Columbia College Chicago

Digital Commons @ Columbia College Chicago

2023

2023-2024 Course Catalog

Columbia College Chicago

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.

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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 more than 6,000 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; and

- 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. For more information click here.

Contact Information

Columbia College Chicago

600 S. Michigan Ave.

Chicago, IL 60605 (map)

Main Switchboard: 312-663-1600

Request Information from the Admissions Office

Office	Email	Phone Number
Admissions (Undergraduate)	admissions@colum.edu	312-369-7130
Admissions (Graduate)	gradstudy@colum.edu	312-369-7260

| Office of the Registrar | registrar@colum.edu | 312-369-7769 |
| Columbia Central | columbiacentral@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

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 2023-2024.

Academic Policies

Each student is expected to be thoroughly familiar with the academic and general requirements and polices 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
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Academic Integrity Policy

Return to: Academic Policies

Academic integrity is giving credit to the ideas, research, and creations of others; and part of one's education is learning how to give this credit. When a writer inserts a citation into her work, she is not only being honest

about the source of her knowledge, but also making visible the ways in which her work depends on the support of others--whether they are students or faculty members at her institution or thinkers and writers from distant times and places. The citation is a way of paying tribute to the contributions of others and to situate one's own work in the broader intellectual tradition. Citations may be particular to writing; however, every area of creative endeavor requires some form of 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[*]

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 by means of the Academic Misconduct form on the MyColumbia portal.

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/

Campus Security Act

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 Annual Security and Fire Safety Report or may be obtained from the office located at 916 S. Wabash Ave., room 505.

The annual report contains the following information:

- Current campus polices 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: CLEARMAP Chicago Police Department

Family Educational Rights and Privacy Act Annual Notice to Students

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., Suite 700, 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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Graduate Academic Policies

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- Degree Requirements
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This page contains information on policies, procedures, and regulations that are specific to graduate study at Columbia College Chicago.

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 their program of study and the college. (Ask your graduate program director whether your program publishes its own program-specific handbook.)

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

Religious Holiday Observance

Columbia College Chicago respects the right of and encourages all students to observe the religious holidays associated with their faith. Faculty should make every effort to accommodate students who miss scheduled class meetings due to the observance of a religious holiday. Students are expected to contact their instructor as soon as possible to make appropriate arrangements to complete coursework.

See **Religious Holidays and Observances Calendar 2022-2023** for a list of many of the religious holidays observed by members of the Columbia College Chicago community. Please note this is not an exhaustive list and that individual practices may vary.

Degree Descriptions

Columbia College Chicago offers the following degrees:

- **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, culminating 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 portfolios, engage in collaborative projects, and may develop vital professional connections. Students will complete a culminating project that, depending upon the department, may be a thesis or practicum experience. The MFA is a terminal degree that consists 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 aims to prepare 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 will have the opportunity to 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.

Certificate Programs

Certificate programs allow students to explore a focused domain of knowledge or skills. These programs are appropriate for professionals and for degree-seeking students who wish to pursue training in a specific skill or discipline. Certificate programs ideally offer fall, spring, or summer start dates and other flexible scheduling options for students. Certificate programs do not necessarily result in professional certification in the program's area of focus; such certification is governed by external bodies.

Degree Requirements

The following requirements apply to all Columbia College Chicago graduate students; however, programs may impose additional requirements. Therefore, students should also reference program-specific policies and/or handbooks and consult their graduate program director to determine if there are program-specific requirements other than those listed here:

- Candidates for master's degrees and graduate certificates must maintain a cumulative grade point average of at least 3.0 (B) in all graduate coursework.

- Students may not apply more than six credit hours of coursework with a grade of 2.0 toward a graduate degree or certificate.
- Students may not apply more than a combined total of six credit hours of independent study toward fulfillment of degrees requiring 40 credits or fewer, nor more than 12 hours for degrees requiring more than 41.
- Grades lower than 2.0 are not applied toward the fulfillment of degree requirements; however, they are included in the cumulative grade point average (GPA) calculation.
- Candidates for master's degrees in programs that require completion of a thesis or equivalent project cannot graduate unless they successfully completed this requirement.
- Students working on their thesis must maintain continuous fall and spring registration in an approved thesis course bearing the 691 or 692 designation.

Time Limits

Program	Program Credit Hours Required for Completion	Maximum Timeframe Attempted Credit Hours	Maximum Years
MFA	34-60	90	5 Years
MFA with Thesis	34-60	90	7 Years
MA	30-45	60	5 Years
MA with Thesis	30-45	60	7 Years
MAM	45-50	75	5 Years
Certificate	9-30	45	4 Years

Students who do not complete a degree within the prescribed time limit and who wish for an extension must complete and send a "Program Extension Petition" (PEP) via email attachment to their graduate program director to begin the review process. Directors forward reviewed PEPs to their chairs and the dean of the school of graduate studies.

- The PEP is available here or contact the school of graduate studies.
- Extensions are not automatically granted.
- Program directors can only provide initial approval.
- The dean of the school of graduate studies has final approval authority.
- If the petition for exception is approved, the student may be required to retake designated courses. 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.
- Petitioners who are granted exceptions after more than a single semester hiatus may need to 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. Some programs do not allow part-time enrollment.

International students should be aware of any additional policies in the "Admissions Requirements" section of the Columbia College Chicago catalog.

Students must enroll as follows in order to maintain full-time status:

- Nine credit hours or at least one thesis class each semester during both the fall and spring.
- Five credit hours or at least one thesis class each session during the summer.

Some programs may require additional credits per semester. Students should seek clarification from their graduate program directors.

Students should also know that an enrollment of fewer than six credit hours may affect their eligibility for federal student loans. Students should seek advice from Columbia Central before dropping or withdrawing from any course.

To be eligible for federal student loans in a summer session, a student must be enrolled in either a thesis class or in classes carrying a minimum of three graduate credit hours.

Students with extenuating circumstances who wish to drop or withdraw from a course after registration and seek a minimum credit adjustment must complete and send a "Minimum Credit Petition" (MCP) via email attachment to their graduate program director within one week of the indicated drop/withdrawal.

- The MCP is available from graduate program directors and the school of graduate studies.
- MCPs include a curricular plan that ensures degree completion within published program completion time limits.
- Adjustments are not automatically granted.
- Program directors in consultation with their chairs have final approval authority.

Candidacy and Status Reviews

As indicated in their handbook, certain programs require reviews of all student achievement at documented points during their study. A student whose achievement at these points is deemed unsatisfactory by the program director may be placed on probation or, when it is unlikely that a student's achievement will meet published criteria in a reasonable period, dismissed. (See "Academic Probation".)

- Graduate program directors have final say about whether a student is placed on probation, but must notify their department chair, the dean of the school of graduate studies, and the registrar in writing about their decision.
- Graduate program directors who seek to dismiss a student must notify their department chair in advance. Upon a student's dismissal, the dean of the school of graduate studies will be notified.
- The registrar must alert a student about probation or dismissal at least three weeks prior to the subsequent term.

Thesis or Culminating Project

Students should consult their program handbook and program director for details regarding the nature, scope, format, and procedures governing submission, review, revision, and resubmission of theses or culminating projects (collectively "thesis/theses").

- All theses are associated with either a one or zero credit ("thesis continuation") course.
- In certain programs, there is a limit to the number of times a student may repeat a credit-bearing thesis class.

- The graduate program director in consultation with the chair may allow a student to enroll in a zero credit thesis continuation course if they exceed the number of times allowed for repeating the credit-bearing class.
- Students enrolled in the zero credit thesis class are actively engaged in thesis research under the supervision of a thesis advisor and are thus in compliance with the continuous enrollment policy.
- Students must continue to register in thesis or thesis continuation classes during fall and spring semesters once they have officially begun the thesis process and until their thesis is accepted.
- The graduate program director is responsible for awarding either a satisfactory progress ("S") or unsatisfactory progress ("U") grade each semester for credit and zero credit thesis courses.

Except as otherwise indicated in a department handbook:

- Each master's thesis is reviewed departmentally by a thesis committee, consisting of a thesis advisor--serving as committee chair--and at least one other member.
- A student may request that the committee include a faculty member from an outside program or department.
- The graduate program director is responsible for organizing the committee, when applicable.

Thesis committees are only allowed to engage in final thesis reviews for students enrolled in a thesis or thesis continuation course; therefore, a student who has not completed their thesis by the end of a semester in which they are enrolled in a thesis or thesis continuation course must register for thesis or thesis continuance in the immediately subsequent semester before the thesis can be submitted for final review.

An "S" grade in a thesis class earns credit and shows satisfactory progress toward the completion of a thesis, but is not included in the calculation of a student's grade point average; a grade of "U" does not earn credit, does not show satisfactory progress toward the completion of a thesis, nor is it included in the calculation of a student's grade point average.

In programs that require such, a student must successfully defend their thesis before receiving their degree.

Grading Policies

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

Grade	Description	Grade Points Awarded
A		4.0
A-		3.7
B+		3.3
B		3.0
B-		2.7
C+		2.3
C		2.0
C-		1.7

D		1.0
F		0.0
I	Incomplete	0.0
IP	In Progress	0.0
W	Withdrawal	0.0
NG	No Grade	0.0
S	Satisfactory Progress	
U	Unsatisfactory Progress	
AU	Audit	

Unsatisfactory ("U") Grades and Departmental Review

Certain graduate level courses are offered with Satisfactory/Unsatisfactory (S/U) as the exclusive grading option.

A student who earns a "U" grade in any course will be notified in writing by the registrar. Copies of the notification will also be sent to the graduate program director and department chair.

Students who earn a "U" grade are subject to a departmental review initiated by the graduate program director and conducted by a committee that includes the director, department chair, and at least one additional full-time faculty member from the student's home department. Students who accumulate three or more unsatisfactory (U) grades will be automatically dismissed from their program.

The graduate program director must forward the review committee's detailed determination to the student, department chair, dean of the school of graduate studies, and registrar.

Outcomes for this review may include but are not limited to:

- Academic Probation for the subsequent semester (see "Academic Probation").
- A semester-long conditional leave of absence
- The restructuring of a student's curriculum plan and/or degree path
- In addition, the review committee may, in the case of a student who has previously been placed on probation, recommend to the dean of the school of graduate studies that the student be dismissed from the program (see "Candidacy and Status Reviews").

In the case of forced conditional leave, the committee must provide details regarding what a student must do in order to resume their study.

Incomplete ("I") Grade

Graduate students 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 coursework. The incomplete grade may be issued when a student makes definite arrangements with the instructor to complete coursework outside of class after the course ends. All requests for an incomplete grade along with related documentation must be submitted during the semester in which the incomplete grade is requested including requests related to medical reasons. 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. A student has successfully completed all course requirements up until the date they request an incomplete but is faced with unexpected circumstances that will make it impossible to complete course requirements by the end of that 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 graduate program director, department chair or faculty member designated by the program director in consultation with the chair will 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 graduate 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 graduate program director, department chair or a faculty member designated by the program director in consultation with the chair will 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 that is not cleared at the end of the following term will automatically convert to an F grade.

A student who is on academic probation is not eligible to receive an incomplete grade for the probationary semester (see "Academic 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 ("I") 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 grade.

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 Columbia Central. The student's request for an administrative withdrawal will be reviewed by the graduate program director, department chair, AVP of Columbia Central, and registrar. 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 coursework should discuss their decision with their graduate program director and Columbia Central. 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 consult the Global Education office to learn how their decision may affect their status (see also "Withdrawal from Program").

Change of Grade

In cases of appeal, 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 of the school with which the department is affiliated. 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 with which the department is affiliated. A change of grade usually results from one of the following circumstances:

- 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

Graduate students seeking transfer credit must submit a written request to their graduate program director along with an official transcript showing the course(s) in question. (Some departments do not allow transfer credit for required courses.)

If the graduate program director approves the request, the graduate program director must forward a written transfer credit recommendation to the department chair and dean of the school of graduate studies for approval. If approved, the student, the graduate program director, the chair, and the registrar are notified in writing by the dean of the school of graduate studies and the change is made to the student's academic record.

To be eligible for transfer, coursework 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.
- Coursework must have been completed not more than five years before the student's first semester of graduate study at Columbia.

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. The graduate program director may, however, evaluate transfer credit for prospective students; such preliminary evaluation is not official or binding.

Credit by Examination

Graduate students may request the award of credit by examination in lieu of enrolling in required or elective courses. Students must make and their graduate program directors must approve such requests before the first day of their initial semester. Examinations of this sort are generally administered by the regular instructors of the courses in question.

The examination grade is submitted to the graduate program director for final approval. Credit will only be approved if the student earns a grade of 3.0 (B) or higher on the examination. If credit by examination is approved, the course title, number, and number of credits, and instructor name are submitted to the registrar for entry on the student's academic record by the graduate program director. The office of Columbia Central 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 credit posting.

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. If a program within Columbia changes substantially, the college does not limit the number of credit hours that can be transferred. Instead, such internal transfers are handled on a case-by-case basis by the graduate program directors of the involved program in consultation with their chairs and the dean of the school of graduate studies.

If the student is admitted to the program into which they seek to transfer, the registrar, the dean of the school of graduate studies, department chair, and the graduate program director from which the student transferred are notified by the dean or assistant dean of the school 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 school of graduate studies by the appropriate application deadline:

- A letter of intent addressed to the dean or assistant dean of graduate studies.
- 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 into which they seek to transfer, the registrar, the dean of the school of graduate studies, and the graduate program director from which the student transferred are notified by the dean or assistant dean of the school of graduate studies.

Except when a student is enrolled in a combined undergraduate/graduate master's program, 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. In the case of a student enrolled in a combined undergraduate/graduate master's program, only pre-approved graduate courses taken as an undergraduate will apply toward fulfillment of the requirements of the graduate program.

Except when a student is enrolled in a combined undergraduate/graduate master's program, students enrolled in any of Columbia's graduate programs are not permitted to enroll in undergraduate courses at Columbia. In the case of a student enrolled in a combined undergraduate/graduate master's program, the student may enroll in undergraduate courses at Columbia only before the student has earned their undergraduate degree.

(**Note**: Graduate students may audit undergraduate courses; see "Auditing Undergraduate Courses").

Course Waivers

Graduate credit is awarded only through regular enrollment, transfer credit, and credit by examination. At the graduate level, Columbia does not offer course waivers or other exemptions, such as life experience. 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 one graduate course for another. (Some departments do not allow substitution of required courses.) Prior to the start of the semester, the student must petition the graduate program director for approval to substitute. If approved, a course substitution form is completed by the graduate program director, and the registrar, department chair, and the dean of the school of graduate studies are notified. The approval of a course substitution does not reduce the credit requirements for earning a graduate degree.

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 Columbia Central 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. Certain courses required for the degree may be taken for credit more than once within the time limit established by an individual program. 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 students decide to retake a course, they should consult with the graduate program director to determine whether such a decision would affect their academic standing, and with Columbia Central to determine whether such a decision would impact their financial aid.

Transcripts

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

Auditing Undergraduate Courses

With the approvals detailed below, graduate students may audit undergraduate courses they can argue will enhance their engagement with the graduate program in which they are enrolled. Graduate students are, however, never allowed to audit graduate courses, in their or other graduate programs at the college.

Process for Auditing a Course

Note: a student must follow the process below in order to audit a course. Students auditing coursework must be officially registered. Unregistered students are not permitted to audit courses.

Auditing opportunities are subject to class size-limitations, adequate equipment, and other factors.

A student interested in auditing a course must gain all approvals below:

1. Complete the "Course Audit Request" form.
2. Use the form to seek approval from the student's graduate program director. (When considering an audit, both the graduate program director and student should consider the student's ability to continue making timely progress toward the graduate degree.)
3. Obtain approval from the chair of the department in which the course to be audited is housed.
4. Obtain approval from the course instructor. (The instructor may delay a decision until regular semester enrollment is determined but should notify the student before the Add deadline for the term in question.)

The registrar will register the student only after the student's audit request has been approved by the student's program director, the chair in which the audited program is housed, and the class instructor.

Responsibilities of Student and Instructor

The student is responsible for attending and participating in class discussions and activities and adhering to any policies related to attendance and participation as outlined in the course syllabus. The student should make every effort to complete assignments that are necessary for successful participation; however, the student is **not** responsible for submitting coursework.

The instructor is responsible for giving an auditing student access to all course materials, including the learning management system; however, the instructor is **not** responsible for responding to or grading any coursework.

Eligibility

Only full and part-time degree-seeking graduate students are eligible to audit undergraduate courses. This policy does not apply to nondegree-seeking students (formerly known as students-at-large).

Part-time graduate students are eligible to audit undergraduate courses.

A student who currently has an Incomplete is not eligible to audit undergraduate courses.

A student on academic probation or on conditional or unconditional leave of absence is not eligible to audit undergraduate courses.

Grades and Credits

An audit grade of AU will be assigned to those who successfully complete an audit. This grade has no value toward the grade point average.

No credit is earned for auditing a course.

An undergraduate transcript will be generated at the student's request, showing the audited course(s).

After a student audits a course, the student can register for the same course for undergraduate credit (as part of a second BA or as a nondegree-seeking undergraduate student). However, the work done during the audit experience does not count toward credit; that is, a student cannot earn credit retroactively.

Cost of Auditing a Course

A course audit fee will be added to the student's billing statement upon registration. The student is also responsible for paying any instructional resource fee, if applicable.

Part-time students pay the same fee as full-time students.

The course fee is not eligible for financial aid nor covered by graduate scholarships.

Available Courses for Auditing

A student cannot audit independent instruction, such as private lessons, independent study/project, or directed study. All other courses are by chair, graduate program director, and instructor approval only. (See "Process for Auditing a Course".)

Additional Policies

Students can audit up to the equivalent of four credits per semester, and up to the equivalent of 10 credits total during their time in the program.

The college-wide Add/Drop dates apply to all audited courses. The Withdrawal policy is not applicable.

Student Standing

Continuous Enrollment

Graduate students are expected to be enrolled for each fall and spring semester until they complete program requirements. Any exceptions to this policy must adhere to the policies concerning Leave of Absence. Some programs may require summer enrollment; students should consult their program's handbook and/or graduate program director regarding summer enrollment.

Leave of Absence

Graduate students may be granted a leave of absence for up to one full academic year with the approval of the department chair and graduate program director. An approved leave of absence does not extend the time limit for completion of degree requirements. Only in extenuating circumstances may a leave of absence be granted for more than one year or commence after the semester has begun.

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 office of Columbia Central. The student's request for an administrative withdrawal will be reviewed by the graduate program director, department chair, AVP of Columbia Central, and the registrar.

Students must submit a completed "Request for Graduate Leave of Absence" form to their graduate program director before the end of the official drop period for the semester in which the student requests the leave.

All students considering a leave of absence should consult the Office of the Registrar for details regarding drop dates and deadlines. Contact the school of graduate studies for more information.

At the end of the authorized leave period, and at least six weeks prior to the beginning of the semester in which the student wishes to resume study, the student must notify the graduate program director in writing of the student's desire to return. A student who fails to resume study at the end of the period for which leave has been granted must make a written request for readmission to their graduate program director and may be required to reapply. (See "Resuming and Returning Students".)

If a student who has been placed on academic probation requests a leave of absence in lieu of enrollment for the probationary semester, the probationary semester will be served the semester following the semester for which leave was granted.

The graduate program director must notify the department chair, dean of the school of graduate studies, and the registrar about any leave of absence or resumption after leave.

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 dean or assistant dean of the school of graduate studies 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 dean or assistant dean of the school of graduate studies and the graduate 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 graduate program director in writing. The graduate program director will notify the department chair, the dean of the school of graduate studies, and the registrar in writing of any student who has withdrawn. Whenever possible, withdrawals should not be requested midterm, 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 office of Columbia Central. The student's request for an administrative withdrawal will be reviewed by the graduate program director, AVP of Columbia Central, and the registrar. 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 all coursework 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 Columbia Central 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 graduate program director, department chair, and the dean of the school of graduate studies are also notified by the registrar of any student on probation.

The following requirements apply to all graduate students:

- 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 is placed on probation for the following fall or spring semester.

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.

An incomplete grade will not be granted for any course attempted during the probationary semester.

A student's semester GPA and cumulative GPA must both be at least a 3.0 at the end of a probationary semester for the student to be restored to good standing. In this case, the student will be notified in writing by the registrar. The graduate program director, department chair, and the dean of the school of graduate studies are also notified by the registrar when a student returns to good standing.

If either the semester GPA or the cumulative GPA (but not both) are below a 3.0 at the end of a probationary semester, the student may enroll the following semester, but will remain on probation.

A student whose semester GPA and cumulative GPA are both below 3.0 at the end of a probationary semester will be dismissed from the graduate program.

Note: Students should consult Columbia Central 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 may also be dismissed if they fail to meet the criteria of a program assessment that falls under the category of Candidacy and Status Review. (See also 'Candidacy and Status Reviews'.)

A student who earns three "U" grades will be automatically dismissed from their program (see also "Grading Policies").

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

The registrar notifies the graduate program director, department chair, and dean of the school of graduate studies of the academic dismissal of any student.

Students who wish to appeal an academic dismissal should see the relevant process below. (See "Appeals Procedures".)

Code of Conduct

Graduate students are subject to the Columbia College Chicago Student Code of Conduct.

Resuming and Returning Students

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, the student will need either written approval from the graduate program director, in consultation with department chair, or official readmission via the regular admission process to resume study. In either case, the time limit for completion of the degree requirements will be calculated from the initial term of entry.

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 their graduate program director. 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. Their graduate program director, after consultation with the department chair, will notify the student in writing of their decision regarding readmission at least three weeks prior to the start of the term in question. The graduate program director will notify the dean of the school of graduate studies, AVP of Columbia Central, and the registrar of their decision.

If the request for readmission is granted, the student must meet with their graduate program director prior to registering to discuss required coursework and develop a written plan for timely graduation. Any graduate assistantships, scholarships, and/or 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 graduate program 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 graduate program director, the department chair, and the dean of the school of graduate studies.

The dean of the school 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 petition must be approved by the graduate program director, the department chair, and the dean of the school of graduate studies.

The graduate program director, the department chair, the AVP of Columbia Central, and the registrar will be notified in writing of the decision of the dean of the school of graduate studies.

If the petition for exception is granted, the student must meet with their graduate 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. Contact the School of Graduate Studies for more information.

Appeals Procedures

Academic Appeals

Graduate students may use the "Graduate Studies Academic Appeal" form (available from the School of Graduate Studies) to petition the dean of the school of graduate studies to review any academic decision. The dean of the school of graduate studies will send a copy of their decision to the student, the graduate program director, the department chair, and the registrar. The decision of the dean of the school of graduate studies is final.

Combined Undergraduate/Graduate Degree Programs

In a combined undergraduate/graduate degree program, a maximum of 50% of the required credits in the graduate program may be counted toward completion of the bachelor's degree. The maximum number of credits may vary from program to program at the college.

Other than the exceptions noted here, all graduate policies apply to students enrolled in combined undergraduate/graduate master's degree programs.

The maximum time for degree completion listed above applies to combined undergraduate/graduate master's programs. Degree time calculation begins when a student first enrolls in a graduate course after earning an undergraduate degree.

The leave of absence policies detailed above apply only after the student has earned their undergraduate degree.

The following requirements apply to students in combined undergraduate/graduate master's programs during the period before the student has earned their undergraduate degree.

A student who earns a semester grade point average of 2.5 or less in any term when they are enrolled in graduate courses will have their admission to the combined undergraduate/graduate master's program revoked. Here, the GPA includes all courses--graduate and undergraduate--that the student was enrolled in during the given semester. The credits earned will count as electives toward their undergraduate degree. If the student wishes to reapply to the graduate program, they may do so after earning their undergraduate degree, but none of the credits earned may be applied toward the graduate degree.

Once a student has earned their undergraduate degree, all graduate policies related to academic probation will apply.

Graduation Procedures

In order to be considered for graduation, students must complete the graduate application form online and, if applicable, work with their graduate program director to complete and forward their thesis-specific completion form to the registrar.

Policy Administration

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

Undergraduate Academic Policies

- Expectations and Responsibilities
- Major Declaration
- Baccalaureate Degree Programs
- The Columbia Core Curriculum
- Certificate Programs
- College-wide Degree Requirements
- Diversity, Equity, and Inclusion
- Advanced Credit and Transfer Credit
- Information for Illinois Transfer Students
- Registration
- Grading System
- Satisfactory Academic Progress
- Class Standing
- Academic Forgiveness
- Academic Options and Opportunities
- Graduation Audit and Posting of Degrees
- Academic Distinction
- Academic Grievances

<u>Expectations and Responsibilities</u>

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 college 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.

<u>Major Declaration</u>

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. A maximum of six credits can be shared between two majors and between a major and a minor. Courses may be shared among more than two programs not to exceed six shared credits. Students seeking a BFA, BMus, or BS degree program can share up to six credits between the Columbia Core and the major requirements. Students seeking a BA degree cannot share any courses between the major and the Columbia Core.

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. Majors changed beginning in week three of Fall and Spring semesters will take effect on the day after the semester ends.

Process for Declaring a Double Major

Students seeking to declare a double major must do so before completing 45 total credits or within the first semester as a new transfer student. Any student who is adding a second major is required to meet with their academic advisor first to determine the length of time required to complete two specific major programs at the college. When it is determined that a student can graduate with a double major within 140 total credits or less including all credit earned out of residence, the double major will be approved. In the case where adding the second major will result in 141+ total required credits including earned transfer credits, students should follow the process for declaring a dual degree as outlined below. Students who complete a double major will receive one diploma with both majors listed. Academic transcripts will list both majors.

Process for Declaring a Dual Degree

Undergraduate students who wish to double major are encouraged to select two majors that both lead to a Bachelor of Arts (BA) degree. When a student wishes to double major in two majors that lead to two different undergraduate degrees (for example, a BA and a BFA) it is known as a dual degree.

Dual degrees typically extend a student's length of time to completion beyond a four-year time frame. Any student who is considering adding a second degree is required to meet with their academic advisor first to determine the length of time required to complete two degrees at the college. To declare a dual degree, students must submit the following to their academic advisor before completing 45 total credits or within their first semester as a new transfer student:

1. Their complete degree plan for both majors with their anticipated semester of completion and the total credits required to complete both programs
2. Their financial plan and recognition that this intended program may impact their eligibility for continued scholarships, grants, and loans
3. Written support from a full-time faculty member in each of the intended degree programs/major areas of study
4. A written statement by the student explaining how their education would benefit from the dual degree and demonstrating their capacity to complete two undergraduate degrees at the college

The dual degree request will be reviewed for consideration by a committee to include the registrar, the associate vice president of Columbia Central, the assistant provost of Academic Services, and the associate dean(s) of the school(s) housing the two intended degree programs. The student will receive a written response to the dual degree request within three weeks of the submission of all the above materials. The decision of the review committee will be made once all academic and financial considerations are reviewed.

Degree audit and academic planning tools may not accurately reflect both programs of study. Dual degree students will need to work closely with their academic advisor to monitor their progress.

Students who complete a dual degree will receive two diplomas; one for each degree earned. Academic transcripts will list both degrees earned.

Financial Aid Implications of a Double Major/Dual Degree

Federal financial aid regulations require Columbia to discontinue financial aid eligibility once all degree requirements are met. Completion of only one degree program is required for graduation; therefore, once a student completes a degree he or she will no longer be eligible for financial aid.

- Eligibility for Columbia's scholarships is limited to the earlier of four years of attendance or 120 (BA) credits/128 (BFA, BMus, BS) credits. Eligibility for Columbia's scholarships is not extended for students who choose a double major/dual degree. Additional information is available at Internal Scholarships
- For the purposes of federal and state grant eligibility, students are considered graduates once they complete all requirements of an academic program (i.e., a single major/degree). Therefore, once a student completes one of their majors/degrees, they will no longer be eligible for a Federal Pell Grant, Federal Supplemental Educational Opportunity Grant (FSEOG), or the State of Illinois MAP Grant.
- A student can continue to receive federal student loans for a second degree if the student meets all eligibility criteria for student loans. However, all students are encouraged to complete their

undergraduate enrollment at Columbia within four years to limit both student loan indebtedness and tuition costs.

Interdisciplinary Major - BA

Columbia College Chicago offers an Interdisciplinary Bachelor of Arts program. This program is designed to allow undergraduate students the opportunity to combine areas of study from two different areas of study in order to facilitate a unique learning experience leading to specific career outcomes. Students must meet with an academic advisor to discuss this opportunity and apply for the major in the College Advising Center. As part of the application process, students are required to meet with designated faculty in each relevant academic department to discuss career goals and map out specific course requirements pertinent to each area of study. A minimum of 40 total credits in the major is required, with no more than two thirds of the total credit hours in one department. Coursework should include an internship, independent project, or other capstone experience. Once approved, the coursework outlined in the application will become the official set of major requirements. All other requirements for the Bachelor of Arts degree apply. Once awarded, the official transcript will list the major as Interdisciplinary and a concentration in the two areas of study.

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 the Columbia Core requirements, the BA, BMus, BS, and BFA programs may include 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 Columbia 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 Columbia Core courses
- six credits of courses designated as Diversity, Equity, and Inclusion (DEI)

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 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 in the major of 3.0. 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, 42 credits of Columbia 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
- 42 credits of Columbia Core requirements
- 84 credits in music (85 for Performance)
- a minimum GPA of 3.0 in the major
- a cumulative GPA of 2.0 or better
- six credits of courses designated as Diversity, Equity, and Inclusion (DEI)

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, 42 credits of Columbia 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
- 42 credits of Columbia Core requirements
- a minimum GPA of 3.0 in the major
- a cumulative GPA of 2.0 or better
- six credits of courses designated as Diversity, Equity, and Inclusion (DEI)

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, 42 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
- 42 credits of Columbia Core requirements

- a cumulative GPA of 2.0 or better
- six credits of courses designated as Diversity, Equity, and Inclusion (DEI)

Second Bachelor's Degree (Second BA)

If a student has already earned a bachelor's degree from Columbia or another accredited institution, they may earn a second bachelor of arts 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. Transfer credits cannot be applied to 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 of arts degrees.

Students may select a second bachelor of arts in any regular bachelor of arts program offered by the college in the current catalog. Bachelor of Fine Arts, Bachelor of Science, and Bachelor of Music programs are not available as a second bachelor degree. Please see the section on Majors and Programs for more information on the bachelor of arts program offerings.

A second bachelor of arts in Interior Architecture is also available.

Second bachelor of arts students are admitted into the particular program to which they applied and are not eligible to change major programs after matriculation. Additionally, second bachelor of arts students are not permitted to declare a double major or a minor. No college-wide electives are required in second bachelor of arts programs, and financial aid cannot be applied toward any courses taken outside of specified program requirements.

Minors

Students who have declared a major in a Bachelor of Arts curriculum are encouraged to include a minor to augment and complement their course of study. Minors consist of 18 to 24 credits and provide an introduction or sequenced specialization in an area of study from either a major or a Liberal Arts and Sciences department. Specific credit and course requirements for each minor can be found on the college's website. Double minors are permitted, and an unlimited number of credits can be shared between two minors. A maximum of six credits can be shared between any minor and the major program(s) of study. Shared courses can be shared among more than two programs. For students following the Columbia Core, an unlimited number of credits can be shared between the Columbia Core and the minor to fulfill requirements. For students following the Liberal Arts and Sciences Core (2005-18 graduates), a maximum of nine credits can be shared between the Liberal Arts and Sciences Core and the minor to fulfill requirements.

The Columbia Core Curriculum

Columbia College Chicago offers undergraduate students educational opportunities in the visual, performing, media, and communication arts within the context of a comprehensive liberal education. At Columbia, this liberal education occurs in the Columbia Core Curriculum-a set of curricula required for all undergraduate, degree-seeking students.

The Columbia Core provides a strong interdisciplinary framework for the institution's universal learning outcomes, which are intended to guide all students' educational experiences. Students are required to complete 42 total credits in the Core. This includes a minimum of one **Columbia Experience** (CCCX) course (three credits), which highlights the unique academic mission of Columbia College Chicago, and a minimum of 11 **Essential Liberal Arts and Sciences** (ELAS) courses (33 credits). The remaining six credits of required Columbia Core coursework may be chosen from any course with CCCX or ELAS designation. Nine (9) of the total Columbia Core credit hours must be completed at 200-level or higher.

The Columbia Core requirements

42 total credits, completed in the following categories:

A) The Columbia Experience (CCCX) - 3 credits, one course from any level

- CCCX 100-level: Big Chicago (FE) - *3 credits*
- CCCX 200-level: Creative Communities (CC) - *3 credits*
- CCCX 300-level: Innovation and Impact (INIM) - *3 credits*

B) The Essential Liberal Arts and Sciences (ELAS) - 33 Credits Total

Communication - 6 credits required

- Writing and Rhetoric I (EN) - *3 credits*
- Writing and Rhetoric II (EN) - *3 credits*

History and Social Science - 9 credits required

- History (HI) - *3-6 credits (3 minimum)*
- Social Science (SS) - *3-6 credits (3 minimum)*

Humanities - 9 credits required

- Humanities (HU) - *3-6 credits (3 minimum)*
- Literature (HL) - *3-6 credits (3 minimum)*

Math - 3 credits required

- Math (MA) - *3 credits*

Science - 6 credits required

- Science (SC) - *3 credits*
- Science with Lab (SL) - *3 credits*

C) Additional Columbia Core credits chosen from any CCCX or ELAS category above - 6 credits

Certificate Programs

Certificate programs allow students to explore a focused domain of knowledge or skills. These programs are appropriate for professionals and for degree-seeking students who wish to pursue training in a specific skill or discipline. Certificate programs ideally offer fall, spring, and summer start dates and other flexible scheduling options for students. Certificate programs do not necessarily result in professional certification in the program's area of focus; such certification is governed by external bodies.

A certificate is open to any student who is admitted to the college, whether pursuing a specific degree program or only admitted to the certificate program. Certificates consist of 9-18 credits of coursework. No certificate may include both undergraduate and graduate courses in a single program; undergraduate certificates contain only undergraduate coursework, and graduate certificates include only graduate-level coursework. Students pursuing an undergraduate certificate must have completed high school or the equivalent. Students pursuing a graduate certificate must hold a bachelor's degree as a condition of admission.

In order to be eligible for federal financial aid, a certificate program must take at least one year to complete, allow for a minimum registration of 6 credits per semester, and must lead to gainful employment in a recognized discipline. For degree-seeking students, certificates are awarded upon request only.

College-wide Graduation Requirements

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

Diversity, Equity, and Inclusion

All students are required to take at least two courses (minimum six credits) designated as meeting our Diversity, Equity, and Inclusion (DEI) requirements.

Columbia College Chicago actively promotes diversity, equity, and inclusion as vitally important to its present and future success. These principles are essential to the educational experiences of its students, staff, and faculty. The present standing and history of systems of racial oppression permeate all levels of society, and intersect with discrimination based on age, class, disability, ethnicity, gender, national origin, religion, and sexual orientation, among others. As such, these structures of power and privilege need to be studied and understood by all members of the Columbia community. Columbia is committed to creating policies, programs, and opportunities that will ensure that diversity, equity, and inclusion thrive and are at the center of all that it does.

College-wide Electives

Courses other than those that fulfill the Columbia 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 they must be taken in sequence. **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.

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.

Advanced Credit and Transfer Credit

Transfer Credit

Columbia College Chicago accepts transfer credit according to its policies 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.

Articulation Agreements

Articulation agreements are designed to build strong relationships between two-year institutions and Columbia College Chicago so that transfer students understand exactly what courses will and will not transfer when they enroll at Columbia. Not to be confused with course equivalencies which identify whether individual courses will apply towards a degree at Columbia, articulation agreements identify how an entire group of courses from an awarded associate's 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.

Exam Credit

Official score reports for all exams must be sent to Admissions for consideration. Credit is accepted for exams with qualifying scores in subjects similar to those offered at Columbia College Chicago.

- **Advanced Placement (AP)**: For more information, please see AP Evaluation Guide .
- **College Level Examination Program (CLEP)**: For more information, please see CLEP Evaluation Guide.
- **International A-Level**: Credit may be accepted for some A-Level exams with grades of A to C in subjects similar to those offered at Columbia College Chicago.
- **International Baccalaureate (IB)**: For more information, please see IB Evaluation Guide.

International Transfer Credit

Enrolled students who study at an international school outside of Columbia's approved study abroad experiences are required to submit a professional course-by-course evaluation of all university-level work from a professional credential evaluation service with NACES or AICE membership. This evaluation will help guide the review of transfer credit equivalencies but is not a guarantee of transfer credit. New applicants with international transfer credit should visit the Admissions website for information.

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.

Military Credit

Veterans may be eligible for active duty and service school credit based on information from official copies of military records. Contact Admissions with additional questions.

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 Core (Columbia 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 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 the Columbia Core must still complete the following college-wide degree requirements, which may or may not be fulfilled in transfer:

• Columbia Experience 3 (CCCX 300-level): Innovation and Impact (three credits)
• Diversity, Equity, and Inclusion (DEI): (six credits)

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

Students who meet eligibility requirements for the IAI can transfer courses that apply toward the GECC requirements with a grade of D or better. The only exception to this is Writing and Rhetoric I and Writing and Rhetoric II in which a grade of C or better is required.

For more information on the Illinois Articulation Initiative, please visit www.itransfer.org/IAI/

Registration

Registration for continuing degree-seeking students typically begins in the middle of each semester for the subsequent semester. Registration is conducted online through the student portal. 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. (visit Columbia Central)

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 visit Columbia Central. 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. 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 Columbia Central 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 both College Advising and Columbia Central 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.

In the event that a student decides to no longer attend the college, they must return all school property and make necessary financial arrangements with Columbia Central 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 45 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 Columbia Central, whose decision is final. Approval of a petition for administrative withdrawal may preclude 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); OR
- 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 of time during the term due to a medical condition (hospitalization not required); OR
- 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; OR
- The student provides documentation of being incarcerated for a minimum of seven consecutive calendar days during the term; OR
- 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 Columbia Central website.

Failure to Attend and Drop Course(s) for a Semester (Voided Schedule)

Students are responsible for managing their student records and accounts at Columbia College Chicago, which includes properly dropping all registered courses in the student portal if they decide not to take a course or courses. If a student registers for courses but never attends any of those courses, Columbia may void the student's schedule for the semester ("Voided Schedule"). The first instance of a Voided Schedule, the student will not be held responsible for full tuition and fees; however, effective Summer Semester 2019, continuing students will be charged a fee of $75 per registered credit for the first instance of a Voided Schedule. This fee covers the administrative and academic costs incurred in support of the student's registration and subsequent failure to attend and properly drop his or her courses. This fee cannot be covered by financial aid and must be paid in full prior to Columbia releasing any records on the student's behalf, including college transcripts and the diploma.

After the first instance of a Voided Schedule, the continuing student will be held responsible for the full tuition and fees for registered courses for any subsequent instances of a Voided Schedule. A student is considered a continuing student if he or she were ever enrolled in any course at Columbia College Chicago and earned any grade in that course, including but not limited to W, I, NS, F, FX, S, U, or P. This policy applies only to students for whom the college can adequately document complete non-attendance for the semester. If the Office of the Registrar determines that a student attended any portion of any registered course, that student is responsible for all tuition and fees for the semester per Columbia's regular refund policy.

Religious Holiday Observance

Columbia College Chicago respects the right of and encourages all students to observe the religious holidays associated with their faith. Faculty should make every effort to accommodate students who miss scheduled class meetings due to the observance of a religious holiday. Students are expected to contact their instructor as soon as possible to make appropriate arrangements to complete coursework.

Course Auditing

Auditing courses is not permitted by students at the undergraduate level. Course auditing is only permitted by degree-seeking graduate students in undergraduate courses by permission of the instructor. For more information, please see the graduate student auditing policy under graduate academic policies.

Grading System

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

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

| AU | Audit | 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 I grade may be issued when a student makes definite arrangements with the instructor to complete course work outside class. If medical excuses are part of the student's documentation for requesting an I grade, these must be submitted during the semester in which the incomplete is requested. A student may not complete the work for a course in which an I grade was received by enrolling in the same class in the next semester. An Incomplete Grade (I) can only be issued for an undergraduate student who has met one of the following criteria:
    - The student has successfully completed all course requirements to date but is faced with unexpected circumstances during the final weeks of the semester resulting in the inability to complete course requirements by the end of the semester. The student must have, in the instructor's estimation, the ability to complete missed course requirements outside of class and by the end of the eighth week of the following semester. The instructor must agree to evaluate the student's work and replace the Incomplete grade before the end of the following semester. Student-Faculty Agreement on Incomplete Grade, specifying work to be completed and a due date, must be signed by both instructor and student and approved by the Department Chair. In the event that an instructor is no longer employed by the College, a program Coordinator, Director, or the Department Chair can evaluate the work and assign the course grade.
    - 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.
    - Once the work has been completed, the faculty member will update the student's final grade. If no action is taken to resolve the incomplete work, the I grade will convert to an F (failing) grade at the end of the subsequent term. Courses with an I grade are not considered officially graded until all grades are certified for the subsequent term.
- Unreported grades (NG) are not included in the grade point average 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. Once this form is submitted the decision cannot be reversed.
    - Students may not declare pass/fail in any major or minor courses. A P (pass) grade does not fulfill major, minor, or pre-requisite requirements where a "C or better" grade is required.

- o The deadline to declare a Pass/Fail will be the same as the deadline to Withdraw from a class. Students are encouraged to discuss the Pass/Fail option with their instructor and advisors; however, permission from the instructor is not required.
- 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.
- Audit (AU) grades are not included in the GPA calculation and award no credit.

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 by week six.

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

standards, 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 x 150 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.

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.

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.⌞SEP⌟⌞SEP⌟

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 Columbia Central 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 ⌞SEP⌟
- 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 for 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:

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

Academic Forgiveness

Failure to Meet the Minimum Grade Requirement

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

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

Retaking Coursework 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.

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 Music and Media in Chicago to Postcolonial Literature to the Evolution of Sex 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 Columbia 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 the required number of Honors course credits (*provided below) and maintain at least a 3.5 GPA will receive the designation 'Honors Program Graduate' on their transcripts.
- All students with a cumulative Columbia GPA of 3.5 or greater are also eligible to enroll in Honors courses and may declare into the Honors Program at colum.edu/honors.

*Honors Program Credit Hour Requirement

Columbia College Chicago Honors Program is inclusive of those students who would like to pursue 'Honors Program Graduate' distinction and have earned transferable college-level credit prior to their first term of Columbia enrollment. College-level credit includes: Advanced Placement (**AP**), College Level Examination Program (**CLEP**), International A-Level International Baccalaureate (**IB**), military credit, and transferable post-secondary coursework.

For students who have earned prior to their first term of Columbia enrollment:

- 0 - 15 transferable credits: at least 15 Honors credits must be completed.
- 16 - 30 transferable credits: at least 12 Honors credits must be completed.
- 31 - 75 transferable credits: at least 9 Honors credits must be completed.

The Honors Program is distinct from Latin Honors, which is based solely on GPA. Contact the Honors Program with any questions at honors@colum.edu or visit Honors Program.

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, or write to the Honors Program at honors@colum.edu.

Undergrad Research Mentorship (URMI) Registration Form

Independent Projects

Independent Projects are advanced, student-driven learning experiences involving substantial student independence in project design and project execution, with a limited amount of ongoing faculty guidance. 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. Because of its student-driven nature, 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. Unless specified in program requirements, credit for an Independent Project cannot be applied toward the student's Columbia Core Curriculum or substituted for a major or minor requirement. One credit of Independent Project represents approximately 45 hours of student work.

Independent Project Cover Sheet

Directed Studies

Directed Studies are faculty-guided learning activities involving ongoing and regular interaction between student and instructor and requiring more independent student work than what is expected in a traditional course. 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. Because of their individualized nature, Directed Studies are generally not equivalent to traditional courses and should not be substituted for any existing course whether it is running or not, including canceled courses, with rare exceptions for transfer students and students completing curricula that are no longer active. Directed Studies involve close collaboration and ongoing interaction with a faculty advisor who approves development and design of the syllabus, oversees the student's progress on a regular and clearly defined schedule, evaluates the final artifacts, and awards a grade. One credit of Directed Study represents approximately 45 hours of student work.

