexts.

## PROGRAM REQUIREMENTS: 20-22 credits required

- MATH 220 Calculus I
- MATH 221 Calculus II
- MATH 320 Calculus III

*Choose three of the following courses:*

- MATH 305 Discrete Mathematics
- MATH 310 Linear Algebra
- MATH 330 Elementary Differential Equations
- MATH 340 Numerical Analysis
- SCIE 496 Independent Project: Science and Mathematics

## Motion Graphics Minor

Motion Graphics is a growing practice that combines video, photo, graphic, typography, and 3-D elements for cinema, television, and the web in the form of title sequences, television commercials, television network identifications, music video effects, and web based graphic animations. The Motion Graphics minor is a sequence of classes in which students design and implement projects using 2-D and 3-D animation tools, digital cinematography, green screen video capture, and sound design. Students are introduced to the design process and design thinking through a combination of self-directed and group client projects.

## PROGRAM REQUIREMENTS - 18 credits required

- ANIM 270 Motion Graphics I
- ANIM 370 Motion Graphics II
- ANIM 470 Motion Graphics III

*Choose one of the following courses:*

- GRDE 136 Design Lab
- INMD 120 Digital Image Design
- PHOT 206 Digital Imaging I

*Choose one of the following courses:*

- ANIM 363 CVFX: Compositing II
- GRDE 131 Survey of Typography
- TELE 375 Introduction to 3D for Motion Graphics

## Music Business Minor

A minor in Music Business allows students to have a distinctive and focused area of study in the field that will complement major programs across disciplines including students studying music performance, music composition, audio arts, music production, and marketing. Students focus on four specified courses in music business and further explore the field by selecting two additional courses from the Business and Entrepreneurship core of classes and selected music business oriented electives. This minor requires 18 credits for completion.

## PROGRAM REQUIREMENTS - 18 credits required

- BUSE 135 Business of Music
- BUSE 235 Applied Marketing: Music Business
- BUSE 250 Music Publishing
- BUSE 354 Decision Making: Music Business

*Choose two of the following courses:*

- BUSE 105 Introduction to Management and Entrepreneurship
- BUSE 220 Entertainment Marketing
- BUSE 201 Accounting
- BUSE 205 Law for Creative Industries
- BUSE 208 Business Writing
- BUSE 109 Information Management
- BUSE 210 Managerial Economics
- BUSE 240 ProTools
- BUSE 243 Managing Music Productions
- BUSE 248 Talent Management
- BUSE 303 Finance
- BUSE 308 Entrepreneurship
- BUSE 368 Leadership
- BUSE 483 AEMMP Record Label: Practicum
- BUSE 485 AEMMP Music Publishing: Practicum

# Photography Minor

The minor in Photography is designed to provide a solid foundation in Photography and will complement a student's major area of study. Students will engage in the core courses of the Photography Department and choose an elective in a specialized area.

As a result of successfully completing program requirements, students should be able to:

- utilize a DSLR camera as a primary tool for visual research;
- analyze and incorporate photographic composition and color strategies into the photographic practice;
- analyze contemporary issues and professional practices pertaining to photographic imaging culture;
- produce assignments, projects, or a cohesive photographic body of work;
- operate advanced software applications and workflows pertaining to still and moving image capture/output; and
- articulate and evaluate their work through advanced research techniques and collaborative, critique methods

## PROGRAM REQUIREMENTS - 18 credits required

- PHOT 101 Photographic Practice I
- PHOT 102 Photographic Practice II
- PHOT 202 Photographic Practice III
- PHOT 205 Principles of Light
- PHOT 252 History of Photography II

## Electives

*Choose one of the following courses:*

- PHOT 120 Darkroom Dynamics
- PHOT 209 Principles of Light II
- PHOT 260 Introduction to Photojournalism
- PHOT 320 Experimental Photography/Graphic Techniques I
- PHOT 325 The Constructed Image
- PHOT 360 Documentary Methods

# Professional Writing Minor

The Professional Writing minor is designed for students across the disciplines who would choose to engage in focused study and practice in applied writing for creative professionals. Courses in the minor explore the rhetorical, ethical, and cultural dimensions of all communicative acts and provide opportunities to learn, research, create, and distribute content for print and digital networked writing environments. The curriculum is designed to accommodate changes in approaches to professional and digital writing and changes in technology in the coming years. Professional Writing students will have the opportunity to gain practical skills in writing for the workplace, experience in writing effectively for and about the arts and media, and advanced abilities in research, editing, writing, and content design while exploring the deep relationship

between communicative and creative arts writing practices. This minor is intended to help students prepare for the steadily increasing numbers of specialized professional writing positions in creative industries, government agencies, and nonprofit organizations.