Directed Study Cover Sheet

Internships

Internships are an experiential learning opportunity that integrates knowledge and theory learned in the classroom with practical application and skills development in a professional setting. They give students the opportunity to gain valuable applied experience, be guided and evaluated by professionals, and make connections in industries they are considering for career paths. Sophomores and above in good academic standing may register for an internship. All undergraduate and graduate internships, with the exceptions noted below, are administered and processed by the Career Center and require a minimum of 75-hours at the internship. Information about the internship requirements and processes is available from the Career Center. Exceptions may be made for specialized internship programs, such as those structured and managed out of state. Internship courses required for professional licensure and/or that are externally regulated are not managed by the Career Center.

Study Abroad

Columbia College Chicago strongly encourages students to spend a term abroad. Whether it is a summer, January session, or full-year program, there are numerous options for students to earn credit while seeing the world. Through the Global Education Office, 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 exchange programs, students can spend a full semester or year abroad studying at one of the college's partner institutions. With Columbia's departmental programs, students may have the opportunity to participate in a Columbia faculty-led class specific to a

course of study at varied sites during January session and summer. Lastly, approved provider programs allow students who are interested in a location, course of study, or timeframe that is not offered by Columbia programming to select an option from outside the college, receive credit and federal financial aid.

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

Columbia College Chicago students wishing to study abroad must apply through the Global Education Office website. Approved programs include all Columbia College Chicago exchange programs, Columbia faculty-led programs, and programs through Columbia's approved providers (AIFS, CEA, and CIS Abroad). Combined, these programs cover a wide range of subjects and destinations.

Students may study abroad independently and not through a Columbia College Chicago exchange, faculty-led or approved provider program. For independent study abroad, students do not apply through nor work with the Global Education Office. Students who study abroad independently will be responsible for obtaining their transcripts and submitting them to the Office of Undergraduate Admissions for review. Credit earned through independent study abroad is not guaranteed to transfer and financial aid cannot be applied; therefore, study abroad through providers that are not pre-approved by the college is discouraged.

Important details on study abroad program type:

<u>Columbia College Chicago Exchange Programs</u>

- Students pay Columbia College Chicago tuition
- Students may use Columbia College Chicago scholarships and federal financial aid
- Final transcripts will be evaluated by a foreign credential evaluation service to convert study abroad grades into the U.S. system credit hours and grades. Final converted grades will be included in the student's grade point average calculation and are considered in the student's completion rate

<u>Columbia College Chicago Faculty-Led Programs</u>

- Students pay Columbia College Chicago tuition
- Students may use Columbia College Chicago scholarships and federal financial aid
- Students register through Columbia College Chicago
- Final grades will be included in the student's grade point average calculation and are considered in the student's completion rate

<u>Approved Provider Programs</u>

- Students apply to the approved study abroad provider and Columbia College Chicago
- Students pay all tuition and program fees to the approved study abroad provider
- Students may use federal financial aid on approved provider programs
- Students *may not* use Columbia College Chicago scholarships on approved provider programs
- Final grades will be included in the student's grade point average calculation and are considered in the student's completion rate

Graduation Audit and Posting of Degrees

Students must complete an online application for graduation in the MyColumbia portal one academic year before the expected graduation date. For example, if a student intends to complete degree requirements at the close of the Spring 2025 semester, the student should submit a graduation application in the Spring 2024 semester. After 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 college will not issue a student's diploma and official transcript cannot be issued until the student settles all financial obligations to the college. Columbia College Chicago will post the degree once all degree requirements are met, regardless of whether a graduation application was submitted for that particular semester. Students who wish to remain enrolled in classes after degree requirements are met must complete a new application for admission, either for a new degree program or as a non-degree seeking student.

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, 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. If a grade change is approved, the student's Satisfactory Academic Progress will be re-evaluated.

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 shall be final and cannot be appealed.

Return to: Academic Policies

Directed Study Eligibility, Requirements and Process

Eligibility and Requirements

Undergraduate students may apply up to 16 credits of directed studies and/or independent projects toward graduation. Graduate students should consult their program director 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 CY23 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 Course Number Look-up Tool.

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

ACON 385 Science for Conservators II: Study in Florence, II: Study in Florence, Italy

ACON 399A Study at Lorenzo de' Medici in Florence, Italy

ACON 399B Study at Lorenzo de' Medici in Florence, Italy

ACON 460 Art and Materials Conservation Capstone

ACON 490 Art and Materials Conservation Internship

ADAD 201 Advertising Art Direction: Introduction

ADAD 306 Art Director/Copywriter Team

ADAD 335 Creative Strategies in Art Direction I

ADAD 336 Creative Strategies in Art Direction II

ADAD 350 Management for Designers

ADAD 450 Advertising Communications

ADVE 101 Advertising Principles

ADVE 120 Consumer Behavior

ADVE 210 Ad Awards Workshop

ADVE 220 Concepting I: The Big Idea

ADVE 230 Digital Platforms

ADVE 245 Advertising Production

ADVE 280 Advertising Workshop

ADVE 299A Topics in Advertising:

ADVE 299B Topics in Advertising:

ADVE 299C Topics in Advertising:

ADVE 299D Topics in Advertising:

ADVE 310 360 Experiential Campaigns

ADVE 320 Copywriting

ADVE 325 Concepting II: CW/AD Teams

ADVE 340 Brand Strategy

ADVE 342 Fashion Advertising

ADVE 350 Retail Competition

ADVE 371 Digital Media Planning

ADVE 380 Account Exec & Brand Manager

ADVE 399A Advanced Topics in Advertising

ADVE 399B Advanced Topics in Advertising

ADVE 399C Advanced Topics in Advertising

ADVE 399D Advanced Topics in Advertising

ADVE 420 Agency

ADVE 480 Campaign Practicum: Strategic Planning

ADVE 481 Campaign Practicum: Concepting & Evaluation

ADVE 492 Concepting III: Portfolio

ADVE 495 Directed Study: Advertising

ADVE 496 Independent Project: Advertising

ANIM 101 Animation Foundations

ANIM 105 Introduction to Traditional Animation

ANIM 106 History of Animation

ANIM 121 Stop-Motion Animation

ANIM 122 Animation Maquettes

ANIM 150 Computer Animation: Keyframing I

ANIM 161 CVFX Foundations

ANIM 180 Studies In:

ANIM 201 Storyboarding for Animation

ANIM 210 Drawing for Animation I

ANIM 211 Alternative Strategies in Animation

ANIM 213 Animation Layout

ANIM 240 Computer Animation

ANIM 250A Topics in Animation

ANIM 250B Topics in Animation

ANIM 250C Topics in Animation

ANIM 250D Topics in Animation

ANIM 262 CVFX: Cinematography I

ANIM 263 CVFX: Compositing I

ANIM 270 Motion Graphics I

ANIM 302 Stop-Motion Animation II

ANIM 308 Animation Storyboard & Concept Development

ANIM 310 Drawing for Animation II

ANIM 311 Acting For Animators

ANIM 312 Cartooning

ANIM 320A Topics in Traditional Animation

ANIM 320B Topics in Traditional Animation

ANIM 320C Topics in Traditional Animation

ANIM 320D Topics in Traditional Animation

ANIM 321A Topics in Stop Motion

ANIM 321B Topics in Stop Motion

ANIM 321C Topics in Stop Motion

ANIM 321D Topics in Stop Motion

ANIM 330 Digital Animation Techniques: Ink, Paint & Composite

ANIM 331 Digital Animation Techniques Current 2D Trends

ANIM 332 Animation for Comics

ANIM 340 The Business of Animated Content

ANIM 350 Computer Animation: Keyframing II

ANIM 351 Environmental Design & Modeling

ANIM 352 Character Design and Modeling

ANIM 361 CVFX: Studio

ANIM 363 CVFX: Compositing II

ANIM 364 CVFX: Pre-Visualization

ANIM 365 Computer Animation: Visual Effects

ANIM 370 Motion Graphics II

ANIM 371A Advanced Topics in Motion Graphics

ANIM 371B Advanced Topics in Motion Graphics

ANIM 371C Advanced Topics in Motion Graphics

ANIM 371D Advanced Topics in Motion Graphics

ANIM 373A Advanced Topics in Computer Animation

ANIM 373B Advanced Topics in Computer Animation

ANIM 373C Advanced Topics in Computer Animation

ANIM 373D Advanced Topics in Computer Animation

ANIM 374A Advanced Topics in Traditional Animation

ANIM 374B Advanced Topics in Traditional Animation

ANIM 374C Advanced Topics in Traditional Animation

ANIM 374D Advanced Topics in Traditional Animation

ANIM 375A Advanced Topics in Stop Motion Animation

ANIM 375B Advanced Topics in Stop Motion Animation

ANIM 375C Advanced Topics in Stop Motion Animation

ANIM 375D Advanced Topics in Stop Motion Animation

ANIM 382 Animation Preproduction

ANIM 399A Advanced Topics in CVFX

ANIM 399B Advanced Topics in CVFX

ANIM 399C Advanced Topics in CVFX

ANIM 399D Advanced Topics in CVFX

ANIM 451 Advanced Character & Environmental Design

ANIM 470 Motion Graphics III

ANIM 480 Animation Production Studio I

ANIM 481 Animation Production Studio II

ANIM 482 Animation Solo Project

ANIM 485 Animation Portfolio Development

ANIM 495 Directed Study: Animation

ANIM 496 Independent Project: Animation

ANTH 101 Introduction to Anthropology

ANTH 211 Ethnographic Films

ANTH 213 Anthropology of Tourism

ANTH 310 Visual Anthropology

ANTH 311 Writing Anthropology

ANTH 312 The Artist in Society

ANTH 312H The Artist in Society: Honors

ARAB 101 Arabic I: Language and Culture

ARAB 102 Arabic II: Language and Culture

ARTH 105 Introduction to Visual Culture

ARTH 105H Introduction to Visual Culture: Honors

ARTH 110 Art History Survey: Prehistoric to Modern

ARTH 210 20th Century Art History

ARTH 220 Global History of Architecture

ARTH 225 History of Communication Design

ARTH 230 Craft Culture and History

ARTH 234 Queer Visual Culture

ARTH 236 Black Art and Visual Culture

ARTH 237 Art of Islam

ARTH 238A Studies in Global Art History:

ARTH 238B Studies in Global Art History:

ARTH 239 Image + Object: Postpunk

ARTH 299A Topics in Art History:

ARTH 299B Topics in Art History:

ARTH 299H Topics in Art History: Honors

ARTH 310 Contemporary Art: 1980 to the Present

ARTH 311 Histories of the Graphic Novel

ARTH 315 Art Theory Seminar

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

ARTH 410 Art Discourse and Research

ARTH 420 Modern and Contemporary Art History and Theory

ARTH 491 Written Thesis

ARTH 495 Directed Study: Art History

ARTH 496 Independent Project: Art History

ARTH 520 Modern and Contemporary Art History and Theory

ARTH 599 Topics in Contemporary Art History and Theory:

ARTS 103 Art Now! Art and Art History Speaker Series

ARTS 105 Foundation Studio

ARTS 106 Fundamentals of Visual Design

ARTS 110 Drawing I

ARTS 113 Foundation Skill: Ideation Sketching

ARTS 120 Foundation Skill: Color Theory

ARTS 130 Foundation Skill: Silkscreening

ARTS 131 Foundation Skill: Stamps and Stencils

ARTS 135 Foundation Skill: Papermaking

ARTS 141 Foundation Skill: Laser Cutter

ARTS 143 Foundation Skill: Mold Making

ARTS 144 Foundation Skill: Wood

ARTS 145 Foundation Skill: 3D Printing

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 199A Topics in Foundation Skill:

ARTS 199B Topics in Foundation Skill:

ARTS 199C Topics in Foundation Skill:

ARTS 211 Drawing Studio

ARTS 220 Painting I

ARTS 226 Color Strategies

ARTS 230 Printmaking I

ARTS 231 Papermaking

ARTS 239 Artists' Books

ARTS 240 Sculpture I

ARTS 250 New Genres I

ARTS 251 Digital Media

ARTS 299A Topics in Studio Art I:

ARTS 299B Topics in Studio Art I:

ARTS 303 Art Now! Art and Art History Speaker Series

ARTS 320A Painting and Drawing II:

ARTS 320B Painting and Drawing II:

ARTS 331 Silkscreen

ARTS 333 Letterpress Studio

ARTS 334 Lithography

ARTS 335 Etching

ARTS 340A Sculpture II:

ARTS 340B Sculpture II:

ARTS 354 Installation/Site-Specific Art

ARTS 356 Performance Art

ARTS 360 Junior Fine Arts BFA Studio

ARTS 399A Studies in Art:

ARTS 399B Studies in Art:

ARTS 450 Senior Fine Arts Studio

ARTS 463 Professional Practices in Fine Arts

ARTS 465 Senior Fine Arts BFA Exhibition

ARTS 475 On and Off the Beaten Track: Art and Design Beyond Chicagoland

ARTS 495 Directed Study: Fine Arts

ARTS 496 Independent Project: Fine Arts

ARTS 499A Topics in Studio Art II:

ARTS 499B Topics in Studio Art II:

ARTS 575 On and Off the Beaten Track: Art and Design Beyond Chicagoland

ARTS 599A Topics in Studio Art II:

ARTS 599B Topics in Studio Art II:

ARTS 603 Art Practice Now!

ARTS 615 Graduate Studio

ARTS 620 Graduate Critique

ARTS 621 Visual Art Workshop

ARTS 630 Professional Practices for Artists

ARTS 675 Artists Books / Book Arts

ARTS 681 Thesis I

ARTS 690 Graduate Internship: Fine Art

ARTS 691 Thesis II

ARTS 696 Independent Project

AUDI 102 Introduction to Audio

AUDI 103 Audio Theory and Systems

AUDI 104 Audio Electronics

AUDI 105 Signal Flow and Gain Structure

AUDI 121 Fundamentals of Audio Production

AUDI 122 DAW Production Techniques and Applications

AUDI 151 Aesthetics of Live Sound I

AUDI 202 Studies in Hearing

AUDI 211 Audio Programming and Performance

AUDI 221 Multitrack Music Recording I

AUDI 231 Psychoacoustics

AUDI 232 Architectural Acoustics

AUDI 241 The Art of Troubleshooting

AUDI 242 Sound System Design

AUDI 252 Live Sound Reinforcement

AUDI 299A Topics in Audio Arts and Acoustics:

AUDI 299B Topics in Audio Arts and Acoustics:

AUDI 299C Topics in Audio Arts and Acoustics:

AUDI 301 History of Audio

AUDI 311 Digital Audio Effects Programming

AUDI 312 Principles of Audio Deliverables Mastering and Preservation

AUDI 313 Building Circuits for Sound Art I

AUDI 314 New Musical Interface Design

AUDI 321 Multitrack Music Recording II

AUDI 322 Applied Audio and Music Production for Media

AUDI 323 Live Sound Recording

AUDI 324 Audio for Visual Media I

AUDI 331 Environmental Acoustics

AUDI 332 Acoustics of Performance Spaces

AUDI 333 Perception and Cognition of Sound

AUDI 334 Fundamentals of Vibration Analysis

AUDI 335 Studies in Applied Acoustics

AUDI 342 Project Planning, Process and Implementation

AUDI 343 Installed Systems Documentation

AUDI 351 Aesthetics of Live Sound II

AUDI 353 Live Sound Engineering Practicum

AUDI 355 Digital Audio Console Practicum

AUDI 360A Advanced Topics in Acoustics:

AUDI 360B Advanced Topics in Acoustics:

AUDI 360C Advanced Topics in Acoustics:

AUDI 361A Advanced Topics in Audio Design:

AUDI 361B Advanced Topics in Audio Design:

AUDI 361C Advanced Topics in Audio Design:

AUDI 362A Advanced Topics in Live and Installed Sound:

AUDI 362B Advanced Topics in Live and Installed Sound:

AUDI 362C Advanced Topics in Live and Installed Sound:

AUDI 363A Advanced Topics in Music Technology:

AUDI 363B Advanced Topics in Music Technology:

AUDI 363C Advanced Topics in Music Technology:

AUDI 411 Data Sonification

AUDI 412 Spatial Audio

AUDI 413 Building Circuits for Sound Art II

AUDI 415 Advanced Practicum in Sound Art

AUDI 416 Advanced Practicum in Analog Studio Recording

AUDI 426 Advanced Practicum in Album Production

AUDI 431 Acoustical Testing I

AUDI 432 Acoustical Testing II

AUDI 433 Acoustical Modeling

AUDI 436 Research Methods: An Interdisciplinary Approach

AUDI 441 Loudspeaker System Applications

AUDI 442 Audio Visual System Design

AUDI 443 Networks and Networking for Media

AUDI 452 Monitor Mixing

AUDI 453 Digital Equalization and System Management

AUDI 481 Advanced Practicum in Studio Recording

AUDI 482 Advanced Practicum in Music Design

AUDI 484 Advanced Practicum in Live Sound Recording

AUDI 495 Directed Study: Audio Arts & Acoustics

AUDI 496 Independent Project: Audio Arts & Acoustics

BIOL 101 Introductory Biology

BIOL 105 Biology of Human Reproduction

BIOL 110 The Biology of AIDS

BIOL 115 Botany

BIOL 120 Introduction to Horticulture

BIOL 125 General Zoology

BIOL 130 Human Anatomy and Physiology

BIOL 140 Biology of the Human Immune System

BIOL 145 Marine Biology

BIOL 150 Animal Behavior

BIOL 165 Sensation & Perception

BIOL 205 Epidemics

BIOL 210 Cancer Biology

BIOL 215 Genetics

BIOL 215H Genetics: Honors

BIOL 220 Human Evolution

BIOL 225 Microbiology

BIOL 235H Evolution of Sex: Honors

BIOL 240H Animal Behavior Observational Research Methods: Honors

BIOL 245 Ecology

BIOL 245H Ecology: Honors

BIOL 255H Homeostasis: the Biology of Equilibrium

BUSE 101 Introduction to Marketing

BUSE 105 Introduction to Management and Entrepreneurship

BUSE 109 Information Management

BUSE 118 Grant Writing

BUSE 120 Personal Finance

BUSE 121 Financial Essentials: Exploring Financial Statements and Budgets

BUSE 125 Business of Visual Arts

BUSE 130 Business of Design

BUSE 134 Foundations of Blockchain: Cryptocurrency, NFTs, and the Metaverse

BUSE 135 Business of Music

BUSE 140 Promotional Marketing

BUSE 150 Business of Media

BUSE 155 Business of Film and TV

BUSE 160 Special Events and Promotions

BUSE 163 Networking Strategies

BUSE 165 Business of Sports

BUSE 170 Business of Live Entertainment

BUSE 179 Entrepreneurs Now: Speakers Series

BUSE 180 Creating a Business Plan

BUSE 181 Pitching a New Venture

BUSE 199 Topics in Business and Entrepreneurship

BUSE 201 Accounting

BUSE 205 Law for Creative Industries

BUSE 207 Nonprofit Management in the Creative Industries

BUSE 208 Business Writing

BUSE 210 Economics for Creatives

BUSE 215 Artists and the Art Market

BUSE 218 Entrepreneurship Case Study

BUSE 220 Entertainment Marketing

BUSE 234 The Creator Economy: Monetization of Content and Influence

BUSE 235 Applied Marketing: Music Business

BUSE 240 ProTools

BUSE 243 Managing Music Productions

BUSE 248 Talent Management

BUSE 250 Music Publishing

BUSE 253 Marketing Research

BUSE 258 Creativity in Marketing

BUSE 260 Brands and Branding

BUSE 265 Internet and Mobile Business

BUSE 271 Oral Communication and Public Speaking for Managers

BUSE 275 Self-Management and Freelancing

BUSE 280 Record Label Operations

BUSE 299 Topics in Business and Entrepreneurship:

BUSE 301 Accounting II: Forecasting

BUSE 303 Finance

BUSE 308 Entrepreneurship

BUSE 309 Entrepreneurship: Business Plan and Pitch

BUSE 311 Strategic Management

BUSE 312 Organizational Behavior

BUSE 314 Project Management

BUSE 316 Negotiation Skills

BUSE 318 International Arts Management

BUSE 320 Fundraising

BUSE 323 Exhibition Management

BUSE 325 Cultural Policy

BUSE 332 Managing and Licensing Intellectual Property

BUSE 334 Digital Media Strategies

BUSE 336 Music Industry Immersion: Music Business Workshop

BUSE 337 Music Industry Immersion: Music Business Workshop Study Abroad

BUSE 343 Music Supervision

BUSE 348 Music City Experience

BUSE 350 Music Publishing II: Licensing Strategies

BUSE 354 Decision Making: Music Business

BUSE 357 Marketing Case Studies

BUSE 358 Marketing Data Analytics

BUSE 360 Developing a Marketing Plan

BUSE 363 Marketing and Branding Yourself

BUSE 368 Leadership

BUSE 370 Music Industry Deals

BUSE 373 Film Marketing

BUSE 378 Sponsorship

BUSE 381 Box Office Management and Ticketing Strategies

BUSE 385 Presenting the Performing Arts

BUSE 387 Producing & Touring Live Entertainment

BUSE 399 Special Topics:

BUSE 405 Global Marketing: Prague

BUSE 406 Marketing in Europe: Paris

BUSE 407 Integrated Marketing and Community Engagement

BUSE 415 International Cultural Heritage Management: Rome

BUSE 425 International Festivals: Edinburgh

BUSE 445 Entertainment & Media Marketing

BUSE 450 Creative Industry Trends: Miami

BUSE 475 Sponsorship Practicum

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

BUSE 495 Directed Study

BUSE 496 Independent Project: Management

BUSE 499 Topics in Business and Entrepreneurship:

BUSE 505 Global Marketing: Prague

BUSE 506 Marketing in Europe: Paris

BUSE 515 International Cultural Heritage Management: Rome

BUSE 525 International Festivals: Edinburgh

BUSE 550 Creative Industry Trends: Miami

BUSE 575 Sponsorship Practicum

BUSE 578 Digital Business Development: Practicum

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 599 Special Topics:

BUSE 601 Marketing Strategy I

BUSE 602 Marketing Strategy

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 630 Data Analytics for Decision Making

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 657 New Media Strategies

BUSE 663 Entrepreneurship and New Business Creation

BUSE 670 Box Office & Revenue Management

BUSE 671 New Ventures in the Creative Marketplace

BUSE 672 Global Economics and Emerging Markets

BUSE 673 Social Influence and Community Engagement in Entrepreneurship

BUSE 674 Marketing for Entrepreneurs

BUSE 675 Financial Forecasting and Planning

BUSE 676 Launching, Sustaining, and Scaling Creative Ventures

BUSE 677 Legal Aspects of Entrepreneurship

BUSE 678 Venture Funding

BUSE 679 Strategic Leadership for Entrepreneurs

BUSE 680 Entrepreneurship for Creatives Capstone: Planning and Pitching New Ventures

BUSE 690 Internship

BUSE 691 Thesis Proposal Development

BUSE 692 Thesis Continuance

BUSE 695 Directed Study

BUSE 696 Independent Project

BUSE 699 Topics in Arts Management:

CCCX 110 Chicago: The Global Metropolis

CCCX 111 Fashion in Chicagoland: Vintage, Thrift, Fast and Cool

CCCX 112 Music and Media in Chicago

CCCX 113 Curiosity in the City: Monsters, Marvels and Museums

CCCX 113H Curiosity in the City: Monsters, Marvels and Museums: Honors

CCCX 114 50 Years of Civil Rights in Chicago

CCCX 115 Heard in the Hood: Social Media Storytelling From Chicago's Neighborhoods

CCCX 116 Podcasting Chicago: Capturing the Sounds of Chicago's Neighborhoods

CCCX 117 Chicago Film History

CCCX 118 Flagships, Boutiques, Popups and More: Chicago, a Retail Innovation Lab

CCCX 119 Chicago Means Business: The Creative Leadership of Our City

CCCX 120 Big Chicago: Dance, Sex and Popular Culture

CCCX 121 Did You Just Flip Me Off?? Deaf People and Linguistic Diversity in Chicago

CCCX 122 The Late, Late Afternoon Show

CCCX 123 Chicago: Creating a Cinematic Diary

CCCX 124 Chicago: City of Stories

CCCX 125 Death and Desire in Chicago

CCCX 126 Chicago: Design of Cities and Social Justice

CCCX 127 Chicago Fashion Tribes

CCCX 128 Made in Chicago: The City of Art and Design

CCCX 129 Chicago: The Third Coast

CCCX 130 Chicago Latinx! Community, Culture and Citizenship

CCCX 131 Big Chicago: Epicenter of Popular Culture

CCCX 199 Big Chicago

CCCX 199H Big Chicago: Honors

CCCX 210 Art, Design, and Change

CCCX 211 Chicago Performs

CCCX 212 Fashion Ethics and Aesthetics

CCCX 213 Listening to the City

CCCX 214 Social Objects

CCCX 215 People, Power, and Narrative

CCCX 216 Write in Place

CCCX 217 Environmental Justice

CCCX 218 Joyfulness and Well-Being

CCCX 299 Creative Communities:

CCCX 310 Accessible Chicago

CCCX 314 Social Justice Creative Placemaking

CCCX 315 Media & Social Justice

CCCX 316 Equitable Futures

CCCX 399 Innovation and Impact:

CHEM 101 Liberal Arts Chemistry

CHEM 105 Scientific Investigation

CHEM 110 Concepts of Biochemistry

CHEM 115 Chemistry and Art: Textiles and Dyes

CHEM 116 Chemistry of Advanced Textile Fibers

CHEM 120 Chemistry of Art and Color

CHEM 130 Chemistry of Artifact Conservation

CHEM 135 The Chemistry of Science Fiction

CHEM 150 Chemistry of Food and Nutrition

CHEM 201 General Chemistry I

CHEM 202 General Chemistry II

CHEM 305 Organic Chemistry

CHIN 101 Chinese I: Language and Culture

CHIN 102 Chinese II: Language and Culture

CINE 102 Cinema Notebooks

CINE 103 Cinema Image and Process

CINE 104 Fundamentals of Casting

CINE 105 Production Design Fabrication Basics

CINE 107 Production Design I

CINE 110 History and Techniques of Production Design

CINE 113 Cinema Makeup and Makeup Special Effects

CINE 117 The Producer's Role

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 Studio

CINE 135 Photoshop Workshop for Editors

CINE 138 Introduction to Post-Production

CINE 140 Concept to Screen

CINE 142 Idea Development for Cinema

CINE 143 World Cinema from 1894-1945

CINE 144 World Cinema from 1945-present

CINE 145 Scriptwriting I

CINE 148 Introduction to Documentary

CINE 153 Adaptation

CINE 180 Studies in Documentary

CINE 181A Studies in Editing

CINE 181B Studies in Editing

CINE 181C Studies in Editing

CINE 181D Studies in Editing

CINE 181E Studies in Editing

CINE 182A Topics in Cinematography

CINE 182B Topics in Cinematography

CINE 182C Topics in Cinematography

CINE 182D Topics in Cinematography

CINE 182E Topics in Cinematography

CINE 183A Studies in Sound for Cinema and Television

CINE 183B Studies in Sound for Cinema and Television

CINE 183C Studies in Sound for Cinema and Television

CINE 183D Studies in Sound for Cinema and Television

CINE 183E Studies in Sound for Cinema and Television

CINE 184 Seminar in Producing

CINE 202 Cinematic Art in the Land of Leonardo

CINE 203 Production: Fact and Fiction

CINE 204 Production: The Cinematic Essay

CINE 205 Props Design and Fabrication for Cinema and Television

CINE 208 Set Design and Construction for Cinema and Television

CINE 209 Storyboarding and Concept Art for Cinema and Television

CINE 211 Post-Production Audio I

CINE 213 Location Sound Recording I

CINE 214 Music for Cinema

CINE 215 Cinematography: Camera Seminar I

CINE 216 Image Design for Cinema

CINE 221 Photo Theory

CINE 222 New Media and Emerging Video Practices

CINE 223 Cinema Color I

CINE 224 Color Correction for Editors

CINE 225 Directing I

CINE 226 Digital Workflow

CINE 227A Applied Post-Production I

CINE 227B Applied Post-Production I

CINE 227C Applied Post-Production I

CINE 227D Applied Post-Production I

CINE 227E Applied Post-Production I

CINE 229 Assistant Editing

CINE 230 Editing II

CINE 231 Editing II Studio

CINE 232 Post-Production Supervisor

CINE 234 Cinema and Television Analysis and Criticism

CINE 235A Authorship:

CINE 235B Authorship:

CINE 235C Authorship:

CINE 235D Authorship:

CINE 235E Authorship:

CINE 235F Authorship:

CINE 238A Media History and Culture

CINE 238B Media History and Culture

CINE 238C Media History and Culture

CINE 238D Media History and Culture

CINE 238E Media History and Culture

CINE 238F Cinema History and Culture

CINE 239A New Perspectives on Cinema Studies

CINE 239B New Perspectives on Cinema Studies

CINE 239C New Perspectives on Cinema Studies

CINE 239D New Perspectives on Cinema Studies

CINE 239E New Perspectives on Cinema Studies

CINE 240A Cinema and Global Media Culture

CINE 240B Cinema and Global Media Culture

CINE 240C Cinema and Global Media Culture

CINE 240D Cinema and Global Media Culture

CINE 240E Cinema and Global Media Culture

CINE 241A New Trends in Global Cinema

CINE 241B New Trends in Global Cinema

CINE 241C New Trends in Global Cinema

CINE 241D New Trends in Global Cinema

CINE 241E New Trends in Global Cinema

CINE 243 Studies in Film Aesthetics

CINE 245 Scriptwriting II: The Feature Film

CINE 247 The Story Bible and Worldbuilding

CINE 248 Producing I: Cinema and Television

CINE 249 Introduction to Script Supervising

CINE 250 The Script Supervisor Workshop

CINE 260 Screen Treatment & Presentation

CINE 261 Intro to Producing the Commercial

CINE 264 Documentary Production Module II: The Interview

CINE 265 Documentary Production I

CINE 266 Documentary Storytelling

CINE 267 Documentary Production Module I: Location Camera and Sound

CINE 269 Documentary Production III: Intermediate Field Production

CINE 271 Documentary Cinematography

CINE 272 Interdisciplinary Documentary Producing

CINE 273 Documentary Sound

CINE 275 Experimental Production I

CINE 280 Basic Production: Crew

CINE 301 BFA Intermediate Production

CINE 306 Cinematography I

CINE 307 Production Design II

CINE 308 Cinematography II

CINE 309 Practicum Art Direction

CINE 310 Cinema Models and Miniatures

CINE 311 Post-Production Audio II

CINE 313 Location Sound Recording II

CINE 315 Cinematography: Camera Seminar II

CINE 316 Camera Seminar II Studio

CINE 318 The Art and Craft of Foley

CINE 319 The Art and Craft of Automated Dialogue Replacement

CINE 321 Lighting II

CINE 322 Lighting II Studio

CINE 323 Cinema Color II

CINE 325 Directing II

CINE 327 Digital Imaging Technician and On-Set Post-Production

CINE 329 Scene Study with Camera: A Directing Workshop

CINE 332 Editing the Short Form

CINE 333 Career Planning in Post-Production

CINE 334 Experimental Editing

CINE 335 Editing the Documentary

CINE 337A Applied Post-Production II

CINE 337B Applied Post-Production II

CINE 337C Applied Post-Production II

CINE 337D Applied Post-Production II

CINE 337E Applied Post-Production II

CINE 340 Cinema and Media Theory

CINE 344 Careers in Film and Television

CINE 345 The Casting Director

CINE 348 Legal and Financial Strategies

CINE 349 The Creative Producer

CINE 350 Producing IV: Project Development

CINE 355A Screenwriting Workshops:

CINE 355B Screenwriting Workshops:

CINE 355C Screenwriting Workshops:

CINE 355D Screenwriting Workshops:

CINE 355E Screenwriting Workshops:

CINE 362 Los Angeles Speaker Series

CINE 364 The Assistant Director Workshop

CINE 365 Set Decoration

CINE 366 Computer-Aided Set Design for Cinema

CINE 368 The Line Producer Workshop

CINE 369 Producing the Commercial

CINE 370 Applied Cinematography Concepts

CINE 373 Comparative Screenwriting:

CINE 374A Writing for Genre II

CINE 374B Writing for Genre II

CINE 374C Writing for Genre II

CINE 374D Writing for Genre II

CINE 374E Writing for Genre II

CINE 376 Reflection and Revision in Scriptwriting

CINE 378 Ideation & Theme: Portfolio Review

CINE 379A Advanced Topics in Sound for Cinema and Television

CINE 379B Advanced Topics in Sound for Cinema and Television

CINE 379C Advanced Topics in Sound for Cinema and Television

CINE 379D Advanced Topics in Sound for Cinema and Television

CINE 379E Advanced Topics in Sound for Cinema and Television

CINE 380A Studies in Screenwriting:

CINE 380B Studies in Screenwriting:

CINE 380C Studies in Screenwriting:

CINE 380D Studies in Screenwriting:

CINE 380E Studies in Screenwriting:

CINE 381A Studies in Documentary

CINE 381B Studies in Documentary

CINE 381C Studies in Documentary

CINE 381D Studies in Documentary

CINE 381E Studies in Documentary

CINE 382A Applied Editing Practice:

CINE 382B Applied Editing Practice:

CINE 382C Applied Editing Practice:

CINE 382D Applied Editing Practice:

CINE 382E Applied Editing Practice:

CINE 383A Advanced Topics in Directing

CINE 383B Advanced Topics in Directing

CINE 383C Advanced Topics in Directing

CINE 383D Advanced Topics in Cinema Directing

CINE 383E Advanced Topics in Cinema Directing

CINE 384A Advanced Topics in Cinema Producing

CINE 384B Advanced Topics in Cinema Producing

CINE 384C Advanced Topics in Cinema Producing

CINE 384D Advanced Topics in Cinema Producing

CINE 384E Advanced Topics in Cinema Producing

CINE 385A Advanced Topics in Cinema: Production Design

CINE 385B Advanced Topics in Cinema: Production Design

CINE 385C Advanced Topics in Cinema: Production Design

CINE 385D Advanced Topics in Cinema: Production Design

CINE 385E Advanced Topics in Cinema: Production Design

CINE 386A Advanced Topics in Cinematography

CINE 386B Advanced Topics in Cinematography

CINE 386C Advanced Topics in Cinematography

CINE 386D Advanced Topics in Cinematography

CINE 386E Advanced Topics in Cinematography

CINE 387A Advanced Topics in Cinema Lighting:

CINE 387B Advanced Topics in Cinema Lighting:

CINE 387C Advanced Topics in Cinema Lighting:

CINE 387D Advanced Topics in Cinema Lighting:

CINE 387E Advanced Topics in Cinema Lighting:

CINE 388A Advanced Topics in Cinema Studies

CINE 388B Advanced Topics in Cinema Studies

CINE 388C Advanced Topics in Cinema Studies

CINE 388D Advanced Topics in Cinema Studies

CINE 388E Advanced Topics in Cinema Studies

CINE 389A Advanced Topics in Documentary

CINE 389B Advanced Topics in Documentary

CINE 389C Advanced Topics in Documentary

CINE 389D Advanced Topics in Documentary

CINE 389E Advanced Topics in Documentary

CINE 401 BFA Studio

CINE 402 BFA Research and Presentation

CINE 403 Teacher Training in Film & Video

CINE 404 Preproduction: Development and Visual Design

CINE 406 Cinematography III

CINE 407 Preproduction: Techniques and Practice

CINE 409 Pitching Hollywood: Los Angeles

CINE 410 Advanced Editing Seminar

CINE 411 Post-Production Audio III

CINE 413 Advanced Production Sound Applications

CINE 414 Advanced Cinema and Television Finishing

CINE 415 Sound Mixing for Cinema

CINE 416 Advanced First Assistant Director

CINE 420 Concept, Pitch & Sales - Los Angeles

CINE 421 Lighting III

CINE 422 Camera Movement: Practical Application of the Moving Camera

CINE 424 Strategic Distribution for Filmmakers

CINE 425 Cinema Directing III

CINE 427 Producing the Documentary

CINE 428 The Business of Screenwriting

CINE 429 Fictional Cinema Production

CINE 430 Creative Seminar: Portfolio Review

CINE 435 Exploration in Career Development:

CINE 438 The Machine Room

CINE 440A Seminar in Cinema, Television, and Media Studies

CINE 440B Seminar in Cinema, Television, and Media Studies

CINE 440C Seminar in Cinema, Television, and Media Studies

CINE 440D Seminar in Cinema, Television, and Media Studies

CINE 440E Seminar in Cinema, Television, and Media Studies

CINE 445 Scriptwriting III

CINE 466 Practical Special Effects for Cinema and Television

CINE 467 Production Design for Television

CINE 475 Experimental Production II

CINE 477 Documentary Projects

CINE 479 Editing and Finishing the Advanced Project

CINE 480 Script Development Practicum

CINE 483 Directing Practicum

CINE 484 Producing V: Production Practicum

CINE 485 Production Design Practicum

CINE 486 Cinematography Practicum

CINE 488 Editing Practicum

CINE 491A BFA Thesis I

CINE 491B BFA Thesis II

CINE 495 Directed Study

CINE 496 Independent Project: Cinema and Television Arts

CINE 501 Introduction to Cinema Directing

CINE 502 Introduction To Creative Producing

CINE 503 Directing for the Screen I

CINE 504 Writing for Producers

CINE 506 Acquisition, Development & Presentation

CINE 507 Screenwriting I

CINE 508 Business and Legal

CINE 509 Editing Theory and Practice

CINE 510 Line Producing

CINE 511 Line Producing I-B

CINE 512 Story Development

CINE 513 Ideation and Development

CINE 514 Post-Production

CINE 515 Teacher Training in Cinema

CINE 516 Advanced First Assistant Director

CINE 521 Constructing the Image

CINE 522 Critical Analysis of Contemporary Film & Media

CINE 524 Digital Cinema Mastering

CINE 525 Producing the Short Film

CINE 527 Producing the Documentary

CINE 528 The Business of Screenwriting

CINE 534 Cinema Studies I

CINE 535 Cinema Studies II

CINE 540 Advanced Editing Seminar

CINE 541 Sound Acquisition and Design

CINE 542 Media Financing

CINE 548 Introduction to Cinema and Television Studies and Theory

CINE 551 Fiction / Documentary Hybrids

CINE 552 The Production Team

CINE 575 Experimental Production II

CINE 577 Documentary Projects

CINE 601 Advanced Preproduction

CINE 602 Long-Form Narrative Development

CINE 603 Directing for the Screen II

CINE 604 Marketing, Distribution and Exhibition

CINE 611 Business Affairs

CINE 612 Long Form Narrative Package

CINE 624 Advanced Post Production Applications

CINE 625 Applied Postproduction

CINE 631 Writing and Producing the Series

CINE 632 Writing and Directing the Series

CINE 634 Cinema Studies III

CINE 640 Career Management

CINE 645 Screenwriting II

CINE 665 The Entrepreneurial Producer

CINE 680 Topics in Screenwriting

CINE 681 Thesis Workshop

CINE 682 Written Thesis for Directors

CINE 690 Internship: Graduate Cinema

CINE 691 Graduate Thesis: CTVA

CINE 692 Thesis Extension

CINE 695 Directed Study: CTVA Graduate

CINE 696 Independent Project: Graduate Cinema

CINE 699A Graduate Topics in Cinema

CINE 699B Graduate Topics in Cinema

CINE 699C Graduate Topics in Cinema

CINE 699D Graduate Topics in Cinema

CINE 699E Graduate Topics in Cinema

COLL 101 ENGAGE 101: Columbia's Extended Orientation

COLL 200 Internship

COLL 210 Internship

COLL 230 Internship: Professionalism and Creativity

COLL 232 Internship

COLL 299 Topics in Creativity and Social Justice

COLL 330 Advanced Internship: Professionalism and Creativity

COLL 399 Advanced Topics in Creativity and Social Justice

COLL 410 Interior Architecture Internship

COLL 411 Interior Architecture Internship

COLL 480 Undergraduate Research Mentorship

COLL 480H Undergraduate Research Mentorship: Honors

COLL 600 Graduate Internship

COMM 102 Communication Essentials

COMM 107 Social Media and Digital Strategy Foundations

COMM 120 Truth, Lies and Accuracy in the Digital Age

COMM 140 Smartphone/photo

COMM 141 Smartphone/video

COMM 143 Smartphone/audio

COMM 150 Sports Communication

COMM 202 Applied Communication Research

COMM 203 Social Media Strategy

COMM 210 Visual Communication

COMM 215 Typography for Multimedia

COMM 219 Social Media Content

COMM 222 Communication Ethics

COMM 270 Study Abroad: Exploring Ireland

COMM 299A Topics in Communication:

COMM 299B Topics in Communication:

COMM 299C Topics in Communication:

COMM 299D Topics in Communication:

COMM 310 Oral Traditions

COMM 316 Web Skills for Communication

COMM 325 Data Storytelling & Visual Strategies

COMM 326 Semiotics for Creators of Popular Culture

COMM 326H Semiotics for Creators of Popular Culture: Honors

COMM 379 On-Camera Media

COMM 420 Media Ecosystems

COMM 465 Communication Portfolio Seminar

COMM 470 Digital Content and Analytics

COMM 495 Directed Study: Communication

COMM 496 Independent Project:

COMM 499A Advanced Topics in Communication

COMM 499B Advanced Topics in Communication and Media

COMM 503 Civic Media and Participatory Culture

COMM 505 Participatory Action Research

COMM 509 Nonviolent Communication Seminar

COMM 519 Communication for Community-Driven Leadership

COMM 520 Media Ecosystems

COMM 521 Radio and Audio Documentary

COMM 530 Communication Research

COMM 550 Organizational Communication

COMM 555 Civic Data Analytics and Impact Communication

COMM 567 Civic Tech, Policy, and Urban Planning

COMM 570 Digital Content and Analytics

COMM 589 Communication Practicum

COMM 599 Advanced Topics in Communication and Media

COMM 601 Civic Media Practicum

COMM 610 Communication Planning

COMM 620 Public Relations Seminar

COMM 630 Advertising Seminar

COMM 640 Brand Management

COMM 650 Strategic Communication Lab

COMM 690 Graduate Internship: Communication & Media

COMM 691 Thesis

COMM 692 Thesis Extension

COMM 696 Independent Project: Communication

COMM 699 Advanced Topics in Communication and Media

CRAT 495 Directed Study: Arts in Health

CRAT 499 Special Topics:

CRAT 599 Special Topics:

CRAT 631 Research Methods

CRAT 633 Thesis Seminar

CRAT 637 Clinical Appraisal and Treatment Planning

CRAT 640 Deepening Diversity

CRAT 643 Addictions Counseling

CRAT 646 Lifestyles and Career Development

CRAT 689 Internship I/Clinical Supervision

CRAT 690 Internship II/Clinical Supervision

CRAT 691 Graduate Thesis

CRAT 696 Independent Project: DCAT

CRWR 101 Explorations in Creative Writing

CRWR 105 Story Across Culture and Media

CRWR 110 Foundations in Creative Writing

CRWR 112 Tutoring Fiction Writing Skills

CRWR 120A Craft and Process Seminar in Fiction: Topics

CRWR 120B Craft and Process Seminar in Fiction: Topics

CRWR 120C 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 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 138 Science Fiction Writing

CRWR 140 Story and Journal

CRWR 141 Fantasy Writing Workshop

CRWR 143 Journal and Sketchbook: Ways of Seeing

CRWR 144A Topics in Fiction Writing

CRWR 144B Topics in Fiction Writing

CRWR 144C Topics in Fiction Writing

CRWR 150 Fiction Workshop: Beginning

CRWR 155 Poetry Workshop: Beginning

CRWR 160 Creative Nonfiction Workshop: Beginning

CRWR 199A Topics in Creative Writing

CRWR 199B Topics in Creative Writing

CRWR 199C Topics in Creative Writing

CRWR 215 Freelance Applications of Creative Writing Training

CRWR 216 Small Press Publishing

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 Writers

CRWR 223 Craft and Process Seminar in Fiction: Fiction Writers and Censorship

CRWR 233 Researching and Writing Historical Fiction

CRWR 239 Dialects and Fiction Writing

CRWR 242A Topics in Nonfiction

CRWR 242B 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 315 Creative Writers and Publishing

CRWR 316 Writer's Portfolio

CRWR 320 Craft and Process Seminar in Fiction: Kafka and European Masters

CRWR 326A Craft and Process Seminar in Nonfiction

CRWR 326B Craft and Process Seminar in Nonfiction

CRWR 350 Fiction Workshop: Advanced

CRWR 355 Poetry Workshop: Advanced

CRWR 357A Craft and Process Seminar in Poetry

CRWR 357B Craft and Process Seminar in Poetry

CRWR 360 Creative Nonfiction Workshop: Advanced

CRWR 370 Creative Writing: J-Term in Paris

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 495 Directed Study: Creative Writing

CRWR 496 Independent Project: Creative Writing

CRWR 515 Literary Magazine Editing

CRWR 516 Literary Magazine Production

CRWR 610 Advanced Graduate Fiction Workshop

CRWR 612A Craft Seminar in Fiction

CRWR 612B Craft Seminar in Fiction

CRWR 620 Critical Reading and Writing: Kafka and European Masters

CRWR 625 MFA Poetry Workshop

CRWR 626 Graduate Poetics Seminar

CRWR 630A Craft Seminar in Poetry

CRWR 630B Craft Seminar in Poetry

CRWR 640 Workshop: Open Genre

CRWR 645 Thesis Development: Open Genre

CRWR 650 Thesis Development: Fiction

CRWR 655 Thesis Development: Poetry

CRWR 660 Thesis: Creative Writing

CRWR 661A Craft Seminar in Nonfiction

CRWR 661B Craft Seminar in Nonfiction

CRWR 662 Graduate Workshop: Nonfiction

CRWR 663 Topics in Nonfiction

CRWR 665 Thesis Development: Nonfiction

CRWR 670 Creative Writing: J-Term in Paris

CRWR 672 Topics in Writing Abroad: Rome

CRWR 690 Internship: Creative Writing

CRWR 692 Thesis Extension: Creative Writing

CRWR 695 Directed Study

CRWR 696 Independent Project: Creative Writing

CRWR 699A Craft Seminar in Creative Writing

CRWR 699B Craft Seminar in Creative Writing

CULS 101 Introduction to Cultural Studies

CULS 101H Introduction to Cultural Studies: Honors

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 214 Media, Politics and Intervention

CULS 215 Exploring Star Wars: Spectacle, Culture, Fandom

CULS 310 Theories of Media, Society, & Culture

CULS 311 Theorizing Power

CULS 312 Queer Theory

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 321 Globalization and Culture

CULS 401 Practicing Media and Popular Culture Studies

CULS 402 Practicing Literary Studies

CULS 403 Practicing Urban Studies

CULS 409 Cultural Studies Capstone Project

CULS 410 Senior Seminar

CULS 496 Independent Project: Cultural Studies

DANC 101 Modern Dance for Non-Majors

DANC 102A Performance and Process

DANC 102B Performance and Process

DANC 102C Performance and Process

DANC 105 Modern IA

DANC 106 Modern IB

DANC 110 Ballet Technique for Non-Majors

DANC 115 Ballet Technique IA

DANC 116 Ballet Technique IB

DANC 120 West African Dance Technique IA

DANC 121 West African Dance Technique IB

DANC 130 Hip-Hop Studies Symposium

DANC 135 Hip-Hop for Non-Majors

DANC 140 Jazz Dance for Non-Majors

DANC 145 African Dance for Non-Majors

DANC 150 Tap Dance for Non-Majors

DANC 155 Tai Chi Chuan

DANC 160 Yoga

DANC 165 Contact Improvisation

DANC 167 Dance Improvisation

DANC 170 Strength and Conditioning

DANC 180 Introduction to Dance Studies

DANC 185A Hip-Hop and Street Dance Technique I

DANC 185B Hip-Hop and Street Dance Technique I

DANC 198A Topics in Movement Practice

DANC 198B Topics in Movement Practice

DANC 205A Modern Technique II

DANC 205B Modern Technique II

DANC 205C Modern Technique II

DANC 205D Modern Technique II

DANC 215A Ballet Technique II

DANC 215B Ballet Technique II

DANC 215C Ballet Technique II

DANC 220A West African Dance Technique II

DANC 220B West African Dance Technique II

DANC 225 Experiential Anatomy

DANC 240 Jazz Dance Technique

DANC 245 Choreography I

DANC 275 The Arts in Therapy: An Introduction

DANC 276 Introduction to Creative Arts Therapies

DANC 277 Introduction to Expressive Arts Therapy

DANC 278 Performance as Therapy

DANC 285A Hip-Hop and Street Dance Technique II

DANC 285B Hip-Hop and Street Dance Technique II

DANC 285C Hip-Hop and Street Dance Technique II

DANC 306 Dance Immersion in Pantin, France: Technique and Creative Process

DANC 310A Intermediate Contemporary Modern Techniques

DANC 310B Intermediate Contemporary Modern Techniques

DANC 310C Intermediate Contemporary Modern Techniques

DANC 315A Ballet Technique III

DANC 315B Ballet Technique III

DANC 320 West African Dance Technique III

DANC 330 Postcolonial Approaches to Dance Studies

DANC 335 Historical Approaches to Western Concert Dance

DANC 340 Teaching Dance I

DANC 341 Teaching Dance II

DANC 346 Choreography II

DANC 355 Concert Production

DANC 360 Kinesiology

DANC 365 Screen Dance and Sound Design

DANC 370 Dance Professionalism: Navigating and Transforming the Field

DANC 375 Arts in Health: Theory

DANC 380 Arts in Health: Practice

DANC 385A Hip-Hop and Street Dance Technique III

DANC 385B Hip-Hop and Street Dance Technique III

DANC 399A Advanced Topics in Dance

DANC 399B Advanced Topics in Dance

DANC 425A Advanced Contemporary Modern Techniques

DANC 425B Advanced Contemporary Modern Techniques

DANC 470 Capstone Seminar, BFA in Dance

DANC 480 Repertory Performance Workshop

DANC 495 Directed Study: Dance

DANC 496 Independent Project: Dance

DSGN 110 Design Thinking

DSGN 112 Ceramics I

DSGN 113 Jewelry and Objects I

DSGN 199A Special Topics in Design:

DSGN 199B Special Topics in Design:

DSGN 199C Special Topics in Design:

DSGN 199D Special Topics in Design:

DSGN 199E Special Topics in Design:

DSGN 199F Special Topics in Design:

DSGN 265 Furniture I

DSGN 350 Portfolio

DSGN 495 Directed Study: Design

DSGN 496 Independent Project: Design

EASC 101 Geology: Earth as a Planet

EASC 105 Oceanography and the Marine Environment

EASC 110H The Science of Global Change: Honors

EASC 115 Natural Disasters

EASC 120 Meteorology

EASC 125H Vertebrate Paleontology: Honors

EASC 135 Dinosaur Evolution and Extinction

EASC 140H Paleontology Field Observation & Methods: Honors

EASC 145 Historical Geology

ECON 101 Introduction to Economics

ECON 310 Ethics and Economics

ECON 310H Ethics and Economics: Controversial Policy Issues of Our Time: Honors

ECON 311 Irrational Economics: Why We Make Bad Decisions

ECON 311H Irrational Economics: Why We Make Bad Decisions: Honors

EDUC 115 Human Development Across the Lifespan

EDUC 210 Language Development

EDUC 230 Culture in Young Children's Literature

EDUC 340 Arts-Based Programming for Learning and Well-Being

EDUC 380 The Teaching Artist in School and Community Settings

EDUC 390 Teaching Artist Practicum

EDUC 495 Directed Study

EDUC 496 Independent Project: ECE

ENGL 108 Writing and Rhetoric Stretch A

ENGL 109 Writing and Rhetoric I Stretch B

ENGL 110 EAL Tutoring in Writing

ENGL 111 Writing and Rhetoric I

ENGL 111H Writing and Rhetoric I: Honors

ENGL 112 Writing and Rhetoric II

ENGL 112H Writing and Rhetoric II: Honors

ENGL 120 U.S. Academic Language and Culture

ENGL 121 International Writing and Rhetoric I

ENGL 122 International Writing and Rhetoric II

ENGL 123 Summer Intensive Program: U.S. Language and Creative Industries in Western Markets

ENGL 124 International Oral Expression

ENGL 130 Oral Expression

ENGL 130H Oral Expression: Honors

ENGL 241 Writing for the Creative Workplace

ENGL 242 Writing Digital Content

ENGL 245 Technical Writing for Creative People

ENGL 246 Reviewing the Arts

ENGL 246H Reviewing the Arts: Honors

ENGL 247 Writing Comedy

ENGL 248 Introduction to Writing Satire and Parody

ENGL 341 Rhetoric of Digital Media

ENGL 344 Writing, Language, and Culture Seminar

ENGL 345 Methods of Discourse Analysis: Understanding Text

ENGL 346 Cultural Criticism and the Arts

ENGL 346H Cultural Criticism and the Arts: Honors

ENGL 347 Writing for Late Night: A Comedy Collaboration

ENGL 350 Content Strategy

ENGL 450 Capstone in English

ENGL 495 Directed Study

ENGL 496 Independent Project: English

ENGL 650 Composition Theory and Praxis

ENGL 695 Directed Study: English

ENGL 696 Independent Project: English

FASH 101 Intro to the Fashion Industry

FASH 102 Fashion Design Principles

FASH 103 Introduction to Sewing

FASH 130 Patternmaking and Construction I

FASH 172 Fashion Illustration

FASH 176 Digital Strategies in Fashion Design

FASH 180 Sewing for Non-Majors

FASH 181 Visual Merchandising

FASH 183 Why We Wear: The Sociology of Dress

FASH 203 Trendspotting

FASH 204 Math for Fashion

FASH 205 Textiles Survey

FASH 220 Future of Retail and Shopping

FASH 221 Marketing Fashion Brands

FASH 230 Patternmaking and Construction II

FASH 231 Approaches and Process in Fashion Design

FASH 251 Textile Fabrication and Surface Embellishment: Craft Techniques

FASH 252 Textile Fabrication and Surface Embellishment: Digital Applications

FASH 253 Millinery

FASH 275 Contemporary Fashion

FASH 283 Sustainable Fashion Practice

FASH 284A Workshop in Fashion Studio

FASH 284B Workshop in Fashion Studio

FASH 284C Workshop in Fashion Studio

FASH 284D Workshop in Fashion Studies

FASH 284E Workshop in Fashion Studies

FASH 284F Workshop in Fashion Studies

FASH 285 Fashion Styling I

FASH 288 Fashion in the Field: Chicago

FASH 306 Apparel Evaluation

FASH 307 A History of Fashion in 100 Objects

FASH 308 Professional Practice

FASH 309 Sourcing and Supply Chain

FASH 322 Merchandising and Assortment Planning

FASH 323 Visual Merchandising and Space Planning

FASH 330 Digital Patternmaking and Construction

FASH 331 Design Solutions for Fashion

FASH 332 Patternmaking and Construction III

FASH 333 Fashion Design Studio I

FASH 334 Fashion Design Studio II

FASH 351 Digital Textiles

FASH 352 3D Fashion for Digital Environments

FASH 372 Art Direction in Fashion

FASH 380 NRF Scholarship Competition

FASH 381 FSF Scholarship Competition

FASH 383 Fashion and Dress Beyond the West

FASH 384 Fashion Styling: Location

FASH 385 Costume Styling for Television

FASH 386 Fashion Styling: Studio

FASH 387 Fashion Studies in the Field: New York

FASH 399A Special Topics in Fashion Studio

FASH 399B Special Topics in Fashion Studio

FASH 399C Special Topics in Fashion Studies

FASH 399D Special Topics in Fashion Studies

FASH 401 Fashion Design and Merchandising Concept to Consumer I

FASH 402 Fashion Design and Merchandising Concept to Consumer II

FASH 403 Fashion Design Thesis I

FASH 404 Fashion Design Thesis II

FASH 480 Visual Merchandising Practicum

FASH 481 Fashion Lab Practicum

FASH 495 Directed Study

FASH 496 Independent Project

FASH 581 Fashion Lab Practicum

FREN 101 French I: Language and Culture

FREN 102 French II: Language and Culture

FREN 201 French III: Language and Culture

FREN 202 French IV: Parlons Cine!- Conversation in French

GAME 105 Game Culture

GAME 110 Introduction to Game Development

GAME 140 Sound for Interaction

GAME 201 Computer Animation: Modeling

GAME 205 2D Art for Games

GAME 210 2D Motion for Games

GAME 215 Character Visualization for Games

GAME 220 Simulation and Serious Games

GAME 225 Game Engine Scripting

GAME 230 Game Production

GAME 235 Sound and Music for Interactive Visual Media

GAME 236 Game Design I

GAME 240 Sound Design for Games I

GAME 250 Topics in Game Production

GAME 320 Indie Game Sprint

GAME 330 Advanced 3D for Games

GAME 335 Shading and Surfacing for Games

GAME 336 Game Design II

GAME 337 3D Digital Sculpting

GAME 340 Sound Design for Games II

GAME 345 Advanced Game Scripting and Environments

GAME 350 Game Development Process

GAME 360 Advanced Topics in Game Art

GAME 361 Advanced Topics in Game Design

GAME 362 Advanced Topics in Game Sound

GAME 370 Studio Collaboration

GAME 371 Game Level Production

GAME 436 Advanced 3D Digital Sculpting

GAME 440 Game Audio Studio

GAME 475 Indie Team Game Studio

GAME 480 Game Studio I

GAME 485 Game Studio II

GAME 495 Directed Study: Game Production

GAME 496 Independent Project: Game Production

GEOG 210 Urban Geography: The Study of Cities

GRAD 610 Teaching Methods and Pedagogies

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 238 Typography for Graphic Design

GRDE 240 Website Design I

GRDE 252 Advertising Design

GRDE 305 Publication Design

GRDE 315 Book Design

GRDE 317 Photo Communication

GRDE 325 Packaging Design

GRDE 331 Graphic Design III: Visual Identity and Narrative

GRDE 332 Graphic Design IV: Narrative and Research Studio

GRDE 336 Design Lab II

GRDE 340 Website Design II

GRDE 348 Experimental Typography

GRDE 350 Web Design III

GRDE 431 Graphic Design V: Branded Environments

GRDE 480 Graphic Design Practicum: Client Design Studio

HIST 101 African History and Culture to 1600

HIST 102 African History and Culture Since 1600

HIST 103 Asia: Early China, India & Japan

HIST 104 Asia: Modern China, India and Japan

HIST 121 Europe & the West: Ancient Civilizations

HIST 122 Europe & the West: Medieval Culture

HIST 123 Europe & the West: Modern Europe

HIST 131 Middle Eastern History and Culture: from Muhammad to 1800

HIST 132 Middle Eastern History and Culture: since 1800

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 151 U.S. History: To 1877

HIST 152 U.S. History: From 1877

HIST 199A Topics in History

HIST 199B Topics in History

HIST 202 Liberation and Resistance in Southern Africa

HIST 221 Contemporary European Nationalism and Ethnic Conflict

HIST 222 The French Revolution

HIST 223 Russian and Soviet History

HIST 224 German Culture in the Weimar Republic: 1919-1933

HIST 225 Germany Since 1933: From the Third Reich to the Present

HIST 226 The Holocaust (1939-45)

HIST 227 The Israeli/Palestinian Conflict

HIST 228 Reform, Revolution, and Jihad in the Middle East

HIST 241 History of Mexico and Central America

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 256 Hispanics in the U.S. Since 1800

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 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 263 History of the American Working Class

HIST 264 The Nineteen Twenties and the Birth of Modern America

HIST 264H The Nineteen Twenties and the Birth of Modern America: Honors

HIST 265 The 1960s

HIST 266 Cartoons and Satire in American History

HIST 267 Public History: Presenting & Interpreting the Past

HIST 267H Public History: Presenting & Interpreting the Past: Honors

HIST 268 The History of the Future

HIST 269 The Afterlives of Slavery

HIST 270H Black Artistry and the Archive

HIST 321H The Enlightenment: Honors

HIST 322H Taste and Consumption in French History: Honors

HIST 351 American Cultural History

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

HIST 381 The Black Atlantic

HIST 399H Topics in History: Honors

HIST 496 Independent Project: History

HUMA 102 Introduction to Black World Studies

HUMA 103 Introduction to Latin American Studies

HUMA 104 Introduction to Women's, Gender and Sexuality Studies

HUMA 105 Queer Studies

HUMA 110 Western Humanities

HUMA 110H Western Humanities: Honors

HUMA 111 Eastern Humanities

HUMA 121 Latin American Art, Literature, and Music

HUMA 122 Latin American Women in the Arts

HUMA 122H Latin American Women in the Arts: Honors

HUMA 199A Topics in Humanities

HUMA 199B Topics in Humanities

HUMA 211 Black Arts Movement

HUMA 215 Transnational and Global Feminisms

HUMA 217 The Simpsons as Satirical Authors

HUMA 218 Caribbean Art, Literature and Music

HUMA 219H The Italian Renaissance: Honors

HUMA 221 Introduction to Digital Humanities

HUMA 222 Nature and Environmentalism in U.S. Culture

HUMA 224A Urban Images in Media & Film

HUMA 224B Urban Images in Media & Film

HUMA 225A Film and Society

HUMA 225B Film and Society

HUMA 226 Asian Journeys

HUMA 227 The Chinese City in Literature, Art, and Media

HUMA 230 Feminism and Film

HUMA 330 Feminist and Queer Environmentalism

HUMA 399A Topics in Humanities

HUMA 399B Topics in Humanities

HUMA 495 Directed Study: Humanities

HUMA 496 Independent Project: Humanities

ILLU 101 Introduction to Illustration

ILLU 203 Illustration: Concept Art I

ILLU 204 Figure Drawing I

ILLU 206 Illustration: Drawing to Print

ILLU 212 Figure Drawing and Color

ILLU 213 Illustration History & Practice

ILLU 214 Illustration Studio I

ILLU 303 Illustration: Concept Art II

ILLU 304 Figure Drawing II

ILLU 310 History of Political and Social Illustration

ILLU 313 Illustration Studio II

ILLU 314 Digital Illustration I

ILLU 320 Cartooning

ILLU 330 Special Issues in Illustration

ILLU 360A Illustration: Materials & Techniques

ILLU 360B Illustration: Materials & Techniques

ILLU 405 Illustration: Experimental Techniques

ILLU 414 Digital Illustration II

ILLU 440 Drawing the Graphic Novel

ILLU 441 Children's Book Illustration

ILLU 442 Freelance Illustration

ILLU 444 Illustration Studio III

INMD 102 Fundamentals of Interaction

INMD 110 Interactive Culture

INMD 114 Web Development I

INMD 115 Web Design

INMD 120 Digital Image Design

INMD 130 Immersive Environments I

INMD 160 Authoring Interactive Media

INMD 201 Interactive Portfolio Development

INMD 208 Motion Capture for Artists

INMD 210 Interface Design I

INMD 214 Web Development II

INMD 215 Conversational Interfaces

INMD 220A Prototyping Strategies

INMD 220B Prototyping Strategies

INMD 220C Prototyping Strategies

INMD 220D Prototyping Strategies

INMD 235 Immersive Environments II

INMD 240 Story Development for Interactive Media

INMD 250A Topics in Interactive Arts and Media:

INMD 250B Topics in Interactive Arts and Media:

INMD 250C Topics in Interactive Arts and Media:

INMD 250D Topics in Interactive Arts and Media:

INMD 260 Intro to IAM Team Development

INMD 263 Physical Computing I

INMD 315 Experience Design

INMD 320 Wearable Interfaces

INMD 340 Emergent Web Technologies

INMD 350 Service Design and Systems Thinking

INMD 355 Information Architecture

INMD 360A Advanced Topics in Interaction Design

INMD 360B Advanced Topics in Interaction Design

INMD 360C Advanced Topics in Interaction Design

INMD 360D Advanced Topics in Interaction Design

INMD 363 Physical Computing II

INMD 370 Studio Collaboration

INMD 440 Immersive Environments III

INMD 441 Immersive Environments IV

INMD 460 IAM Team

INMD 475 Creative Leadership Skills I

INMD 476 Creative Leadership Skills II

INMD 477 Creative Leadership Skills III

INMD 495 Directed Study: Interactive Arts and Media

INMD 496 Independent Project: Interactive Arts and Media

INMD 501 Experience Design

INMD 502 User Behavior

INMD 503 Research and Evaluation Methods

INMD 504 Information Architecture

INMD 506 Prototyping

INMD 507 Universal Design

INMD 508 Information Visualization

INMD 509 Interface Design

INMD 530 Immersive Environments I

INMD 535 Immersive Environments II

INMD 550 Collaborative Development

INMD 570 Studio Leadership

INMD 575 Creative Leadership Skills I

INMD 576 Creative Leadership Skills II

INMD 577 Creative Leadership Skills III

INMD 691 Thesis

INMD 692 Thesis Extension

INMD 696 Independent Project

INTA 105 Human Dimension in InArch

INTA 111 Contemporary Practice: InArch

INTA 115 Textiles for InArch

INTA 121 Manual Drafting

INTA 122 Interior Architecture Drawing

INTA 131 Digital Media for InArch I

INTA 201 Design History: Spaces + Objects

INTA 210 Lighting for InArch

INTA 211 Lighting for InArch

INTA 220 Human Factors, Building Code, and the Built Environment

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 331 Digital Media for InArch IV

INTA 340 Construction Documents II

INTA 350 Construction Documents II

INTA 370 Anatomy of the Built Environment I

INTA 372 Anatomy of the Built Environment II

INTA 410 Research Methods for InArch

INTA 415 Professional Practices in InArch

INTA 420 InArch: Portfolio Review

INTA 426 InArch: Detail Studio

INTA 435 InArch: Final Studio

INTA 490 Internship for InArch

ITAL 101 Italian I: Language & Culture

ITAL 102 Italian II: Language & Culture

JAPN 101 Japanese I: Language and Culture

JAPN 102 Japanese II: Language and Culture

JAPN 201 Japanese III: Language and Culture

JOUR 102 Introduction to Journalism

JOUR 105 Reporting I

JOUR 106 College News Workshop

JOUR 108 Copy Editing

JOUR 160 War Stories: Following Veterans and Refugees

JOUR 168 Essentials of Interviewing

JOUR 201 History of Journalism

JOUR 205 Reporting II

JOUR 208 Media Ethics and Law

JOUR 218 Truth and Beauty: Covering the Cosmetics Industry

JOUR 234 Broadcast News Writing

JOUR 245 Covering Sports

JOUR 265 Reporting for Spanish-Language News Media

JOUR 299A Topics in Journalism

JOUR 299B Topics in Journalism

JOUR 299C Topics in Journalism

JOUR 299D Topics in Journalism

JOUR 316 Opinion and Commentary

JOUR 318 Investigative Reporting

JOUR 321 Covering Urban Affairs

JOUR 328 Interpretive Reporting

JOUR 332 Magazine and Feature Writing

JOUR 335 Business Journalism

JOUR 337 Creating the TV News Package

JOUR 338 Advanced Editing

JOUR 350 Digital Storytelling

JOUR 351 Multimedia Photo Essay

JOUR 352 Writing & Reporting TV News

JOUR 360A Advanced Topics in Journalism:

JOUR 360B Advanced Topics in Journalism:

JOUR 360C Advanced Topics in Journalism:

JOUR 360D Advanced Topics in Journalism:

JOUR 361A Advanced Topics in Broadcast Journalism:

JOUR 361B Advanced Topics in Broadcast Journalism:

JOUR 361C Advanced Topics in Broadcast Journalism:

JOUR 361D Advanced Topics in Broadcast Journalism:

JOUR 363 Fashion Journalism

JOUR 405 Covering Politics:

JOUR 440 Launching a Journalism Startup

JOUR 450 Journalism Short Documentary

JOUR 463 Global Multimedia

JOUR 464 Solutions Journalism

JOUR 467 Journalism Documentary Lab

JOUR 481 TV Newsbeat

JOUR 482 Practicum Television News: Metro Minutes

JOUR 484 College Magazine Workshop

JOUR 485 Chicago Journalism Lab

JOUR 495 Directed Study: Journalism

JOUR 496 Independent Project: Journalism

JOUR 550 Journalism Short Documentary

JOUR 563 Global Multimedia

JOUR 564 Solutions Journalism: Investigating Social Impact

JOUR 567 Solutions Journalism Lab

JOUR 599 Topics in Storytelling for Social Change

JOUR 699 Topics in Journalism

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 160 Introduction to Drama

LITR 170 Mythology and 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 217 The Beat Generation in Literature

LITR 221 World Literature: To 1660

LITR 222 World Literature: Since 1660

LITR 225H Postcolonial Literature: Honors

LITR 235 Native American Literature

LITR 236 Introduction to U.S. Latinx Literature

LITR 238 Asian American Literature

LITR 238H Asian American Literature: Honors

LITR 240A Introduction to Black Writers

LITR 240B Introduction to Black Writers

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 266A Shakespeare

LITR 266B Shakespeare

LITR 266H Shakespeare: 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 277A Fantasy Literature

LITR 277B 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 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 288A Literary Genres

LITR 288B Literary Genres

LITR 299A Topics in Literature

LITR 299B Topics in Literature

LITR 310 Studies in the Novel

LITR 310H Studies in the Novel: Honors

LITR 336 U.S. Latinx Literature

LITR 340A African American Literature

LITR 340B African American Literature

LITR 344 Slave Narrative as Documentary

LITR 350 Women Writers

LITR 370 Romantic Poets

LITR 372 Modern British and American Poetry

LITR 374 Contemporary American Poetry

LITR 375 Poetry and Jazz

LITR 379A Seminar in Literature

LITR 379B Seminar in Literature

LITR 379H Seminar in Literature: Honors

LITR 381A Seminar in Global Literature

LITR 381B Seminar in Global Literature

LITR 382A Seminar in Literature: US Pluralism

LITR 382B Seminar in Literature: US Pluralism

LITR 386A Seminar in Literary Interpretation

LITR 386B Seminar in Literary Interpretation

LITR 386C Seminar in Literary Interpretation

LITR 388 Critical Editions in Literature

LITR 496 Independent Project: Literature

LITR 675 History of the Essay

LITR 679A Graduate Seminar in Literature

LITR 679B Graduate Seminar in Literature

MATH 101 Basic Math Skills

MATH 110 College Mathematics

MATH 115 Liberal Arts Mathematics

MATH 120 Quantitative Reasoning

MATH 150 Geometry in the Arts

MATH 155 Math in Art and Nature

MATH 160 Mathematical Ideas

MATH 205 Introduction to Statistics

MATH 210 College Algebra

MATH 215 Precalculus

MATH 220 Calculus I

MATH 220H Calculus I: Honors

MATH 221 Calculus II

MATH 305 Discrete Mathematics

MATH 310 Linear Algebra

MATH 320 Calculus III

MATH 330 Elementary Differential Equations

MATH 340 Numerical Analysis

MATH 399 Topics in Mathematics:

MATH 495 Directed Study: Mathematics

MEDI 101 Cinematic Storytelling

MEDI 102 Cinema and Television Production

MEDI 105 Sound in Media and Performing Arts

MEDI 201 Culture, Race and Media

MEDI 201H Culture, Race and Media: Honors

MEDI 310 Transmedia Analysis: Games, Film and Television

MEDI 335 Los Angeles Career Development

MEDI 370 DocYourWorld

MEDI 380A Advanced Topics in Interdisciplinary Documentary

MEDI 380B Advanced Topics in Interdisciplinary Documentary

MEDI 380C Advanced Topics in Interdisciplinary Documentary

MEDI 380D Advanced Topics in Interdisciplinary Documentary

MEDI 380E Advanced Topics in Interdisciplinary Documentary

MEDI 382A Advanced Topics in Media Studies

MEDI 382B Advanced Topics in Media Studies

MEDI 382C Advanced Topics in Media Studies

MEDI 382D Advanced Topics in Media Studies

MEDI 382E Advanced Topics in Media Studies

MEDI 385A Advanced Topics in Multiplatform Storytelling

MEDI 385B Advanced Topics in Multiplatform Storytelling

MEDI 385C Advanced Topics in Multiplatform Storytelling

MEDI 385D Advanced Topics in Multiplatform Storytelling

MEDI 385E Advanced Topics in Multiplatform Storytelling

MEDI 450 Diversity in the Media: Gender, Race and Age in Hollywood

MEDI 480A Documentary Practicum I

MEDI 481 The Sonic Experience

MEDI 482 Music Technology Capstone

MEDI 483 Documentary Practicum II

MUSC 103 Theory I for Musical Theatre

MUSC 104 Theory II for Musical Theatre

MUSC 105 Guitar Prep

MUSC 106 Vocal Workshop

MUSC 107 Fundamentals of Musical Theatre Singing

MUSC 109 Foundations of Music Supplement

MUSC 110 Foundations of Music I

MUSC 111 Foundations of Music II

MUSC 151 Digital Music Production I

MUSC 160 African-American Music Survey

MUSC 161 Popular Contemporary Music

MUSC 162 Music Through the Ages, from Chant to R&B

MUSC 163 Afro-Latin and Caribbean: US Musical Crosscurrents

MUSC 164 Hip-Hop: A Sonic History

MUSC 165 Introduction to Musics of the World

MUSC 170 Secondary Lessons

MUSC 171 Primary Lessons

MUSC 174 Applied Music I

MUSC 175 Applied Music II

MUSC 176 Keyboard for Musical Theatre

MUSC 177 Keyboard Styles and Techniques I

MUSC 179 Vocal Techniques I

MUSC 180 Styles & Techniques Ensemble

MUSC 181G Gospel Choir

MUSC 181J Jazz/Pop Choir

MUSC 210 Foundations of Music III

MUSC 211 Foundations of Music IV

MUSC 223 Elements of Music Design

MUSC 228 Digital Music Composition and Performance

MUSC 251 Digital Music Production II

MUSC 271 Primary Lessons

MUSC 272 Secondary Composition Lessons

MUSC 274 Guitar Techniques II

MUSC 277 Keyboard Styles and Techniques II

MUSC 279 Vocal Techniques II

MUSC 280 Performance Ensemble: Survey

MUSC 299 Special Topics in Musicology

MUSC 315 Contemporary Harmony and Rhythm

MUSC 325 Arranging and Orchestration

MUSC 327 Songwriting I

MUSC 330 Composition I

MUSC 331 Composition II

MUSC 335 Creative Improvisational Practice I

MUSC 336 Composition Practicum I

MUSC 337 Composition Practicum II

MUSC 340 Fundamentals of Conducting

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 371 Primary Lessons

MUSC 373 Composition Lessons

MUSC 379 Vocal Artistry and Development

MUSC 380A Performance Ensemble: American Roots

MUSC 380B Performance Ensemble: Breakaway

MUSC 380C Performance Ensemble: Laptop Ensemble

MUSC 380G Performance Ensemble: Gospel Repertory Ensemble

MUSC 380J Performance Ensemble: Jazz Combos

MUSC 380L Performance Ensemble: Latin Ensemble

MUSC 380M Performance Ensemble: Musical Theatre Ensemble

MUSC 380N Performance Ensemble: New Music Ensemble

MUSC 380P Performance Ensemble: Hip-Hop Ensemble

MUSC 380U Performance Ensemble: Guitar Ensemble

MUSC 386 Music Immersion: Songwriters Week

MUSC 425 Contemporary Arranging and Production

MUSC 427 Songwriting II

MUSC 430 Studio Composition III

MUSC 431 Studio Composition IV

MUSC 435 Creative Improvisational Practice II

MUSC 441 Introduction to Teaching Voice

MUSC 450 Advanced Music Production

MUSC 461 Music History, Ethnography, and Analysis

MUSC 462 Music Analysis and Criticism

MUSC 471 Primary Lessons

MUSC 473 Composition Lessons

MUSC 475 Private Lessons: Senior Recital

MUSC 480F Showcase Ensemble: Fusion Ensemble

MUSC 480G Showcase Ensemble: Gospel Band

MUSC 480J Showcase Ensemble: Columbia College Jazz Ensemble

MUSC 480L Showcase Ensemble: Latin Ensemble

MUSC 480P Showcase Ensemble: Pop/Rock Ensemble

MUSC 480R Showcase Ensemble: R&B Ensemble

MUSC 480V Showcase Ensemble: ChicagoVox

MUSC 481 Recording and Performance Ensemble

MUSC 485 Music Immersion: PopAkademie Music Workshop

MUSC 488 BA Senior Music Seminar

MUSC 489 BMus Senior Music Seminar

MUSC 495 Directed Study: Music

MUSC 496 Independent Project: Music

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

MUSC 610 Screen Music Forum

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

MUSC 679 Career Development

MUSC 690 Internship

MUSC 691 Thesis: Final Project

PHIL 101 Introduction to Philosophy

PHIL 110 Logic

PHIL 111 Ethics and the Good Life

PHIL 210 Contemporary Philosophy

PHIL 212 Philosophical Issues in Film

PHIL 212H Philosophical Issues in Film: Honors

PHIL 214 The Evolution of the Mind

PHIL 214H The Evolution of the Mind: Honors

PHIL 215H Emotions: Honors

PHIL 217 Philosophy of Art and Criticism

PHIL 218 Philosophy of Religion

PHIL 218H Philosophy of Religion: Honors

PHIL 301 Eastern Philosophy

PHIL 302 Monsterology: Cognition and Culture

PHIL 320 Philosophy of Food and Culture

PHOT 101 Photographic Practice I

PHOT 102 Photographic Practice II

PHOT 120 Darkroom Dynamics

PHOT 121 Black and White Photography

PHOT 202 Photographic Practice III

PHOT 205 Principles of Light

PHOT 207 Small Lights on Location

PHOT 209 Principles of Light II

PHOT 220 Color & Light in Photography

PHOT 251 History of Photography I

PHOT 252 History of Photography II

PHOT 256 Photography in Chicago Now

PHOT 260 Introduction to Photojournalism

PHOT 320 Experimental Photography/ Graphic Techniques I

PHOT 325 The Constructed Image

PHOT 329 Special Topics in Fine Art Photography:

PHOT 330 Commercial Photography

PHOT 339 Assisting and Digital Tech

PHOT 340 Fashion Photography: Location

PHOT 341 Fashion Photography: Studio

PHOT 352 Directed Visions

PHOT 360 Documentary Methods

PHOT 362 Image Strategies

PHOT 363 Advanced Retouching and Compositing

PHOT 365 Video for Photographers

PHOT 385 Digital Publishing: Frank Magazine

PHOT 401 Photography Seminar

PHOT 406 Professional Practice

PHOT 423 Body, Space and Image

PHOT 424 Image and Text

PHOT 426 The Portrait

PHOT 436 Photo Social Practice

PHOT 455 History of Photography Seminar:

PHOT 460 The Documentary Book

PHOT 475 Photography Studies Abroad: Ireland

PHOT 495 Directed Studies: Photography

PHOT 496 Independent Project: Photography

PHOT 499 Advanced Special Topics I:

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 575 Photography Studies Abroad: Ireland

PHOT 599 Advanced Special Topics I:

PHOT 601 Graduate Seminar

PHOT 602 Graduate Forum

PHOT 605 Research as Creative Practice

PHOT 610 Written Thesis

PHOT 649 Special Topics in Hybrid Practice

PHOT 655 Photographic History, Theory & Criticism

PHOT 665 Still/Moving: Photography & Video

PHOT 670 Visual Thesis in Photography

PHOT 690 Graduate Internship: Photography

PHOT 692 Thesis Continuance

PHOT 696 Independent Study:Photo

PHOT 699 Graduate Special Topics:

PHYS 110 Lasers and Holography

PHYS 120 Science of Electronics

PHYS 125 Astronomy: The Solar System

PHYS 130 Astronomy: Stars and Galaxies

PHYS 135 The Origin and Fate of the Universe

PHYS 140H Einstein: His Science and his Humanity

PHYS 145H Quantum Physics: Fundamental Ideas: Honors

PHYS 150 Conceptual Physics

PHYS 210 Image Optics

PHYS 215 The Science of Acoustics I

PHYS 220 Fundamentals of Physics I

PHYS 225 Physics for Filmmakers

POLS 110 Politics, Government, and Society

POLS 111 U.S. Foreign Policy

POLS 211 Human Rights

POLS 212 Politics of Poverty in Asia, Africa, and Latin America

POLS 213 Power and Freedom on Screen

POLS 215 Political Philosophy

POLS 310 Equality and Justice

POLS 311 Politics, Policy, and US Foreign Assistance

POLS 312 Urban Politics

POLS 313 Politics of Money

PROG 101 Programming I

PROG 102 Code

PROG 103 Computer Architecture

PROG 110 Art of Code

PROG 150A Topics in Programming

PROG 150B Topics in Programming

PROG 150C Topics in Programming

PROG 150D Topics in Programming

PROG 201 Programming II

PROG 220 C++ Programming I

PROG 260 Data Design for Applications

PROG 301 Programming III

PROG 310 Game Programming I

PROG 340 Graphics Application Programming

PROG 360A Advanced Topics in Programming

PROG 360B Advanced Topics in Programming

PROG 360C Advanced Topics in Programming

PROG 360D Advanced Topics in Programming

PROG 366 Algorithms

PROG 410 Game Programming II

PROG 420 C++ Programming II

PROG 449 AI Programming

PROG 450A Code Sprint

PROG 450B Code Sprint

PROG 450C Code Sprint

PROG 455 Application Design

PROG 550A Code Sprint

PROG 550B Code Sprint

PROG 550C Code Sprint

PROG 555 Application Design

PSYC 101 Introduction to Psychology

PSYC 110 Social Psychology

PSYC 111 Human Sexuality Seminar

PSYC 210 Theories of Personality

PSYC 211 Abnormal Psychology

PSYC 212 Self Identity and the Mind-Brain Question

PSYC 213 Psychology of Women

PSYC 214 The Evolution of the Mind

PSYC 214H The Evolution of the Mind: Honors

PSYC 215H Emotions:Honors

PSYC 217 Positive Psychology

PSYC 310 Psychology of Creativity

PSYC 311 The Psychology of Consciousness

PSYC 312 Sex, Death, and the Unconscious: Freud and His Legacy in 20th Century Arts

PSYC 313 Drugs and the Brain

PURE 102 Intro to Public Relations

PURE 105 Public Relations Writing

PURE 199 Topics in Public Relations

PURE 210 Presentation Skills

PURE 220 PR Issues and Crises

PURE 230 Social Media and PR Strategies

PURE 240 Fashion Public Relations

PURE 260 Political & Government PR

PURE 262 Electronic Press Kit

PURE 310 Social Change Communications

PURE 330 Global Communications

PURE 350 Employee Engagement

PURE 360 Advanced Topics in PR

PURE 375 Strategic Media Relations

PURE 380 PR Writers Workshop

PURE 399 Advanced Topics in Public Relations:

PURE 420 PR Campaigns

PURE 450 Organizational Communication

PURE 495 Directed Study:

PURE 496 Independent Project Public Relations

RADI 102 Introduction to Radio

RADI 105 Voice and Articulation

RADI 118 Radio Workshop

RADI 158 The Club DJ I

RADI 164 The Beat Producer

RADI 168 Rock & Soul on the Radio: Roots

RADI 169 Rock & Soul on the Radio: Contemporary

RADI 172 On the Air: Be a Radio Host

RADI 205 Writing for Radio

RADI 210 Radio Production I: Intro

RADI 217 The Club DJ Producer

RADI 224 Audio Drama

RADI 230 Podcasting

RADI 235 Voiceover

RADI 239 Voice Acting for Intractv Gaming

RADI 258 The Club DJ II

RADI 275 Radio Interviewing

RADI 280 Voiceover for Narration

RADI 299A Topics in Radio

RADI 299B Topics in Radio

RADI 299C Topics in Radio

RADI 299D Topics in Radio

RADI 302 Radio Storytelling

RADI 326 Radio Production II: Advanced

RADI 339 Voice Acting for Animation

RADI 342 Radio Dramatic Series: Writing

RADI 343 Radio Dramatic Series: Voice Acting

RADI 348 Producing Radio News

RADI 350 Podcast Series Production

RADI 360A Advanced Topics in Radio Studies

RADI 360B Advanced Topics in Radio Studies

RADI 360C Advanced Topics in Radio Studies

RADI 360D Advanced Topics in Radio Studies

RADI 361 Advanced Topics in Voiceover

RADI 362 Advanced Topics in Radio Production

RADI 381 WCRX

RADI 421 Radio and Audio Documentary

RADI 422 Voiceover Demo Production

RADI 423 Radio Dramatic Series: Production

RADI 480 Covering Elections for Radio: Practicum

RADI 495 Directed Study: Radio

RADI 496 Independent Project: Radio

RELI 110 Religion in Today's World

RELI 210 Religion and Gender

RELI 210H Religion and Gender: Honors

RELI 211 Religion in U.S. Law and Politics

RELI 212 Religion Through Film

RELI 212H Religion Through Film: Honors

RELI 213 Religion and Violence

RELI 213H Religion and Violence: Honors

RELI 214H Religion in Chicago: Honors

RELI 310 Religion, Capitalism, Empire

RELI 311 Religion and its Critics

RELI 311H Religion and its Critics: Honors

SCIE 132 Personal Wellness

SCIE 133 Nutrition

SCIE 140 Science and Technology in the Arts

SCIE 145 Introduction to Nanotechnology

SCIE 155 Science of Musical Instruments

SCIE 155H Science of Musical Instruments: Honors

SCIE 198 Topics in Science:

SCIE 199 Topics in Science with Laboratory:

SCIE 205 Environmental Science

SCIE 210H Space, Time and the Arts: Honors

SCIE 298 Topics in Science:

SCIE 299 Topics in Science with Laboratory:

SCIE 305 Environmental Studies Data Interpretation

SCIE 310 Methods for Environmental and Sustainability Studies

SCIE 480 Environmental and Sustainability Studies Capstone

SCIE 495 Directed Study: Science

SCIE 496 Independent Project: Science and Mathematics

SIGN 101 American Sign Language I

SIGN 102 American Sign Language II

SIGN 115 Introduction to Classifiers in American Sign Language

SIGN 125 Deaf Culture

SIGN 128 Introduction to Interpreting

SIGN 160 ASL Fingerspelling

SIGN 192 American Sign Language II Lab

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 225 Deaf Art Movement/De'Via: Discussions with Deaf Artists

SIGN 228 Linguistics of ASL

SIGN 230 Interpreting Techniques

SIGN 235 Foundations of Translation

SIGN 242 Music Interpreting

SIGN 250 Visual Methodologies

SIGN 260 Creativity and ASL

SIGN 274 Interpreting Techniques Lab

SIGN 292 ASL III Lab

SIGN 299 Topics in ASL-English Interpretation

SIGN 305 Multicultural Issues

SIGN 310 Advanced American Sign Language

SIGN 315 Deaf Education

SIGN 325 Theory of Interpretation

SIGN 330 Interpreting for Special Populations within the De

SIGN 340 Foundations of Interpreting

SIGN 341 Interpreting Dialogic Discourse

SIGN 342 Interpreting Simultaneous Discourse

SIGN 343 Interpreting Advanced Discourse

SIGN 365 ASL Literature

SIGN 392 ASL IV Lab

SIGN 399 Topics in ASL-English Interpretation

SIGN 475 Deaf Studies Capstone

SIGN 481 Interpreting Practicum I: Specializations and Stakeholders

SIGN 482 Interpreting Practicum II

SIGN 492 Advanced ASL Lab

SIGN 495 Directed Study: ASL/English Interpretation

SIGN 496 Independent Project: ASL-English Interpretation

SOCI 101 Introduction to Sociology

SOCI 110 Social Problems in American Society

SOCI 111 Race and Ethnic Relations

SOCI 112 Women and U.S. Society

SOCI 113 Sociology of Sports in the United States

SOCI 115 Women's Health Care Issues

SOCI 210 Gender and Culture

SOCI 301 White Power Movements and Ideologies

SOSC 114 Education, Culture, and Society

SOSC 199A Topics in Social Sciences

SOSC 199B Topics in Social Sciences

SOSC 301 Women's Life Stories

SOSC 399A Topics in Social Sciences

SOSC 399B Topics in Social Sciences

SOSC 496 Independent Project: Social Sciences

SPAN 101 Spanish I: Language and Culture

SPAN 102 Spanish II: Language and Culture

SPAN 201 Spanish III: Language and Culture

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 225 Television Arts: Directing

TELE 230 Production and Editing I

TELE 246 Scriptwriting II: The Television Program

TELE 250A Television Studies:

TELE 250B Television Studies:

TELE 250C Television Studies:

TELE 250D Television Studies:

TELE 250E Television Studies:

TELE 251 Video for Comedians and Performers

TELE 271 Television Career Strategies

TELE 274 Writing for Genre I

TELE 318 Writing the Situation Comedy

TELE 320 Critical Television Theory and Analysis

TELE 328 Television Program Development

TELE 330 Production and Editing II

TELE 332 Video for Internet and Mobile

TELE 333 Writing for Internet and Mobile TV

TELE 335 Web Series Producer

TELE 339 Advanced Lighting and Camera

TELE 341 Directing and Production: Narrative

TELE 344 Directing and Production: Live Broadcast

TELE 348 Advanced Control Room Techniques

TELE 357 Documenting Social Injustice

TELE 360 PostProduction Bootcamp: Avid Techniques

TELE 367 Experimental Production and Editing

TELE 371 Narrative Production and Editing

TELE 372 Documentary Series for Television

TELE 380A Advanced Topics in Television Writing

TELE 380B Advanced Topics in Television Writing

TELE 380C Advanced Topics in Television Writing

TELE 380D Advanced Topics in Television Writing

TELE 380E Advanced Topics in Television Writing

TELE 381A Advanced Topics in Television Production:

TELE 381B Advanced Topics in Television Production:

TELE 381C Advanced Topics in Television Production:

TELE 381D Advanced Topics in Television Production:

TELE 381E Advanced Topics in Television Production:

TELE 382A Advanced Topics in Television Studies:

TELE 382B Advanced Topics in Television Studies:

TELE 382C Advanced Topics in Television Studies:

TELE 382D Advanced Topics in Television Studies:

TELE 382E Advanced Topics in Television Studies:

TELE 383A Advanced Topics in Television Directing

TELE 383B Advanced Topics in Television Directing

TELE 383C Advanced Topics in Television Directing

TELE 383D Advanced Topics in Television Directing

TELE 383E Advanced Topics in Television Directing

TELE 385A Advanced Television Studies:

TELE 385B Advanced Television Studies:

TELE 385C Advanced Television Studies:

TELE 385D Advanced Television Studies:

TELE 385E Advanced Television Studies:

TELE 388A Television Script Analysis:

TELE 388B Television Script Analysis:

TELE 388C Television Script Analysis:

TELE 388D Television Script Analysis:

TELE 388E Television Script Analysis:

TELE 423 Directing the Television Series

TELE 425 Advanced Post-Production: Prime Time

TELE 430 Writing Sketch Comedy for Television

TELE 431 Producing Sketch Comedy

TELE 432 Directing Sketch Comedy for Television

TELE 440A Writing the Television Pilot

TELE 440B Writing the Television Pilot

TELE 440C Writing the Television Pilot

TELE 440D Writing the Television Pilot:

TELE 440E Writing the Television Pilot:

TELE 451 Fiction / Documentary Hybrids

TELE 480 Branded Entertainment Practicum

TELE 483 Writers' Roundtable in LA

TELE 486 Analyzing Dramatic Structure

TELE 487 Analyzing Comedy Structure

TELE 495 Directed Study: Television

TELE 496 Independent Project: Television

THEA 101 Acting Basic Skills for Non-Acting Majors

THEA 102 Scene Study for Non-Acting Majors

THEA 103 Voice for Non-Theatre Majors

THEA 104 Movement for Non-Theatre Majors

THEA 106 Theatre Survey I: Global Drama

THEA 107 Theatre Survey II: American Drama

THEA 110 Improvisation Essentials

THEA 111 Theatre Foundation I: Theatre Making

THEA 112 Theatre Foundation II: Performance

THEA 113 Feldenkrais: Awareness through Movement

THEA 115 Speaking Out

THEA 120 Comedy Foundations I: Ensemble and Discovery

THEA 121 Comedy Foundations II: Point of View and Performance

THEA 123A Basics of Comedy: Jokes and Stand-Up

THEA 123B Basics of Comedy: Creating Comic Characters

THEA 124 Comedy Survey I

THEA 125 Comedy Survey II

THEA 126 Introduction to Auditioning

THEA 130 History of Martial Styles and Theatrical Violence

THEA 133A Makeup Techniques:

THEA 133B Makeup Techniques:

THEA 135 Introduction to Basic Makeup

THEA 140 Musical Theatre History

THEA 141 Musical Theatre Foundations

THEA 143 Musical Theatre Dance I

THEA 145 Beginning Musical Theatre Tap

THEA 147 Musical Theatre Dance for the Singer/Actor

THEA 150 Prod Tech: Crew

THEA 151 Prod Tech: Stagecraft for Actors

THEA 152 Aesthetics for Theatre Makers

THEA 157 Rendering for Theatre I

THEA 158 Scene Painting

THEA 161 Introduction to Scenic Construction

THEA 163 Introduction to Costume Construction

THEA 164 Introduction to Lighting Technologies

THEA 168 Playwriting I

THEA 180 Introduction to Theatre Studies

THEA 181 Introduction to Theatre in Chicago

THEA 185 BFA Acting Workshop

THEA 201 Theatre History & Inquiry

THEA 202 Traditions of World Theatre

THEA 203 Voice for the Actor

THEA 204 Movement for the Actor

THEA 205 Text Analysis

THEA 207 Scenes: Performance & Analysis

THEA 210 Improvisation in Performance

THEA 211 African American Theatre and Performance

THEA 221 Comedy: Theory

THEA 223 Writing and Performing Comedy

THEA 227 Vectorworks for the Performing Arts

THEA 228 Design/Tech Practicum

THEA 230 Stage Combat I

THEA 231 Stage Combat II

THEA 232 Fighting for Film

THEA 233 Sound Design for the Stage

THEA 234 Advanced Applications of Stage Violence

THEA 235 Makeup Design

THEA 240 Musical Theatre Scene Study

THEA 243 Musical Theatre Dance II

THEA 245 Intermediate Musical Theatre Tap

THEA 250 Character & Ensemble

THEA 251 Accents and Dialects

THEA 252 Intimacy and Physical Acting

THEA 253 Intimacy: Consent-Based Performance

THEA 254 Stage Management I

THEA 255 Production Management

THEA 257 Auditioning for Improvisation

THEA 260 Set Design

THEA 262 Costume Design

THEA 265 Lighting Design

THEA 266 Directing I

THEA 267 Directing II

THEA 268 Playwriting II

THEA 269 Solo Performance I

THEA 280 Theories of Performance Studies

THEA 281 Basic Viewpoints Workshop

THEA 282 Meisner Technique Workshop

THEA 285 Creating a Performance

THEA 286 Production and Performance

THEA 287A Topics in Playwriting

THEA 287B Topics in Playwriting

THEA 289 Musical Theatre Audition Workshop

THEA 301 Advanced Acting: Heightened Languages

THEA 302 Advanced Acting: Physical Approaches

THEA 304 Advanced Acting: On-Camera Performance

THEA 305 Advanced Acting: Realism

THEA 306 Advanced Acting: Presentational Theatre

THEA 307 Advanced Acting: Comedic Performance

THEA 320 Dramaturgy

THEA 321A Topics In Comedy

THEA 321B Topics In Comedy

THEA 322 Voice and Text

THEA 325 Physical and Vocal Training for Comedy

THEA 330 Stage Combat III

THEA 334A Topics in Makeup:

THEA 334B Topics in Makeup:

THEA 335 Makeup Prosthetics/FX Design

THEA 340 Scenes and Songs

THEA 341 History and Analysis of Modern American Comedy

THEA 342 Writing Comic Scenes

THEA 343 Creating Scenes through Improvisation

THEA 344 Acting Sketch and Theatrical Comedy

THEA 345 Advanced Musical Theatre Tap

THEA 346 Period Styles for Theatrical Design

THEA 355 Stage Management II

THEA 360 Advanced Set Design

THEA 362 Advanced Costume Design

THEA 365 Advanced Lighting Design

THEA 366 Directing III

THEA 389 An Actor's Guide to Hollywood

THEA 390 Theatre Career

THEA 391 The Professional Comedian

THEA 392 Collaborative Seminar

THEA 395 The Musical Theatre New York Experience

THEA 397 Topics in Advanced Acting

THEA 398 Topics in Performance and Representation

THEA 399A Topics in Theatre Technology:

THEA 399B Topics in Theatre Technology:

THEA 399C Topics in Theatre Technology:

THEA 399D Topics in Theatre Technology:

THEA 399E Topics in Theatre Technology:

THEA 399F Topics in Theatre Technology:

THEA 401 Advanced Acting Workshop I

THEA 402 Advanced Acting Workshop II

THEA 420 Professional Survival and How to Audition

THEA 425 Creating a Career in Technology and Design

THEA 426 Advanced Audition Techniques for Musical Theatre

THEA 432 New Plays Workshop

THEA 440 Musical Theatre Dance III

THEA 442 Musical Theatre Choreography Lab

THEA 443 Musical Theatre III: Workshop I

THEA 444 Musical Theatre III: Workshop II

THEA 450 Devising I

THEA 451 Devising II: Physical Approaches

THEA 452 Devising III: Performance for Social Justice

THEA 466 Directing IV

THEA 467 Directing History and Theory

THEA 468 Playwriting: Advanced

THEA 470 One-Act Play Festival

THEA 471 New York Trip

THEA 475 International Theatre Workshop:

THEA 479 Theatre Pedagogy in Practice

THEA 481 Stage Management Practicum

THEA 482 Teaching Practicum

THEA 484 Directing Practicum

THEA 485 Audition Workshop

THEA 495 Directed Study: Theatre

THEA 496 Independent Project: Theatre

THEA 530 Intimacy Foundations: Ethical Practices

THEA 531 Tools and Techniques for Intimacy

THEA 532 Intimacy Choreography for Live Performance

THEA 533 Intimacy Coordination for Film and Television

THEA 575 International Theatre Workshop

THEA 601 Vocal Techniques I

THEA 602 Vocal Techniques II

THEA 605 Movement for the Performer I

THEA 606 Movement for the Performer II

THEA 610 Constructing Contemporary Performance I

THEA 611 Constructing Contemporary Performance II

THEA 615 Devising and Creation I

THEA 616 Devising and Creation II

THEA 620 Acting and Performance I

THEA 621 Acting and Performance II

THEA 625 Personal Creative Process

THEA 629 Performance Research Project

THEA 630 Advanced Vocal and Movement Techniques I

THEA 631 Advanced Vocal and Movement Techniques II

THEA 635 Styles and Forms I

THEA 636 Styles and Forms II

THEA 650 Devised Performance Thesis Project

THEA 651 Guided Research/Thesis Preparation

THEA 691 Thesis Hours

THEA 692 Devised Performance Thesis Extension

THEA 696 Independent Project

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 as well as their observational skills and ability to respond to their experience of the world in written, visual, vocal, and physical form. This course also lays the groundwork for the rest of the Acting curriculum. The BA offers training in voice, movement, scene study, ensemble, and a variety of acting styles, including heightened languages and physical approaches.

There are opportunities to collaborate as performers with the Cinema and Television Arts Department 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;
- demonstrate a broad understanding of theatre as an art and craft as well as practical knowledge of the ways that acting intersects with other aspects of the field;
- select, rehearse, and perform scenes and monologues in a variety of media as part of creative processes and in preparation for auditions;
- utilize the body and voice as the actor's instruments of communication;
- integrate theory, process, and text analysis in relation to performance; and
- integrate techniques and skills developed through participation in theatre exercises, games, and improvisations with the preparation of scripted scenes.

PROGRAM REQUIREMENTS - 48 credits required

THEA 106 Theatre Survey I: Global Drama

This course is designed to introduce students to dramas - across history and cultures - that have influenced major trends in theatre. In doing so, students will engage a range of dramatic texts from classical and contemporary dramas to adaptations and revisions of canonical works. Students will study and discuss a sampling of plays that exemplify an array of genres and forms resulting in the student's ability to make connections between a text's form and its context.

Repeatable: *N*
Minimum Credits 2 **Maximum Credits** 2

THEA 107 Theatre Survey II: American Drama

The American theatre both reflects and creates American identity. This course will examine plays from the mid-nineteenth century through the present day to investigate the ways that Americans participated in the construction, and deconstruction, of Americans' sense of self. Rather than a complete review of American drama, this course will survey a range of content, form, and styles as they define American drama and American identity.

Repeatable: *N*
Prerequisites THEA 106 Theatre Survey I: Global Drama or THEA 124 Comedy Survey I or THEA 141 Musical Theatre Foundations
Minimum Credits 2 **Maximum Credits** 2

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
Concurrent Requisite THEA 106 Theatre Survey I: Global Drama
Minimum Credits 4 **Maximum Credits** 4

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
Concurrent Requisite THEA 107 Theatre Survey II: American Drama
Minimum Credits 4 **Maximum Credits** 4

THEA 202 Traditions of World Theatre

This course will survey the dramas, history, and aesthetics of performance traditions from various locations around the world including Africa, Asia, Latin America, and the West (United States and Europe), emphasizing important developments and highlighting pivotal movements and participants within their broader historical, social, and cultural contexts. Through an examination of theatrical forms, expressive styles, and contributions of performance traditions from around the world, students will become acquainted with how theatre reflects and constitutes community and culture.

Repeatable: *N*
Formerly 31-2103
HU DEI
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 203 Voice for the Actor

This course teaches the practice of healthy vocal use by exploring the processes of speech production. Knowledge of the basic anatomy of the breathing musculature and vocal mechanism will support the student actor's developing technique. Particular attention will be paid to freeing both the body and voice from over-effort. The speech sounds of the General American English dialect will be introduced as a tool for students to develop energy and clarity in articulating thought. Students will build their palette of vocal expression through the use of dramatic text.

Repeatable: *N*
Formerly 31-2300
Prerequisites THEA 103 Voice for Non-Theatre Majors and THEA 101 Acting Basic Skills for Non-Acting 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 introduces students to varying methods and approaches to script analysis. While students will become familiar with traditional methods of analysis, a significant emphasis will be placed on alternative and complementary methods including contemplation and intuitive responses, visualization and imagery, and somatic responses to play scripts. Through course readings, presentations, and group activities, furthermore, this course will familiarize students with vocabulary and strategies of analysis for actors, designers, and playwrights, thereby facilitating communication of production ideas.

Repeatable: *N*
Formerly 31-2120
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 THEA 111 Theatre Foundation I: Theatre Making and ENGL 122 International Writing and Rhetoric II or THEA 141 Musical Theatre Foundations and ENGL 112 Writing and Rhetoric II or THEA 141 Musical Theatre Foundations and ENGL 112H Writing and Rhetoric II: Honors or THEA 141 Musical Theatre Foundations and ENGL 122 International Writing and Rhetoric II
Minimum Credits 3 **Maximum Credits** 3

THEA 207 Scenes: Performance & Analysis

Students take an active and creative role in analyzing and rehearsing scenes for performance. Students are encouraged to make choices that explore the text in the current cultural moment, but also to analyze the given circumstances embedded in the text. The integration of physical and vocal technique into performance continues from previous course work. Students will present scenes for live and on-camera performance.

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 250 Character & Ensemble

Students analyze the shifting alliances and conflicts that occur in scenes between three or more characters. This analytical work is explored in the context of heightened give and take, awareness, concentration and focus demanded in a more populated stage space. Students are encouraged to make active, transformative choices in physical and vocal technique, and are expected to take responsibility for memorization, preparation and reflection that is essential to the actor's discipline. Students will present scenes for live and on-camera performance.

Repeatable: *N*
Formerly 31-2205
Prerequisites THEA 207 Scenes: Performance & Analysis and THEA 203 Voice for the Actor and THEA 205 Text Analysis or THEA 240 Musical Theatre Scene Study and THEA 203 Voice for the Actor and THEA 205 Text Analysis
Minimum Credits 4 **Maximum Credits** 4

THEA 253 Intimacy: Consent-Based Performance

This course is designed to introduce the tools, theories and protocols for staging moments of intimacy in theatre for performers. The course will cover how to create a consent-based environment: how to establish and respect boundaries, how to have a desexualized process, and how to document the work. This course will introduce the role of the Intimacy Professional and best practices for working on scenes with intimacy in a production setting.

Repeatable: *N*
Prerequisites THEA 112 Theatre Foundation II: Performance or THEA 121 Comedy Foundations II: Point of View and Performance or THEA 152 Aesthetics for Theatre Makers
Requirements Sophomore Standing or Above (SO)
Minimum Credits 1 **Maximum Credits** 1

THEA 322 Voice and Text

This course explores the intersection of vocal technique and imagination in creating dynamic acting choices specifically through the use of language. Students will practice skillful application of vocal technique to a wide range of performance texts, while learning to build vocal strength, energy, stamina, and flexibility. Students will investigate structure, rhythm, image, argument, sound and sense in performing a variety of dramatic and poetic texts. A written component of the course requires students to reflect critically on the use of vocal technique in performance.

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 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

Choose one of the following courses:

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. Moderate yet flexible evening and weekend time is required outside of class.

Repeatable: *N*
Formerly 31-1500
Minimum Credits 1 **Maximum Credits** 1

THEA 151 Prod Tech: Stagecraft for Actors

This course introduces students, through lecture and demonstration, to the fundamentals of theatrical scenic and costume construction, the technical aspects of stage lighting and sound, and the industry standard vocabulary of technical theatre.

Repeatable: *N*
Formerly 31-1505
Minimum Credits 1 **Maximum Credits** 1

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 acquire the practical skills used 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 133A Makeup Techniques: or THEA 235 Makeup Design or THEA 164 Introduction to Lighting Technologies
Minimum Credits 1 **Maximum Credits** 1

Choose one of the following courses:

THEA 168 Playwriting I

This course is an introduction to the basic techniques of playwriting from concept to completion. Students will learn basic play structuring, character development, conflict heightening, play synopsizing, and script formatting while writing scenes, ten-minute plays, and one-act plays which are all read aloud as table-readings in class.

Repeatable: *N*
Formerly 31-2800
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 or THEA 112 Theatre Foundation II: Performance and ENGL 112 Writing and Rhetoric II or THEA 112 Theatre Foundation II: Performance and ENGL 112H Writing and Rhetoric II: Honors or THEA 112 Theatre Foundation II: Performance and ENGL 122 International Writing and Rhetoric II
Requirements Sophomore Standing or Above (SO)
Minimum Credits 3 **Maximum Credits** 3

Complete 1 credit from the following courses:

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 and Performance

Creative participation as a performer, designer, technician or crew member in Student Directing Projects, New Stew Showcases, Comedy or Faculty Workshop, or other department performances.

Repeatable: *Y*
Formerly 31-2301
Requirements Permission Required (DP)
Minimum Credits 0 **Maximum Credits** 2

Choose two of the following courses:

THEA 301 Advanced Acting: Heightened Languages

Students will develop performance and analytical skills demanded by texts with heightened language. Emphasis will be placed on how heightened language supports acting choices, and on physical engagement with the text through breath, resonation and the tactile feel of language. Students will research and perform texts from a wide spectrum of cultural, economic and social diversity. This is an advanced acting class that synthesizes learning from previous classes in text analysis, theater history, scene study and vocal and

physical training.

Repeatable: *N*
Formerly 31-3204
Prerequisites THEA 250 Character & Ensemble and THEA 143 Musical Theatre Dance I or THEA 204 Movement for the Actor and THEA 250 Character & Ensemble
Minimum Credits 3 **Maximum Credits** 3

THEA 302 Advanced Acting: Physical Approaches

Students will develop performance and devising skills that are based in the physicality of the actor. Emphasis will be on different physical approaches that investigate impulse, energy, 'spine' and the kinesthetic relationship between performers. Students will research and explore performance representing a wide spectrum of cultural, economic and social diversity. This is an advanced acting class that synthesizes learning from previous classes in text analysis, theater history, scene study and vocal and physical training.

Repeatable: *N*
Formerly 31-3200
Prerequisites THEA 250 Character & Ensemble and THEA 143 Musical Theatre Dance I or THEA 250 Character & Ensemble and THEA 204 Movement for the Actor
Minimum Credits 3 **Maximum Credits** 3

THEA 304 Advanced Acting: On-Camera Performance

Students develop the skills, terminology and etiquette for performance in the on-camera environment. This combined class works with television and/or film directors to collaborate in rehearsal, performance, capture and post-production processes. Students learn how to prepare for auditions and on-camera performances by taking an active role shaping their own performances in relation to text, character, presentation and performance context. Students also consider how to be compositional 'within the frame', how to maintain continuity, and how to make discoveries from take to take.

Repeatable: *N*
Prerequisites THEA 250 Character & Ensemble
Minimum Credits 3 **Maximum Credits** 3

THEA 305 Advanced Acting: Realism

Students will develop their performance skills and experience with the stylistic concepts of realism and naturalism. Emphasis is placed on the work the performer must do to activate the text and explore relationships between characters. The audience/performance relationship associated with realism will be considered. Students will research and perform texts from a wide spectrum of cultural, economic and social perspectives. This is an advanced acting class that combines learning from previous classes in text analysis, theater history, scene study and vocal and physical training.

Repeatable: *N*
Prerequisites THEA 250 Character & Ensemble and THEA 204 Movement for the Actor or THEA 250 Character & Ensemble and THEA 143 Musical Theatre Dance I
Minimum Credits 3 **Maximum Credits** 3

THEA 306 Advanced Acting: Presentational Theatre

Students will develop their skills and experience with performance styles from a range of theatrical periods and playwrights focusing on absurd, expressionistic, political, surrealistic and current dramatic styles in which the performer acknowledges the act of performance. The audience/performance relationship will be widely explored. Students will research and perform texts from a wide spectrum of cultural, economic and social perspectives. This is an advanced acting class that combines learning from previous classes in text analysis, theater history, scene study and vocal and physical training.

Repeatable: *N*
Formerly 31-3228
Prerequisites THEA 250 Character & Ensemble and THEA 204 Movement for the Actor or THEA 250 Character & Ensemble and THEA 143 Musical Theatre Dance I
Minimum Credits 3 **Maximum Credits** 3

THEA 307 Advanced Acting: Comedic Performance

Students will develop their performance skills and experience with a variety of comedic materials from a range of theatrical periods and playwrights. Emphasis will be placed on the creative exploration of comedy through language, physicality and relationship. Cultural considerations about comedy will be investigated. Students will research and perform texts from a wide spectrum of cultural, economic and social perspectives. This is an advanced acting class that synthesizes learning from previous classes in text analysis, theater history, scene study and vocal and physical training.

Repeatable: *N*
Prerequisites THEA 250 Character & Ensemble and THEA 204 Movement for the Actor or THEA 250 Character & Ensemble and THEA 143 Musical Theatre Dance I
Minimum Credits 3 **Maximum Credits** 3

Choose one of the following courses:

THEA 389 An Actor's Guide to Hollywood

This course is designed to give students a practical and applicable experience toward pursuing a career as a film and television actor in Los Angeles. It is a highly competitive business, and the actor who is prepared to face these challenges has a much better chance of succeeding. Meeting in Los Angeles, this course will provide an intensive, hands-on experience, meeting with some of the best LA has to offer. Classes will consist of lectures, demonstrations, off-campus field trips, Q&A sessions, and audition protocol.

Repeatable: *N*
Formerly 31-3975L
Requirements Permission Required (DP)
Minimum Credits 1 **Maximum Credits** 1

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 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 Advanced Acting: Physical Approaches or THEA 301 Advanced Acting: Heightened Languages
Minimum Credits 1 **Maximum Credits** 1

Advertising, BA

As a Columbia advertising major, you will not only learn advertising theory but also apply it to create campaigns for real clients and businesses. Advertising is an in-demand field in need of creatives with broad skill sets. Whether you're a future art director, copywriter, or strategist, you'll discover your ideal career pathway as you work alongside faculty members who have helped create campaigns for many of the most recognizable global brands. As you prepare for a successful career, this hands-on approach will help you build your portfolio of work to showcase your accomplishments and distinguish yourself from other graduates.

As a result of successfully completing program requirements, students will be able to:

- apply leading theories and articulate the key concepts and strategies commonly used across marketing communication disciplines;
- evaluate the effectiveness of creative solutions for key target audiences by using current and emerging communication platforms;
- 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 work.

PROGRAM REQUIREMENTS - 40 credits required

ADVE 101 Advertising Principles

This course explores advertising in emerging arenas including digital, mobile, native and social media, and more traditional venues such as television and magazines. Advertising is explored as an interdisciplinary business that brings together designers, art directors, photographers, creative writers, filmmakers, and others. The first half of the course 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 220 Concepting I: The Big Idea

This course teaches students to develop concepts (including 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
Prerequisites ADVE 101 Advertising Principles or COMM 203 Social Media Strategy
Minimum Credits 3 **Maximum Credits** 3

ADVE 245 Advertising Production

Course allows students to practice the skills needed to plan, produce, and pitch multi-platform advertising campaigns consistent with today's evolving landscape. Students will create innovative concepts for digital advertising (programmatic ads, pre-roll, mobile video, interactive out of home and more) based on a creative brief, reflecting a clear understanding of diverse cultural perspectives. Ultimately, students will learn production planning, execution and film multiple projects.

Repeatable: *N*
Formerly 54-2602
Prerequisites ADVE 220 Concepting I: The Big Idea or COMM 219 Social Media Content
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 Advertising Principles
Minimum Credits 3 **Maximum Credits** 3

ADVE 320 Copywriting

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
Prerequisites ADVE 220 Concepting I: The Big Idea
Minimum Credits 3 **Maximum Credits** 3

ADVE 325 Concepting II: CW/AD Teams

Offered jointly by the Design Department and the 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 Concepting I: The Big Idea
Requirements Sophomore Standing or Above (SO)
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. The class emphasizes using consumer research in the context of strategic brand management. And the course examines the essential features of a consumer insight: what it is, how to get to it, and how to use it.

Repeatable: *N*
Formerly 54-3810
Prerequisites ADVE 120 Consumer Behavior
Requirements Junior Standing or Above (JR)
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: Strategic Planning

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. Interested students who do not meet the outlined prerequisites should contact the Communication department.

Repeatable: *Y*
Formerly 54-4605
Prerequisites ADVE 280 Advertising Workshop or PURE 220 PR Issues and Crises
Requirements Junior Standing or Above (JR)
Minimum Credits 3 **Maximum Credits** 3

ADVE 492 Concepting III: 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
Prerequisites ADVE 325 Concepting II: CW/AD Teams or ADVE 380 Account Exec & Brand Manager
Minimum Credits 3 **Maximum Credits** 3

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

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

Choose one of the following courses:

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 Advertising Principles or PURE 102 Intro to Public Relations or COMM 203 Social Media Strategy
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 Advertising Principles or FASH 101 Intro to the Fashion Industry
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
DEI
Requirements Permission Required (DP)
Minimum Credits 3 **Maximum Credits** 3

ADVE 371 Digital Media Planning

Students create digital-first paid media communication solutions by identifying the right mix of digital advertising platforms, including social, mobile, search, video, digital display, non-digital platforms, and more. Students analyze media data, develop strategic insights, and create recommendations. The course involves

media strategy, costing, scheduling, audience analysis, negotiation strategies, and programmatic buying. Students will learn professional resume-building and create a portfolio-ready, contemporary media plan.

Repeatable: *N*
Formerly 54-3102
Requirements Junior Standing or Above (JR)
Minimum Credits 3 **Maximum Credits** 3

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 - 48-51 credits required

ANIM 105 Introduction to Traditional 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 previous explored during the semester.

Repeatable: *N*
Formerly 26-1000
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 201 Storyboarding for Animation

Learn the art of visual storytelling for animation as a cinema art form. Draw digitally using industry-standard technologies and create a story reel for the final project; a movie comprised of all of storyboard panels (which may include dialogue, music, and sound effects) timed out to reflect the actual pacing of the film.

Repeatable: *N*
Formerly 26-2040
Prerequisites ANIM 101 Animation Foundations or ANIM 105 Introduction to Traditional Animation
Minimum Credits 3 **Maximum Credits** 3

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 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
Requirements Sophomore Standing or Above (SO)
Minimum Credits 3 **Maximum Credits** 3

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
Prerequisites ANIM 210 Drawing for Animation I or ANIM 350 Computer Animation: Keyframing II or ANIM 351 Environmental Design & Modeling or ANIM 352 Character Design and Modeling
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 I. 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 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 480 Animation Production Studio I
Requirements Senior Standing (SR)
Minimum Credits 3 **Maximum Credits** 3

CONCENTRATIONS

Computer Animation

ANIM 150 Computer Animation: Keyframing I

This course establishes a beginning understanding of computer-generated (CG) keyframing via object and camera keyframing using industry standard software application. Further animation assignments focus on an intermediate level of character animation through a provided CG character and rig.

Repeatable: *N*
Formerly 26-1015
Minimum Credits 3 **Maximum Credits** 3

GAME 201 Computer Animation: Modeling

This course covers basic principles and language of three-dimensional (3D) modeling and animation utilizing industry standard software. Lectures cover the language and applications of these tools for use in the game, animation and film industries. By the completion of this course, students construct a series of sophisticated beginner level character and environment model 3D assets for their 3D portfolio. This course is suitable for students with little to no prior experience in 3D modeling or digital design.

Repeatable: *N*
Formerly 36-2370
Minimum Credits 3 **Maximum Credits** 3

Choose one of the following courses:

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 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 101 Animation Foundations or ANIM 105 Introduction to Traditional Animation
Minimum Credits 3 **Maximum Credits** 3

Choose one of the following courses:

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 ANIM 105 Introduction to Traditional Animation
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

Choose two of the following courses:

ANIM 350 Computer Animation: Keyframing II

Course will expand upon the skills and concepts introduced in ANIM 150 Computer Animation: Keyframing I. Using current 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 150 Computer Animation: Keyframing I
Minimum Credits 3 **Maximum Credits** 3

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: *Y*
Formerly 26-3082
Prerequisites GAME 201 Computer Animation: Modeling or ANIM 240 Computer Animation
Minimum Credits 3 **Maximum Credits** 3

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: *Y*
Formerly 26-3086
Prerequisites GAME 201 Computer Animation: Modeling or ANIM 240 Computer Animation
Minimum Credits 3 **Maximum Credits** 3

Complete 6 credits from the following courses:

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 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 INMD 240 Story Development for Interactive Media or RADI 205 Writing for Radio or RADI 339 Voice Acting for Animation or ANIM 105 Introduction to Traditional Animation or ANIM 263 CVFX: Compositing I
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 Computer Animation: Keyframing I
Minimum Credits 4 **Maximum Credits** 4

ANIM 373A 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 ANIM 373

Prerequisites ANIM 240 Computer Animation
Minimum Credits 1 **Maximum Credits** 1

ANIM 373B 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*
Prerequisites ANIM 240 Computer Animation
Minimum Credits 1 **Maximum Credits** 1

ANIM 373C 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*
Prerequisites ANIM 240 Computer Animation
Minimum Credits 1 **Maximum Credits** 1

ANIM 373D 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*
Prerequisites ANIM 240 Computer Animation
Minimum Credits 1 **Maximum Credits** 1

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 210 Drawing for Animation I or ANIM 201 Storyboarding for Animation and ANIM 240 Computer Animation
Minimum Credits 3 **Maximum Credits** 3

ANIM 451 Advanced Character & Environmental Design

Course continues to refine and advance the design and technical abilities needed to model 3D characters and non-character 3D objects. Using industry standard software for 3D modeling and advanced texture-mapping, students will design and build either characters or environments based on industry standards.

Repeatable: *N*
Formerly 26-4089
Prerequisites ANIM 352 Character Design and Modeling or ANIM 351 Environmental Design & Modeling
Minimum Credits 3 **Maximum Credits** 3

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
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 Computer Animation: Modeling
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

Traditional Animation (Hand Drawn Pathway)

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 101 Animation Foundations or ANIM 105 Introduction to Traditional 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 ANIM 105 Introduction to Traditional Animation
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 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 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

Complete 6 credits from the following courses:

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 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 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 3 **Maximum Credits** 3

ANIM 374A 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
Formerly ANIM 374
Prerequisites ANIM 210 Drawing for Animation I
Requirements Sophomore Standing or Above (SO)
Minimum Credits 1 **Maximum Credits** 3

ANIM 374B 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 374C 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 374D 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 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 210 Drawing for Animation I or ANIM 201 Storyboarding for Animation and ANIM 240 Computer Animation
Minimum Credits 3 **Maximum Credits** 3

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
Minimum Credits 3 **Maximum Credits** 3

Traditional Animation (Stop-Motion Pathway)

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 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

Choose one of the following courses:

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 101 Animation Foundations or ANIM 105 Introduction to Traditional 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 ANIM 105 Introduction to Traditional Animation
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

Complete 9 credits from the following courses:

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 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 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 210 Drawing for Animation I or ANIM 201 Storyboarding for Animation and ANIM 240 Computer Animation
Minimum Credits 3 **Maximum Credits** 3

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
Minimum Credits 3 **Maximum Credits** 3

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 3 **Maximum Credits** 3

Art History, BA

The Bachelor of Arts in Art History aims to provide skills in analyzing and interpreting art in relation to its historical and cultural contexts. Students will have the opportunity to 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 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 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
HU 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
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 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

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 no fewer than six sessions sponsored by the department, where they learn about and engage with a diverse mix of art makers, curators, critics, historians, and entrepreneurs. 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 students participate in a digital discussion forum, where they critically engage current issues facing contemporary art and culture and present informed positions and assessments of contemporary art practice. 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*
DEI
Minimum Credits 1 **Maximum Credits** 1

> *Choose one of the following courses:*

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

HU DEI
Minimum Credits 3 **Maximum Credits** 3

ARTH 105H Introduction to Visual Culture: Honors

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. This is an Honors course and in addition to any pre-requisites, students need a minimum 3.50 GPA to enroll.

Repeatable: *N*
HU DEI
Requirements 3.5 or Higher GPA (35GP)
Minimum Credits 3 **Maximum Credits** 3

Choose two of the following courses:

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
HU
Requirements Sophomore Standing or Above (SO)
Minimum Credits 3 **Maximum Credits** 3

ARTH 230 Craft Culture and History

In this course, the history of creative making is broadly explored from the point of view of Craft as Cultural Expression, Chicago histories in Craft, Transmaterial Craft, Contemporary Making, and Microindustry. The course is committed to a study of non-dominant narratives in Craft, including, among others, Black, Indigenous, and feminist contributions to the field. Students will have the opportunity to contextualize regional foci with international movements in a project of their own direction guided by course discussions and site visits. Studio visits to regional makers may also take place.

Repeatable: *N*
HU
Requirements Sophomore Standing or Above (SO)
Minimum Credits 3 **Maximum Credits** 3

ARTH 234 Queer Visual Culture

This course surveys visual culture in the US through the lens of Queer Theory, exploring issues of sexuality, gender, race, class, and ability that historically and currently inform representations of Queerness in the

public sphere. Students will examine germinal writings from cultural theorists to understand the historical framework of Queer visual culture. Students will explore concepts around subjectivity, referencing the dynamics between the ways we see ourselves and others.

Repeatable: *N*
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 DEI 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
HU DEI GA
Requirements Sophomore Standing or Above (SO)
Minimum Credits 3 **Maximum Credits** 3

ARTH 238A 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 ARTH 238
HU GA
Requirements Sophomore Standing or Above (SO)
Minimum Credits 3 **Maximum Credits** 3

ARTH 238B 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*
HU
Requirements Sophomore Standing or Above (SO)
Minimum Credits 3 **Maximum Credits** 3

ARTH 239 Image + Object: Postpunk

In this course students will study the intersection of punk, fashion, music, art/design, theory, and economics. This is not a course about the history of punk (although that history will be present); rather it is a course about the anti-aesthetics and effects of punk, especially as a mechanism for critiquing social control. Noisy and anarchic, punk grappled with an everyday reality saturated with contradiction and dilemma, turning mundane things like safety pins and plaid into objects of social critique. This course follows the trajectory of that critique *circa* 1979 in the music of the Sex Pistols, the fashion of Vivienne Westwood, the record sleeves of Jamie Reed and Raymond Pettibon, the poetic/violent refusals of Black Flag, to present concerns with DIY projects and culture, struggles for autonomy, and critical making in the work of designers and artists operating post punk. Related topics include postmodernism, youth subcultures, the music industry, and issues of politics, race, and gender.

Repeatable: *N*
HU
Requirements Sophomore Standing or Above (SO)
Minimum Credits 3 **Maximum Credits** 3

ARTH 299A 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 ARTH 299
Requirements Sophomore Standing or Above (SO)
Minimum Credits 3 **Maximum Credits** 3

ARTH 299B 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*
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

Requirements 3.5 or Higher GPA (35GP) and Sophomore Standing or Above (SO)
Minimum Credits 3 **Maximum Credits** 3

Choose two of the following courses:

ARTH 311 Histories of the Graphic Novel

This course will explore the multifaceted development of the graphic novel as an artistic form. The term "graphic novel" may have been coined in 1964, but the form itself has reached its current state from a variety of historical and cultural developments. Topics covered will range from Tijuana Bibles to Jack Chick tracts, from Classics Illustrated to the "Black-and-white Boom" of the 1980s, and from underground comix to the New York Times bestseller list. Readings will be a mixture of comics and secondary literature. Students will gain an understanding the of various artistic movements, publishing strategies, and cultural discourses which have led to wide-ranging possibilities exhibited in the graphic novels of today.

Repeatable: *N*
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 to 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

This course focuses on practices of contemporary artists, who recognize the spiritual and social transformative power of their art and utilize their creative skills to challenge oppressive and destructive attitudes such as racism, sexism, consumerism, authoritarianism, and otherizing. Organized in a thematic structure with student-led presentations and discussions, it focuses on human-centered (versus object-centered) art-making practices of diverse American and international artists including Kum-Hwa Kim, Pablo Amaringo, Dawoud Bey, Kathleen Petyarre, and Lalla Essaydi.

Repeatable: *N*
HU DEI
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*
HU DEI
Requirements Junior Standing or Above (JR)
Minimum Credits 3 **Maximum Credits** 3

ARTH 347 Portraiture + Self + Society

This upper division art history course explores the recent resurgence in practice and performance of portraiture. From venerated oil paintings to family snapshots to social media 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
HU DEI PL
Requirements Junior Standing or Above (JR)
Minimum Credits 3 **Maximum Credits** 3

ARTH 348 Art and Ritual

This course focuses on ritual as a critical tool to understand historical and contemporary visual arts of various cultures around the globe. Students study examples of art and ritual from the Middle East, the Mediterranean, Africa, Asia, and the Americas, recognizing the importance of contextuality with a special emphasis on cultural constructs of religion, the cycle of life, power, and sexuality. Student-led discussions, peer-to-peer activities, and presentations create opportunities for further exploration of art and ritual.

Repeatable: *N*
Formerly 22-2141
HU DEI GA
Requirements Junior Standing or Above (JR)
Minimum Credits 3 **Maximum Credits** 3

ARTH 420 Modern and Contemporary Art History and Theory

This seminar surveys 20th and 21st century art and its critical discourses. The course provides historical and theoretical frames for understanding the experiments and investigations of modern, postmodern, and contemporary artists working in painting, sculpture, installation, media art, performance, sound and olfactory art, among other forms. Work by historians and theorists will be inclusive and diverse, centering the writing and practices of women, people of color, and others historically under-represented or excluded in the study of modern and contemporary art. The core experience of the class includes reading, writing, research, and presentations. This course is intended for seniors.

Repeatable: *N*
Requirements Permission Required (DP)
Minimum Credits 3 **Maximum Credits** 3

Arts Management, BA

The Bachelor of Arts 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 exihbitions 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

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 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 presents topics that will enhance the student's understanding of the financial statements, including an introduction to ratio analysis.

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.

Repeatable: *N*
Formerly 28-2120
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 ENGL 112 Writing and Rhetoric II or ENGL 112H Writing and Rhetoric II: Honors or ENGL 122 International 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 210 Economics for Creatives

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 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.

Repeatable: *N*
Formerly 28-3110
Prerequisites BUSE 201 Accounting
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 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 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 Junior Standing or Above (JR)
Minimum Credits 3 **Maximum Credits** 3

CONCENTRATIONS

Creative Industries

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.

Repeatable: *N*
Formerly 28-1610
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 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 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

Choose one of the following courses:

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 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

Film Business

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 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 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 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

Choose one of the following courses:

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

BUSE 381 Box Office Management and Ticketing Strategies

Every organization wants to sell more tickets. How can this be achieved? This course presents revenue maximization techniques, including dynamic pricing, promotional and discounting strategies, 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 creative industries.

Repeatable: *N*
Formerly 28-3815
Requirements Junior Standing or Above (JR)
Minimum Credits 3 **Maximum Credits** 3

Performing Arts

BUSE 170 Business of Live Entertainment

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 207 Nonprofit Management in the Creative Industries

Students interested in founding or working for a nonprofit explore the fundamentals of forming, organizing, managing, and leading mission-driven organizations. Students investigate the essential elements that differentiate nonprofit organizations from their for-profit counterparts. These include the core principles of nonprofit organizations: mission and vision; focus on audiences served; impact on communities in the context of diversity, equity and inclusion; legal and tax-exemption requirements; governance and board development; and fundraising.

Repeatable: *N*
Requirements Sophomore Standing or Above (SO)
Minimum Credits 3 **Maximum Credits** 3

BUSE 381 Box Office Management and Ticketing Strategies

Every organization wants to sell more tickets. How can this be achieved? This course presents revenue maximization techniques, including dynamic pricing, promotional and discounting strategies, 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 creative industries.

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

Choose one of the following courses:

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

Visual Arts Management

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
Requirements Junior Standing or Above (JR)
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 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

Choose one of the following courses:

BUSE 207 Nonprofit Management in the Creative Industries

Students interested in founding or working for a nonprofit explore the fundamentals of forming, organizing, managing, and leading mission-driven organizations. Students investigate the essential elements that differentiate nonprofit organizations from their for-profit counterparts. These include the core principles of nonprofit organizations: mission and vision; focus on audiences served; impact on communities in the context of diversity, equity and inclusion; legal and tax-exemption requirements; governance and board development; and fundraising.

Repeatable: *N*
Requirements Sophomore Standing or Above (SO)
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

Choose one of the following courses:

BUSE 415 International Cultural Heritage Management: Rome

Rome is home to over 2000 years of human history and culture. Students spend an intensive J-term session investigating cultural sites, archeological excavations, museums and exhibitions in and around the city. Through first-hand observation, research, and reflection, students analyze differing strategies used to engage visitors from diverse backgrounds with the cultural heritage of Rome. These include approaches to curatorial direction, exhibition design and production, interpretative methodologies, use of technology, and marketing and communication strategies.
Site visits include museums and cultural sites such as the Roman Forum, Colosseum and Palatine Hill; the Vatican Museum and Sistine Chapel; Borghese Gallery; Museum of Contemporary Art; Keats-Shelley Memorial House and Cinecitta film studio; as well as a day trip to Pompeii.

Repeatable: *N*
Formerly 28-4178J
GA
Requirements Permission Required (DP)
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

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 tents 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

An introductory course in American Sign Language (ASL). This course concentrates on the development of conversational fluency in ASL. Students will develop expressive and receptive skills through discussions of such topics as sharing information about us and everyday life. Actvites include short presentations, storytelling, and lab exercises that provide extensive hands-on practice using different methods of delivery. Students will also be exposed to diverse Deaf signers, modeling appropriate language and culture behaviors in various situations.

Repeatable: *N*
Formerly 37-1151
HU DEI
Minimum Credits 3 **Maximum Credits** 3

SIGN 102 American Sign Language II

A continuation of an introductory course in American Sign Language (ASL). This course includes further training in receptive and expressive skills through discussions of such topics as sharing information about our surroundings and us. Actvities include short presentations, storytelling, and lab exercises that provide extensive hands-on practice using different methods of delivery. Students will be also be exposed to Deaf culture and diverse Deaf signers, modeling appropriate language and cultural behaviors in various situations.

Repeatable: *Y*
Formerly 37-1152
HU DEI
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 DEI PL
Minimum Credits 3 **Maximum Credits** 3

SIGN 128 Introduction to Interpreting

This course introduces students to career opportunities within the field of interpreting and the ASL community. Focus is placed on relevant laws that impact the Deaf Community, the historical and current trends in the field of interpreting, the growth of Deaf Studies as a field and career opportunities afford those with linguistic and cultural knowledge of ASL and the Deaf Community. Students begin their study and analysis of the Code of Professional Conduct and Ethics in general. Students will begin their preparation for the field by becoming aware of, and participate in current practices and research related to the field of interpreting and Deaf studies. Lastly, students will begin to develop important critical thinking skills in order to prepare them for the next developmental level.