## PROGRAM REQUIREMENTS - 18 credits required

- ENGL 241 Writing for the Creative Workplace
- ENGL 344 Writing, Language, and Culture Seminar

*Choose two of the following courses:*

- ENGL 242 Writing Digital Content
- ENGL 245 Technical Writing for Creative People
- ENGL 246 Reviewing the Arts
- ENGL 246H Reviewing the Arts: Honors

*Choose two of the following courses:*

- ENGL 341 Rhetoric of Digital Media
- ENGL 346 Cultural Criticism and the Arts
- ENGL 346H Cultural Criticism and the Arts: Honors
- ENGL 347 Writing for Late Night: A Comedy Collaboration

## Programming Minor

Coding and application development is in high demand; computer science powers the technology and innovation that drives the world, and experience in coding logic and syntax is essential for a variety of disciplines. Graduating with a minor in programming could provide students with an edge in this competitive economy.

## PROGRAM REQUIREMENTS - 18 credits required

- PROG 101 Introduction to Programming
- PROG 102 Code
- PROG 201 Object Oriented Programming I
- PROG 220 C++ Programming I
- PROG 260 Data Design
- PROG 355 Application Design

## Public Relations Minor

Public relations professionals must learn to succeed in today's 24/7 digital news and social media environment. Columbia's 18-credit Public Relations minor helps students understand, manage and produce focused, timely, and action-oriented communications for audiences including news media, consumers, employees, and the public at large. This minor is well suited for students studying fashion, marketing, theatre or management and those interested in developing skills to work with PR professionals or better self-market an emerging brand.

## PROGRAM REQUIREMENTS - 18 credits required

- PURE 102 Intro to Public Relations
- PURE 105 Public Relations Writing
- PURE 210 Presentation Skills
- PURE 220 Public Relations Issues
- PURE 230 Social Media and PR Strategies
- PURE 375 Strategic Media Relations

## 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 created body of work augments a student's portfolio and prepares him or her for a global multi-media environment.

## PROGRAM REQUIREMENTS - 21 credits required

- RADI 105 Voice and Articulation
- RADI 126 Radio Production I: Intro
- RADI 205 Writing for Radio
- RADI 481 WCRX Practicum I

*Choose one of the following courses:*

- RADI 118 Music Radio Broadcasting I
- RADI 226 Radio Sportscasting
- RADI 325 Radio Newscasting

*Complete 6 credits from the following courses:*

- RADI 202 Radio Storytelling
- RADI 235 Voiceover
- RADI 261 Internet Radio
- RADI 275 Radio Interviewing
- RADI 330 Ethics in Broadcasting
- RADI 342 Radio Dramatic Series: Writing
- RADI 352 Radio Dramatic Series: Production
- RADI 326 Radio Production II: Advanced

## Social Media and Digital Strategy Minor

As a result of successfully completing program requirements, students should be able to:

- produce, create, and distribute social media and digital content that is strategically sound and consumer-relevant;
- measure and analyze audience engagement, business models, and performance metrics; and
- adhere to legal and ethical standards when employing social media, whether for business, media, government, nonprofits, or causes.

## PROGRAM REQUIREMENTS - 18 credits required

- ADVE 120 Consumer Behavior
- BUSE 358 Marketing Data Analytics
- COMM 103 Introduction to Social Media & Digital Strategies
- COMM 219 Social Media Content
- INMD 114 Web Development I

*Choose one of the following courses:*

- ADVE 420 Agency
- COMM 485 Social Media and Digital Strategy Practicum

## Sports Management Minor

A minor in Sports Management provides students a distinctive and comprehensive area of study, combined with business skills related to the sports industry. The Sports Management minor complements major programs in radio, television, journalism, and marketing. Students focus on four specified courses in Sports Management and further explore the field by selecting two additional courses from the Business and Entrepreneurship core of classes. This minor requires 18 credits for completion.

## PROGRAM REQUIREMENTS - 18 credits required

- BUSE 165 Business of Sports
- BUSE 248 Talent Management
- BUSE 378 Sponsorship
- BUSE 381 Box Office Management

## Elective Courses

*Complete 6 credits from the following courses:*

- BUSE 105 Introduction to Management and Entrepreneurship
- BUSE 201 Accounting
- BUSE 205 Law for Creative Industries
- BUSE 208 Business Writing
- BUSE 109 Information Management
- BUSE 210 Managerial Economics
- BUSE 303 Finance
- BUSE 308 Entrepreneurship
- BUSE 368 Leadership
- BUSE 486 Artist Management: Practicum
- BUSE 488 Events Management: Practicum

## Stage Combat Minor

The Stage Combat minor provides extensive practice in the art form of theatrical violence.

As a result of successfully completing program requirements, students should be able to:

- prepare for Skills Proficiency Certification exams from the British Academy of Stage and Screen Combat in three weapon skills, and Proficiency Certification exams from the Society of American Fight Directors in eight weapon skills, preparing them to be recognized as Advanced Actor Combatants in the United States;
- be able to fake-fight in a safe, realistic, theatrical fashion with or without any type of sword, knife, stick or found object;
- be prepared to act as Fight Captain for any theatrical production;
- understand the differences between fighting for stage and fighting for film, and perform at an advanced level in any medium; and
- enter into any fight/movement audition with confidence.