Repeatable: *N*
Formerly 37-1253
Prerequisites SIGN 101 American Sign Language I
Minimum Credits 3 **Maximum Credits** 3

SIGN 201 American Sign Language III

This is the third course in the series of American Sign Language (ASL). This course focuses on the further development of conversational activities. ASL skill development with application to complex grammatical structures continues through discussion of such topics as us, the Deaf community, and its culture. Activities include presentations, storytelling, and lab exercises that provide extensive hands-on practice using different methods of delivery. For community engagement, students are expected to navigate into the diverse Deaf community in order to learn about Deaf co-culture in and beyond Chicago.

Repeatable: *Y*
Formerly 37-2153
HU
Prerequisites SIGN 102 American Sign Language II
Minimum Credits 3 **Maximum Credits** 3

SIGN 202 American Sign Language IV

This intermediate American Sign Language course is specifically designed to refine expressive and receptive skills of students pursuing a degree in ASL Interpreting or Deaf Studies. Advanced linguistic structures are introduced and put into practice. Activties include delivering live presentations, narrating life experiences, discussing current events, and lab exercises that provide students opportunities to apply their linguistic and cultural knowledge. For the community engagement, students are expected to engage in the diverse Deaf community to learn their places and develop networks within the community in and beyond Chicago.

Repeatable: *Y*
Formerly 37-2154
HU DEI
Prerequisites SIGN 201 American Sign Language III
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 235 Foundations of 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
Prerequisites SIGN 201 American Sign Language III
Minimum Credits 3 **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 Foundations of Interpreting
Minimum Credits 3 **Maximum Credits** 3

SIGN 310 Advanced American Sign Language

This advanced American Sign Language course is specifically designed to refine and further develop expressive and receptive skills of students pursuing a degree in interpreting or Deaf Studies. Advanced linguistic structures are explored and practiced. Colloquial and discourse features and strategies are explored and practiced. Actvities include delivering live presentations, narrating life experiences, discussing current events, and lab exercises that provide students opportunities to apply their advanced linguistic and cultural knowledge. For community engagement, students are expected to engage in the diverse Deaf community in order to learn their places and develop networks within the Deaf community here in and beyond Chicago.

Repeatable: *Y*
Formerly 37-3205
Prerequisites SIGN 202 American Sign Language IV
Minimum Credits 3 **Maximum Credits** 3

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 and SIGN 235 Foundations of Translation
Minimum Credits 3 **Maximum Credits** 3

SIGN 340 Foundations of 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 128 Introduction to Interpreting and SIGN 235 Foundations of Translation
Requirements Permission Required (DP)
Minimum Credits 3 **Maximum Credits** 3

SIGN 341 Interpreting Dialogic Discourse

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 Foundations of Interpreting
Minimum Credits 3 **Maximum Credits** 3

SIGN 342 Interpreting Simultaneous Discourse

This three-credit course is designed to build and strengthen simultaneous interpreting skills from American Sign Language (ASL) to English and English to American Sign Langauge (ASL). Topics include bridging to simultaneous, sources of errors, comprehension, meesage meaning transfer, reformulation, self-monitoring and correction techniques. There is a continuous emphasis on Self Analysis.

Repeatable: *N*
Formerly 37-3404
Prerequisites SIGN 340 Foundations of Interpreting
Concurrent Requisite SIGN 341 Interpreting Dialogic Discourse
Minimum Credits 3 **Maximum Credits** 3

SIGN 343 Interpreting Advanced Discourse

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 Dialogic Discourse
Minimum Credits 4 **Maximum Credits** 4

SIGN 481 Interpreting Practicum I: Specializations and Stakeholders

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 Dialogic Discourse and SIGN 342 Interpreting Simultaneous Discourse
Requirements Permission Required (DP)
Minimum Credits 3 **Maximum Credits** 3

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: Specializations and Stakeholders
Requirements Permission Required (DP)
Minimum Credits 4 **Maximum Credits** 4

Complete 3 credits from the following courses:

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 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 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 DEI 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

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
PL
Prerequisites SIGN 125 Deaf Culture
Minimum Credits 3 **Maximum Credits** 3

SIGN 242 Music Interpreting

This course will use music as a way to guide students through principles of translation. Genres of music, ASL features, and discourse analysis will be covered, as well as performance versus interpreting in ASL. Political and cultural views of music interpreting will also be discussed.

Repeatable: *Y*
Formerly 37-2402
Prerequisites SIGN 125 Deaf Culture and SIGN 201 American Sign Language III
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 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 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 and SIGN 201 American Sign Language III
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 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
Minimum Credits 3 **Maximum Credits** 3

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
Requirements Permission Required (DP)
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

Audio Arts, BA

With roots in the sciences of acoustics, hearing/perception, and analog/digital electronic technologies, and in the arts and practices of sound recording, design, production and post-production, and reinforcement, the BA in Audio Arts prepares students for creative and professional success in a multifaceted, rapidly evolving 21st-century audio landscape. The core coursework in the program provides a solid foundation in the general theories and practices of audio, and it also exposes students to the broad, diverse manifestations of audio that permeate every facet of contemporary society. Through this process, students discover (or confirm) their passions and aptitudes in audio, which leads them to choose one of four concentrations: music recording, live sound reinforcement, audiovisual systems integration, or audio and sound design.

As a result of successfully completing program requirements, students should be able to:

- demonstrate an understanding of the basic principles of musical acoustics and auditory perception;

- demonstrate a critical awareness regarding the cultural, social, and historical context of the audio arts; and
- evaluate sound quality or utility and correct any deficiencies using appropriate technical means.

PROGRAM REQUIREMENTS - 51-53 credits required

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 ALEK-1-46 EXAM-ALEKS MINIMUM SCORE = 46
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 or ACT-M-23 EXAM-ACT MATH MINIMUM SCORE = 23 or SAT-M-550 EXAM-SAT MATH MINIMUM SCORE = 550 or ALEK-1-46 EXAM-ALEKS MINIMUM SCORE = 46
Minimum Credits 2 **Maximum Credits** 2

AUDI 105 Signal Flow and Gain Structure

This 1 credit course will introduce students to signal flow and gain structure in small (2-4 channel) to large (16 channel) mixing consoles with playback on shared speakers/headphones and patching to and from select outboard equipment (reverb unit, cue/monitor, etc.). Projects and assignments will be done during class. Homework will include readings. Tests will be practical as well as written (vocabulary, application concepts).

Repeatable: *N*
Minimum Credits 1 **Maximum Credits** 1

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 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 301 History of Audio

This course offers students an exposition of the history and evolution of audio technologies and practices, while also engaging students in an active process of analysis and critique through different lenses (such as aesthetic, technological, sociocultural, political, and economic). The course enables students to deepen their awareness and appreciation of the historical dimensions and trajectories of audio theory, technology, practice, and aesthetics, while also revealing and drawing attention to deeper and more critical themes and issues, that might range from technological debates (e.g. acoustical vs. electrical recording, fidelity vs. convenience, different values and approaches toward production) to sociocultural, political (e.g. issues of access and affordance, diversity, intellectual property).

Repeatable: *N*
Formerly 43-2720
Prerequisites AUDI 103 Audio Theory and Systems
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 or ALEK-1-46 EXAM-ALEKS MINIMUM SCORE = 46
Minimum Credits 3 **Maximum Credits** 3

PROG 110 Art of Code

Develop projects specific to your major as you learn a disciplined approach to problem-solving and algorithm development with programming. Topics covered throughout the semester include data abstraction, procedural structures, sequence control, repetition, and best practices.

Repeatable: *N*
Formerly 36-1310
Prerequisites 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 or ALEK-1-46 EXAM-ALEKS MINIMUM SCORE = 46
Minimum Credits 3 **Maximum Credits** 3

CONCENTRATIONS

Audio and Sound Design

As a result of successfully completing program requirements, students should be able to:

- identify suitable sound recording, production, and synthesis techniques for a given sound design problem and implement them using different hardware and software environments;
- develop computational literacy in the field of audio programming in order to design and implement custom-built software environments for specific sound design problems;
- pursue entry in a graduate program in a field related to the audio arts with little or no additional preparation; and
- work effectively in interdisciplinary teams to contribute towards the design and implementation of media artworks from the perspective of sound.
  Required for the Concentration:

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 211 Audio Programming and Performance

This course introduces principles of sound synthesis and audio programming applied to live performance. The students learn to design their own mini instruments as they explore real-time audio programming topics, including fundamentals of sound synthesis and signal processing (e.g. Additive, Subtractive, Granular, AM, FM), control protocols (e.g. OSC), patterns and event structures, live coding and performance. The semester culminates in a live public performance of original compositions for a laptop ensemble.

Repeatable: *N*
Formerly 43-2241
Prerequisites PROG 101 Programming I or PROG 110 Art of Code
Minimum Credits 3 **Maximum Credits** 3

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 PHYS 215 The Science of Acoustics I
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 and AUDI 105 Signal Flow and Gain Structure
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 and AUDI 105 Signal Flow and Gain Structure
Minimum Credits 4 **Maximum Credits** 4

Choose two of the following courses:

AUDI 311 Digital Audio Effects Programming

This course provides an in-depth exploration of the real-time digital audio processes behind the most common types of audio effects. These processes include basic signal modification (e.g. gain, pan, combining signals), filtering and equalization, delay-based effects and modulators, dynamic range processors, distortion effects, and analysis/ resynthesis. Students will design and program working examples of these processes in a high-level audio programming language, preparing the ground for designing, programming, and implementing audio plug-ins.

Repeatable: *N*
Prerequisites AUDI 103 Audio Theory and Systems and PROG 101 Programming I or AUDI 103 Audio Theory and Systems and PROG 110 Art of Code
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 or AUDI 324 Audio for Visual Media I
Minimum Credits 3 **Maximum Credits** 3

AUDI 313 Building Circuits for Sound Art I

This course introduces students to the skills necessary to build their own hardware for analog synthesis, electro-acoustic music, and sound art. Students will learn to read circuit diagrams, breadboard prototypes and solder finished circuit boards. Students will also explore fabrication techniques to build custom enclosures and interfaces. Students will demonstrate and share their creations through performance and critiques.

Readings and assessments focus on necessary practical knowledge. Projects are assessed for both craftsmanship and creative results. Students should expect to spend 3-6+ hours per week completing projects outside of class, and are responsible for the purchase of their own materials. Students can access class tools and facilities outside of class time.

Repeatable: *N*
Formerly 43-2261
Prerequisites AUDI 104 Audio Electronics
Minimum Credits 3 **Maximum Credits** 3

AUDI 314 New Musical Interface Design

This course lies at the intersection of "interaction design" and "sound and music computing," covering the study and use of sound as one of the principal channels conveying information, meaning, and aesthetic/emotional qualities in interactive contexts. It focuses on technology-mediated, aesthetically-grounded design of new interfaces for musical expression, and the questions that arise from them. It also introduces design methods such as Bootlegging, Auditory Storyboarding, Paper and Sonic Prototyping, Participatory Design, Inclusive Design, Product Sound Design, Interactive Sonification, Tangible and Embodied Interaction, and Audio APIs (e.g. Designing sound in the cloud).

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

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: *N*
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

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

Choose two of the following courses:

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 412 Spatial Audio

This course focuses on the relationship between sound and space from a scientific and artistic perspective. It reviews the physiological and psychacoustic foundations of spatial hearing, as well as of stereophonic recording and production techniques. Other major topics include: impulse responses, binaural sound reproduction, 5.1 and other surround sound formats, Ambisonics and other 3D sound spatialization techniques, microphone and loudspeaker arrays. Examples will be drawn from the history and current artistic practice of spatial audio.

Repeatable: *N*
Prerequisites AUDI 202 Studies in Hearing or AUDI 231 Psychoacoustics
Requirements Junior Standing or Above (JR)
Minimum Credits 3 **Maximum Credits** 3

AUDI 413 Building Circuits for Sound Art II

Students use the skills acquired in AUDI 104 to build more complex projects for analog synthesis, electro-acoustic music, and sound art. Projects are assessed for both craftsmanship and creative results. Students should expect to spend 4-6+ hours per week completing projects outside of class, and are responsible for the purchase of their own materials. Students can access class tools outside of class time.

Repeatable: *Y*
Formerly 43-3252
Prerequisites AUDI 104 Audio Electronics
Requirements Sophomore Standing or Above (SO)
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 MUSC 228 Digital Music Composition and Performance or GAME 235 Sound and Music for Interactive Visual Media or CINE 311 Post-Production Audio II
Requirements Junior Standing or Above (JR)
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 ENGL 112 Writing and Rhetoric II and MATH 110 College Mathematics or ENGL 112 Writing and Rhetoric II and MATH 115 Liberal Arts Mathematics or ENGL 112 Writing and Rhetoric II and MATH 120 Quantitative Reasoning or ENGL 112 Writing and Rhetoric II and ACCU-T-67 EXAM-ACCUPLACER MATH MINIMUM SCORE = 67 or ENGL 112 Writing and Rhetoric II and ACT-M-23 EXAM-ACT MATH MINIMUM SCORE = 23 or ENGL 112 Writing and Rhetoric II and SAT-M-550 EXAM-SAT MATH MINIMUM SCORE = 550 or ENGL 112H Writing and Rhetoric II: Honors and MATH 110 College Mathematics or ENGL 112H Writing and Rhetoric II: Honors and MATH 115 Liberal Arts Mathematics or ENGL 112H Writing and Rhetoric II: Honors and MATH 120 Quantitative Reasoning or ENGL 112H Writing and Rhetoric II: Honors and ACCU-T-67 EXAM-ACCUPLACER MATH MINIMUM SCORE = 67 or ENGL 112H Writing and Rhetoric II: Honors and ACT-M-23 EXAM-ACT MATH MINIMUM SCORE = 23 or ENGL 112H Writing and Rhetoric II: Honors and SAT-M-550 EXAM-SAT MATH MINIMUM SCORE = 550 or ENGL 122 International Writing and Rhetoric II and MATH 110 College Mathematics or ENGL 122 International Writing and Rhetoric II and MATH 115 Liberal Arts Mathematics or ENGL 122 International Writing and Rhetoric II and MATH 120 Quantitative Reasoning or ENGL 122 International Writing and Rhetoric II and ACCU-T-67 EXAM-ACCUPLACER MATH MINIMUM SCORE = 67 or ENGL 122 International Writing and Rhetoric II and ACT-M-23 EXAM-ACT MATH MINIMUM SCORE = 23 or ENGL 122 International Writing and Rhetoric II and SAT-M-550 EXAM-SAT MATH MINIMUM SCORE = 550 or ENGL 112 Writing and Rhetoric II and ALEK-1-46 EXAM-ALEKS MINIMUM SCORE = 46 or ENGL 112H Writing and Rhetoric II: Honors and ALEK-1-46 EXAM-ALEKS MINIMUM SCORE = 46 or ENGL 122 International Writing and Rhetoric II and ALEK-1-46 EXAM-ALEKS MINIMUM SCORE = 46
Requirements Junior Standing or Above (JR)
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

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

Audiovisual Systems Integration

As a result of successfully completing program requirements, students should be able to:

- analyze the user needs and technical needs of the sound, AV, or computer-network system;
- organize their work effectively, applying the principles of project management;
- design and synthesize technical systems, including sound, audiovisual, and computer networks for monitoring and control; and
- evaluate the system, once installed, and troubleshoot any deficiencies using appropriate analytic techniques.
  Required for the Concentration:

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
Prerequisites 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
Prerequisites AUDI 103 Audio Theory and Systems and AUDI 105 Signal Flow and Gain Structure
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 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
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

Choose two of the following courses:

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 PHYS 215 The Science of Acoustics I
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 ENGL 112 Writing and Rhetoric II and MATH 110 College Mathematics or ENGL 112 Writing and Rhetoric II and MATH 115 Liberal Arts Mathematics or ENGL 112 Writing and Rhetoric II and MATH 120 Quantitative Reasoning or ENGL 112 Writing and Rhetoric II and ACCU-T-67 EXAM-ACCUPLACER MATH MINIMUM SCORE = 67 or ENGL 112 Writing and Rhetoric II and ACT-M-23 EXAM-ACT MATH MINIMUM SCORE = 23 or ENGL 112 Writing and Rhetoric II and SAT-M-550 EXAM-SAT MATH MINIMUM SCORE = 550 or ENGL 112H Writing and Rhetoric II: Honors and MATH 110 College Mathematics or ENGL 112H Writing and Rhetoric II: Honors and MATH 115 Liberal Arts Mathematics or ENGL 112H Writing and Rhetoric II: Honors and MATH 120 Quantitative Reasoning or ENGL 112H Writing and Rhetoric II: Honors and ACCU-T-67 EXAM-ACCUPLACER MATH MINIMUM SCORE = 67 or ENGL 112H Writing and Rhetoric II: Honors and ACT-M-23 EXAM-ACT MATH MINIMUM SCORE = 23 or ENGL 112H Writing and Rhetoric II: Honors and SAT-M-550 EXAM-SAT MATH MINIMUM SCORE = 550 or ENGL 122 International Writing and Rhetoric II and MATH 110 College Mathematics or ENGL 122 International Writing and Rhetoric II and MATH 115 Liberal Arts Mathematics or ENGL 122 International Writing and Rhetoric II and MATH 120 Quantitative Reasoning or ENGL 122 International Writing and Rhetoric II and ACCU-T-67 EXAM-ACCUPLACER MATH MINIMUM SCORE = 67 or ENGL 122 International Writing and Rhetoric II and ACT-M-23 EXAM-ACT MATH MINIMUM SCORE = 23 or ENGL 122 International Writing and Rhetoric II and SAT-M-550 EXAM-SAT MATH MINIMUM SCORE = 550 or ENGL 112 Writing and Rhetoric II and ALEK-1-46 EXAM-ALEKS MINIMUM SCORE = 46 or ENGL 112H Writing and Rhetoric II: Honors and ALEK-1-46 EXAM-ALEKS MINIMUM SCORE = 46 or ENGL 122 International Writing and Rhetoric II and ALEK-1-46 EXAM-ALEKS MINIMUM SCORE = 46
Requirements Junior Standing or Above (JR)
Minimum Credits 3 **Maximum Credits** 3

Live Sound Reinforcement

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 job site 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 job site;
- address live industry IT-specific issues on job sites 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.
  Required for the Concentration:

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 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
Prerequisites AUDI 102 Introduction to Audio and AUDI 105 Signal Flow and Gain Structure
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: *N*
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: *N*
Formerly 43-3527
Prerequisites AUDI 252 Live Sound Reinforcement
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: *N*
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: *N*
Formerly 43-3526
Prerequisites AUDI 353 Live Sound Engineering Practicum
Minimum Credits 3 **Maximum Credits** 3

Choose two of the following courses:

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 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 PHYS 215 The Science of Acoustics I
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
Prerequisites AUDI 103 Audio Theory and Systems and AUDI 105 Signal Flow and Gain Structure
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 or AUDI 324 Audio for Visual Media I
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 and AUDI 105 Signal Flow and Gain Structure
Minimum Credits 3 **Maximum Credits** 3

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 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 ENGL 112 Writing and Rhetoric II and MATH 110 College Mathematics or ENGL 112 Writing and Rhetoric II and MATH 115 Liberal Arts Mathematics or ENGL 112 Writing and Rhetoric II and MATH 120 Quantitative Reasoning or ENGL 112 Writing and Rhetoric II and ACCU-T-67 EXAM-ACCUPLACER MATH MINIMUM SCORE = 67 or ENGL 112 Writing and Rhetoric II and ACT-M-23 EXAM-ACT MATH MINIMUM SCORE = 23 or ENGL 112 Writing and Rhetoric II and SAT-M-550 EXAM-SAT MATH MINIMUM SCORE = 550 or ENGL 112H Writing and Rhetoric II: Honors and MATH 110 College Mathematics or ENGL 112H Writing and Rhetoric II: Honors and MATH 115 Liberal Arts Mathematics or ENGL 112H Writing and Rhetoric II: Honors and MATH 120 Quantitative Reasoning or ENGL 112H Writing and Rhetoric II: Honors and ACCU-T-67 EXAM-ACCUPLACER MATH MINIMUM SCORE = 67 or ENGL 112H Writing and Rhetoric II: Honors and ACT-M-23 EXAM-ACT MATH MINIMUM SCORE = 23 or ENGL 112H Writing and Rhetoric II: Honors and SAT-M-550 EXAM-SAT MATH MINIMUM SCORE = 550 or ENGL 122 International Writing and Rhetoric II and MATH 110 College Mathematics or ENGL 122 International Writing and Rhetoric II and MATH 115 Liberal Arts Mathematics or ENGL 122 International Writing and Rhetoric II and MATH 120 Quantitative Reasoning or ENGL 122 International Writing and Rhetoric II and ACCU-T-67 EXAM-ACCUPLACER MATH MINIMUM SCORE = 67 or ENGL 122 International Writing and Rhetoric II and ACT-M-23 EXAM-ACT MATH MINIMUM SCORE = 23 or ENGL 122 International Writing and Rhetoric II and SAT-M-550 EXAM-SAT MATH MINIMUM SCORE = 550 or ENGL 112 Writing and Rhetoric II and ALEK-1-46 EXAM-ALEKS MINIMUM SCORE = 46 or ENGL 112H Writing and Rhetoric II: Honors and ALEK-1-46 EXAM-ALEKS MINIMUM SCORE = 46 or ENGL 122 International Writing and Rhetoric II and ALEK-1-46 EXAM-ALEKS MINIMUM SCORE = 46
Requirements Junior Standing or Above (JR)
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

Music Recording

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.
  Required for the Concentration:

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 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 and AUDI 105 Signal Flow and Gain Structure
Minimum Credits 4 **Maximum Credits** 4

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
Minimum Credits 4 **Maximum Credits** 4

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 and AUDI 105 Signal Flow and Gain Structure
Minimum Credits 3 **Maximum Credits** 3

> *Choose two of the following courses:*

AUDI 211 Audio Programming and Performance

This course introduces principles of sound synthesis and audio programming applied to live performance. The students learn to design their own mini instruments as they explore real-time audio programming topics, including fundamentals of sound synthesis and signal processing (e.g. Additive, Subtractive, Granular, AM, FM), control protocols (e.g. OSC), patterns and event structures, live coding and performance. The semester culminates in a live public performance of original compositions for a laptop ensemble.

Repeatable: *N*
Formerly 43-2241
Prerequisites PROG 101 Programming I or PROG 110 Art of Code
Minimum Credits 3 **Maximum Credits** 3

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 PHYS 215 The Science of Acoustics I
Minimum Credits 3 **Maximum Credits** 3

AUDI 311 Digital Audio Effects Programming

This course provides an in-depth exploration of the real-time digital audio processes behind the most common types of audio effects. These processes include basic signal modification (e.g. gain, pan, combining signals), filtering and equalization, delay-based effects and modulators, dynamic range processors, distortion effects, and analysis/ resynthesis. Students will design and program working examples of these processes in a high-level audio programming language, preparing the ground for designing, programming, and implementing audio plug-ins.

Repeatable: *N*
Prerequisites AUDI 103 Audio Theory and Systems and PROG 101 Programming I or AUDI 103 Audio Theory and Systems and PROG 110 Art of Code
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 or AUDI 324 Audio for Visual Media I
Minimum Credits 3 **Maximum Credits** 3

AUDI 314 New Musical Interface Design

This course lies at the intersection of "interaction design" and "sound and music computing," covering the study and use of sound as one of the principal channels conveying information, meaning, and aesthetic/emotional qualities in interactive contexts. It focuses on technology-mediated, aesthetically-grounded design of new interfaces for musical expression, and the questions that arise from them. It also introduces design methods such as Bootlegging, Auditory Storyboarding, Paper and Sonic Prototyping, Participatory Design, Inclusive Design, Product Sound Design, Interactive Sonification, Tangible and

Embodied Interaction, and Audio APIs (e.g. Designing sound in the cloud).

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

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: *N*
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 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 and AUDI 105 Signal Flow and Gain Structure
Minimum Credits 4 **Maximum Credits** 4

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 412 Spatial Audio

This course focuses on the relationship between sound and space from a scientific and artistic perspective. It reviews the physiological and psychacoustic foundations of spatial hearing, as well as of stereophonic recording and production techniques. Other major topics include: impulse responses, binaural sound reproduction, 5.1 and other surround sound formats, Ambisonics and other 3D sound spatialization

techniques, microphone and loudspeaker arrays. Examples will be drawn from the history and current artistic practice of spatial audio.

Repeatable: *N*
Prerequisites AUDI 202 Studies in Hearing or AUDI 231 Psychoacoustics
Requirements Junior Standing or Above (JR)
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 ENGL 112 Writing and Rhetoric II and MATH 110 College Mathematics or ENGL 112 Writing and Rhetoric II and MATH 115 Liberal Arts Mathematics or ENGL 112 Writing and Rhetoric II and MATH 120 Quantitative Reasoning or ENGL 112 Writing and Rhetoric II and ACCU-T-67 EXAM-ACCUPLACER MATH MINIMUM SCORE = 67 or ENGL 112 Writing and Rhetoric II and ACT-M-23 EXAM-ACT MATH MINIMUM SCORE = 23 or ENGL 112 Writing and Rhetoric II and SAT-M-550 EXAM-SAT MATH MINIMUM SCORE = 550 or ENGL 112H Writing and Rhetoric II: Honors and MATH 110 College Mathematics or ENGL 112H Writing and Rhetoric II: Honors and MATH 115 Liberal Arts Mathematics or ENGL 112H Writing and Rhetoric II: Honors and MATH 120 Quantitative Reasoning or ENGL 112H Writing and Rhetoric II: Honors and ACCU-T-67 EXAM-ACCUPLACER MATH MINIMUM SCORE = 67 or ENGL 112H Writing and Rhetoric II: Honors and ACT-M-23 EXAM-ACT MATH MINIMUM SCORE = 23 or ENGL 112H Writing and Rhetoric II: Honors and SAT-M-550 EXAM-SAT MATH MINIMUM SCORE = 550 or ENGL 122 International Writing and Rhetoric II and MATH 110 College Mathematics or ENGL 122 International Writing and Rhetoric II and MATH 115 Liberal Arts Mathematics or ENGL 122 International Writing and Rhetoric II and MATH 120 Quantitative Reasoning or ENGL 122 International Writing and Rhetoric II and ACCU-T-67 EXAM-ACCUPLACER MATH MINIMUM SCORE = 67 or ENGL 122 International Writing and Rhetoric II and ACT-M-23 EXAM-ACT MATH MINIMUM SCORE = 23 or ENGL 122 International Writing and Rhetoric II and SAT-M-550 EXAM-SAT MATH MINIMUM SCORE = 550 or ENGL 112 Writing and Rhetoric II and ALEK-1-46 EXAM-ALEKS MINIMUM SCORE = 46 or ENGL 112H Writing and Rhetoric II: Honors and ALEK-1-46 EXAM-ALEKS MINIMUM SCORE = 46 or ENGL 122 International Writing and Rhetoric II and ALEK-1-46 EXAM-ALEKS MINIMUM SCORE = 46
Requirements Junior Standing or Above (JR)
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

Choose three of the following courses:

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 MUSC 228 Digital Music Composition and Performance or GAME 235 Sound and Music for Interactive Visual Media or CINE 311 Post-Production Audio II
Requirements Junior Standing or Above (JR)
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 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: *N*
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 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 323 Live Sound Recording
Requirements Junior Standing or Above (JR)
Minimum Credits 3 **Maximum Credits** 3

General Audio Arts

Required for the Concentration:

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 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 PHYS 215 The Science of Acoustics I
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
Prerequisites AUDI 103 Audio Theory and Systems and AUDI 105 Signal Flow and Gain Structure
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 and AUDI 105 Signal Flow and Gain Structure
Minimum Credits 3 **Maximum Credits** 3

Choose four of the following courses:

AUDI 211 Audio Programming and Performance

This course introduces principles of sound synthesis and audio programming applied to live performance. The students learn to design their own mini instruments as they explore real-time audio programming topics, including fundamentals of sound synthesis and signal processing (e.g. Additive, Subtractive, Granular, AM, FM), control protocols (e.g. OSC), patterns and event structures, live coding and performance. The semester culminates in a live public performance of original compositions for a laptop ensemble.

Repeatable: *N*
Formerly 43-2241
Prerequisites PROG 101 Programming I or PROG 110 Art of Code
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 and AUDI 105 Signal Flow and Gain Structure
Minimum Credits 4 **Maximum Credits** 4

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
Prerequisites AUDI 103 Audio Theory and Systems
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
Prerequisites AUDI 102 Introduction to Audio and AUDI 105 Signal Flow and Gain Structure
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 or AUDI 324 Audio for Visual Media I
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 and AUDI 105 Signal Flow and Gain Structure
Minimum Credits 4 **Maximum Credits** 4

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 ENGL 112 Writing and Rhetoric II and MATH 110 College Mathematics or ENGL 112 Writing and Rhetoric II and MATH 115 Liberal Arts Mathematics or ENGL 112 Writing and Rhetoric II and MATH 120 Quantitative Reasoning or ENGL 112 Writing and Rhetoric II and ACCU-T-67 EXAM-ACCUPLACER MATH MINIMUM SCORE = 67 or ENGL 112 Writing and Rhetoric II and ACT-M-23 EXAM-ACT MATH MINIMUM SCORE = 23 or ENGL 112 Writing and Rhetoric II and SAT-M-550 EXAM-SAT MATH MINIMUM SCORE = 550 or ENGL 112H Writing and Rhetoric II: Honors and MATH 110 College Mathematics or ENGL 112H Writing and Rhetoric II: Honors and MATH 115 Liberal Arts Mathematics or ENGL 112H Writing and Rhetoric II: Honors and MATH 120 Quantitative Reasoning or ENGL 112H Writing and Rhetoric II: Honors and ACCU-T-67 EXAM-ACCUPLACER MATH MINIMUM SCORE = 67 or ENGL 112H Writing and Rhetoric II: Honors and ACT-M-23 EXAM-ACT MATH MINIMUM SCORE = 23 or ENGL 112H Writing and Rhetoric II: Honors and SAT-M-550 EXAM-SAT MATH MINIMUM SCORE = 550 or ENGL 122 International Writing and Rhetoric II and MATH 110 College Mathematics or ENGL 122 International Writing and Rhetoric II and MATH 115 Liberal Arts Mathematics or ENGL 122 International Writing and Rhetoric II and MATH 120 Quantitative Reasoning or ENGL 122 International Writing and Rhetoric II and ACCU-T-67 EXAM-ACCUPLACER MATH MINIMUM SCORE = 67 or ENGL 122 International Writing and Rhetoric II and ACT-M-23 EXAM-ACT MATH MINIMUM SCORE = 23 or ENGL 122 International Writing and Rhetoric II and SAT-M-550 EXAM-SAT MATH MINIMUM SCORE = 550 or ENGL 112 Writing and Rhetoric II and ALEK-1-46 EXAM-ALEKS MINIMUM SCORE = 46 or ENGL 112H Writing and Rhetoric II: Honors and ALEK-1-46 EXAM-ALEKS MINIMUM SCORE = 46 or ENGL 122 International Writing and Rhetoric II and ALEK-1-46 EXAM-ALEKS MINIMUM SCORE = 46
Requirements Junior Standing or Above (JR)
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

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:

- collaborate creatively within a broadly diverse ensemble of writer/performers;

- generate original comedic material using a variety of methods;
- conduct and apply research into historic comic styles and archetypes;
- produce comic material across a variety of media and for diverse audiences;
- revise work based on analysis of comic texts and collaborative feedback;
- execute clear, thoughtful, and effective comic choices in performance;
- identify and use voice/persona in comic writing and performance; and
- use professional and ethical practices in the pursuit of a career in comedy.

The skills required to pursue a career in comedy, while intersecting with those of the traditional theatre, also diverge from them in a number of important ways. The comedy marketplace today spans a wide spectrum of media from stage to television to film to internet-based content, within which the traditional roles of producer, director, writer, and performer are fluid. The 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 - 46 credits required

TELE 251 Video for Comedians and Performers

This course is designed as an introductory course in the creative, aesthetic and deeply personal nature of performance. 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

THEA 120 Comedy Foundations I: Ensemble and Discovery

Students investigate the elements and principles of process that can be applied to all aspects of comedy creation. Students will improvise, write and perform jokes and sketches for both video and live performance. Readings, ensemble-work, exercises, and attendance at Columbia College Chicago productions deepen understanding and appreciation of the scope of contemporary comedy practices.

Repeatable: *N*
Formerly 31-1253
Concurrent Requisite THEA 124 Comedy Survey I
Minimum Credits 4 **Maximum Credits** 4

THEA 121 Comedy Foundations II: Point of View and Performance

Students explore and hone their performance skills, personal point of view, persona, and character work. Students apply these skills to a variety of performance modes that include improvisation, text and scenic work, clown, commedia, and partner/solo performance.

Repeatable: *N*
Formerly 31-1254
Concurrent Requisite THEA 125 Comedy Survey II
Minimum Credits 4 **Maximum Credits** 4

THEA 124 Comedy Survey I

This course invites incoming students into their role as Comedy Writing and Performance Majors at Columbia College, and 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, exercises, 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. While Comedy Survey I explores the first three elements of comedy (Jokes, Physical Comedy and Narrative), Comedy II explores the final two elements--Point of View and Character. Students will investigate the question "Who is being laughed at, and why?" through a series of readings, screenings, lectures, and discussions. Students will investigate concepts of Parody, Satire, Taboo, Risk, Archetype and Stereotype.

Repeatable: *N*
Formerly 31-1264
Prerequisites THEA 124 Comedy Survey I
Minimum Credits 2 **Maximum Credits** 2

THEA 207 Scenes: Performance & Analysis

Students take an active and creative role in analyzing and rehearsing scenes for performance. Students are encouraged to make choices that explore the text in the current cultural moment, but also to analyze the given circumstances embedded in the text. The integration of physical and vocal technique into performance continues from previous course work. Students will present scenes for live and on-camera performance.

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 210 Improvisation in Performance

This course builds on techniques and principles covered in Improvisation Essentials or Comedy Foundations. Through readings, viewings, and active work, students will understand and develop the skills needed for improvisation in performance including established and ensemble created games, scenes, and

long form structures. Students will participate in two performances with their class.

Repeatable: *N*
Formerly 31-2210
Prerequisites THEA 110 Improvisation Essentials or THEA 121 Comedy Foundations II: Point of View and Performance
Minimum Credits 3 **Maximum Credits** 3

THEA 221 Comedy: Theory

This course builds on concepts and questions introduced in Comedy Survey II about the nature and ethics of comedy. Students will examine traditional theories of comedy and humor and analyze comedic texts and performances in a variety of media. Students will look at how comedy reflects the concerns of society. They will discuss their own responses to current events and issues as preparation to creating satiric work.

Repeatable: *N*
Formerly 31-2101
Prerequisites THEA 112 Theatre Foundation II: Performance or THEA 125 Comedy Survey II or CULS 101 Introduction to Cultural Studies or CULS 101H Introduction to Cultural Studies: Honors
Minimum Credits 3 **Maximum Credits** 3

THEA 223 Writing and Performing Comedy

This course is an active exploration of a variety of approaches to creating and performing comedic and satirical work. Students will create and perform original work in a variety of mediums and examine how the context in which comedic work is presented affects its content. Throughout the term projects require a combination of research, written work, and oral presentations, as well as creative writing and performance work.

Repeatable: *N*
Formerly 31-2102
Prerequisites THEA 121 Comedy Foundations II: Point of View and Performance or THEA 112 Theatre Foundation II: Performance and THEA 110 Improvisation Essentials
Minimum Credits 3 **Maximum Credits** 3

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

Choose one of the following courses:

THEA 321A 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. These courses will include a significant performance or writing component.

Repeatable: *Y*
Formerly THEA 321
Prerequisites THEA 223 Writing and Performing Comedy
Requirements Junior Standing or Above (JR)
Minimum Credits 3 **Maximum Credits** 3

THEA 321B 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. These courses will include a significant performance or writing component.

Repeatable: *Y*
Prerequisites THEA 223 Writing and Performing Comedy
Requirements Junior Standing or Above (JR)
Minimum Credits 3 **Maximum Credits** 3

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 one or more of the following: 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. This course will conclude with a showcase of student work.

Repeatable: *N*
Formerly 31-3195
Prerequisites THEA 221 Comedy: Theory and THEA 223 Writing and Performing Comedy and THEA 210 Improvisation in Performance
Requirements Junior Standing or Above (JR)
Minimum Credits 3 **Maximum Credits** 3

Comedy Studies Semester:

THEA 286 Production and Performance

Creative participation as a performer, designer, technician or crew member in Student Directing Projects, New Stew Showcases, Comedy or Faculty Workshop, or other department performances.

Repeatable: *Y*
Formerly 31-2301
Requirements Permission Required (DP)
Minimum Credits 0 **Maximum Credits** 2

THEA 325 Physical and Vocal Training for Comedy

This course is designed to develop physical and vocal awareness that empowers students to be more fully present in process and performance. Students will participate in active physical and vocal explorations while

learning techniques to broaden their understanding and mastery of physical comedy. This course is part of a set of connected courses that comprise the Comedy Studies semester that takes place at The Second City and material created in this course may be used in the showcase performances held in a Second City theatre that take place at the end of the semester.

Repeatable: *N*
Formerly 31-2390
Concurrent Requisite THEA 341 History and Analysis of Modern American 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 341 History and Analysis of Modern American Comedy

This course is an overview of the history of modern American comedy tracing its roots in Western comedy traditions to present day. Through readings, viewings, research, written and creative assignments, students will develop an understanding of how social, historical, and economic contexts affect comedic performance and apply their understanding of these contexts to the creation of original comic work. This course is part of a set of connected courses that comprise the Comedy Studies semester that takes place at The Second City and material created in this course may be used in the showcase performances held in a Second City theatre that take place at the end of the semester.

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 provides a broad overview of types of comic scenes for the stage through the practical application of structure, characterization and comic principles. Students will study and write different types of comic scenes, analyze those scenes in terms of form and content, rewrite scenes, and pitch ideas for scenes. In addition, this course provides an introduction to pitching, developing story and writing treatments for television and film. This course is part of a set of connected courses that comprise the Comedy Studies semester that takes place at The Second City and material created in this course may be used in the showcase performances held in a Second City theatre that take place at the end of the semester.

Repeatable: *N*
Formerly 31-3890
Concurrent Requisite THEA 325 Physical and Vocal Training for Comedy and THEA 341 History and Analysis of Modern American 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 covers the methods developed and used at The Second City theatre to create scripted sketch comedy using improvisational techniques. Students will work in small groups and as an ensemble to generate sketch through preplanning and spot improvisations. They will apply a variety of styles and formats in improvised work. They will re-improvise and revise their material based on instructor notes and feedback. This course is part of a set of connected courses that comprise the Comedy Studies semester that takes place at The Second City and material created in this course may be used in the showcase performances held in a Second City theatre at the end of the semester.

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

THEA 344 Acting Sketch and Theatrical Comedy

This course is a monologue and scene study course that focuses on the techniques specific to acting comic texts - sketch, revue, and modern American theatrical comedy. Students will analyze and rehearse monologues and scenes from contemporary sketch and modern and classic theatrical comedy. This course is part of a set of connected courses that comprise the Comedy Studies semester that takes place at The Second City and there is a midterm performance of Second City archival scenes.

Repeatable: *N*
Formerly 31-3290
Concurrent Requisite THEA 325 Physical and Vocal Training for Comedy and THEA 341 History and Analysis of Modern American Comedy and THEA 342 Writing Comic Scenes and THEA 343 Creating Scenes through Improvisation
Requirements Permission Required (DP)
Minimum Credits 3 **Maximum Credits** 3

Communication, BA

The Bachelor of Arts in Communication curriculum prepares students to contribute intellectually, culturally and creatively as skilled communicators. Our program is unique as it pushes the boundaries of the traditional communication BA. Students learn to apply foundational visual, written and oral communication skills to solve real world challenges through project-based learning, internships, and a range of capstone projects. As students advance in their studies, the skills gained in data analysis and storytelling, multimedia production, leadership, global communications and community engagement are transformed into real-world portfolio pieces, opening doors in a wide array of career fields, from tech start-ups to non-profits to civic/government, and beyond. The program encourages students to choose between several complementary minors to further develop their skills in a specific area of focus within the communication industry. The professional experiences, creative challenges and analytical skills gained prepare students for roles in a range of commercial, artistic and civic endeavors.

As a result of successfully completing program requirements, students should be able to:

- analyze and evaluate the development, current state, and emerging trends of interpersonal, intercultural, and mediated communication;
- apply verbal and nonverbal communication practices to effectively interact in teams and collaborative environments;

- process and respond to individual identities, cultural world views, and historical frameworks that influence media absorption and message interpretation;
- produce mediated communication across a variety of platforms, appropriate to a diverse range of audiences, purposes, contents, and contexts; and
- contribute to the public discourse and build reciprocal relationships with communities in a meaningful and productive manner through ethical communication principles and practices.

PROGRAM REQUIREMENTS - 42 credits required

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
DEI
Minimum Credits 3 **Maximum Credits** 3

COMM 120 Truth, Lies and Accuracy in the Digital Age

In this media literacy class, you will examine and develop multiple strategies to access, evaluate, create and reflect on various media texts. You will critique current case studies from economic and cultural perspectives using various analysis tools and reliable sources. Your final research project will include a paper, a presentation and a media product that showcase your skills at locating reliable information, analyzing various points of views, and composing a media text reflecting your perspective and social responsibility.

Repeatable: *N*
Formerly 53-1610
Minimum Credits 3 **Maximum Credits** 3

COMM 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 JOUR 140
Minimum Credits 1 **Maximum Credits** 1

COMM 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 JOUR 141
Minimum Credits 1 **Maximum Credits** 1

COMM 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 JOUR 143
Minimum Credits 1 **Maximum Credits** 1

COMM 202 Applied Communication Research

This course introduces students to best practices in communication research design and process. Students develop a mixed research methodology encompassing contemporary digital research and consumer collaborative creative methodologies to make better decisions for their audience's needs. It emphasizes translating research into actionable insights and applicable plans. The final project is an applied communication research project for an organization, non-profit, association, or brand, suitable for inclusion in the student's portfolio.

Repeatable: *N*
Requirements Sophomore Standing or Above (SO)
Minimum Credits 3 **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
Requirements Sophomore Standing or Above (SO)
Minimum Credits 3 **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 multi-dimensional perspective, students study a range of verbal sources starting with the known origins of oral communication up to the modern application of spoken word performance.

Repeatable: *N*
Formerly 45-3410
Prerequisites COMM 102 Communication Essentials
Minimum Credits 3 **Maximum Credits** 3

COMM 325 Data Storytelling & Visual Strategies

This class combines theory and practice on strategies of communicating data through digital graphics and various media platforms. It focuses on visual and media literacy, research, narrative storytelling, and media design. Students will gain experience in translating data into public visual stories by designing various digital media infographics and collaborating on a transmedia storytelling project, including images, explanatory charts, maps, animation, and/or diagrams.

Repeatable: *N*
Formerly 53-3230
Requirements Junior Standing or Above (JR)
Minimum Credits 3 **Maximum Credits** 3

COMM 420 Media Ecosystems

In this capstone project, students work in teams to analyze the civic impact and the reciprocal relationships between a media outlet and a local community. By applying media theories of public sphere, media ecology, and audience studies, the group conducts a social power analysis to explore the information flow, power relationships, and impact of all participants in the media ecosystem. Each team will deliver a professional media kit to their industry partner.

Repeatable: *N*
Formerly COMM 320
DEI
Requirements Junior Standing or Above (JR)
Minimum Credits 3 **Maximum Credits** 3

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 330 Global Communications

This course examines the role of global communications in human relationships and in business communications. We'll study the theory of intercultural communications in the context of global communications professional practice, and how culture impacts receptivity to messages. We will learn how global communications professionals navigate complex ecosystems to drive organizational success while breaking down barriers to inclusion and engaging stakeholders.

Repeatable: *N*
Formerly 54-3707
GA
Requirements Junior Standing or Above (JR)
Minimum Credits 3 **Maximum Credits** 3

Practice Electives

Choose three of the following courses:

ADVE 371 Digital Media Planning

Students create digital-first paid media communication solutions by identifying the right mix of digital advertising platforms, including social, mobile, search, video, digital display, non-digital platforms, and more. Students analyze media data, develop strategic insights, and create recommendations. The course involves media strategy, costing, scheduling, audience analysis, negotiation strategies, and programmatic buying. Students will learn professional resume-building and create a portfolio-ready, contemporary media plan.

Repeatable: *N*
Formerly 54-3102
Requirements Junior Standing or Above (JR)
Minimum Credits 3 **Maximum Credits** 3

COLL 230 Internship: Professionalism and Creativity

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 students to gain hands-on experience and explore career interests while applying knowledge and skills learned in the classroom to a work setting. The online, academic component of this internship fosters student understanding of how organizations operate and provides for structured reflection on their experiences and assessment of their knowledge and skills. 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: *N*
Formerly 99-2300
Requirements Permission Required (DP)
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
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
Requirements 3.5 or Higher GPA (35GP)
Minimum Credits 3 **Maximum Credits** 3

COMM 316 Web Skills for Communication

This hands-on course teaches web skills for communication professionals, using a customized WordPress template to learn basic concepts of HTML and CSS. Students identify a niche for a blog, report and write posts, upload relevant photos and videos and implement best practices for ethics, copyright, links and SEO.

Repeatable: *Y*
Formerly JOUR 216
Requirements Junior Standing or Above (JR)
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 450 Organizational Communication

The most effective organizations build brand loyalty across all stakeholder groups, internal and external, as a method of achieving business strategy. Through open discussions, case studies, research, readings, and guest speakers in the discipline, students will learn how some of the world's most successful organizations grow market share and build world-class brands through effective organizational communication. Students will gain insights into the design and strategy of the organizational communication function, and the profile, character traits, and strategies of the effective leader communicator. Students will also learn how organizational communication unlocks the potential and passions of key stakeholder groups, particularly internal stakeholder groups; builds loyalty and trust; enhances the reputation of the organization; and drives the achievement of key performance indicators (KPIs).

Repeatable: *N*
Prerequisites PURE 102 Intro to Public Relations and PURE 105 Public Relations Writing or COMM 102 Communication Essentials and COMM 202 Applied Communication Research
Minimum Credits 3 **Maximum Credits** 3

RADI 302 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 RADI 202
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

Capstone

Choose one of the following courses:

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

COMM 470 Digital Content and Analytics

This course focuses on digital communication tools utilized today to strategically plan, create, execute, and evaluate strategic communication programs across contemporary platforms, both well-established and emerging. Industry tools to be explored include: Google Analytics, social media, search engine marketing, and email marketing. Students will explore strategically planning, creating, and analyzing digital content outcomes.

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

COMM 499A Advanced Topics in Communication

This is an advanced topics course in Communication for the Communication Department. Topics will vary.

Repeatable: *Y*
Formerly COMM 399A
Requirements Junior Standing or Above (JR)
Minimum Credits 3 **Maximum Credits** 3

COMM 499B Advanced Topics in Communication and Media

This is an advanced topics course in Communication for the Communication Department. Topics will vary.

Repeatable: *Y*
Formerly COMM 399B
Requirements Junior Standing or Above (JR)
Minimum Credits 3 **Maximum Credits** 3

RADI 381 WCRX

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. In additon to production, students work on the air as a show host. They also develop content and maintain social media on-line communities for WCRX. In addition to class time, this course requires a minimum of six hours per week of practical activity.

Repeatable: *N*
Formerly RADI 481
Prerequisites RADI 172 On the Air: Be a Radio Host or RADI 210 Radio Production I: Intro
Minimum Credits 3 **Maximum Credits** 3

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

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 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

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
DEI
English or Creative Writing Major or Minor Only (4ECW)
Minimum Credits 3 **Maximum Credits** 3

Complete 6 credits from the following courses:

LITR 386A 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 LITR 386
Prerequisites ENGL 112 Writing and Rhetoric II and LITR 103 Introduction to Literary Interpretation or ENGL 112H Writing and Rhetoric II: Honors and LITR 103 Introduction to Literary Interpretation or ENGL 122 International Writing and Rhetoric II and LITR 103 Introduction to Literary Interpretation or ENGL 112

Writing and Rhetoric II and LITR 105 Literature, Culture, and Power or ENGL 112H Writing and Rhetoric II: Honors and LITR 105 Literature, Culture, and Power or ENGL 122 International Writing and Rhetoric II and LITR 105 Literature, Culture, and Power
Minimum Credits 3 **Maximum Credits** 3

LITR 386B 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*
Prerequisites ENGL 112 Writing and Rhetoric II and LITR 103 Introduction to Literary Interpretation or ENGL 112H Writing and Rhetoric II: Honors and LITR 103 Introduction to Literary Interpretation or ENGL 122 International Writing and Rhetoric II and LITR 103 Introduction to Literary Interpretation or ENGL 112 Writing and Rhetoric II and LITR 105 Literature, Culture, and Power or ENGL 112H Writing and Rhetoric II: Honors and LITR 105 Literature, Culture, and Power or ENGL 122 International Writing and Rhetoric II and LITR 105 Literature, Culture, and Power
Minimum Credits 3 **Maximum Credits** 3

LITR 386C 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*
Prerequisites ENGL 112 Writing and Rhetoric II and LITR 103 Introduction to Literary Interpretation or ENGL 112H Writing and Rhetoric II: Honors and LITR 103 Introduction to Literary Interpretation or ENGL 122 International Writing and Rhetoric II and LITR 103 Introduction to Literary Interpretation or ENGL 112 Writing and Rhetoric II and LITR 105 Literature, Culture, and Power or ENGL 112H Writing and Rhetoric II: Honors and LITR 105 Literature, Culture, and Power or ENGL 122 International Writing and Rhetoric II and LITR 105 Literature, Culture, and Power
Minimum Credits 3 **Maximum Credits** 3

Electives

Complete 6 credits from the following courses:

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 byCareer 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 having them approved prior to registering for this course. Please contact the

Career Center for assistance and resources.

Repeatable: *Y*
Formerly 99-2100
Requirements Permission Required (DP)
Minimum Credits 1 **Maximum Credits** 1

COLL 230 Internship: Professionalism and Creativity

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 students to gain hands-on experience and explore career interests while applying knowledge and skills learned in the classroom to a work setting. The online, academic component of this internship fosters student understanding of how organizations operate and provides for structured reflection on their experiences and assessment of their knowledge and skills. 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: *N*
Formerly 99-2300
Requirements Permission Required (DP)
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
Minimum Credits 1 **Maximum Credits** 2

CRWR 120A 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 CRWR 120
Minimum Credits 3 **Maximum Credits** 3

CRWR 120B 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*
Minimum Credits 3 **Maximum Credits** 3

CRWR 120C 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*
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
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
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
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
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
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
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
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
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
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
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
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
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
Minimum Credits 3 **Maximum Credits** 3

CRWR 144A 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 CRWR 144
Minimum Credits 3 **Maximum Credits** 3

CRWR 144B 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*
Minimum Credits 3 **Maximum Credits** 3

CRWR 144C 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*
Minimum Credits 3 **Maximum Credits** 3

CRWR 199A 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 CRWR 199
Minimum Credits 3 **Maximum Credits** 3

CRWR 199B 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*
Minimum Credits 3 **Maximum Credits** 3

CRWR 199C 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*
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
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 216 Small Press Publishing

Course covers the how-to, economic, copyright, technical, and mailing regulation considerations of founding a press or magazine and examines the current, important phenomenon of the developing small-press movement in the American literary scene. Course includes an electronic publication component.

Repeatable: *N*
Formerly 59-2102
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 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

Prerequisites CRWR 150 Fiction Workshop: Beginning or CRWR 155 Poetry Workshop: Beginning or CRWR 160 Creative Nonfiction Workshop: Beginning
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
Prerequisites CRWR 150 Fiction Workshop: Beginning or CRWR 155 Poetry Workshop: Beginning or CRWR 160 Creative Nonfiction Workshop: Beginning
Minimum Credits 3 **Maximum Credits** 3

CRWR 222 Craft and Process Seminar in Fiction: Women Writers

Course researches writing processes of women writers and ways in which their reading and responses to reading play influential roles in the fiction-writing process. Journals and other writings by Virginia Woolf, Zora Neale Hurston, Katherine Anne Porter, Katherine Mansfield, Eudora Welty, Toni Cade Bambara, and others are used as examples of how writers read, write about what they read to develop their fiction, and see their work in relation to other writers' works. Manuscripts and notes of famous works may be used to show writers' processes and development. Students' own fiction writing is also part of the course.

Repeatable: *N*
Formerly 59-2303
PL
Prerequisites CRWR 150 Fiction Workshop: Beginning or CRWR 155 Poetry Workshop: Beginning or CRWR 160 Creative Nonfiction Workshop: Beginning
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
Prerequisites CRWR 110 Foundations in Creative Writing
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.

Repeatable: *N*
Formerly 59-2410
Prerequisites CRWR 150 Fiction Workshop: Beginning or CRWR 155 Poetry Workshop: Beginning or CRWR 160 Creative Nonfiction Workshop: Beginning
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
Prerequisites CRWR 150 Fiction Workshop: Beginning or CRWR 155 Poetry Workshop: Beginning or CRWR 160 Creative Nonfiction Workshop: Beginning
Minimum Credits 3 **Maximum Credits** 3

CRWR 242A 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 CRWR 242
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 242B 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*
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 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 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

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
Prerequisites CRWR 150 Fiction Workshop: Beginning
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
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 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
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, Haceks, outrageous novel Good Soldier Svejk, Kundera's The Unbearable Lightness of Being and works by Karol Capek and Bohumil Hrabel.

Repeatable: *N*
Formerly 59-3173
GA
Requirements Permission Required (DP)
Minimum Credits 3 **Maximum Credits** 3

CRWR 326A 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 CRWR 326
Prerequisites CRWR 160 Creative Nonfiction Workshop: Beginning
Minimum Credits 3 **Maximum Credits** 3

CRWR 326B 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*
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 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 357A 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 CRWR 357
Prerequisites CRWR 155 Poetry Workshop: Beginning
Minimum Credits 3 **Maximum Credits** 3

CRWR 357B 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*
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
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
Requirements Permission Required (DP)
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
Requirements Permission Required (DP)
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 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

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
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 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
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

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
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

CONCENTRATIONS

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 unequaled in undergraduate programs across the country. The Fiction concentration introductions 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 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

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 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
Prerequisites CRWR 150 Fiction 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 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

Choose one of the following courses or take a second Fiction Workshop: Advanced:

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
Minimum Credits 3 **Maximum Credits** 3

Choose two of the following courses:

CRWR 120A 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 CRWR 120
Minimum Credits 3 **Maximum Credits** 3

CRWR 120B 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*
Minimum Credits 3 **Maximum Credits** 3

CRWR 120C 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*
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
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
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
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
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
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
Minimum Credits 3 **Maximum Credits** 3

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

Prerequisites CRWR 150 Fiction Workshop: Beginning or CRWR 155 Poetry Workshop: Beginning or CRWR 160 Creative Nonfiction Workshop: Beginning
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
Prerequisites CRWR 150 Fiction Workshop: Beginning or CRWR 155 Poetry Workshop: Beginning or CRWR 160 Creative Nonfiction Workshop: Beginning
Minimum Credits 3 **Maximum Credits** 3

CRWR 222 Craft and Process Seminar in Fiction: Women Writers

Course researches writing processes of women writers and ways in which their reading and responses to reading play influential roles in the fiction-writing process. Journals and other writings by Virginia Woolf, Zora Neale Hurston, Katherine Anne Porter, Katherine Mansfield, Eudora Welty, Toni Cade Bambara, and others are used as examples of how writers read, write about what they read to develop their fiction, and see their work in relation to other writers' works. Manuscripts and notes of famous works may be used to show writers' processes and development. Students' own fiction writing is also part of the course.

Repeatable: *N*
Formerly 59-2303
PL
Prerequisites CRWR 150 Fiction Workshop: Beginning or CRWR 155 Poetry Workshop: Beginning or CRWR 160 Creative Nonfiction Workshop: Beginning
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
Prerequisites CRWR 110 Foundations in Creative Writing
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, Haceks, outrageous novel Good Soldier Svejk, Kundera's The Unbearable Lightness of Being and works by Karol Capek and Bohumil Hrabel.

Repeatable: *N*
Formerly 59-3173
GA
Requirements Permission Required (DP)
Minimum Credits 3 **Maximum Credits** 3

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

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
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
Prerequisites CRWR 160 Creative Nonfiction 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
Prerequisites CRWR 260 Creative Nonfiction Workshop: Intermediate
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

Choose one of the following courses or take a second Creative Nonfiction Workshop: Advanced:

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

Choose two of the following courses:

CRWR 120A 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 CRWR 120
Minimum Credits 3 **Maximum Credits** 3

CRWR 120B 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*
Minimum Credits 3 **Maximum Credits** 3

CRWR 120C 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*
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, Haceks, outrageous novel Good Soldier Svejk, Kundera's The Unbearable Lightness of Being and works by Karol Capek and Bohumil Hrabel.

Repeatable: *N*
Formerly 59-3173
GA
Requirements Permission Required (DP)
Minimum Credits 3 **Maximum Credits** 3

CRWR 326A 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 CRWR 326
Prerequisites CRWR 160 Creative Nonfiction Workshop: Beginning
Minimum Credits 3 **Maximum Credits** 3

CRWR 326B 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*
Prerequisites CRWR 160 Creative Nonfiction Workshop: Beginning
Minimum Credits 3 **Maximum Credits** 3

CRWR 357A 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 CRWR 357

Prerequisites   CRWR 155 Poetry Workshop: Beginning
Minimum Credits 3 **Maximum Credits** 3

CRWR 357B 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*
Prerequisites   CRWR 155 Poetry Workshop: Beginning
Minimum Credits 3 **Maximum Credits** 3

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, student 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

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 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 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 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

Choose one of the following courses or take a second Poetry Workshop: Advanced:

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 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
Minimum Credits 3 **Maximum Credits** 3

Choose two of the following courses:

CRWR 120A 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 CRWR 120
Minimum Credits 3 **Maximum Credits** 3

CRWR 120B 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*
Minimum Credits 3 **Maximum Credits** 3

CRWR 120C 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*
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, Haceks, outrageous novel Good Soldier Svejk, Kundera's The Unbearable Lightness of Being and works by Karol Capek and Bohumil Hrabel.

Repeatable: *N*
Formerly 59-3173
GA
Requirements Permission Required (DP)
Minimum Credits 3 **Maximum Credits** 3

CRWR 326A 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 CRWR 326
Prerequisites CRWR 160 Creative Nonfiction Workshop: Beginning
Minimum Credits 3 **Maximum Credits** 3

CRWR 326B 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*
Prerequisites CRWR 160 Creative Nonfiction Workshop: Beginning
Minimum Credits 3 **Maximum Credits** 3

CRWR 357A 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 CRWR 357

Prerequisites   CRWR 155 Poetry Workshop: Beginning
Minimum Credits 3 **Maximum Credits** 3

CRWR 357B 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*
Prerequisites   CRWR 155 Poetry Workshop: Beginning
Minimum Credits 3 **Maximum Credits** 3

Cultural Studies, BA

The Cultural Studies (CS) major is an interdisciplinary approach to the analysis of contemporary culture and its relation to society that prepares students to transform creative enterprises and industries with a commitment to equity, social justice, and a more humane, democratic society. CS helps students to think critically about cultural politics more generally, looking at the way identities and subjectivity are developed, reinforced, embodied, and performed by becoming adept at examining how race and ethnicity, gender and sexuality, social and economic class, and nationality inform the power structures that undergird culture. While the CS major provides an important center for the critical study of culture and society in the humanities and social sciences across the curriculum, the Cultural Studies minor is an excellent supplement to those studying production and performance. Serving students who seek the superior thinking and communications skills afforded by the liberal arts, the CS major prepares students for career opportunities in arts administration, non-profit management, teaching, community and social service management, public relations, and social media communications positions, as well as preparing students for graduate school or law school.

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;
- analyze the complex interconnections among discourses, representations, social structures, relations of power, and the performance of subjectivities in multiple contexts;
- apply a range of theories and methodologies to texts, performances, discourses, practices, and institutions, including media, popular culture, art, creative industries, everyday life, and politics;
- identify and evaluate the social and political implications of their own interpretive and creative practices; and
- produce knowledge of social and political significance, using appropriate methods and scholarly sources, that intervenes in the arenas of media, popular culture, and everyday life.

PROGRAM REQUIREMENTS - 36 credits required

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 410 Senior Seminar

The Senior Seminar is a synthesis of the theory and research skills students have acquired throughout their academic careers. Taught by a rotation of faculty associated with the cultural studies program, the Senior Seminar helps students cement their research and writing skills in relation to a current project, research interest, or emergent cultural object. In the first half of the course, students will reflect on their theoretical toolkit and in terms of social/cultural/political issues or problems presented by the faculty member. In the second half of the course, students develop and compose their own project, utilizing peer review and consultations with the instructing professor. Students are then able to present their final product at a forum during Manifest.

Repeatable: *N*
Requirements Junior Standing or Above (JR) Cultural Studies Majors Only (M460)
Minimum Credits 3 **Maximum Credits** 3

THEA 280 Theories of Performance Studies

What is performance? What does performance do? Why is performance classified as a central element of political, social and cultural life? What are the distinctions between performance as event, theory, and method? In answering these questions, this course introduces students to performance studies, an interdisciplinary field that investigates a wide range of repeatable, embodied, and symbolic actions. Specifically, this course offers a critical survey of the genealogies as well as foundational theories and theorists of performance studies including Zora Neale Hurston, Richard Schechner, Dwight Conquergood, Ervin Goffman, Victor Turner, Judith Butler, E. Patrick Johnson, and D. Soyini Madison. Students will examine a broad range of performances both on and off the stage from rituals and storytelling to live and recorded performances, and from political speeches and protests to human interaction and individual acts of identity expression. Additionally, we will apply analytical frameworks of performance theory to sites and happenings including theatre, religious events, social media, community gatherings, and sporting events as well as examine people's habitual patterns and behaviors of everyday life as performance.

Repeatable: *N*
Prerequisites CULS 101 Introduction to Cultural Studies or CULS 101H Introduction to Cultural Studies: Honors or THEA 106 Theatre Survey I: Global Drama and THEA 111 Theatre Foundation I: Theatre Making
Requirements Sophomore Standing or Above (SO)
Minimum Credits 3 **Maximum Credits** 3

Choose one of the following courses:

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 DEI
Minimum Credits 3 **Maximum Credits** 3

CULS 101H Introduction to Cultural Studies: Honors

This course introduces students to the terms, analytical techniques, and interpretive strategies commonly employed in cultural studies. Emphasis is on critical 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, political, and economic contexts; and thereby prepare for more advanced coursework in cultural studies. 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*
HU DEI
Requirements 3.5 or Higher GPA (35GP)
Minimum Credits 3 **Maximum Credits** 3

Choose one of the following courses:

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
HU DEI 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
HU DEI

Requirements Sophomore Standing or Above (SO) and 3.5 or Higher GPA (35GP)
Minimum Credits 3 **Maximum Credits** 3

Choose one of the following courses:

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

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

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
SS
Requirements Junior Standing or Above (JR)
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
HU
Requirements Junior Standing or Above (JR)
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
Requirements Junior Standing or Above (JR)
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
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
DEI
Prerequisites CULS 201 Cultural Theories
Minimum Credits 3 **Maximum Credits** 3

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
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

Interdisciplinary Electives

Choose four of the following courses:

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

HU DEI
Minimum Credits 3 **Maximum Credits** 3

ARTH 105H Introduction to Visual Culture: Honors

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. This is an Honors course and in addition to any pre-requisites, students need a minimum 3.50 GPA to enroll.

Repeatable: *N*
HU DEI
Requirements 3.5 or Higher GPA (35GP)
Minimum Credits 3 **Maximum Credits** 3

ARTH 230 Craft Culture and History

In this course, the history of creative making is broadly explored from the point of view of Craft as Cultural Expression, Chicago histories in Craft, Transmaterial Craft, Contemporary Making, and Microindustry. The course is committed to a study of non-dominant narratives in Craft, including, among others, Black, Indigenous, and feminist contributions to the field. Students will have the opportunity to contextualize regional foci with international movements in a project of their own direction guided by course discussions and site visits. Studio visits to regional makers may also take place.

Repeatable: *N*
HU
Requirements Sophomore Standing or Above (SO)
Minimum Credits 3 **Maximum Credits** 3

ARTH 234 Queer Visual Culture

This course surveys visual culture in the US through the lens of Queer Theory, exploring issues of sexuality, gender, race, class, and ability that historically and currently inform representations of Queerness in the public sphere. Students will examine germinal writings from cultural theorists to understand the historical framework of Queer visual culture. Students will explore concepts around subjectivity, referencing the dynamics between the ways we see ourselves and others.

Repeatable: *N*
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 DEI PL
Requirements Sophomore Standing or Above (SO)
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
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*
HU DEI
Requirements Junior Standing or Above (JR)
Minimum Credits 3 **Maximum Credits** 3

ARTH 347 Portraiture + Self + Society

This upper division art history course explores the recent resurgence in practice and performance of portraiture. From venerated oil paintings to family snapshots to social media 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
HU DEI PL
Requirements Junior Standing or Above (JR)
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 MEDI 101 Cinematic Storytelling or 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 234 Cinema and Television Analysis and Criticism

This course is an introduction to cinema and television studies. Students learn how to think about and discuss cinema and television using a variety of established approaches, including aesthetic analysis, ideological analysis, reception analysis, and industrial analysis. Screenings may change at the instructor's discretion, but the nature of the assessments will remain similar for each offering of the course.

Repeatable: *N*
Formerly 24-2500
Requirements Sophomore Standing or Above (SO)
Minimum Credits 3 **Maximum Credits** 3

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

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
Requirements Sophomore Standing or Above (SO)
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 325 Data Storytelling & Visual Strategies

This class combines theory and practice on strategies of communicating data through digital graphics and various media platforms. It focuses on visual and media literacy, research, narrative storytelling, and media design. Students will gain experience in translating data into public visual stories by designing various digital media infographics and collaborating on a transmedia storytelling project, including images, explanatory charts, maps, animation, and/or 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
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
Requirements 3.5 or Higher GPA (35GP)
Minimum Credits 3 **Maximum Credits** 3

COMM 420 Media Ecosystems

In this capstone project, students work in teams to analyze the civic impact and the reciprocal relationships between a media outlet and a local community. By applying media theories of public sphere, media ecology, and audience studies, the group conducts a social power analysis to explore the information flow, power relationships, and impact of all participants in the media ecosystem. Each team will deliver a professional media kit to their industry partner.

Repeatable: *N*
Formerly COMM 320
DEI
Requirements Junior Standing or Above (JR)
Minimum Credits 3 **Maximum Credits** 3

DANC 135 Hip-Hop for Non-Majors

This course is an introduction to Hip-Hop technique, culture and history. Through this course, students learn about and embody the aesthetics, history and sociocultural context of Hip-Hop. The primary work of this course is embodied practice. Students learn foundational techniques and embodied concepts associated with Hip-Hop and related street dance styles including: breaking, locking, popping & house. The physical training is supplemented with activities such as readings, videos, discussions, lectures & writing assignments. Students also engage in Hip-Hop-centered cultural events to deepen their learning.

Repeatable: *Y*
Formerly 33-1230
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
HU DEI
Minimum Credits 3 **Maximum Credits** 3

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
HU DEI

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

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.

Repeatable: *N*
Formerly 38-2601
HL DEI
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 183 Why We Wear: The Sociology of Dress

This course asks the fundamental question, "Why do we wear what we wear?" Class sessions are structured around meaningful examples, such as the hoodie and the hijab; contemporary case studies, from the ballroom scene to punk; as well as field trips, film screenings and panel discussions that help students to make sense of the social, political and cultural dynamics of fashion.

Repeatable: *N*
Formerly 27-1930
DEI
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 383 Fashion and Dress Beyond the West

This interdisciplinary, topic-based course examines the dress, adornment, beautification and body modification practices and customs of non-Western, marginalized and indigenous peoples. Through readings, assignments, discussions, museum trips, film screenings, fieldwork, site visits and archival research, students will be asked to think critically about the relationship between identity, race, gender, memory, community and citizenship, as well as how the residual effects of colonialism have shaped the Western fashion system. The course will culminate with a group exhibition or publication.

Repeatable: *N*
HU DEI
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

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

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 DEI 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 DEI 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 DEI PL
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 DEI
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
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 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 or ENGL 112H Writing and Rhetoric II: Honors
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 DEI
Minimum Credits 3 **Maximum Credits** 3

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 DEI 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 DEI GA
Minimum Credits 3 **Maximum Credits** 3

HUMA 104 Introduction to Women's, Gender and Sexuality 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 DEI PL
Minimum Credits 3 **Maximum Credits** 3

HUMA 105 Queer Studies

The course explores the contributions of gay, lesbian, bisexual, and transgender individuals to culture. Texts will consider vital topics in a broad engagement with Gay and Lesbian Studies. Readings, films, and guest lecturers will help establish the necessary sociological and historical context for the course.

Repeatable: *N*
Formerly 51-1270
HU DEI 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 DEI 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 DEI GA
Requirements 3.5 or Higher GPA (35GP)
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 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
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 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
GA
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 224A 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 HUMA 224
HU DEI
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

HUMA 224B 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*
HU DEI
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

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 DEI GA
Minimum Credits 3 **Maximum Credits** 3

HUMA 230 Feminism and Film

Feminist film critic Laura Mulvey argues in her oft-cited essay "Visual Pleasure and Narrative Cinema," that Hollywood film reflects the patriarchal social unconscious, and this can be exemplified in the way women are frequently represented in film as the object of the male gaze. Other scholars, such as Jane Gaines, have written about the way that people of color are often constructed as the object of the white gaze in mainstream cinema. Often times, women and people of color are rendered altogether invisible within the production of film and media, translating into problematic on-screen representations. This course introduces students to feminist film and media studies, engaging major questions that have shaped the vigorous fields of gender and sexuality studies, feminist film theory and feminist media history while considering the works of women filmmakers. Through a feminist lens, students will gain hands-on experience applying theory and history to film analysis.

Repeatable: *N*
HU DEI
Minimum Credits 3 **Maximum Credits** 3

HUMA 330 Feminist and Queer Environmentalism

What does environmental crisis and issues like climate change, natural resource depletion, and pollution have to do with gender and sexuality? How does Nature function as a discourse that informs cultural understandings around gender and sexuality? Why are women on the frontlines of environmental justice movements? Drawing on research in environmental studies as well as gender and sexuality studies, this course provides a critical framework for addressing these questions and examining the linkages between gender, sexuality, and the environment. Students will be introduced to key debates and theoretical inquiry in feminist and queer ecologies.

Repeatable: *N*
HU DEI
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

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

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 DEI
Minimum Credits 3 **Maximum Credits** 3

LITR 225H Postcolonial Literature: Honors

Generally understood as the literature written in countries that have gone through colonization and decolonization, postcolonial literature includes writing concerned with a wide variety of political and literary issues that include, but are by no means limited to: colonial power and anticolonial conflict, political and cultural legacies of imperialism in the newly independent postcolony, and the role of diaspora. Our class will be structured around these three broad sets of ideas, and will attempt the daunting work of balancing a global understanding of the various moves in postcolonial literature with a particularized and intense analysis of individual works. 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 52-2760HN

HL DEI
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 236 Introduction to U.S. Latinx Literature

Course provides an introduction to U.S. Latinx 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 112H Writing and Rhetoric II: Honors 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 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

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 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 336 U.S. Latinx 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 PL
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

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

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
DEI PL
Minimum Credits 3 **Maximum Credits** 3

POLS 212 Politics of Poverty in Asia, Africa, and Latin America

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

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

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 DEI GA
Minimum Credits 3 **Maximum Credits** 3

TELE 250A 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 TELE 250
HU
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

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
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

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: *Y*
Formerly 40-3340
SS
Prerequisites MEDI 201 Culture, Race and Media or MEDI 201H Culture, Race and Media: Honors or JOUR 337 Creating the TV News Package or CINE 267 Documentary Production Module I: Location Camera and Sound or CINE 102 Cinema Notebooks and CINE 103 Cinema Image and Process or MEDI 101 Cinematic Storytelling and MEDI 102 Cinema and Television Production
Minimum Credits 3 **Maximum Credits** 3

THEA 211 African American Theatre and Performance

This course surveys the historical, political, and aesthetic advancements of African American theatre from the late 19th century to the contemporary moment. In particular, this course examines dramatic literature alongside social movements such as the Black Power Movement as well as the Black Feminist Movement as a way to investigate how artists/activists used theatre and performance to promote Black liberation. In doing so we will witness changing and often challenging perceptions, creations, and responses to race and racism, and related social constructions of gender and sexuality. Furthermore, we will also address several larger questions pertaining to the development of Black theatre in America: What is a Black play? What is the relationship between Black theatre and the broader American theatre? How has Black theatre and performance contributed to the making of Black identity formation?

Repeatable: *N*
HU DEI
Minimum Credits 3 **Maximum Credits** 3

Seminars

Choose two of the following courses:

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 DEI GA
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
SS
Requirements Junior Standing or Above (JR)
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
HU
Requirements Junior Standing or Above (JR)
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
Requirements Junior Standing or Above (JR)
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
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
DEI
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
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 101 Introduction to Cultural Studies
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 212H Philosophical Issues in Film: Honors

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. Honors section includes independent research and peer writing critique. This is an Honors course and students need a cumulative GPA of 3.50 or higher to register.

Repeatable: *N*
HU
Requirements 3.5 or Higher GPA (35GP)
Minimum Credits 3 **Maximum Credits** 3

PHIL 320 Philosophy of Food and Culture

The course is an interdisciplinary investigation into the philosophical and 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 CULS 320
HU
Prerequisites CULS 101 Introduction to Cultural Studies or CULS 101H Introduction to Cultural Studies: Honors or PHIL 101 Introduction to Philosophy or MEDI 201 Culture, Race and Media or MEDI 201H Culture, Race and Media: Honors
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 DEI
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

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 less numerous 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 as well as 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 as well as 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

DANC 167 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 DANC 230

Prerequisites DANC 105 Modern IA   or DANC 205A Modern Technique II or DANC 205B Modern Technique II or DANC 205C Modern Technique II or 33 1211 Intro to Dance Technique I or 33 1311 Modern Technique I or 33 2011 Modern Technique II
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
HU DEI
Minimum Credits 3 **Maximum Credits** 3

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 245 Choreography I

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 DANC 345
Prerequisites DANC 167 Dance Improvisation
Minimum Credits 3 **Maximum Credits** 3

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
HU DEI
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 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 245 Choreography I
Requirements Junior Standing or Above (JR)
Minimum Credits 3 **Maximum Credits** 3

DANC 346 Choreography II

In Choreography II students will complete at least three movement studies and one fully realized work. Working as soloists, in duets and in small groups, students will create and perform dances and revise them based on class critiques. Class-time will be spent investigating concepts as well as performing and discussing dances prepared outside of class. In addition to making dances, students will also view videos, attend performances, and write about major contemporary artists.

Repeatable: *N*
Prerequisites DANC 245 Choreography I
Minimum Credits 3 **Maximum Credits** 3

DANC 370 Dance Professionalism: Navigating and Transforming the Field

This course prepares students to both enter the dance community as a professional and transform it. Through community engagement, guest speakers, and peer leadership opportunities, students build their professional networks and learn best practices for a sustainable career. Students create promotional materials, practice interview skills and resume building, learn how to manage the physical and emotional stress of careers in dance to maintain well-being, and strategize how to use DEI awareness to better the dance community.

Repeatable: *N*
Prerequisites DANC 245 Choreography I
Requirements Junior Standing or Above (JR)
Minimum Credits 3 **Maximum Credits** 3

Choose one of the following courses:

DANC 198A 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*
Formerly DANC 198
Minimum Credits 1 **Maximum Credits** 1

DANC 198B 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

Complete 3 credits from the following courses:

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 byCareer 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 having them approved prior to registering for this course. Please contact the Career Center for assistance and resources.

Repeatable: *Y*
Formerly 99-2100
Requirements Permission Required (DP)
Minimum Credits 1 **Maximum Credits** 1

COLL 230 Internship: Professionalism and Creativity

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 students to gain hands-on experience and explore career interests while applying knowledge and skills learned in the

classroom to a work setting. The online, academic component of this internship fosters student understanding of how organizations operate and provides for structured reflection on their experiences and assessment of their knowledge and skills. 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: *N*
Formerly 99-2300
Requirements Permission Required (DP)
Minimum Credits 3 **Maximum Credits** 3

DANC 306 Dance Immersion in Pantin, France: Technique and Creative Process

In this course students will immerse themselves in dance technique, performance, dancemaking, and teaching. Meeting in Pantin, France at the Centre National de la Danse (CND), students will study with influential contemporary choreographers and master teachers during a rigorous two-week workshop experience exploring, observing and discussing numerous facets of the dance world. They will connect with international peers and experience the culture of Pantin, France. Students will reflect on their experience through writing, discussion, and a culminating reflection paper.

Repeatable: *Y*
Requirements Permission Required (DP)
Minimum Credits 0 **Maximum Credits** 2

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 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 346 Choreography II
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 245 Choreography I
Minimum Credits 3 **Maximum Credits** 3

DANC 399A 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 DANC 399
Requirements Permission Required (DP)
Minimum Credits 3 **Maximum Credits** 3

DANC 399B 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*
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

West African Techniques

Complete 4 credits from the following courses:

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 or DWAF-1-100 EXAM-DWAF MINIMUM SCORE = 100
Minimum Credits 1 **Maximum Credits** 1

DANC 220A 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 DANC 220
Prerequisites DANC 121 West African Dance Technique IB or DWAF-2-100 EXAM-DWAF MINIMUM SCORE = 100
Minimum Credits 1 **Maximum Credits** 1

DANC 220B 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*
Prerequisites DANC 121 West African Dance Technique IB or DWAF-2-100 EXAM-DWAF MINIMUM SCORE = 100
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 220A West African Dance Technique II or DANC 220B West African Dance Technique II or DWAF-3-100 EXAM-DWAF MINIMUM SCORE = 100
Minimum Credits 1 **Maximum Credits** 1

Hip-Hop and Street Dance Techniques

Complete 2 credits from the following courses:

DANC 185A Hip-Hop and Street Dance Technique I

This course focuses on foundational techniques of Hip-Hop dance and related street dance styles (e.g., breaking, locking, popping and house) that have contributed significantly to the birth, growth and development of Hip-Hop culture and movement. Students develop proficiency in foundational movement vocabulary associated with these forms, as well as core Hip-Hop techniques and concepts, including:

isolations, groove, dynamic range, foot work, freestyle, and musicality. Students also learn about and embody the history, ethos and sociocultural context of Hip-Hop via videos and other resources, class discussions, and attending Hip-Hop-centered cultural events.

Repeatable: *Y*
Formerly DANC 185
Minimum Credits 1 **Maximum Credits** 1

DANC 185B Hip-Hop and Street Dance Technique I

This course focuses on foundational techniques of Hip-Hop dance and related street dance styles (e.g., breaking, locking, popping and house) that have contributed significantly to the birth, growth and development of Hip-Hop culture and movement. Students develop proficiency in foundational movement vocabulary associated with these forms, as well as core Hip-Hop techniques and concepts, including: isolations, groove, dynamic range, foot work, freestyle, and musicality. Students also learn about and embody the history, ethos and sociocultural context of Hip-Hop via videos and other resources, class discussions, and attending Hip-Hop-centered cultural events.

Repeatable: *Y*
Minimum Credits 1 **Maximum Credits** 1

DANC 285A Hip-Hop and Street Dance Technique II

This course focuses on intermediate-level foundational techniques of Hip-Hop dance and related street dance forms (e.g., breaking, locking, popping, and house) that have contributed significantly to the birth, growth and development of Hip-Hop culture and movement. Students develop proficiency in intermediate-level movement vocabulary (associated with the specific forms being taught), as well as core Hip-Hop techniques and concepts, including isolations, groove, dynamic range, footwork, freestyle and musicality. There is an emphasis on performance quality and artistry through set and improvised movement. Students also learn about and embody the history, ethos and sociocultural context of Hip-Hop via videos (and other resources), class discussion, and participating in Hip-Hop-centered cultural events.

Repeatable: *Y*
Formerly DANC 285
Prerequisites DANC 185A Hip-Hop and Street Dance Technique I or DHIP-2-100 EXAM-DHIP MINIMUM SCORE = 100
Minimum Credits 1 **Maximum Credits** 1

DANC 285B Hip-Hop and Street Dance Technique II

This course focuses on intermediate-level foundational techniques of Hip-Hop dance and related street dance forms (e.g., breaking, locking, popping, and house) that have contributed significantly to the birth, growth and development of Hip-Hop culture and movement. Students develop proficiency in intermediate-level movement vocabulary (associated with the specific forms being taught), as well as core Hip-Hop techniques and concepts, including isolations, groove, dynamic range, footwork, freestyle and musicality. There is an emphasis on performance quality and artistry through set and improvised movement. Students also learn about and embody the history, ethos and sociocultural context of Hip-Hop via videos (and other resources), class discussion, and participating in Hip-Hop-centered cultural events

Repeatable: *Y*
Prerequisites DANC 185A Hip-Hop and Street Dance Technique I or DHIP-2-100 EXAM-DHIP MINIMUM

SCORE = 100
Minimum Credits 1 **Maximum Credits** 1

DANC 285C Hip-Hop and Street Dance Technique II

This course focuses on intermediate-level foundational techniques of Hip-Hop dance and related street dance forms (e.g., breaking, locking, popping, and house) that have contributed significantly to the birth, growth and development of Hip-Hop culture and movement. Students develop proficiency in intermediate-level movement vocabulary (associated with the specific forms being taught), as well as core Hip-Hop techniques and concepts, including isolations, groove, dynamic range, footwork, freestyle and musicality. There is an emphasis on performance quality and artistry through set and improvised movement. Students also learn about and embody the history, ethos and sociocultural context of Hip-Hop via videos (and other resources), class discussion, and participating in Hip-Hop-centered cultural events

Repeatable: Y
Prerequisites DANC 185A Hip-Hop and Street Dance Technique I or DHIP-2-100 EXAM-DHIP MINIMUM SCORE = 100
Minimum Credits 1 **Maximum Credits** 1

DANC 385A Hip-Hop and Street Dance Technique III

This course focuses on intermediate to advanced-level techniques of Hip-Hop dance and related street dance forms (e.g., breaking, locking, popping, and house) that have contributed significantly to the birth, growth and development of Hip-Hop culture and movement. Students develop proficiency in intermediate to advanced-level movement vocabulary (associated with the specific forms being taught), as well as core Hip-Hop techniques and concepts, including isolations, groove, dynamic range, footwork, freestyle and musicality. There is an emphasis on performance quality, artistry and the development of original style through set and improvised movement. Students are expected to interface with the broader Hip-Hop community, professional artists, as well as demonstrate a high level of proficiency in technique and the embodiment of history, ethos and philosophies of Hip-Hop (and/or related street dance forms).

Repeatable: Y
Formerly DANC 385
Prerequisites DANC 285A Hip-Hop and Street Dance Technique II or DHIP-3-100 EXAM-DHIP MINIMUM SCORE = 100
Minimum Credits 1 **Maximum Credits** 1

DANC 385B Hip-Hop and Street Dance Technique III

This course focuses on intermediate to advanced-levelfoundational techniques of Hip-
Hop dance and related streetdance forms (e. g., breaking, locking, popping, and house) thathave contributed significantly to the birth, growth anddevelopment of Hip-
Hop culture and movement. Studentsdevelop proficiency in intermediate to advanced-
levelmovement vocabulary (associated with the specific formsbeing taught), as well as core Hip-
Hop techniques andconcepts, including isolations, groove, dynamic range,footwork, freestyle and musicality.
 There is an emphasis onperformance quality, artistry and the development of originalstyle through set and i
mprovised movement. Students areexpected to interface with the broader Hip-
Hop communityand, professional artists, and as well as demonstrate a highlevel of proficiency in technique a
nd the embodiment ofhistory, ethos and philosophies of Hip-Hop (and/or relatedstreet dance forms).

Repeatable: Y
Prerequisites DANC 285A Hip-Hop and Street Dance Technique II or DHIP-3-100 EXAM-DHIP MINIMUM

SCORE = 100
Minimum Credits 1 **Maximum Credits** 1

Ballet Techniques

Complete 4 credits from the following courses:

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 or DBAL-1-100 EXAM-DBAL MINIMUM SCORE = 100
Minimum Credits 1 **Maximum Credits** 1

DANC 215A 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 DANC 215
Prerequisites DANC 116 Ballet Technique IB or DBAL-2-100 EXAM-DBAL MINIMUM SCORE = 100
Minimum Credits 1 **Maximum Credits** 1

DANC 215B 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
Prerequisites DANC 116 Ballet Technique IB or DBAL-2-100 EXAM-DBAL MINIMUM SCORE = 100
Minimum Credits 1 **Maximum Credits** 1

DANC 215C 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
Prerequisites DANC 116 Ballet Technique IB or DBAL-2-100 EXAM-DBAL MINIMUM SCORE = 100
Minimum Credits 1 **Maximum Credits** 1

DANC 315A 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. Students must audition to be placed at this level.

Repeatable: Y
Formerly DANC 315
Prerequisites DBAL-3-100 EXAM-DBAL MINIMUM SCORE = 100
Minimum Credits 1 **Maximum Credits** 1

DANC 315B 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. Students must audition to be placed at this level.

Repeatable: Y
Prerequisites DBAL-3-100 EXAM-DBAL MINIMUM SCORE = 100
Minimum Credits 1 **Maximum Credits** 1

Modern Techniques

Complete 8 credits from the following courses:

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 or DMOD-1-100 EXAM-DMOD MINIMUM SCORE = 100
Minimum Credits 2 **Maximum Credits** 2

DANC 205A 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 DANC 205
Prerequisites DANC 106 Modern IB or DMOD-2-100 EXAM-DMOD MINIMUM SCORE = 100
Minimum Credits 1 **Maximum Credits** 1

DANC 205B 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*
Prerequisites DANC 106 Modern IB or DMOD-2-100 EXAM-DMOD MINIMUM SCORE = 100
Minimum Credits 1 **Maximum Credits** 1

DANC 205C 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*
Prerequisites DANC 106 Modern IB or DMOD-2-100 EXAM-DMOD MINIMUM SCORE = 100
Minimum Credits 1 **Maximum Credits** 1

DANC 205D Modern Technique II

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. Live musicians accompany all modern classes.

Repeatable: *Y*
Prerequisites DANC 106 Modern IB or DMOD-2-100 EXAM-DMOD MINIMUM SCORE = 100
Minimum Credits 1 **Maximum Credits** 1

DANC 310A Intermediate Contemporary Modern Techniques

This course will challenge you physically, going deeper into contemporary modern dance vocabulary that emphasizes more complex and layered dance phrasework. You will draw upon skills acquired in Modern Technique II with increasing focus on body alignment specific to modern dance technique, rhythmic clarity, and spatial intent. Emphasis is on deeper skill building in relationship to stamina, focus, and concentration in the practice of more complex physical vocabulary. You must complete four credits of Modern Technique II prior to enrolling in this course.

Repeatable: *Y*
Formerly DANC 310
Prerequisites DANC 205A Modern Technique II and DANC 205B Modern Technique II or DANC 205A Modern Technique II and DANC 205C Modern Technique II or DANC 205B Modern Technique II and DANC 205C Modern Technique II or DMOD-3-100 EXAM-DMOD MINIMUM SCORE = 100
Minimum Credits 1 **Maximum Credits** 1

DANC 310B Intermediate Contemporary Modern Techniques

This course will challenge you physically, going deeper into contemporary modern dance vocabulary that emphasizes more complex and layered dance phrasework. You will draw upon skills acquired in Modern Technique II with increasing focus on body alignment specific to modern dance technique, rhythmic clarity, and spatial intent. Emphasis is on deeper skill building in relationship to stamina, focus, and concentration in the practice of more complex physical vocabulary. You must complete four credits of Modern Technique II

prior to enrolling in this course.

Repeatable: *Y*
Prerequisites DANC 205A Modern Technique II and DANC 205B Modern Technique II or DANC 205A Modern Technique II and DANC 205C Modern Technique II or DANC 205B Modern Technique II and DANC 205C Modern Technique II or DMOD-3-100 EXAM-DMOD MINIMUM SCORE = 100
Minimum Credits 1 **Maximum Credits** 1

DANC 310C Intermediate Contemporary Modern Techniques

This course develops physical proficiency in the performance of complex dance materials, emphasizing the deepening of technical practices in modern technical forms. Material may draw upon skills acquired in 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 leveland/or receive a teacher recommendation. Or,students must have completed 4 credits of **ModernTechnique II** and 1 credit of **Hip-Hop DanceTechnique I** prior to enrolling in this course.