## PROGRAM REQUIREMENTS - 19 credits required

- THEA 130 History of Martial Styles and Theatrical Violence
- THEA 230 Stage Combat I
- THEA 231 Stage Combat II
- THEA 232 Fighting for Film
- THEA 234 Advanced Applications of Stage Violence
- THEA 330 Stage Combat III

### Elective

*Choose one of the following courses:*

- THEA 101 Acting Basic Skills for Non-Theatre Majors
- THEA 330 Stage Combat III

## Talent Management Minor

A minor in Talent Management provides students with a distinctive and focused area of study in the field that complements major programs across disciplines including: acting, visual arts, creative writing, music, entertainment, and comedy. Students will explore these fields in the context of the broader based Business and Entrepreneurship core of classes while also completing coursework in Talent Management. This minor requires 18 credits for completion.

## PROGRAM REQUIREMENTS - 18 credits required

- BUSE 248 Talent Management
- BUSE 275 Self-Management and Freelancing
- BUSE 316 Negotiation Skills
- BUSE 486 Artist Management: Practicum

### Elective Courses

*Complete 6 credits from the following courses:*

- BUSE 105 Introduction to Management and Entrepreneurship
- BUSE 109 Information Management
- BUSE 135 Business of Music
- BUSE 165 Business of Sports
- BUSE 201 Accounting
- BUSE 208 Business Writing
- BUSE 210 Managerial Economics
- BUSE 220 Entertainment Marketing
- BUSE 235 Applied Marketing: Music Business
- BUSE 250 Music Publishing
- BUSE 303 Finance
- BUSE 308 Entrepreneurship
- BUSE 368 Leadership
- BUSE 378 Sponsorship

## Teaching Artist Minor

Teaching artistry 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 education in a multitude of ways. The Teaching Artist minor provides scaffolding for students who are interested in using their majors to further develop their craft while teaching and working with children, adolescents, and adults. The Teaching Artist minor provides students the opportunity to build the necessary skills to partner effectively with organizations that employ teaching artists. The Teaching Artist minor prepares students to work in a variety of settings that do not require a teaching license. These include after-school programs, community-based arts organizations, museum settings, and in-school programs supervised by a licensed teacher. All students in this minor complete a three credit-hour Teaching Artist practicum or internship in which they connect their major with their minor coursework. Additionally, Teaching Artist minors' transcripts provide evidence of a strong background in teaching artistry, if they choose to continue their education through graduate studies.

### PROGRAM REQUIREMENTS - 18 credits required

- EDUC 115 Human Development Across the Lifespan
- EDUC 225 Education of Learners with Exceptional and Diverse Needs
- EDUC 380 The Teaching Artist in School and Community Settings
- EDUC 385 Arts Integration: Interdisciplinary Learning K-12
- EDUC 390 Teaching Artist Internship

*Complete 3 credits from the following courses:*

- EDUC 210 Language Learning and Linguistic Development
- EDUC 215 Child, Family & Community: Critical Perspectives
- EDUC 220 Teaching English Language Learners: Theoretical Foundations
- EDUC 496 Independent Project: ECE

## Theatre Directing Minor

The goal of the Theatre Directing minor is to provide students with a concentrated introduction to the theories, skills, and practice of directing for the theatre.

As a result of successfully completing program requirements, students should be able to:

- understand theatre directing as a multifaceted discipline involving the processes of acting, design, and technology;
- demonstrate the organization skills required of the theatre directing process through project management; and
- understand dramatic structure as a key element of the theatre directing process.

In the minor's capstone course, students will have the opportunity to coordinate all of these elements through the production of a one-act play.

This minor aims to be of interest to students who wish to develop an understanding of the skills necessary to conceptualize, organize, and facilitate the preparation of scripted material for performance.

## PROGRAM REQUIREMENTS - 23 credits required

- THEA 152 Aesthetics for Theatre Makers
- THEA 254 Stage Management I
- THEA 266 Directing I
- THEA 267 Directing II
- THEA 481 Stage Management Practicum
- THEA 484 Directing Practicum

*Choose two of the following courses:*

- THEA 101 Acting Basic Skills for Non-Theatre Majors
- THEA 205 Text Analysis
- THEA 320 Dramaturgy
- THEA 467 Directing History and Theory

*Choose one of the following courses:*

- THEA 160 Set Design I
- THEA 162 Costume Design I
- THEA 165 Lighting Design I

## User Experience Minor

The User Experience (UX) minor's focus on user interaction, audience behavior, participant engagement, metrics, and observation assists students in making compelling, participant-centered work. It is the perfect accompaniment for a multitude of degree programs at Columbia (particularly Design, Advertising, Journalism, Marketing, Television, and Game Design), and aims to give graduates a substantial leg up in a rapidly growing field with a variety of career opportunities. Students augment their practical work with theory classes in interface design, information architecture, research, and prototyping.