Repeatable: *Y*
Prerequisites DANC 205A Modern Technique II and DANC 205B Modern Technique II or DANC 205A Modern Technique II and DANC 205C Modern Technique II or DANC 205B Modern Technique II and DANC 205C Modern Technique II or DMOD-3-100 EXAM-DMOD MINIMUM SCORE = 100
Minimum Credits 1 **Maximum Credits** 1

DANC 425A Advanced Contemporary Modern Techniques

This course will challenge you physically with an advanced contemporary modern vocabulary that emphasizes your individual contributions to the class material. You will draw upon skills acquired in Intermediate Contemporary Modern Techniques with increasing focus on building a stronger class community with your peers, to work both as an ensemble, as well as cultivating your unique voice and individuality. Emphasis is on building complex and layered physical vocabulary that challenges you to think creatively with curiosity and commitment, empowers you to take risks, and consider your individual role within the class context. You must audition for placement at this level.

Repeatable: *Y*
Formerly DANC 425
Prerequisites DMOD-4-100 EXAM-DMOD MINIMUM SCORE = 100
Minimum Credits 1 **Maximum Credits** 1

DANC 425B Advanced Contemporary Modern Techniques

This course will challenge you physically with an advanced contemporary modern vocabulary that emphasizes your individual contributions to the class material. You will draw upon skills acquired in Intermediate Contemporary Modern Techniques with increasing focus on building a stronger class community with your peers, to work both as an ensemble, as well as cultivating your unique voice and individuality. Emphasis is on building complex and layered physical vocabulary that challenges you to think creatively with curiosity and commitment, empowers you to take risks, and consider your individual role

within the class context. You must audition for placement at this level.

Repeatable: Y
Prerequisites DMOD-4-100 EXAM-DMOD MINIMUM SCORE = 100
Minimum Credits 1 **Maximum Credits** 1

Contemporary Modern/Hip-Hop and Street Dance Techniques

Complete 2 credits from the following courses:

DANC 310A Intermediate Contemporary Modern Techniques

This course will challenge you physically, going deeper into contemporary modern dance vocabulary that emphasizes more complex and layered dance phrasework. You will draw upon skills acquired in Modern Technique II with increasing focus on body alignment specific to modern dance technique, rhythmic clarity, and spatial intent. Emphasis is on deeper skill building in relationship to stamina, focus, and concentration in the practice of more complex physical vocabulary. You must complete four credits of Modern Technique II prior to enrolling in this course.

Repeatable: Y
Formerly DANC 310
Prerequisites DANC 205A Modern Technique II and DANC 205B Modern Technique II or DANC 205A Modern Technique II and DANC 205C Modern Technique II or DANC 205B Modern Technique II and DANC 205C Modern Technique II or DMOD-3-100 EXAM-DMOD MINIMUM SCORE = 100
Minimum Credits 1 **Maximum Credits** 1

DANC 310B Intermediate Contemporary Modern Techniques

This course will challenge you physically, going deeper into contemporary modern dance vocabulary that emphasizes more complex and layered dance phrasework. You will draw upon skills acquired in Modern Technique II with increasing focus on body alignment specific to modern dance technique, rhythmic clarity, and spatial intent. Emphasis is on deeper skill building in relationship to stamina, focus, and concentration in the practice of more complex physical vocabulary. You must complete four credits of Modern Technique II prior to enrolling in this course.

Repeatable: Y
Prerequisites DANC 205A Modern Technique II and DANC 205B Modern Technique II or DANC 205A Modern Technique II and DANC 205C Modern Technique II or DANC 205B Modern Technique II and DANC 205C Modern Technique II or DMOD-3-100 EXAM-DMOD MINIMUM SCORE = 100
Minimum Credits 1 **Maximum Credits** 1

DANC 310C Intermediate Contemporary Modern Techniques

This course develops physical proficiency in the performance of complex dance materials, emphasizing the deepening of technical practices in modern technical forms. Material may draw upon skills acquired in 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 Technique II** and 1 credit of **Hip-Hop Dance Technique I** prior to enrolling in this course.

Repeatable: Y
Prerequisites DANC 205A Modern Technique II and DANC 205B Modern Technique II or DANC 205A Modern Technique II and DANC 205C Modern Technique II or DANC 205B Modern Technique II and DANC 205C Modern Technique II or DMOD-3-100 EXAM-DMOD MINIMUM SCORE = 100
Minimum Credits 1 **Maximum Credits** 1

DANC 385A Hip-Hop and Street Dance Technique III

This course focuses on intermediate to advanced-level techniques of Hip-Hop dance and related street dance forms (e.g., breaking, locking, popping, and house) that have contributed significantly to the birth, growth and development of Hip-Hop culture and movement. Students develop proficiency in intermediate to advanced-level movement vocabulary (associated with the specific forms being taught), as well as core Hip-Hop techniques and concepts, including isolations, groove, dynamic range, footwork, freestyle and musicality. There is an emphasis on performance quality, artistry and the development of original style through set and improvised movement. Students are expected to interface with the broader Hip-Hop community, professional artists, as well as demonstrate a high level of proficiency in technique and the embodiment of history, ethos and philosophies of Hip-Hop (and/or related street dance forms).

Repeatable: Y
Formerly DANC 385
Prerequisites DANC 285A Hip-Hop and Street Dance Technique II or DHIP-3-100 EXAM-DHIP MINIMUM SCORE = 100
Minimum Credits 1 **Maximum Credits** 1

DANC 385B Hip-Hop and Street Dance Technique III

This course focuses on intermediate to advanced-level foundational techniques of Hip-
Hop dance and related street dance forms (e. g., breaking, locking, popping, and house) that have contributed significantly to the birth, growth and development of Hip-
Hop culture and movement. Students develop proficiency in intermediate to advanced-level movement vocabulary (associated with the specific forms being taught), as well as core Hip-
Hop techniques and concepts, including isolations, groove, dynamic range, footwork, freestyle and musicality.
 There is an emphasis on performance quality, artistry and the development of original style through set and improvised movement. Students are expected to interface with the broader Hip-
Hop community and, professional artists, and as well as demonstrate a high level of proficiency in technique and the embodiment of history, ethos and philosophies of Hip-Hop (and/or related street dance forms).

Repeatable: Y
Prerequisites DANC 285A Hip-Hop and Street Dance Technique II or DHIP-3-100 EXAM-DHIP MINIMUM SCORE = 100
Minimum Credits 1 **Maximum Credits** 1

DANC 425A Advanced Contemporary Modern Techniques

This course will challenge you physically with an advanced contemporary modern vocabulary that emphasizes your individual contributions to the class material. You will draw upon skills acquired in Intermediate Contemporary Modern Techniques with increasing focus on building a stronger class community with your peers, to work both as an ensemble, as well as cultivating your unique voice and

individuality. Emphasis is on building complex and layered physical vocabulary that challenges you to think creatively with curiosity and commitment, empowers you to take risks, and consider your individual role within the class context. You must audition for placement at this level.

Repeatable: *Y*
Formerly DANC 425
Prerequisites DMOD-4-100 EXAM-DMOD MINIMUM SCORE = 100
Minimum Credits 1 **Maximum Credits** 1

DANC 425B Advanced Contemporary Modern Techniques

This course will challenge you physically with an advanced contemporary modern vocabulary that emphasizes your individual contributions to the class material. You will draw upon skills acquired in Intermediate Contemporary Modern Techniques with increasing focus on building a stronger class community with your peers, to work both as an ensemble, as well as cultivating your unique voice and individuality. Emphasis is on building complex and layered physical vocabulary that challenges you to think creatively with curiosity and commitment, empowers you to take risks, and consider your individual role within the class context. You must audition for placement at this level.

Repeatable: *Y*
Prerequisites DMOD-4-100 EXAM-DMOD MINIMUM SCORE = 100
Minimum Credits 1 **Maximum Credits** 1

Deaf Studies, BA

Note: Effective Spring 2023, applications will no longer be accepted into this program.

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 - 46 credits required

SIGN 101 American Sign Language I

An introductory course in American Sign Language (ASL). This course concentrates on the development of conversational fluency in ASL. Students will develop expressive and receptive skills through discussions of such topics as sharing information about us and everyday life. Actvites include short presentations, storytelling, and lab exercises that provide extensive hands-on practice using different methods of delivery. Students will also be exposed to diverse Deaf signers, modeling appropriate language and culture behaviors in various situations.

Repeatable: *N*
Formerly 37-1151
HU DEI
Minimum Credits 3 **Maximum Credits** 3

SIGN 102 American Sign Language II

A continuation of an introductory course in American Sign Language (ASL). This course includes further training in receptive and expressive skills through discussions of such topics as sharing information about our surroundings and us. Actvities include short presentations, storytelling, and lab exercises that provide extensive hands-on practice using different methods of delivery. Students will be also be exposed to Deaf culture and diverse Deaf signers, modeling appropriate language and cultural behaviors in various situations.

Repeatable: *Y*
Formerly 37-1152

HU DEI
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 DEI PL
Minimum Credits 3 **Maximum Credits** 3

SIGN 128 Introduction to Interpreting

This course introduces students to career opportunities within the field of interpreting and the ASL community. Focus is placed on relevant laws that impact the Deaf Community, the historical and current trends in the field of interpreting, the growth of Deaf Studies as a field and career opportunities afford those with linguistic and cultural knowledge of ASL and the Deaf Community. Students begin their study and analysis of the Code of Professional Conduct and Ethics in general. Students will begin their preparation for the field by becoming aware of, and participate in current practices and research related to the field of interpreting and Deaf studies. Lastly, students will begin to develop important critical thinking skills in order to prepare them for the next developmental level.

Repeatable: *N*
Formerly 37-1253
Prerequisites SIGN 101 American Sign Language I
Minimum Credits 3 **Maximum Credits** 3

SIGN 201 American Sign Language III

This is the third course in the series of American Sign Language (ASL). This course focuses on the further development of conversational activities. ASL skill development with application to complex grammatical structures continues through discussion of such topics as us, the Deaf community, and its culture. Activities include presentations, storytelling, and lab exercises that provide extensive hands-on practice using different methods of delivery. For community engagement, students are expected to navigate into the diverse Deaf community in order to learn about Deaf co-culture in and beyond Chicago.

Repeatable: *Y*
Formerly 37-2153
HU
Prerequisites SIGN 102 American Sign Language II
Minimum Credits 3 **Maximum Credits** 3

SIGN 202 American Sign Language IV

This intermediate American Sign Language course is specifically designed to refine expressive and receptive skills of students pursuing a degree in ASL Interpreting or Deaf Studies. Advanced linguistic

structures are introduced and put into practice. Activties include delivering live presentations, narrating life experiences, discussing current events, and lab exercises that provide students opportunities to apply their linguistic and cultural knowledge. For the community engagement, students are expected to engage in the diverse Deaf community to learn their places and develop networks within the community in and beyond Chicago.

Repeatable: *Y*
Formerly 37-2154
HU DEI
Prerequisites SIGN 201 American Sign Language III
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 DEI 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

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 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
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

SIGN 310 Advanced American Sign Language

This advanced American Sign Language course is specifically designed to refine and further
develop expressive and receptive skills of students pursuing a degree in interpreting or Deaf Studies.
Advanced linguistic structures are explored and practiced. Colloquial and discourse features and strategies
are explored and practiced. Actvities include delivering live presentations, narrating life experiences,
discussing current events, and lab exercises that provide students opportunities to apply their advanced
linguistic and cultural knowledge. For community engagement, students are expected to engage in the
diverse Deaf community in order to learn their places and develop networks within the Deaf community here
in and beyond Chicago.

Repeatable: *Y*
Formerly 37-3205
Prerequisites SIGN 202 American Sign Language IV
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 and SIGN 201 American Sign Language III
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
Minimum Credits 3 **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 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

Choose one of the following courses:

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 DEI
Minimum Credits 3 **Maximum Credits** 3

CULS 101H Introduction to Cultural Studies: Honors

This course introduces students to the terms, analytical techniques, and interpretive strategies commonly employed in cultural studies. Emphasis is on critical 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, political, and economic contexts; and thereby prepare for more advanced coursework in cultural studies. 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*
HU DEI
Requirements 3.5 or Higher GPA (35GP)
Minimum Credits 3 **Maximum Credits** 3

Choose one of the following courses:

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
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

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

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 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 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 presents topics that will enhance the student's understanding of the financial statements, including an introduction to ratio analysis.

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.

Repeatable: *N*
Formerly 28-2120
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 ENGL 112 Writing and Rhetoric II or ENGL 112H Writing and Rhetoric II: Honors or ENGL 122 International 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 210 Economics for Creatives

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 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 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 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.

Repeatable: *N*
Formerly 28-3110
Prerequisites BUSE 201 Accounting
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 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 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 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

Documentary, BA

Note: Effective Spring 2024, applications will not be accepted into this program.

The Bachelor of Arts in Documentary is an undergraduate program that facilitates a deep exploration into the diverse and innovative ways we collectively craft truth in story, image and sound. This program crosses disciplines resulting in a field of study that draws students interested in a comprehensive education in all forms of nonfiction media.

The Documentary BA Program creates new opportunities for complex collaborative skills, expanding students' connections to the storytelling, technological, business, and marketing skills of documentary practice. The program facilitates creative collaboration 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 ethics, theory and practice, and will be able to Implement impact and outreach in the social justice and civic engagement space.

At the capstone level, students will complete their portfolio of non-fiction work spanning media formats in a program which allows them to enter an already converged world.

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 documentary and non fiction storytelling media forms;
- analyze and interpret the aesthetic, historical, and conventional aspects of various nonfiction media forms, traditional and emerging;
- effectively interpret and employ legal and ethical best practices and apply these to documentary media creations;
- 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 in a variety of written, visual and audible forms; and
- create documentary content and tools that address social issues and further a civic agenda, individually and / or in collaboration community organizations.

PROGRAM REQUIREMENTS - 48 credits required

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 MEDI 101 Cinematic Storytelling or 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 265 Documentary Production I

This intensive workshop course gives students an introduction in basic documentary field production in three areas: the interview, cinema verite, and lighting on location. 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*
Prerequisites MEDI 101 Cinematic Storytelling and MEDI 102 Cinema and Television Production and CINE 148 Introduction to Documentary
Requirements Sophomore Standing or Above (SO)
Minimum Credits 3 **Maximum Credits** 3

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 or CINE 264 Documentary Production Module II: The Interview or CINE 269 Documentary Production III: Intermediate Field Production or MEDI 101 Cinematic Storytelling
Minimum Credits 3 **Maximum Credits** 3

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 or CINE 267 Documentary Production Module I: Location Camera and Sound or CINE 264 Documentary Production Module II: The Interview or CINE 269 Documentary Production III: Intermediate Field Production or MEDI 101 Cinematic Storytelling
Minimum Credits 3 **Maximum Credits** 3

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 or CINE 269 Documentary Production III: Intermediate

Field Production
Minimum Credits 3 **Maximum Credits** 3

CINE 335 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 CINE 228
Prerequisites CINE 130 Editing I or CINE 265 Documentary Production I or CINE 267 Documentary Production Module I: Location Camera and Sound or TELE 230 Production and Editing I
Minimum Credits 4 **Maximum Credits** 4

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 477 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 CINE 377
Prerequisites CINE 266 Documentary Storytelling or CINE 267 Documentary Production Module I: Location Camera and Sound or CINE 264 Documentary Production Module II: The Interview or CINE 269 Documentary Production III: Intermediate Field Production or PHOT 360 Documentary Methods or JOUR 350 Digital Storytelling
Minimum Credits 3 **Maximum Credits** 3

MEDI 101 Cinematic Storytelling

This course explores the elements of cinematic storytelling that are used to articulate theme, evoke emotion, and create personal connection with an audience. The student will analyze, research, develop, and visualize cinematic stories for the screen. Aesthetics and storytelling components will be applied in MEDI 102 Cinema and Television Production.

Repeatable: *N*
Concurrent Requisite MEDI 102 Cinema and Television Production
Minimum Credits 3 **Maximum Credits** 3

MEDI 102 Cinema and Television Production

This hands-on course explores the techniques of cinema and television production as a collaborator on both individual and group projects. The student will practice conceptualization, visualization, cinematography, sound recording, and editing techniques through effective visual and oral presentations. The aesthetic and storytelling principles will be applied from MEDI 101 Cinematic Storytelling.

Repeatable: *N*
Concurrent Requisite MEDI 101 Cinematic Storytelling
Minimum Credits 3 **Maximum Credits** 3

MEDI 480A Documentary Practicum I

An interdisciplinary, capstone documentary course that uses non-fiction approaches and techniques to address social issue topics through cross-disciplinary practices. Students entering the first part of the Documentary BA capstone will collaborate in a single, multifaceted 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 MEDI 480
Requirements Junior Standing or Above (JR) and Permission Required (DP)
Minimum Credits 4 **Maximum Credits** 4

MEDI 483 Documentary Practicum II

The second part of the documentary capstone course uses non-fiction approaches and techniques to address social issue topics through cross-disciplinary practices. Students will complete their collaborative, multifaceted documentary projects grounded in significant social issues in collaboration with community organizations, completing the Documentary BA in a course addressing one topic from various perspectives and platforms, including the creation of non-fiction content, learning guides, links, and other outreach.

Repeatable: *N*
Requirements Permission Required (DP)
Minimum Credits 4 **Maximum Credits** 4

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: *Y*
Formerly 40-3340
SS
Prerequisites MEDI 201 Culture, Race and Media or MEDI 201H Culture, Race and Media: Honors or JOUR 337 Creating the TV News Package or CINE 267 Documentary Production Module I: Location Camera and Sound or CINE 102 Cinema Notebooks and CINE 103 Cinema Image and Process or MEDI 101 Cinematic Storytelling and MEDI 102 Cinema and Television Production
Minimum Credits 3 **Maximum Credits** 3

Choose one of the following courses:

CINE 381A 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 CINE 381
Prerequisites CINE 102 Cinema Notebooks and CINE 103 Cinema Image and Process or MEDI 101 Cinematic Storytelling
Minimum Credits 3 **Maximum Credits** 3

CINE 381B 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
Prerequisites CINE 102 Cinema Notebooks and CINE 103 Cinema Image and Process or MEDI 101 Cinematic Storytelling
Minimum Credits 3 **Maximum Credits** 3

CINE 381C 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*
Prerequisites CINE 102 Cinema Notebooks and CINE 103 Cinema Image and Process or MEDI 101 Cinematic Storytelling
Minimum Credits 3 **Maximum Credits** 3

CINE 381D 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*
Prerequisites CINE 102 Cinema Notebooks and CINE 103 Cinema Image and Process or MEDI 101
Cinematic Storytelling
Minimum Credits 3 **Maximum Credits** 3

CINE 381E 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*
Prerequisites CINE 102 Cinema Notebooks and CINE 103 Cinema Image and Process or MEDI 101
Cinematic Storytelling
Minimum Credits 3 **Maximum Credits** 3

Choose one of the following courses:

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
Minimum Credits 3 **Maximum Credits** 3

JOUR 102 Introduction to Journalism

This course explores rules and roles of journalism along with the challenges of the contemporary media
landscape. It also introduces reporting, interviewing and writing skills through hands-on assignments.

Repeatable: *N*
Formerly 53-1011
Minimum Credits 3 **Maximum Credits** 3

PHOT 101 Photographic Practice I

This course introduces 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

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. There is ample opportunity for students to complete a minor or a second major that aligns with students interests and goals. Graduates with an English major are prepared for careers in 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 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: Professionalism and Creativity

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 students to gain hands-on experience and explore career interests while applying knowledge and skills learned in the classroom to a work setting. The online, academic component of this internship fosters student

understanding of how organizations operate and provides for structured reflection on their experiences and assessment of their knowledge and skills. 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: *N*
Formerly 99-2300
Requirements Permission Required (DP)
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
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

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
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

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

Choose one of the following courses:

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
DEI
English or Creative Writing Major or Minor Only (4ECW)
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 DEI
Minimum Credits 3 **Maximum Credits** 3

Choose one of the following courses:

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 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
Minimum Credits 3 **Maximum Credits** 3

> *Choose one of the following courses:*

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
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

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
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

> *Choose one of the following courses:*

LITR 381A 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 LITR 381
HL DEI GA
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 381B 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*
HL DEI
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

Choose one of the following courses:

LITR 382A 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 LITR 382
HL PL
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 382B 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*
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

Choose one of the following courses:

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 learn 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*
EN
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 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

Complete 6 credits from the following courses:

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
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

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
EN
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 386A 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 LITR 386
Prerequisites ENGL 112 Writing and Rhetoric II and LITR 103 Introduction to Literary Interpretation or ENGL 112H Writing and Rhetoric II: Honors and LITR 103 Introduction to Literary Interpretation or ENGL 122 International Writing and Rhetoric II and LITR 103 Introduction to Literary Interpretation or ENGL 112 Writing and Rhetoric II and LITR 105 Literature, Culture, and Power or ENGL 112H Writing and Rhetoric II: Honors and LITR 105 Literature, Culture, and Power or ENGL 122 International Writing and Rhetoric II and LITR 105 Literature, Culture, and Power
Minimum Credits 3 **Maximum Credits** 3

LITR 386B 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*
Prerequisites ENGL 112 Writing and Rhetoric II and LITR 103 Introduction to Literary Interpretation or ENGL 112H Writing and Rhetoric II: Honors and LITR 103 Introduction to Literary Interpretation or ENGL 122 International Writing and Rhetoric II and LITR 103 Introduction to Literary Interpretation or ENGL 112 Writing and Rhetoric II and LITR 105 Literature, Culture, and Power or ENGL 112H Writing and Rhetoric II: Honors and LITR 105 Literature, Culture, and Power or ENGL 122 International Writing and Rhetoric II and LITR 105 Literature, Culture, and Power
Minimum Credits 3 **Maximum Credits** 3

LITR 386C 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*
Prerequisites ENGL 112 Writing and Rhetoric II and LITR 103 Introduction to Literary Interpretation or ENGL 112H Writing and Rhetoric II: Honors and LITR 103 Introduction to Literary Interpretation or ENGL 122 International Writing and Rhetoric II and LITR 103 Introduction to Literary Interpretation or ENGL 112 Writing and Rhetoric II and LITR 105 Literature, Culture, and Power or ENGL 112H Writing and Rhetoric II: Honors and LITR 105 Literature, Culture, and Power or ENGL 122 International Writing and Rhetoric II and LITR 105 Literature, Culture, and Power
Minimum Credits 3 **Maximum Credits** 3

Choose one of the following courses:

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
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 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
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

LITR 240A Introduction to Black Writers

Course introduces students to selected black writers and literary traditions. Students will examine works of literature in relation to historical context, cultural aesthetics, and critical perspectives on issues such as race, power, and resistance. Course is repeatable as topic changes.

Repeatable: *Y*
HL DEI
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 240B Introduction to Black Writers

Course introduces students to selected black writers and literary traditions. Students will examine works of literature in relation to historical context, cultural aesthetics, and critical perspectives on issues such as race, power, and resistance. Course is repeatable as topic changes.

Repeatable: *Y*
HL DEI
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 266A Shakespeare

Students examine Shakespeare's works in their literary, historical, and artistic contexts. Course topics include an introduction to Shakespeare, which provides an overview of Shakespeare's works; Shakespeare: Tragedies, which may include Hamlet, Othello, King Lear, and Macbeth; Shakespeare: Comedies, which may include the Comedy of Errors, Twelfth Night, Measure for Measure, and The Tempest; Shakespeare: Histories, which may include plays from Richard II to Richard III. Texts studied may vary from section to section. Course is repeatable as topic changes.

Repeatable: *Y*
Formerly LITR 365
HL

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

LITR 266B 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*
HL
Prerequisites ENGL 122 International Writing and Rhetoric II or ENGL 112 Writing and Rhetoric II
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
HL
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

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
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 3.5 or Higher GPA (35GP)
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 pre-requisites, 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

Environmental and Sustainability Studies, BA

We live in a world with environmental and sustainability challenges, many of which do not have easy solutions and require communicators to help bridge different areas. This major will provide students with the skills that they need to lead change in the fields of environmental and sustainability studies. Students will learn about the environment, policy, and the intersection of these fields with the arts, communication, and social justice and activism. This interdisciplinary field will prepare students for jobs that are outside and connected to solving the problems of our world. Students in this major are strongly encouraged to complete a minor in a complementary area of study. Elective course choices are intentionally designed to align with minors in Communication, Sustainable Fashion, Fashion Studies, Biology, Environmental Studies, Art History, Fine Arts, Photography, Cinema and Television Arts, Arts Management, Public Relations, and Social Media and Digital Strategy. In their capstone course, students will work in groups to integrate their knowledge of environmental and sustainability issues with an informed creative statement about sustainability that will demonstrate environmental advocacy and inspire local, national, and/or global communities to act on environmental issues in an equitable manner.

Jobs related to the environment and sustainability are one of fastest growing areas of the job market. Through the interdisciplinary nature of this program students will get to work with experts in

environmental and sustainability studies as well as experts in their paired field in the arts and communication areas. This mix of specialists who are active in all areas of this degree is unique to this program and will give students many opportunities for training as they complete their degree. Career options befitting students pursuing the BA in Environmental and Sustainability Studies include environmental journalism and communication, environmental photography and photojournalism, documentary TV and film making, sustainable fashion, design, and architecture, environmental law and policy, advocacy, social justice, and activism, among numerous others.

As a result of successfully completing program requirements, students should be able to:

- articulate the relationship between people and global sustainability issues, and understand how creative and diverse perspectives can prepare them for a career that focuses on the integration of sustainability and arts and communication;

- identify and respond to how socio-political and economic choices of privileged groups place an inequitable environmental burden on developing countries, indigenous people, persons of color and other under-represented groups throughout the world;

- conduct scholarly work and develop interdisciplinary and innovative approaches to impactful environmental advocacy and activism through community-based research projects; and

- use creative written, oral, visual, electronic media, and other formats to inform and educate local communities within and beyond Chicago about how to act as an advocate for themselves, their communities, and the environment.

PROGRAM REQUIREMENTS - 36 credits required

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 having them approved prior to registering for this course. Please contact the Career Center for assistance and resources.

Repeatable: *Y*
Formerly 99-2000
Requirements Permission Required (DP)
Minimum Credits 0 **Maximum Credits** 0

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

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

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 or ALEK-1-46 EXAM-ALEKS MINIMUM SCORE = 46
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 DEI PL
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

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 4 **Maximum Credits** 4

SCIE 305 Environmental Studies Data Interpretation

This class is an environmental chemistry course which will introduce students to: chemistry sampling and research methods; heavy metals; pesticides; nuclear power; CFCs/the ozone layer and also climate change. This class will have a Chicago emphasis to it and a strong laboratory component that will allow students to learn water, soil and plant techniques as well as toxicology, Atomic Absorption Spectroscopy (AAS), the use of Geographic Information Systems (GIS), and climate change modeling.

Repeatable: *N*
Prerequisites SCIE 205 Environmental Science and MATH 205 Introduction to Statistics and ENGL 112 Writing and Rhetoric II or SCIE 205 Environmental Science and MATH 205 Introduction to Statistics and ENGL 112H Writing and Rhetoric II: Honors or SCIE 205 Environmental Science and MATH 205 Introduction to Statistics and ENGL 122 International Writing and Rhetoric II
Requirements Junior Standing or Above (JR)
Minimum Credits 3 **Maximum Credits** 3

SCIE 310 Methods for Environmental and Sustainability Studies

This seminar class will provide students with the tools necessary to understand methods of environmental and sustainability studies research. They will learn how to find and critique reliable sources and read a scientific paper. Students will also learn how to identify sources of error in project design, methods, and results, and learn how to use applied statistics in the field of environmental and sustainability studies resarch.

Repeatable: *N*
Prerequisites MATH 205 Introduction to Statistics and SCIE 205 Environmental Science
Requirements Sophomore Standing or Above (SO)
Minimum Credits 1 **Maximum Credits** 1

SCIE 480 Environmental and Sustainability Studies Capstone

This capstone course is designed for students with senior standing who are pursuing a BA in Environmental and Sustainability Studies. Ideally, students will enter the classroom having already formed potential ideas for a capstone project. Students will use the scientific method and experience gained in other creative disciplines at Columbia College to design and carry out their own interdisciplinary independent capstone project. Projects will investigate an environmental or sustainability issue and explore impact by and impact on diverse human communities from both a well-informed scientific perspective and through a creative lens. They will develop an original statement that communicates the problem, its impact, and steps for acting on it to make change. Students will also explore graduate school options and various careers in the field of environmental and sustainability studies, while also learning how to write a grant proposal, resume, and CV.

Repeatable: *N*
Prerequisites ENGL 112 Writing and Rhetoric II and SCIE 310 Methods for Environmental and

Sustainability Studies or ENGL 112H Writing and Rhetoric II: Honors and SCIE 310 Methods for Environmental and Sustainability Studies or ENGL 122 International Writing and Rhetoric II and SCIE 310 Methods for Environmental and Sustainability Studies
Requirements Junior Standing or Above (JR)
Minimum Credits 3 **Maximum Credits** 3

Choose one of the following courses:

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 or ALEK-1-46 EXAM-ALEKS MINIMUM SCORE = 46
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

Choose one of the following courses:

ECON 310 Ethics and Economics

If an action produces "desirable" outcomes (e.g. wearing a mask during a pandemic), would the good outcome *alone* can make the action "morally right thing to do?" Most economists would believe so. For instance, economists tend to favor buying and selling of nearly everything freely since it would be a "win-win" proposal for all the parties involved. Otherwise, nobody trades, as the logic goes. This line of moral reasoning (called "consequentialism") has been so dominant in the public policy-making practice that we are inclined to think of it as common sense. As a result, other ethical perspectives (including those that are not

Eurocentric) have been marginalized. This course exposes the ethical biases behind the current practice of policy making; and the racial, gender, and income inequalities such inherent (but unrecognized) biases tend to create and reinforce. The course offers students wider ethical lenses from which legitimacy of various policies and institutions could be debated. It is built on the insight that the underlying motivation behind actions does matter in building an equitable society tolerant of diversity. In a case study-based structure and debate-oriented setting, this course will help students develop a substantive grasp of duty- and virtue-based perspectives and apply these perspectives to a set of contemporary policy issues in the U.S. from self-driving vehicles to surrogate motherhood.

Repeatable: *N*
Formerly 50-3202
SS DEI
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

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
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

Electives

Choose two of the following courses:

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

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
HU DEI
Minimum Credits 3 **Maximum Credits** 3

ARTH 105H Introduction to Visual Culture: Honors

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. This is an Honors course and in addition to any pre-requisites, students need a minimum 3.50 GPA to enroll.

Repeatable: *N*
HU DEI
Requirements 3.5 or Higher GPA (35GP)
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
HU
Requirements 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
HU PL
Requirements Junior Standing or Above (JR)
Minimum Credits 3 **Maximum Credits** 3

ARTH 343 Art as Spiritual and Social Practice

This course focuses on practices of contemporary artists, who recognize the spiritual and social transformative power of their art and utilize their creative skills to challenge oppressive and destructive attitudes such as racism, sexism, consumerism, authoritarianism, and otherizing. Organized in a thematic structure with student-led presentations and discussions, it focuses on human-centered (versus object-centered) art-making practices of diverse American and international artists including Kum-Hwa Kim, Pablo Amaringo, Dawoud Bey, Kathleen Petyarre, and Lalla Essaydi.

Repeatable: *N*
HU DEI
Requirements Junior Standing or Above (JR)
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 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

BIOL 115 Botany

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 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. We will explore the special adaptations that allow organisms to thrive and create the complex web of ocean life. Laboratories in this class include exploration of evolution, biodiversity, marine organisms, and more.

Repeatable: *N*
Formerly 56-1185
SL
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 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 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 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

CINE 234 Cinema and Television Analysis and Criticism

This course is an introduction to cinema and television studies. Students learn how to think about and discuss cinema and television using a variety of established approaches, including aesthetic analysis, ideological analysis, reception analysis, and industrial analysis. Screenings may change at the instructor's discretion, but the nature of the assessments will remain similar for each offering of the course.

Repeatable: *N*
Formerly 24-2500
Requirements Sophomore Standing or Above (SO)
Minimum Credits 3 **Maximum Credits** 3

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
DEI
Minimum Credits 3 **Maximum Credits** 3

COMM 219 Social Media Content

This course trains students to create strategic and ethical social media and digital content; develop concise and accurate writing and editing skills; and employ search engine optimized keywords, links, and hashtags to grow audiences and motivate them to action.

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 109 Writing and Rhetoric I Stretch B or TWC-T-7 EXAM-TWC

WRITING MINIMUM SCORE = 7
Minimum Credits 3 **Maximum Credits** 3

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 283 Sustainable Fashion Practice

This course provides an overview of sustainable fashion design, merchandising and business practices and develops students' abilities to make informed and ethical decisions at all stages of the fashion process, from ideation to implementation to disposal. The course will include seminars, guest speakers and hands-on exercises in which students will become versed in sustainable materials, supply chain, the lifecycle of clothing and critical design strategies such as upcycling, zero-waste pattern cutting, design for longevity and craft preservation.

Repeatable: *N*
Prerequisites FASH 101 Intro to the Fashion Industry
Minimum Credits 3 **Maximum Credits** 3

FASH 307 A History of Fashion in 100 Objects

By decentering the traditionally Eurocentric focus of fashion history, students will come to understand the universality of fashion and how humans throughout history have utilized dress objects to signal status, construct identity and cultivate community. Through regular visits to the Fashion Study Collection, students will also be introduced to the material culture of dress, the evolution of fashion journalism, retail history and developments in manufacturing and construction.

Repeatable: *N*
Formerly 27-3175
DEI
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 101 Photographic Practice I

This course introduces 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

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 220 PR Issues and Crises

Course provides an opportunity for 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 and crises. Students analyze, discuss, and develop case studies on how public relations techniques are applied to issues advocacy and crisis response.

Repeatable: *Y*
Formerly 54-2707
Prerequisites PURE 102 Intro to Public Relations or PURE 105 Public Relations Writing
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

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
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

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:

- apply discipline-appropriate technology in order to navigate the multi-channel global fashion and retail business environment;
- utilize mathematical, financial, and data literacy in apparel and retail applications;
- distinguish between consumer and fashion industry decision-making processes;
- analyze and apply elements of design relative to customer market segmentation;
- identify and propose innovative solutions to current and future industry-related problems;
- communicate fashion industry-related concepts and solutions leveraging best practice primary and secondary research;

- think critically about the impact of production and consumption habits on human, cultural, and ecological systems in the fashion industry;
- apply the professional skills (adaptability, communication, networking, organizational, planning, and teamwork) necessary to succeed in evolving career pathways; and
- understand concepts of diversity, equity, and inclusion and the ways in which they apply to the fashion and retail industries.

PROGRAM REQUIREMENTS - 48 credits required

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 an overview of the process of design for the body, built environment, and user experience, introducing students to design and digital skills as they apply broadly to the field of fashion. The course will introduce key design principles in conjunction with digital tools for presentation and visual communication.

Repeatable: *N*
Formerly 27-1101
Minimum Credits 3 **Maximum Credits** 3

FASH 203 Trendspotting

This course introduces students to research methodology and critical assessment of trend sources and research used to develop products, marketing and merchandising campaigns for fashion and adjacent industries.

Repeatable: *N*
Formerly 27-2125
DEI
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 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-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 ALEK-1-61 EXAM-ALEKS MINIMUM SCORE = 61
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
Requirements Sophomore Standing or Above (SO)
Minimum Credits 3 **Maximum Credits** 3

FASH 306 Apparel Evaluation

This course provides students with a production vocabulary based on a thorough knowledge of the relationship between textiles and finished garments. Students will learn about garment fit, construction details, federal regulations, quality control and wholesale/retail pricing based on market segmentation. Decision making and negotiating skills are also highlighted.

Repeatable: *N*
Formerly 27-3115
Prerequisites FASH 101 Intro to the Fashion Industry or FASH 205 Textiles Survey
Minimum Credits 3 **Maximum Credits** 3

FASH 307 A History of Fashion in 100 Objects

By decentering the traditionally Eurocentric focus of fashion history, students will come to understand the universality of fashion and how humans throughout history have utilized dress objects to signal status, construct identity and cultivate community. Through regular visits to the Fashion Study Collection, students will also be introduced to the material culture of dress, the evolution of fashion journalism, retail history and developments in manufacturing and construction.

Repeatable: *N*
Formerly 27-3175
DEI
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 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
Requirements Junior Standing or Above (JR)
Minimum Credits 3 **Maximum Credits** 3

FASH 309 Sourcing and Supply Chain

This course introduces students to the economic, environmental and social challenges that impact sustainability while sourcing textile and apparel locally and globally.

Repeatable: *N*
Formerly 27-3930
DEI
Requirements Junior Standing or Above (JR)
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
DEI
Prerequisites FASH 330 Digital Patternmaking and Construction or FASH 322 Merchandising and Assortment 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

CONCENTRATIONS

Merchandising

COMM 219 Social Media Content

This course trains students to create strategic and ethical social media and digital content; develop concise and accurate writing and editing skills; and employ search engine optimized keywords, links, and hashtags to grow audiences and motivate them to action.

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 109 Writing and Rhetoric I Stretch B or TWC-T-7 EXAM-TWC WRITING MINIMUM SCORE = 7
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
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 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
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 software.

Repeatable: *N*
Formerly 27-3921

Prerequisites FASH 221 Marketing Fashion Brands
Minimum Credits 3 **Maximum Credits** 3

Product Development

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
Fashion Majors and Minors Only (2FSH)
Minimum Credits 3 **Maximum Credits** 3

FASH 230 Patternmaking and Construction II

Patternmaking and Construction 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
Minimum Credits 3 **Maximum Credits** 3

FASH 231 Approaches and Process in Fashion Design

This course introduces individual and teamed students to design-focused product development through consumer market-segment research and category-specific design challenges across traditional and niche markets such as women's, men's, children's, active sports, underwear, event, occasion, and special-needs wear and accessories.

Repeatable: *N*
Formerly 27-2730
Prerequisites FASH 101 Intro to the Fashion Industry
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 II and FASH 231 Approaches and Process in Fashion Design
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 II and FASH 231 Approaches and Process in Fashion Design
Minimum Credits 3 **Maximum Credits** 3

Film and Television, BA

The goal of the Cinema and Television Arts BA in Film and Television 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 Film and Television majors complete 47 credits in the major which include 19 credits of required core classes and at least 28 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 using written, visual, and aural storytelling skills to produce fiction, nonfiction, and experimental projects with originality and aesthetic depth;
- demonstrate technical proficiency and project management by collaborating on films, videos, series, and other media using industry standards and practices;
- critically examine personal work and the work of others in the context of cinema and television history, aesthetics, and cultural influences;
- ethically practice inclusivity in the production and analysis of media arts to contribute to a more diverse and equitable industry; and
- develop a path from college to creative career, and employ business practices associated with existing and emergent media forms.

PROGRAM REQUIREMENTS - 47 credits required

MEDI 101 Cinematic Storytelling

This course explores the elements of cinematic storytelling that are used to articulate theme, evoke emotion, and create personal connection with an audience. The student will analyze, research, develop, and visualize cinematic stories for the screen. Aesthetics and storytelling components will be applied in MEDI 102 Cinema and Television Production.

Repeatable: *N*
Concurrent Requisite MEDI 102 Cinema and Television Production
Minimum Credits 3 **Maximum Credits** 3

MEDI 102 Cinema and Television Production

This hands-on course explores the techniques of cinema and television production as a collaborator on both individual and group projects. The student will practice conceptualization, visualization, cinematography, sound recording, and editing techniques through effective visual and oral presentations. The aesthetic and storytelling principles will be applied from MEDI 101 Cinematic Storytelling.

Repeatable: *N*
Concurrent Requisite MEDI 101 Cinematic Storytelling
Minimum Credits 3 **Maximum Credits** 3

Basic Focus Exploration Elective

Choose one of the following courses:

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
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
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 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
Minimum Credits 1 **Maximum Credits** 1

CINE 181A 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 CINE 181
Minimum Credits 1 **Maximum Credits** 1

CINE 181B 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
Minimum Credits 1 **Maximum Credits** 1

CINE 181C 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
Minimum Credits 1 **Maximum Credits** 1

CINE 181D 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
Minimum Credits 1 **Maximum Credits** 1

CINE 181E 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*
Minimum Credits 1 **Maximum Credits** 1

CINE 182A 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 CINE 182
Minimum Credits 1 **Maximum Credits** 1

CINE 182B 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*
Minimum Credits 1 **Maximum Credits** 1

CINE 182C 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*
Minimum Credits 1 **Maximum Credits** 1

CINE 182D 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*
Minimum Credits 1 **Maximum Credits** 1

CINE 182E 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*
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 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
Minimum Credits 1 **Maximum Credits** 1

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

Culture, Race, and Media Elective

Choose one of the following courses:

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
HU DEI 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
HU DEI
Requirements Sophomore Standing or Above (SO) and 3.5 or Higher GPA (35GP)
Minimum Credits 3 **Maximum Credits** 3

Writing for CTVA Elective

Choose one of the following courses:

CINE 140 Concept to Screen

This course provides students with an opportunity to learn more about the methods by which professionals approach, break down, or prepare a script for filming. Students analyze various drafts of scripts from several feature length films and television programs. 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.

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 145 Scriptwriting I

This course is a workshop that explores basic writing methods for cinema and television, further developing the students' skills in presenting their ideas in written form. Students will develop craft skills basic to scriptwriting: research, story development, scene and story structure, dialogue, and character definition. Emphasis is on finding visual equivalents for human emotions and developing the writer's personal vision. This work culminates in developing three short narrative scripts (one of which will be rewritten). Instrumental in the development of the student as a writer is the ability to read and effectively respond to the work of their peers.

Repeatable: *N*
Formerly 24-1710
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

CINE 234 Cinema and Television Analysis and Criticism

This course is an introduction to cinema and television studies. Students learn how to think about and discuss cinema and television using a variety of established approaches, including aesthetic analysis, ideological analysis, reception analysis, and industrial analysis. Screenings may change at the instructor's discretion, but the nature of the assessments will remain similar for each offering of the course.

Repeatable: *N*
Formerly 24-2500
Requirements Sophomore Standing or Above (SO)
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 111 Writing and Rhetoric I or ENGL 111H Writing and Rhetoric I: Honors or ENGL 121 International Writing and Rhetoric I or ENGL 112 Writing and Rhetoric II or ENGL 112H Writing and Rhetoric II: Honors or ENGL 122 International Writing and Rhetoric II or TWC-T-7 EXAM-TWC WRITING MINIMUM SCORE = 7
Minimum Credits 3 **Maximum Credits** 3

CTVA History Electives

Choose two of the following courses:

CINE 143 World Cinema from 1894-1945

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 from 1945-present

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

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
DEI
Minimum Credits 3 **Maximum Credits** 3

Production Techniques

Complete 9 credits from the following courses:

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 3 **Maximum Credits** 3

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 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 or MEDI 101 Cinematic Storytelling and MEDI 102 Cinema and Television Production
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 or MEDI 101

Cinematic Storytelling and MEDI 102 Cinema and Television Production
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
Concurrent Requisite CINE 131 Editing I Studio
Minimum Credits 3 **Maximum Credits** 3

CINE 131 Editing I Studio

This course is required concurrently with Editing I. 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
Concurrent Requisite CINE 130 Editing I
Minimum Credits 1 **Maximum Credits** 1

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 MEDI 101 Cinematic Storytelling or 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 203 Production: Fact and Fiction

Students will have the opportunity to 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. Students will also have the opportunity to explore developing a point-of-view and narrative structures leading to forming their authorial and personal voice. Students will relate fundamental cinematic concepts to their 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 TELE 230 Production and Editing I or CINE 102 Cinema Notebooks and CINE 103 Cinema Image and Process or MEDI 101 Cinematic Storytelling and MEDI 102 Cinema and Television Production
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, andre-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 or MEDI 101 Cinematic Storytelling and MEDI 102 Cinema and Television Production or JOUR 351 Multimedia Photo Essay
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 and Editing I or CINE 102 Cinema Notebooks and CINE 103 Cinema Image and Process or MEDI 101 Cinematic Storytelling and MEDI 102 Cinema and Television Production
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 or MEDI 101 Cinematic Storytelling and MEDI 102 Cinema and Television Production
Minimum Credits 3 **Maximum Credits** 3

CINE 222 New Media and Emerging Video Practices

This class will introduce students to practices found in new media and emerging video and screen-based storytelling. Students will participate in hands-on demonstrations as new technologies and techniques will be presented and contextualized. Students will research contemporary examples, practitioners, and production methodologies while completing short video projects utilizing the skills they learned in class. Students experiment with various approaches to visual storytelling and think outside the traditional cinematic and television formats. Some areas discussed include 360 video and interactive storytelling.