## PROGRAM REQUIREMENTS - 18 credits required

- AUDI 436 Research Methods: An Interdisciplinary Approach
- INMD 210 Interface Design I

*Complete 12 credits from the following courses:*

- INMD 215 Conversational Interfaces
- INMD 220 Prototyping Strategies  
*Prototyping Strategies may be taken 3 times for 3 credits.*
- INMD 310 Interface Design II
- INMD 315 Experience Design
- INMD 355 Information Architecture

## Video Production Minor

This minor focuses on the creation of compelling video productions, from planning to shooting to post production. Students will have the opportunity to create videos in a number of genres, including scripted and unscripted formats, in traditional and emerging forms. With the expanding arena of platforms available to video content creators, this minor offers students the chance to build and enhance their skills in the creation of high quality video programming. This minor is appropriate for students from a variety of departments who are interested in adding video creation experience to their work as artists or media makers.

## PROGRAM REQUIREMENTS - 15 credits required

- TELE 112 Aesthetics and Storytelling
- TELE 230 Production & Editing I
- TELE 330 Production and Editing II

*Complete 6 credits from the following courses:*

- TELE 302 Post-Production Audio III
- TELE 304 Emerging Media and Society
- TELE 305 Advanced Location Sound Recording
- TELE 309 Sound Mixing for Cinema
- TELE 310 Writing for Television
- TELE 316 Independent Producer Workshop
- TELE 317 Online Video: Trends & Best Practices
- TELE 318 Writing the Situation Comedy
- TELE 319 Producing the Television Magazine Segment
- TELE 320 Critical Television Theory and Analysis
- TELE 326 Decision Makers in Media
- TELE 327 Writing for Television Genre
- TELE 328 Television Program Development
- TELE 329 Developing the Reality Show
- TELE 332 Video for Internet and Mobile TV
- TELE 333 Writing for Internet and Mobile TV
- TELE 335 Web Series Producer
- TELE 337 Creating the TV News Package
- TELE 338 Television Equipment Practicum
- TELE 339 Advanced Lighting and Camera
- TELE 341 Directing and Production: Narrative
- TELE 342 Directing and Production: Television Magazine Segment
- TELE 343 Remote Television Production

- TELE 344 Directing and Production: Live Broadcast
- TELE 346 Directing the Webisode
- TELE 348 Advanced Control Room Techniques
- TELE 354 The Documentary Production Team
- TELE 357 Documenting Social Injustice
- TELE 358 Community Media: Mentoring Through Sports
- TELE 360 Post-Production Bootcamp: Avid Techniques
- TELE 362 Creating the Online Learning Video
- TELE 367 Experimental Production and Editing
- TELE 371 Narrative Production and Editing
- TELE 372 Documentary Production and Editing
- TELE 373 Advanced Post Production Workshop
- TELE 374 Advanced Post-Production: Finishing the Television
- TELE 375 Introduction to 3D for Motion Graphics
- TELE 377 ePortfolio for Media Arts
- TELE 379 On-Camera Talent
- TELE 385 Advanced Television Studies:
- TELE 388 Television Script Analysis:
- TELE 420 Master Workshop Narrative: Writing
- TELE 421 Master Workshop Narrative: Pre-Production
- TELE 422 Master Workshop Narrative: Producing
- TELE 423 Master Workshop Narrative: Directing & Production
- TELE 425 Advanced Post-Production: Prime Time
- TELE 430 Master Workshop Sketch Comedy: Writing
- TELE 431 Producing Sketch Comedy
- TELE 432 Master Workshop Sketch Comedy: Directing & Product
- TELE 440 Writing the Television Pilot:
- TELE 445 Directing and Production: Special Projects
- TELE 451 Fictional Documentary
- TELE 480 Branded Entertainment Practicum
- TELE 483 Writers' Roundtable in LA
- TELE 484 Pitching Series Concept in LA
- TELE 485 Conceiving & Writing the Show Bible in LA
- TELE 486 Analyzing Dramatic Structure
- TELE 487 Analyzing Structure SitCom LA
- TELE 488 Conceiving and Writing the Situation Comedy Show B
- TELE 495 Directed Study: Television
- TELE 496 Independent Project: Television
- COLL 230 Internship

## Visual Arts Management Minor

The Visual Arts Management minor strengthens the managerial and entrepreneurial skills that students need to support their own creative career while exploring career options in the visual arts. For students interested in managing and curating exhibitions, running a gallery, or working in a museum, auction house, or non-profit arts organization, the Visual Arts Management minor offers a variety of courses based on professional practice. This minor requires 18 credits for completion.

## PROGRAM REQUIREMENTS - 18 credits required

- BUSE 125 Business of Visual Arts
- BUSE 320 Fundraising
- BUSE 323 Exhibition Management
- BUSE 481 Gallery Management: Practicum

*Choose two of the following courses:*

- BUSE 105 Introduction to Management and Entrepreneurship
- BUSE 109 Information Management
- BUSE 201 Accounting
- BUSE 205 Law for Creative Industries
- BUSE 208 Business Writing
- BUSE 210 Managerial Economics
- BUSE 220 Entertainment Marketing
- BUSE 303 Finance
- BUSE 308 Entrepreneurship
- BUSE 368 Leadership
- BUSE 415 Exhibition Management: International Perspectives
- BUSE 480 Curatorial Practicum

## Voiceover Minor

The goal of the minor in Voiceover is to provide students with the skills and knowledge required for the art and practice of voiceover copy interpretation and performance. This minor provides basic skills in the appropriate and effective communication of information. Students learn to interpret, mark and deliver text for copy, including commercials, animation, film narration, audiobooks, eLearning, Internet, entertainment, training videos, mobisodes, webisodes, tour audio, and more.

## PROGRAM REQUIREMENTS - 19 credits required

- RADI 126 Radio Production I: Intro
- RADI 235 Voiceover
- RADI 320 Voiceover Demo Production

*Choose one of the following courses:*

- RADI 105 Voice and Articulation
- THEA 103 Voice for Non-Theatre Majors
- THEA 112 Theatre Foundation II: Performance

*Complete 6 credits from the following courses:*

- RADI 202 Radio Storytelling
- RADI 239 Voice Acting for Intractive Gaming
- RADI 280 Voiceover for Narration
- RADI 339 Voice Acting for Animation

## Web Development Minor

In today's digital landscape, it is paramount to have a fundamental understanding of web development, social media, and user-centered design. The Interactive Arts and Media Department's minor in Web Development is designed for students of any major who would like to supplement their work with skills in developing for and distributing work through the web. The minor is ideal for those majoring in graphic design, fiction writing, marketing, arts and media management, journalism, television and film/video.

The Web Development minor seeks to provide students with a firm grounding in the technical aspects of web-based creation, programming, and information management. Students are exposed to state-of-the-art programming languages in order to create interactive websites with dynamic content. By combining high-end web content and design programming skills students can become more competitive in the creative industries marketplace.

### PROGRAM REQUIREMENTS - 18 credits required

- INMD 114 Web Development I
- INMD 210 Interface Design I
- INMD 214 Web Development II
- INMD 340 Emergent Web Technologies
- PROG 150 Topics in Programming
- PROG 201 Object Oriented Programming I

## Women's, Gender and Sexuality Studies Minor

The minor in Women's, Gender and Sexuality Studies, housed in the Humanities, History and Social Sciences Department, is designed to give students an opportunity to explore issues of gender and sexuality in an interdisciplinary and cohesive way. The minor is a rich complement to any of the majors offered at the college because it gives students a strong background in perceiving the structural issues of gender and sexuality in articulation with race, ethnicity, (dis)ability and other socially meaningful categories. In this way, the minor enhances the college's commitment to issues of diversity, equity and inclusion. Students in the minor are engaged in stimulating debates on the role of gender and sexuality in varied societies from a variety of perspectives as a way to help them discover their own voices within these debates. The Women's, Gender and Sexuality Studies minor assists students in preparing to navigate an increasingly diverse and complex global society.

As a result of successfully completing program requirements, students should be able to:

- identify the intersections between gender and sexuality and other socially meaningful categories, such as race, class, and (dis)ability;
- understand and use the vocabularies, both conceptual and theoretical, as well as the research methods central to the analysis of gender and sexuality; and
- discuss (orally and in writing) the diverse experiences of women, in their own and other cultures, and the meaning of gender as a socially constructed category.

### PROGRAM REQUIREMENTS - 18 credits required

- HUMA 104 Introduction to Women and Gender Studies

*Choose five of the following courses:*

- BIOL 105 Biology of Human Reproduction
- BIOL 235H Evolution of Sex: Honors
- CRWR 122 Craft and Process Seminar in Fiction: Gender and Difference
- CRWR 222 Craft and Process Seminar in Fiction: Women Writer
- CULS 312 Queer Theory
- HIST 257 Women in U.S. History: To 1877
- HIST 258 Women in U.S. History: Since 1877
- HIST 259 Gay, Lesbian, Bisexual, and Transgender History in the U.S.
- HIST 322H Taste and Consumption in French History: Honors
- HUMA 105 Gay and Lesbian Studies I: 1600 to 1980
- HUMA 106 Gay and Lesbian Studies II: 1980 to Present
- HUMA 120 Women in Art, Literature, and Music
- HUMA 122 Latin American Women in the Arts
- HUMA 122H Latin American Women in the Arts: Honors
- HUMA 215 Transnational and Global Feminisms
- LITR 250 Introduction to Women's Literature
- LITR 255 Queer Literature
- MEDI 201 Culture, Race and Media
- PSYC 111 Human Sexuality Seminar
- PSYC 213 Psychology of Women
- SOCI 112 Women and U.S. Society
- SOCI 115 Women's Health Care Issues
- SOCI 210 Gender and Culture
- SOCI 212 Marriage and Family

## Writing for Performance Minor

The goal of the minor in Writing for Performance is to provide students with a comprehensive opportunity to broaden their skills in writing for the stage and media performance modes. Students in this program will have the opportunity to develop the requisite skills for both long and short forms of dramatic writing. Students may further develop their performance writing or build skills in theatrical performance or collaboration. The range of writing and performance experiences should enhance the student's professional marketability in the related fields of stage and media advertising, public relations, and other fields where creative problem solving, script forms, and verbal presentation skills come into play.

## PROGRAM REQUIREMENTS - 16 credits required

- THEA 168 Playwriting I
- THEA 268 Playwriting II
- THEA 287 Topics in Playwriting

*Choose one of the following courses:*

- CINE 145 Screenwriting I: Writing the Short Film

- CRWR 155 Poetry Workshop: Beginning
- CRWR 160 Creative Nonfiction Workshop: Beginning

*Choose one of the following courses:*

- THEA 201 Theatre History & Inquiry
- THEA 202 Traditions of World Theatre
- THEA 205 Text Analysis

## Writing for Television Minor

This minor provides an introduction to writing for television in its various forms, from comedy, drama, and branded entertainment to the growing fields of interactive and web-based media. This minor offers a sequence of courses that begins with an introduction to visual storytelling, continues with specific genre-based scriptwriting courses, and finishes with a course that plans a TV series. This minor is designed to help writers from other disciplines enter an expanding market by adding television writing skills to their portfolios.

### PROGRAM REQUIREMENTS - 18 credits required

- TELE 212 Television Arts: Writing
- TELE 310 Writing for Television
- TELE 328 Television Program Development

*Complete 9 credits from the following courses:*

- COLL 230 Internship
- TELE 302 Post-Production Audio III
- TELE 304 Emerging Media and Society
- TELE 305 Advanced Location Sound Recording
- TELE 309 Sound Mixing for Cinema
- TELE 316 Independent Producer Workshop
- TELE 317 Online Video: Trends & Best Practices
- TELE 318 Writing the Situation Comedy
- TELE 319 Producing the Television Magazine Segment
- TELE 320 Critical Television Theory and Analysis
- TELE 326 Decision Makers in Media
- TELE 327 Writing for Television Genre
- TELE 329 Developing the Reality Show
- TELE 332 Video for Internet and Mobile TV
- TELE 333 Writing for Internet and Mobile TV
- TELE 335 Web Series Producer
- TELE 337 Creating the TV News Package
- TELE 338 Television Equipment Practicum
- TELE 339 Advanced Lighting and Camera
- TELE 341 Directing and Production: Narrative
- TELE 342 Directing and Production: Television Magazine Segment
- TELE 343 Remote Television Production
- TELE 344 Directing and Production: Live Broadcast
- TELE 346 Directing the Webisode
- TELE 348 Advanced Control Room Techniques

- TELE 354 The Documentary Production Team
- TELE 357 Documenting Social Injustice
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- TELE 495 Directed Study: Television
- TELE 496 Independent Project: Television

## Programs and Courses by Department

### School of Fine and Performing Arts

- Art and Art History
- Business and Entrepreneurship
- Dance
- Design
- Fashion Studies
- Music
- Photography

- Theatre

#### **School of Liberal Arts and Sciences**

- American Sign Language
- Education
- English and Creative Writing
- First-Semester Experience
- Humanities, History and Social Sciences
- Science and Mathematics

#### **School of Media Arts**

- Audio Arts and Acoustics
- Cinema and Television Arts
- Communication
- Interactive Arts and Media

## **Four-Year Planning Tools**

Columbia's bachelor degree programs require either 120 or 128 credits. Students should plan to complete 15-16 credits per semester. To assist students with planning their degree completion, four-year planning tools have been created for each undergraduate major program. With assistance from their academic advisor, students may be able to plan for additional experiences such as pursuing a minor, studying abroad, or taking an internship.

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|--|---|
| <ul style="list-style-type: none"> <li>• American Sign Language</li> <li>• Art and Art History</li> <li>• Audio Arts and Acoustics</li> <li>• Business and Entrepreneurship</li> <li>• Cinema and Television Arts</li> <li>• Communication</li> <li>• Dance</li> <li>• Design</li> </ul> | <ul style="list-style-type: none"> <li>• English and Creative Writing</li> <li>• Fashion Studies</li> <li>• Humanities, History, and Social Sciences</li> <li>• Interactive Arts and Media</li> <li>• Music</li> <li>• Photography</li> <li>• Science and Mathematics</li> <li>• Theatre</li> </ul> |
|--|---|

### American Sign Language

- ASL-English Interpretation, BA
- Deaf Studies, BA

### Art and Art History

- Art History, BA
- Fine Arts, BA
- Fine Arts, BFA

## Audio Arts and Acoustics

- Audio Design and Production, BA
- Live and Installed Sound, BA
- Acoustics, BS
- Music Technology, BS

## Business and Entrepreneurship

- **Arts Management, BA:**
  - Creative Industries Concentration
  - Film Business Concentration
  - Performing Arts Concentration
  - Visual Arts Management Concentration
- Design Management, BA
- **Marketing, BA:**
  - Digital Media Concentration
  - Entertainment Industry Concentration
  - Sports Management Concentration
- **Music Business, BA:**
  - Artist Management Concentration
  - Recorded Music and Publishing Concentration
  - Live and Touring Concentration

## Cinema and Television Arts

- Filmmaking, BA
- Interdisciplinary Documentary, BA
- **Television, BA:**
  - Internet and Mobile Media Concentration
  - Post-Production and Effects Concentration
  - Production and Directing Concentration
  - Writing and Producing Concentration
- **Cinema Art and Science, BFA:**
  - Cinematography Concentration
  - Cinema Visual Effects Concentration
  - Directing Concentration
  - Editing and Post-Production Concentration
  - Producing Concentration
  - Production Design Concentration
  - Screenwriting Concentration
  - Sound for Cinema Concentration
- Television Executive Producing and Entrepreneurship, BFA

## Communication

- **Advertising, BA:**
  - Art Direction Concentration
  - Copywriting Concentration

- Strategy Concentration
- Communication, BA
- **Journalism, BA:**
  - Broadcast Journalism: Radio Concentration
  - Broadcast Journalism: Television Concentration
  - Magazine Concentration
  - News and Features Concentration
  - Sports Concentration
- Photojournalism, BA
- Public Relations, BA
- Radio, BA
- Social Media and Digital Strategy, BA

## Dance

- Dance, BA
- Dance, BFA

## Design

- Advertising Art Direction, BA
- Graphic Design, BA :
  - Publication Design Concentration
  - Website Design Concentration
- Illustration, BA
- Graphic Design, BFA
- Illustration, BFA
- Interior Architecture, BFA

## English and Creative Writing

- **Creative Writing, BA:**
  - Fiction Concentration
  - Nonfiction Concentration
  - Poetry Concentration
- English, BA
- Fiction, BFA

## Fashion Studies

- **Fashion Studies, BA:**
  - Merchandising Concentration
  - Product Development Concentration
- Fashion Design, BFA

## Humanities, History, and Social Sciences

- **Cultural Studies, BA:**
  - Literary Studies Concentration
  - Media and Popular Culture Concentration
  - Urban Studies Concentration

## Interactive Arts and Media

- **Animation, BA:**
  - Computer Animation Concentration
  - Traditional Animation (Hand-Drawn Pathway) Concentration
  - Traditional Animation (Stop-Motion Pathway) Concentration
- Game Art, BA
- **Game Design, BA:**
  - Game Development Concentration
  - Sound Design Concentration
- **Interaction Design, BA:**
  - Graphic Design Concentration
  - Smart Interfaces Concentration
  - User Experience Concentration
  - Web and Mobile Development Concentration
- **Programming, BA:**
  - Application Programming Concentration
  - Game Programming Concentration
- Computer Animation, BFA
- Traditional Animation, BFA
- **Programming, BS:**
  - Application Programming Concentration
  - Game Programming Concentration

## Music

- Music, BA
- Composition and Production, BMus
- Contemporary, Urban, and Popular Music, BMus

## Photography

- **Photography, BA:**
  - Commercial Photography Concentration
  - Fashion Photography Concentration
  - Fine Art Photography Concentration
  - General Photography Concentration

## Science and Mathematics

- Arts and Materials Conservation, BA

## Theatre

- Acting, BA
- Comedy Writing and Performance, BA
- Musical Theatre, BA
- **Theatre, BA:**
  - Directing Concentration
  - Playwriting Concentration
  - Stage Management Concentration
- Acting, BFA
- Musical Theatre Performance, BFA
- Theatre Design and Technology, BA

## Transfer Planning Tools

Transfer plans demonstrate the shortest path to degree completion in a student's chosen program. Columbia College Chicago's transfer plans outline the total number of credits required for each major and degree, and the number of semesters required to finish. They are based on completion of 60 credit hours and all general education requirements prior to transferring to the college. With assistance from an academic advisor, students may be able to plan for additional experiences such as pursuing a minor, studying abroad, or taking an internship.

- American Sign Language
- Art and Art History
- Audio Arts and Acoustics
- Business and Entrepreneurship
- Cinema and Television Arts
- Communication
- Dance
- Design
- English and Creative Writing
- Fashion Studies
- Humanities, History, and Social Sciences
- Interactive Arts and Media
- Music
- Photography
- Science and Mathematics
- Theatre

### American Sign Language

- ASL-English Interpretation, BA
- Deaf Studies, BA

### Art and Art History

- Art History, BA
- Fine Arts, BA

### Audio Arts and Acoustics

- Audio Design and Production, BA
- Live and Installed Sound, BA

### Business and Entrepreneurship

- **Arts Management, BA:**
  - Creative Industries Concentration
  - Film Business Concentration
  - Performing Arts Concentration
  - Visual Arts Management Concentration
- Design Management, BA
- **Marketing, BA:**
  - Digital Media Concentration
  - Entertainment Industry Concentration
  - Sports Management Concentration
- **Music Business, BA**
  - Artist Management Concentration
  - Recorded Music and Publishing Concentration
  - Live and Touring Concentration

## Cinema and Television Arts

- Filmmaking, BA
- Interdisciplinary Documentary, BA
- **Television, BA:**
  - Internet and Mobile Media Concentration
  - Post-Production and Effects Concentration
  - Production and Directing Concentration
  - Writing and Producing Concentration

## Communication

- **Advertising, BA:**
  - Art Direction Concentration
  - Copywriting Concentration
  - Strategy Concentration
- Communication, BA
- **Journalism, BA:**
  - Broadcast Journalism: Radio Concentration
  - Broadcast Journalism: Television Concentration
  - Magazine Concentration
  - News and Features Concentration
  - Sports Concentration
- Photojournalism, BA
- Public Relations, BA
- Radio, BA
- Social Media and Digital Strategy, BA

## Dance

- Dance, BA 4-semester
- Dance, BA 6-semester (alternate)

## Design

- Advertising Art Direction, BA
- Graphic Design, BA
  - Publication Design Concentration
  - Website Design Publication Concentration
- Illustration, BA

## English and Creative Writing

- **Creative Writing, BA:**
  - Fiction Concentration
  - Nonfiction Concentration
  - Poetry Concentration
- English, BA

## Fashion Studies

- **Fashion Studies, BA**
  - Merchandising Concentration
  - Product Development Concentration

## Humanities, History, and Social Sciences

- **Cultural Studies, BA**
  - Literary Studies Concentration
  - Media and Popular Culture Concentration
  - Urban Studies Concentration

## Interactive Arts and Media

- **Animation, BA**
  - Computer Animation Concentration
  - Traditional Animation (Hand-Drawn Pathway) Concentration
  - Traditional Animation (Stop-Motion Pathway) Concentration
- Game Art, BA
- **Game Design, BA:**
  - Game Development Concentration
  - Sound Design Concentration
- **Interaction Design, BA**
  - Graphic Design Concentration
  - Smart Interfaces Concentration
  - User Experience Concentration
  - Web and Mobile Development Concentration
- **Programming, BA:**
  - Application Programming Concentration
  - Game Programming Concentration

## Music

- Music, BA

## Photography

- **Photography, BA**
  - Commercial Photography Concentration
  - Fashion Photography Concentration
  - Fine Art Photography Concentration
  - General Photography Concentration

## Science and Mathematics

- Art and Materials Conservation, BA

## Theatre

- Acting, BA
- Comedy Writing and Performance, BA
- Musical Theatre, BA
- **Theatre, BA:**
  - Directing Concentration
  - Playwriting Concentration
  - Stage Management Concentration
- Theatre Design and Technology, BA

# Columbia College Chicago Online

The mission of Columbia College Chicago Online is to deliver new engaging curriculum to lifelong learners anywhere in the world. We are committed to providing high-quality educational experiences to develop the necessary skills to launch or grow a sustainable career in today's demanding marketplace.

Columbia Online's continuing education course and certificate offerings are designed for working professionals and adult learners. They do not satisfy degree requirements for current Columbia College Chicago students.

## Professional Certificates

- Entrepreneurship for the Gig Economy
- Immersive Storytelling and Content
- Mobile App Development
- Nonprofit Arts Management
- Augmented and Virtual Reality

## Courses

- Fall Term 1

- Fall Term 2
- Winter Term
- Spring Term 1 - *tba*
- Spring Term 2 - *tba*
- Summer - *tba*

For more information, visit our web page

### **Degree-Seeking Students**

Degree-seeking students at Columbia College Chicago may enroll for continuing education credit-bearing courses in Columbia's Digital Learning division, "Columbia College Chicago Online." However, these courses are not eligible for financial aid and do not apply toward degree completion. In addition, courses taken through continuing education are documented on a separate academic transcript. For more information, please see an academic advisor.