Repeatable: *Y*
Formerly TELE 235
Minimum Credits 3 **Maximum Credits** 3

CINE 248 Producing I: Cinema and Television

This introductory course defines the role of the producer in cinema and television from development to distribution. It dives into production hierarchy and the jobs and responsibilities each member of the production team has through the life cycle of a project.

Repeatable: *N*
Formerly 24-2600
Prerequisites MEDI 101 Cinematic Storytelling and MEDI 102 Cinema and Television Production or CINE 102 Cinema Notebooks and CINE 103 Cinema Image and Process or TELE 125 Television Arts: Production
Minimum Credits 3 **Maximum Credits** 3

CINE 250 The Script Supervisor Workshop

The Script Supervisor, is the arbiter of the production and a continuity master observer. Through a combination of lectures, case studies, exercises, and mentoring, students will focus on practical preparation on the important role of the Script Supervisor in a production.

Repeatable: *N*
Formerly 24-2612
Prerequisites MEDI 101 Cinematic Storytelling or MEDI 102 Cinema and Television Production or TELE 125 Television Arts: Production
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 3 **Maximum Credits** 3

TELE 332 Video for Internet and Mobile

This class explores online and social video platforms and their influence on culture. The proliferation of mobile devices, platforms, and apps such as YouTube, Facebook, Vimeo, TikTok, Instagram, Tumblr, Twitter have presented the opportunity for the creation and distribution of emerging visual storytelling forms. While exploring multiple platforms, students will create short-form unscripted or soft scripted videos and series. Critical readings will explore why people share and how ideas are transmitted and amplified through online video. Students will consider audience development, analytics, and best practices while developing their voice as makers.

Repeatable: *N*
Formerly 40-3236
Prerequisites PHOT 260 Introduction to Photojournalism or TELE 135 Online Video Culture or TELE 251 Video for Comedians and Performers or CINE 102 Cinema Notebooks and CINE 103 Cinema Image and Process or MEDI 101 Cinematic Storytelling and MEDI 102 Cinema and Television Production
Minimum Credits 3 **Maximum Credits** 3

Advanced Production Techniques

Complete 9 credits from the following courses:

CINE 208 Set Design and Construction for Cinema and Television

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 and CINE 107 Production Design I
Minimum Credits 3 **Maximum Credits** 3

CINE 215 Cinematography: Camera Seminar I

This course gives students a working knowledge of 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 different members of the camera department.

Repeatable: *N*
Formerly 24-2202
Prerequisites CINE 102 Cinema Notebooks and CINE 103 Cinema Image and Process or MEDI 101 Cinematic Storytelling and MEDI 102 Cinema and Television Production
Minimum Credits 3 **Maximum Credits** 3

CINE 221 Photo Theory

This course deals with histories of technologies of image acquisition, from the first photographic emulsion to today's digital sensors. It offers in-depth studies of latent image theory, image quality, densitometry, sensitometry and digital sensors, scanning, and archiving.

Repeatable: *N*

Formerly 24-2216
Prerequisites CINE 121 Lighting I and CINE 216 Image Design for Cinema
Minimum Credits 3 **Maximum Credits** 3

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 225 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 visual narrative scenes.

Repeatable: *N*
Formerly 24-2301
Prerequisites CINE 128 Acting and Directing Workshop
Minimum Credits 6 **Maximum Credits** 6

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 Studio
Concurrent Requisite CINE 231 Editing II Studio
Minimum Credits 2 **Maximum Credits** 2

CINE 231 Editing II Studio

This course 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
Concurrent Requisite CINE 230 Editing II
Minimum Credits 1 **Maximum Credits** 1

CINE 245 Scriptwriting 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 Scriptwriting I or TELE 212 Television Arts: Writing or CINE 153 Adaptation
Minimum Credits 3 **Maximum Credits** 3

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 or CINE 264 Documentary Production Module II: The Interview or CINE 269 Documentary Production III: Intermediate Field Production or MEDI 101 Cinematic Storytelling
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 or MEDI 101 Cinematic Storytelling and MEDI 102 Cinema and Television Production
Minimum Credits 3 **Maximum Credits** 3

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 335 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 CINE 228
Prerequisites CINE 130 Editing I or CINE 265 Documentary Production I or CINE 267 Documentary Production Module I: Location Camera and Sound or TELE 230 Production and Editing I
Minimum Credits 4 **Maximum Credits** 4

CINE 364 The Assistant Director Workshop

The Assistant Director, the engine of a production. Through a combination of case studies, lectures, exercises, and mentoring, students will focus on the practical preparation needed to excel at the critical and essential role of the Assistant Director in a production.

Repeatable: *N*
Formerly 24-3624
Prerequisites MEDI 101 Cinematic Storytelling and MEDI 102 Cinema and Television Production or TELE 125 Television Arts: Production
Minimum Credits 3 **Maximum Credits** 3

TELE 225 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 multi-camera 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 TELE 325
Prerequisites TELE 125 Television Arts: Production
Minimum Credits 3 **Maximum Credits** 3

TELE 246 Scriptwriting II: The Television Program

This 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 programs. Student work will be read aloud and work-shopped, 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 formats.

Repeatable: *N*
Formerly TELE 310
Prerequisites TELE 212 Television Arts: Writing or CINE 145 Scriptwriting I or CINE 153 Adaptation
Minimum Credits 3 **Maximum Credits** 3

Cinema, TV, and Media Studies Elective

Choose one of the following courses:

CINE 235A Authorship:

This course is an intensive study of a single or small collection of either film directors, TV writers, or TV producers, as the topic listed indicates. The class examines recurring themes, formal innovations and practices, and historical change, while also exploring how authorship is understood within the fields of film and TV.

Repeatable: *Y*
Formerly CINE 235
Requirements Sophomore Standing or Above (SO)
Minimum Credits 3 **Maximum Credits** 3

CINE 235B Authorship:

This course is an intensive study of a single or small collection of either film directors, TV writers, or TV producers, as the topic listed indicates. The class examines recurring themes, formal innovations and practices, and historical change, while also exploring how authorship is understood within the fields of film and TV.

Repeatable: *Y*
Requirements Sophomore standing or Above (SO)
Minimum Credits 3 **Maximum Credits** 3

CINE 235C Authorship:

This course is an intensive study of a single or small collection of either film directors, TV writers, or TV producers, as the topic listed indicates. The class examines recurring themes, formal innovations and practices, and historical change, while also exploring how authorship is understood within the fields of film and TV.

Repeatable: Y
Sophomore Standing or Above (SO)
Minimum Credits 3 **Maximum Credits** 3

CINE 235D Authorship:

This course is an intensive study of a single or small collection of either film directors, TV writers, or TV producers, as the topic listed indicates. The class examines recurring themes, formal innovations and practices, and historical change, while also exploring how authorship is understood within the fields of film and TV.

Repeatable: Y
Requirements Sophomore Standing or Above (SO)
Minimum Credits 3 **Maximum Credits** 3

CINE 235E Authorship:

This course is an intensive study of a single or small collection of either film directors, TV writers, or TV producers, as the topic listed indicates. The class examines recurring themes, formal innovations and practices, and historical change, while also exploring how authorship is understood within the fields of film and TV.

Repeatable: Y
Requirements Sophomore Standing or Above (SO)
Minimum Credits 3 **Maximum Credits** 3

CINE 235F 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
Minimum Credits 3 **Maximum Credits** 3

CINE 238A Media History and Culture

This course examines specific historical and cultural issues in cinema and/or television. Topics may include specific genres or forms, historical periods, representations of identity groups, film and TV from different mational and global regions, and the impact of technological or industrial shifts. Because this is a course centered on history and culture, strong emphasis will be given to understanding the historical and cultural context of the topic studied.

Repeatable: Y

Formerly CINE 238
Requirements Sophomore Standing or Above (SO)
Minimum Credits 3 **Maximum Credits** 3

CINE 238B Media History and Culture

This course examines specific historical and cultural issues in cinema and/or television. Topics may include specific genres or forms, historical periods, representations of identity groups, film and TV from different national and global regions, and the impact of technological or industrial shifts. Because this is a course centered on history and culture, strong emphasis will be given to understanding the historical and cultural context of the topic studied.

Repeatable: Y
Requirements Sophomore Standing or Above (SO)
Minimum Credits 3 **Maximum Credits** 3

CINE 238C Media History and Culture

This course examines specific historical and cultural issues in cinema and/or television. Topics may include specific genres or forms, historical periods, representations of identity groups, film and TV from different national and global regions, and the impact of technological or industrial shifts. Because this is a course centered on history and culture, strong emphasis will be given to understanding the historical and cultural context of the topic studied.

Repeatable: Y
Requirements Sophomore Standing or Above (SO)
Minimum Credits 3 **Maximum Credits** 3

CINE 238D Media History and Culture

This course examines specific historical and cultural issues in cinema and/or television. Topics may include specific genres or forms, historical periods, representations of identity groups, film and TV from different national and global regions, and the impact of technological or industrial shifts. Because this is a course centered on history and culture, strong emphasis will be given to understanding the historical and cultural context of the topic studied.

Repeatable: Y
Requirements Sophomore Standing or Above (SO)
Minimum Credits 3 **Maximum Credits** 3

CINE 238E Media History and Culture

This course examines specific historical and cultural issues in cinema and/or television. Topics may include specific genres or forms, historical periods, representations of identity groups, film and TV from different national and global regions, and the impact of technological or industrial shifts. Because this is a course centered on history and culture, strong emphasis will be given to understanding the historical and cultural context of the topic studied.

Repeatable: Y
Requirements Sophomore Standing or Above (SO)
Minimum Credits 3 **Maximum Credits** 3

CINE 238F 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*
Requirements Sophomore Standing or Above (SO)
Minimum Credits 3 **Maximum Credits** 3

CINE 240A Cinema and 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 CINE 240
Requirements Sophomore Standing or Above (SO)
Minimum Credits 3 **Maximum Credits** 3

CINE 240B Cinema and 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*
Requirements Sophomore Standing or Above (SO)
Minimum Credits 3 **Maximum Credits** 3

CINE 240C Cinema and 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*

Requirements Sophomore Standing or Above (SO)
Minimum Credits 3 **Maximum Credits** 3

CINE 240D Cinema and 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*
Requirements Sophomore Standing or Above (SO)
Minimum Credits 3 **Maximum Credits** 3

CINE 240E Cinema and 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*
Requirements Sophomore Standing or Above (SO)
Minimum Credits 3 **Maximum Credits** 3

TELE 250A 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 TELE 250
HU
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

TELE 250B 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*
HU
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

TELE 250C 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*
HU
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

TELE 250D 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*
HU
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

TELE 250E 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*
HU
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

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
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

Career Management Elective

Choose one of the following courses:

CINE 344 Careers in Film and Television

This course takes a hands-on approach to helping CTVA students learn what will face them as professionals in film and TV ranging from the basics of freelancing to working in the industry as an employee and managing one's personal affairs such as taxes, setting up a company, and signing an employment agreement for a media company.

Repeatable: *N*
Requirements Junior Standing or Above (JR)
Minimum Credits 1 **Maximum Credits** 1

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

Advanced Career Preparation Elective

Choose one of the following courses:

CINE 229 Assistant Editing

This course examines the role of the assistant editor in television and cinema post-production activities. Through demonstrations, in-class exercises, and hands-on practice, students apply the skills, techniques, and platforms associated with this position. Students prepare and organize dailies, study a variety of digital workflow, and supervise and navigate media through the post-production and finishing processes.

Repeatable: *N*
Formerly 24-2425
Prerequisites CINE 130 Editing I
Minimum Credits 3 **Maximum Credits** 3

CINE 345 The 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: *N*
Formerly 24-3601
Prerequisites CINE 104 Fundamentals of Casting
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 424 Strategic Distribution for Filmmakers

This course focuses on the practical step-by-step process of creating and implementing strategies to launch content into current distribution and festival venues. A producer must identify specific elements in a project 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: Cinema and Television or CINE 225 Directing I
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 writers for cinema and television. They will understand that there is much more to being a scriptwriter 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 374A Writing for Genre II or TELE 440A Writing the Television Pilot
Minimum Credits 3 **Maximum Credits** 3

CINE 430 Creative Seminar: Portfolio Review

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

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 CINE 145 Scriptwriting I or CINE 248 Producing I: Cinema and Television or TELE 210 The Television Producer or TELE 212 Television Arts: Writing
Requirements Junior Standing or Above (JR)
Minimum Credits 3 **Maximum Credits** 3

Capstone

Choose one of the following courses:

CINE 325 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 visual storytelling are emphasized. Student work culminates with the direction of scenes on both studio and location.

Repeatable: *N*
Formerly 24-3302
Prerequisites CINE 225 Directing I
Minimum Credits 6 **Maximum Credits** 6

CINE 368 The Line Producer Workshop

The line producer, the backbone of a production. Through a combination of case studies, lectures, exercises, and mentoring, students will focus on practical preparation needed to excel at the critical role of the Line Producer in a production.

Repeatable: *N*
Formerly 24-3635
Prerequisites CINE 248 Producing I: Cinema and Television
Minimum Credits 3 **Maximum Credits** 3

CINE 429 Fictional Cinema Production

This course brings students together to pitch and collaboratively create short fictional films in a group throughout the semester. In this course, students will hone various filmmaking skills they are already mastering (shooting, sound recording, editing, etc.) while also being reintroduced, at a more advanced level, to areas they may not have actively participated in since their first-year courses. The goal is for students to emerge at the end of the semester with a portfolio-quality piece suitable for film festivals and reels showcasing their talents.

Repeatable: *N*
Prerequisites CINE 203 Production: Fact and Fiction or CINE 102 Cinema Notebooks and CINE 103 Cinema Image and Process or MEDI 101 Cinematic Storytelling and MEDI 102 Cinema and Television Production
Requirements Junior Standing or Above (JR)
Minimum Credits 3 **Maximum Credits** 3

CINE 440A Seminar in Cinema, Television, and Media Studies

In this seminar, students will engage in extensive research into areas of cinema and/or television 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 CINE 440
Requirements Junior Standing or Above (JR)
Minimum Credits 3 **Maximum Credits** 3

CINE 440B Seminar in Cinema, Television, and Media Studies

In this seminar, students will engage in extensive research into areas of cinema and/or television 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
Requirements Junior Standing or Above (JR)
Minimum Credits 3 **Maximum Credits** 3

CINE 440C Seminar in Cinema, Television, and Media Studies

In this seminar, students will engage in extensive research into areas of cinema and/or television 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
Requirements Junior Standing or Above (JR)
Minimum Credits 3 **Maximum Credits** 3

CINE 440D Seminar in Cinema, Television, and Media Studies

In this seminar, students will engage in extensive research into areas of cinema and/or television 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
Requirements Junior Standing or Above (JR)
Minimum Credits 3 **Maximum Credits** 3

CINE 440E Seminar in Cinema, Television, and Media Studies

In this seminar, students will engage in extensive research into areas of cinema and/or television 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
Requirements Junior Standing or Above (JR)
Minimum Credits 3 **Maximum Credits** 3

CINE 445 Scriptwriting III

Based on student goals as identified, this course allows the student to develop a final portfolio project in the scriptwriting format(s) of their choosing.

Repeatable: *Y*
Formerly 24-4710
Prerequisites CINE 376 Reflection and Revision in Scriptwriting or CINE 430 Creative Seminar: Portfolio Review

Minimum Credits 3 **Maximum Credits** 3

CINE 477 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 CINE 377
Prerequisites CINE 266 Documentary Storytelling or CINE 267 Documentary Production Module I: Location Camera and Sound or CINE 264 Documentary Production Module II: The Interview or CINE 269 Documentary Production III: Intermediate Field Production or PHOT 360 Documentary Methods or JOUR 350 Digital Storytelling
Minimum Credits 3 **Maximum Credits** 3

TELE 480 Branded Entertainment Practicum

In this course, students gain theoretical and practical experience in the strategy, production and distribution of client-based branded entertainment media. Students join collaborative interdisciplinary teams and work with commercial and not-for-profit clients to develop and execute branded entertainment strategy plans, media content and analytic processes. Contemporary social media platforms, business models and best practices for evaluating impact will be presented and used by the student teams.

Repeatable: *Y*
Formerly 40-3242
Prerequisites TELE 210 The Television Producer and TELE 330 Production and Editing II or CINE 230 Editing II or CINE 275 Experimental Production I
Minimum Credits 3 **Maximum Credits** 3

Fine Arts, BA

The Fine Arts BA aims to provide 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 as well as welcoming 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 art makers to double degree or minor in fields such as art history, photography, graphic design, poetry, arts education, visual arts management, entrepreneurship, etc., which 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 - 48 credits required

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

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 no fewer than six sessions sponsored by the department, where they learn about and engage with a diverse mix of art makers, curators, critics, historians, and entrepreneurs. 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 students participate in a digital discussion forum, where they critically engage current issues facing contemporary art and culture and present informed positions and assessments of contemporary art practice. 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*

DEI
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 106 Fundamentals of Visual Design

This course introduces students to elements and principles of visual design. While handling digital media through the use of industry-standard software (for example, Photoshop, Illustrator, and other Adobe Creative Suite programs), students investigate connections between formal analysis, concept, and ideas in pixel, vector, and motion-based imagery. Lectures and critiques advance verbal communication skills to cultivate facility with the formal language of art and design, building understandings of the relationships of perception, process, and presentation.

Repeatable: *N*
Minimum Credits 3 **Maximum Credits** 3

ARTS 110 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 in various exercises augmented by critiques, slide lectures, and discussions.

Repeatable: *N*
Formerly ARTS 210
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 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 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 students and BFA in Photography majors pursuing fine arts are required to take this course.

Repeatable: *N*
Formerly 22-4220
Prerequisites ARTS 110 Drawing I and ARTS 220 Painting I and ARTS 230 Printmaking I and ARTS 240 Sculpture I and ARTS 250 New Genres I or PHOT 102 Photographic Practice II
Requirements Senior Standing (SR) Fine Arts or Photography Majors Only (PHAR)
Minimum Credits 3 **Maximum Credits** 3

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

Choose one of the following courses:

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
HU DEI
Minimum Credits 3 **Maximum Credits** 3

ARTH 105H Introduction to Visual Culture: Honors

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. This is an Honors course and in addition to any pre-requisites, students need a minimum 3.50 GPA to enroll.

Repeatable: *N*
HU DEI
Requirements 3.5 or Higher GPA (35GP)
Minimum Credits 3 **Maximum Credits** 3

Choose one of the following courses:

ARTS 226 Color Strategies

In this course, you will study the application and effective use of color. We will explore a range of historical and contemporary case studies, examining global and culture-specific color theory and color systems. You will utilize the knowledge and techniques covered throughout the semester in the production of a body of work related to your major area of study.

Repeatable: *N*
Formerly 22-2960
Requirements Sophomore Standing or Above (SO)
Minimum Credits 3 **Maximum Credits** 3

ARTS 231 Papermaking

This class will qualify students in the basic techniques, materials, processes, and concepts used in the Papermaking Studio. Technique will be taught as a method of investigation and 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, and other papermaking techniques.

Repeatable: *N*
Formerly 66-2100
Requirements Sophomore Standing or Above (SO)
Minimum Credits 3 **Maximum Credits** 3

ARTS 239 Artists' Books

In this studio course you will be introduced to the tools and techniques of book construction as well as the conceptual possibilities and concerns of the book as a significant contemporary art form. You will construct a variety of blank book models, learn simple image transfer techniques, engage digital and risographic printing techniques, and produce your own artists' books. We will reflect on the artistic cultures of publication from mass produced offset runs to DIY zine cultures to one of a kind objects.

Repeatable: *N*
Formerly 22-2239
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 for the production of image and time-based art works. Students will extend their understanding of the Adobe Creative Suite, and the digital processes artists use to extend their art practices using contemporary tools. The course will introduce history and current theory related to digital art making, sound and video art, and their broader application in art contexts. Students may also have the opportunity to extend their digital creations into physical space.

Repeatable: *N*
Formerly 22-2219
Requirements Sophomore Standing or Above (SO)
Minimum Credits 3 **Maximum Credits** 3

ARTS 299A Topics in Studio Art I:

This rotating topics course introduces topics not addressed in the regular course offerings, and may engage new, experimental, or highly interdisciplinary approaches to art practice. This is a vital, open space for experimentation and for representing a diversity of art media, practices, and themes. Studio instruction may be augmented with field trips, slide lectures, readings, critiques, and discussions that help critically, currently, and historically situate the course topic.

Repeatable: *Y*
Formerly ARTS 299
Requirements Sophomore Standing or Above (SO)
Minimum Credits 3 **Maximum Credits** 3

ARTS 299B Topics in Studio Art I:

This rotating topics course introduces topics not addressed in the regular course offerings, and may engage new, experimental, or highly interdisciplinary approaches to art practice. This is a vital, open space for experimentation and for representing a diversity of art media, practices, and themes. Studio instruction may be augmented with field trips, slide lectures, readings, critiques, and discussions that help critically, currently, and historically situate the course topic.

Repeatable: *Y*
Requirements Sophomore Standing or Above (SO)
Minimum Credits 3 **Maximum Credits** 3

Choose two of the following courses:

ARTS 320A 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 ARTS 320
Prerequisites ARTS 220 Painting I
Minimum Credits 3 **Maximum Credits** 3

ARTS 320B 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*
Prerequisites ARTS 220 Painting 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 334 Lithography

This course will introduce students to intermediate and more advanced lithographic processes including multi-color printing using aluminum plate and photo lithography. Students will explore innovative and experimental fine art editioning practices in lithography and build a body of work that is conceptually, as well as technically, proficient.

Repeatable: *N*
Formerly 22-3224
Prerequisites ARTS 230 Printmaking I
Minimum Credits 3 **Maximum Credits** 3

ARTS 335 Etching

In this course, you will explore a wide range of materials and techniques used to create the linear, tonal, and photographic images of the intaglio print. Basic techniques cover line etching for precise linework, drypoint for velvety and textured lines, soft ground for both crayon-like lines and textures, aquatint for tones, and lift grounds for the quality of watercolor. Inking techniques include black-and-white and color intaglio, and may include others such as à la poupée, stenciling, and chine collé for added color and texture. All processes will be discussed and demonstrated, along with photo etching techniques. You may be producing monoprints, collagraphs, and/or carborundum prints.

Repeatable: *N*
Prerequisites ARTS 230 Printmaking I
Minimum Credits 3 **Maximum Credits** 3

ARTS 340A 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*
Formerly ARTS 340
Prerequisites ARTS 240 Sculpture I
Minimum Credits 3 **Maximum Credits** 3

ARTS 340B 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 354 Installation/Site-Specific Art

In this studio course, students are challenged to expand their visual and conceptual vocabulary using various spatial, time-based, and site-specific approaches to the creation of new work. Research and development, execution, documentation, and presentation of projects will be supported through course assignments. Classroom/studio activity will promote the creative process in a relationship between the artist's expression and the designated medium and site.

Repeatable: *N*
Formerly 22-3234
Requirements Sophomore Standing or Above (SO)
Minimum Credits 3 **Maximum Credits** 3

ARTS 356 Performance Art

This course gives students a comprehensive introduction to the history and practice of performance art with a particular emphasis on the performative body in art since the 1960s, including experiments in live art in feminism and multiculturalism that have made particular use of performance. Students will respond to prompts to create their own performance works, which will be presented for critique. Particular emphasis will be placed on idea development and the role of the experiential in art production and reception.
Various documentation strategies will be covered in the class, including photographic and video techniques.

Repeatable: *N*
Formerly 22-3236

Requirements Sophomore Standing or Above (SO)
Minimum Credits 3 **Maximum Credits** 3

ARTS 499A 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. Rotating topics may include: Multiples and Democratized Experience; Shaping Solid Light; Art Activism Studio; Art and Archives.

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

ARTS 499B 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. Rotating topics may include: Multiples and Democratized Experience; Shaping Solid Light; Art Activism Studio; Art and Archives.

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

Foundation Skill Electives

Complete 3 credits from the following courses:

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 131 Foundation Skill: Stamps and Stencils

This course introduces the student to techniques for making stamps and stencils through a series of exercises designed to integrate the core concepts of image replication, from hand-cut stamps and utility (X-Acto) knife-cut paint stencils to images that originated in software and are output via laser cutter.

Repeatable: *N*
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 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 145 Foundation Skill: 3D Printing

This course introduces students to the basics of 3D Printing technology. Students learn how to create digital models using 3D modeling tools; how to prepare those digital models for 3D printing; and how to use 3D printers to create physical versions of their digital models. Students will additionally consider uses of 3D printing in a range of creative practices.

Repeatable: *N*
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 199A 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 ARTS 199
Minimum Credits 1 **Maximum Credits** 1

ARTS 199B 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*
Minimum Credits 1 **Maximum Credits** 1

ARTS 199C 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*
Minimum Credits 1 **Maximum Credits** 1

Game Art, BA

The Bachelor of Arts in Game Art provides a fundamental introduction to game-oriented computer art and animation concepts to students with little or no previous experience. The curriculum includes courses in character and environment visualization, computer generated character modeling and digital sculpting, environment modeling, level design and motion capture animation for game content. Students are expected to emerge with an understanding of the game industry's workflow techniques, concepts and strategy for designing and modeling 3D characters and environments, the process of directing, capturing and editing motion capture performances, and mastering the pipeline of state-of-the-art game engines.

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 - 54 credits required

ANIM 150 Computer Animation: Keyframing I

This course establishes a beginning understanding of computer-generated (CG) keyframing via object and camera keyframing using industry standard software application. Further animation assignments focus on an intermediate level of character animation through a provided CG character and rig.

Repeatable: *N*
Formerly 26-1015
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

In this course, students learn about and practice foundational skills in the interdisciplinary field of game development, including the areas of game design, game art, programming, sound design UI/UX, and project management. Additionally, students are introduced to the business and career requirements of the game industry. They will learn the personal management skills of a developer. They will identify the skills relevant to the game development discipline of their choice and devise a plan for demonstrating these skills in a professional portfolio. Throughout the course, students will build a prototype digital game from their design, giving them exposure to all aspects of game development and the production process.

Repeatable: *N*
Formerly 36-1500
Minimum Credits 3 **Maximum Credits** 3

GAME 201 Computer Animation: Modeling

This course covers basic principles and language of three-dimensional (3D) modeling and animation utilizing industry standard software. Lectures cover the language and applications of these tools for use in the game, animation and film industries. By the completion of this course, students construct a series of sophisticated beginner level character and environment model 3D assets for their 3D portfolio. This course is suitable for students with little to no prior experience in 3D modeling or digital design.

Repeatable: *N*
Formerly 36-2370
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 teaches students the fundamentals of traditional 2D animation. The twelve principles of animation will be used to help students develop strong 2D and 3D animation skills. Assignments such as bouncing ball, pendulum and walk cycles will be taught. Industry pipelines and techniques are taught through lectures, demos, and weekly assignments.

Repeatable: *N*
Formerly 36-2360
Prerequisites GAME 205 2D Art for Games or INMD 120 Digital Image Design and GAME 110 Introduction to Game Development
Minimum Credits 3 **Maximum Credits** 3

GAME 215 Character Visualization for Games

In this course students are guided through the character concept creation process. Students begin by learning to effectively utilize complex and abstract geometric forms to communicate ideas. Students then expand their understanding value, shadows, shading, perspective, and composition in the creation of compelling character concept sheets. Lectures and drawing demos support in-depth creative projects that culminate into a final presentation. This course is designed to assist in the transition between foundations of drawing to methods of communicating character concepts.

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 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 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 Computer Animation: Modeling
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

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 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

PROG 101 Programming I

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 programming best practices.

Repeatable: *N*
Formerly 36-1501
Minimum Credits 3 **Maximum Credits** 3

> *Choose two of the following courses:*

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: *Y*

Formerly 26-3082
Prerequisites GAME 201 Computer Animation: Modeling or ANIM 240 Computer Animation
Minimum Credits 3 **Maximum Credits** 3

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: *Y*
Formerly 26-3086
Prerequisites GAME 201 Computer Animation: Modeling or ANIM 240 Computer Animation
Minimum Credits 3 **Maximum Credits** 3

ANIM 451 Advanced Character & Environmental Design

Course continues to refine and advance the design and technical abilities needed to model 3D characters and non-character 3D objects. Using industry standard software for 3D modeling and advanced texture-mapping, students will design and build either characters or environments based on industry standards.

Repeatable: *N*
Formerly 26-4089
Prerequisites ANIM 352 Character Design and Modeling or ANIM 351 Environmental Design & Modeling
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 Computer Animation: Modeling
Minimum Credits 3 **Maximum Credits** 3

Capstone

Choose one of the following Capstone options:
Option A:

GAME 371 Game Level Production

In this production course, students will work on building a game level in phases from design to prototype to deployment. They will work to understand how space is used in a game and design the blocking and scale of elements in a game level. Students will use design pre-production techniques that optimize game production workflows. They will be introduced to theories of personal leadership using best social practices

including decision making, emotional mastery, and normative professional behavior. They will learn best team practices used in the video game industry. The game level will be built using art and game editors suitable for use in their portfolio and capstone courses.

Repeatable: *Y*
Formerly GAME 470
Prerequisites ANIM 240 Computer Animation or GAME 225 Game Engine Scripting or PROG 310 Game Programming I
Requirements Junior Standing or Above (JR)
Minimum Credits 3 **Maximum Credits** 3

Option B:

GAME 480 Game Studio I

Course is the first stage of the senior/capstone experience of the Game Design/Programming/Art Majors. It represents the pre-production stage of the capstone project and is required for all students in Game majors. Students are exposed to best team practices and overall project management, art, sound, programming, and design pre-production techniques and requirements. They also participate in finalizing plans for launching their career in the context of the team. The demo games will be presented in a professional public context.

Repeatable: *N*
Formerly 36-3997
Prerequisites PROG 420 C++ Programming II or GAME 370 Studio Collaboration or GAME 330 Advanced 3D for Games
Requirements Senior Standing (SR)
Minimum Credits 3 **Maximum Credits** 3

GAME 485 Game Studio II

Complete a substantial game with market quality content in this intense capstone experience. You'll use industry best practices and tools as you complete the project started in Game Studio I. Several disciplines (including game design, programming, game art, animation, and sound) work together as Yoyu Studio, and operate as a "team of teams".

Repeatable: *Y*
Formerly 36-3998
Prerequisites GAME 480 Game Studio I
Minimum Credits 6 **Maximum Credits** 6

Game Design, BA

Game design is a profession that is able to place students in the game industry and other related fields that need system architects for technical and artistic simulations. Students in the Game Design major start learning design thinking skills to creatively solve problems where there are many possible answers. With their design skills, they will be able to apply design patterns at a system level to architect solutions based on solid models of the problem domain. While these skills are applied to entertainment games, these skills will have wide application in other fields where simulation is a critical 21st century platform.

Students in the Game Design major learn to be a developer of game assets. They can learn to be a developer in one of four specialties: 1) programming 2) art 3) user interface / user experience (UI/UX) and 4) sound / music. These skills will provide a solid foundation of skills to prepare them for their next step in their career.

Game design is inherently collaborative. Thus, the program will develop strong personal leadership qualities in the students. They will achieve their personal leadership goals by engaging in multiple courses that require production of a game or other production related artifact. Their development will be guided by indexing against best practices in communication, social emotional mastery, conflict resolution, negotiation, personal and team organization, and values of responsibility, humility and integrity. As game design is inherently technical and changes rapidly, they will be guided to achieve a confident generative work ethic where they will learn how to learn in a variety of learning spaces. They will learn models of how to make a decision and what it means to make a tasteful game decision. Finally, they will be trained in cultural issues and virtues to reflect Columbia College's mission of guiding them to truly be "authors" of the future games industry.

As a result of successfully completing program requirements, students should be able to:

- demonstrate mastery of best practices in personal leadership, including organization, communication, coordination, conflict resolution, and social emotional learning;
- apply game design patterns, techniques, and systems thinking to create game experiences that are engaging and immersive;
- create professional digital portfolios and related materials in preparation for careers or postgraduate study as game developers as an expression of their game design style;
- 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;
- 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; and
- 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.

PROGRAM REQUIREMENTS - 48-49 credits required

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

In this course, students learn about and practice foundational skills in the interdisciplinary field of game development, including the areas of game design, game art, programming, sound design UI/UX, and project management. Additionally, students are introduced to the business and career requirements of the game industry. They will learn the personal management skills of a developer. They will identify the skills relevant to the game development discipline of their choice and devise a plan for demonstrating these skills in a professional portfolio. Throughout the course, students will build a prototype digital game from their design, giving them exposure to all aspects of game development and the production process.

Repeatable: *N*
Formerly 36-1500
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
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 240 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 writer's 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 GAME 260
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

PROG 101 Programming I

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 programming best practices.

Repeatable: *N*
Formerly 36-1501
Minimum Credits 3 **Maximum Credits** 3

PROG 201 Programming II

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 projects for your portfolio.

Repeatable: *N*
Formerly 36-2600
Prerequisites PROG 101 Programming I
Minimum Credits 3 **Maximum Credits** 3

Capstone

GAME 371 Game Level Production

In this production course, students will work on building a game level in phases from design to prototype to deployment. They will work to understand how space is used in a game and design the blocking and scale of elements in a game level. Students will use design pre-production techniques that optimize game production workflows. They will be introduced to theories of personal leadership using best social practices including decision making, emotional mastery, and normative professional behavior. They will learn best team practices used in the video game industry. The game level will be built using art and game editors suitable for use in their portfolio and capstone courses.

Repeatable: *Y*
Formerly GAME 470
Prerequisites ANIM 240 Computer Animation or GAME 225 Game Engine Scripting or PROG 310 Game Programming I
Requirements Junior Standing or Above (JR)
Minimum Credits 3 **Maximum Credits** 3

GAME 480 Game Studio I

Course is the first stage of the senior/capstone experience of the Game Design/Programming/Art Majors. It represents the pre-production stage of the capstone project and is required for all students in Game majors. Students are exposed to best team practices and overall project management, art, sound, programming,

and design pre-production techniques and requirements. They also participate in finalizing plans for launching their career in the context of the team. The demo games will be presented in a professional public context.

Repeatable: *N*
Formerly 36-3997
Prerequisites PROG 420 C++ Programming II or GAME 370 Studio Collaboration or GAME 330 Advanced 3D for Games
Requirements Senior Standing (SR)
Minimum Credits 3 **Maximum Credits** 3

GAME 485 Game Studio II

Complete a substantial game with market quality content in this intense capstone experience. You'll use industry best practices and tools as you complete the project started in Game Studio I. Several disciplines (including game design, programming, game art, animation, and sound) work together as Yoyu Studio, and operate as a "team of teams".

Repeatable: *Y*
Formerly 36-3998
Prerequisites GAME 480 Game Studio I
Minimum Credits 6 **Maximum Credits** 6

CONCENTRATIONS

Game Development

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 Programming II
Minimum Credits 3 **Maximum Credits** 3

GAME 236 Game Design I

Course begins the process of developing a suite of design skills. Design thinking will be defined as a process where many solutions are simultaneously possible. They will learn basics of game theory, mechanism design, and play theory. They will learn gameplay design patterns which are considered best practice. They use and develop skills such as sketching, acting, paper prototyping, digital prototyping, etc. They will begin to identify their own personal style of game design, such as narrative design, strategy design, etc. They will produce a substantial game design and prototype and document as necessary.

Repeatable: *N*

Formerly 36-2520
Prerequisites GAME 110 Introduction to Game Development
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 derived game levels and content within already existing game platforms. The course surveys games that will impact their game design process and reflect on themes of pacing, level design, encounters, etc. They customize game components such as game feel, game control schemes, feedback, etc. They will make a series of gameplay examples which demonstrates their mastery of creating game content.

Repeatable: *N*
Formerly 36-2530
Prerequisites GAME 236 Game Design I
Minimum Credits 3 **Maximum Credits** 3

GAME 345 Advanced Game Scripting and Environments

This course builds on the gameplay scripting practices developed in Game Engine Scripting. They will learn confidence in developing 2D and 3D games, utilizing their own original, functional script elements and stock game assets and environments. Students learn programming design patterns and practice version control workflows with branches and code review. They will learn the basics of technical leadership in the context of game development. Using these skills, students create a new game project with an industry standard game engine.

Repeatable: *N*
Formerly 36-3510
Prerequisites GAME 225 Game Engine Scripting
Minimum Credits 3 **Maximum Credits** 3

GAME 370 Studio Collaboration

Students in Studio Collaboration act effectively as interns to the Game Studio 2 course, which is the senior capstone final class. Students will acquire the skills of Quality Assurance and Testing. They will continue to grow their personal leadership and social emotional skills such as communication, negotiation, coordination, and professionalism. They will learn to model the best practice software team processes such as Agile/Scrum. Finally they will begin to prototype their ideas for their Game Studio course.

Repeatable: *N*
Formerly 36-3650
Prerequisites GAME 371 Game Level Production
Minimum Credits 3 **Maximum Credits** 3

Game Sound

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

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 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 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 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 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
Prerequisites GAME 475 Indie Team Game Studio or GAME 485 Game Studio II
Requirements Permission Required (DP)
Minimum Credits 1 **Maximum Credits** 1

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 desired, 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

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
Requirements Sophomore Standing or Above (SO)
Minimum Credits 3 **Maximum Credits** 3

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 106 Fundamentals of Visual Design

This course introduces students to elements and principles of visual design. While handling digital media through the use of industry-standard software (for example, Photoshop, Illustrator, and other Adobe Creative Suite programs), students investigate connections between formal analysis, concept, and ideas in pixel, vector, and motion-based imagery. Lectures and critiques advance verbal communication skills to cultivate facility with the formal language of art and design, building understandings of the relationships of perception, process, and presentation.

Repeatable: *N*
Minimum Credits 3 **Maximum Credits** 3

ARTS 110 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 in various exercises augmented by critiques, slide lectures, and discussions.

Repeatable: *N*
Formerly ARTS 210
Minimum Credits 3 **Maximum Credits** 3

DSGN 110 Design Thinking

This course introduces design thinking, and its theories and methods that 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 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

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 and GRDE 136 Design Lab or 22 1920 Making 2 and 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
Concurrent Requisite GRDE 238 Typography for Graphic Design
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

Choose one of the following courses:

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
HU DEI
Minimum Credits 3 **Maximum Credits** 3

ARTH 105H Introduction to Visual Culture: Honors

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. This is an Honors course and in addition to any pre-requisites, students need a minimum 3.50 GPA to enroll.

Repeatable: *N*
HU DEI
Requirements 3.5 or Higher GPA (35GP)
Minimum Credits 3 **Maximum Credits** 3

CONCENTRATIONS

General Concentration

Required for the Concentration:

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 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 and GRDE 238 Typography for Graphic Design
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

Choose one of the following courses:

GRDE 325 Packaging Design

This course explores packaging materials, surface graphics, marketing, and production problems. Refinement and integration of many design principles are applied in a methodical design process. In-class workshops explore topics including: group critiques, prototyping, building consumer profiles, developing concept boards and visual style guides. In this course students will produce various physical prototypes, 3D renderings and documentation of their projects.

Repeatable: *N*
Formerly 21-3360
Prerequisites GRDE 232 Graphic Design II:Semiotics and Form
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

Publication Design

This concentration introduces students to the processes and methods of publication design. By studying the identity of publications, students will learn how to create systems using unifying elements like typography, images, and illustrations.
Required for the Concentration:

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

Complete 6 credits from the following courses:

ARTS 239 Artists' Books

In this studio course you will be introduced to the tools and techniques of book construction as well as the conceptual possibilities and concerns of the book as a significant contemporary art form. You will construct a variety of blank book models, learn simple image transfer techniques, engage digital and risographic printing techniques, and produce your own artists' books. We will reflect on the artistic cultures of publication from mass produced offset runs to DIY zine cultures to one of a kind objects.

Repeatable: *N*
Formerly 22-2239
Requirements Sophomore Standing or Above (SO)
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 and GRDE 238 Typography for Graphic Design
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

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

Website Design

In the Web Design concentration, students will have the opportunity to learn advanced methods for creating interactive digital content. Students will learn HTML, CSS, backend technologies, and content management systems, and they will practice by building digital products.
        Required for the Concentration:

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 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

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
Minimum Credits 3 **Maximum Credits** 3

Choose one of the following courses:

GRDE 325 Packaging Design

This course explores packaging materials, surface graphics, marketing, and production problems. Refinement and integration of many design principles are applied in a methodical design process. In-class workshops explore topics including: group critiques, prototyping, building consumer profiles, developing concept boards and visual style guides. In this course students will produce various physical prototypes, 3D renderings and documentation of their projects.

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 and GRDE 238 Typography for Graphic Design
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

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 - 48 credits required

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 106 Fundamentals of Visual Design

This course introduces students to elements and principles of visual design. While handling digital media through the use of industry-standard software (for example, Photoshop, Illustrator, and other Adobe Creative Suite programs), students investigate connections between formal analysis, concept, and ideas in pixel, vector, and motion-based imagery. Lectures and critiques advance verbal communication skills to cultivate facility with the formal language of art and design, building understandings of the relationships of perception, process, and presentation.

Repeatable: *N*
Minimum Credits 3 **Maximum Credits** 3

ARTS 110 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 in various exercises augmented by critiques, slide lectures, and discussions.

Repeatable: *N*
Formerly ARTS 210
Minimum Credits 3 **Maximum Credits** 3

DSGN 110 Design Thinking

This course introduces design thinking, and its theories and methods that 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

ILLU 101 Introduction to Illustration

This course is designed to introduce students to the field of illustration and basic illustration processes. Students will experiment within a studio environment with a variety of traditional and digital materials, techniques, styles, and their hybrids. Classes are supplemented with a series of presentations on contemporary illustrators, market trends, demonstrations, and documentation.

Repeatable: *N*
Minimum Credits 3 **Maximum Credits** 3

ILLU 203 Illustration: Concept Art I

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 ANIM 105 Introduction to Traditional Animation or ARTS 105 Foundation Studio or ARTS 110 Drawing I or GAME 205 2D Art for Games or ILLU 101 Introduction to Illustration
Requirements Sophomore Standing or Above (SO)
Minimum Credits 3 **Maximum Credits** 3

ILLU 204 Figure Drawing I

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 ANIM 105 Introduction to Traditional Animation or ARTS 110 Drawing I or GAME 205 2D Art for Games or ILLU 101 Introduction to Illustration
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 I
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 I
Minimum Credits 3 **Maximum Credits** 3

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 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

Choose one of the following courses:

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
HU DEI
Minimum Credits 3 **Maximum Credits** 3

ARTH 105H Introduction to Visual Culture: Honors

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. This is an Honors course and in addition to any pre-requisites, students need a minimum 3.50 GPA to enroll.

Repeatable: *N*
HU DEI
Requirements 3.5 or Higher GPA (35GP)
Minimum Credits 3 **Maximum Credits** 3

Choose one of the following courses:

ILLU 314 Digital Illustration I

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 360A 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*
Formerly ILLU 360
Prerequisites ILLU 214 Illustration Studio I or ARTS 220 Painting I
Requirements Junior Standing or Above (JR)
Minimum Credits 3 **Maximum Credits** 3

ILLU 360B 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

Choose three of the following courses:

ARTH 311 Histories of the Graphic Novel

This course will explore the multifaceted development of the graphic novel as an artistic form. The term "graphic novel" may have been coined in 1964, but the form itself has reached its current state from a variety of historical and cultural developments. Topics covered will range from Tijuana Bibles to Jack Chick tracts, from Classics Illustrated to the "Black-and-white Boom" of the 1980s, and from underground comix to the New York Times bestseller list. Readings will be a mixture of comics and secondary literature. Students will gain an understanding the of various artistic movements, publishing strategies, and cultural discourses which have led to wide-ranging possibilities exhibited in the graphic novels of today.

Repeatable: *N*
Requirements Junior Standing or Above (JR)
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
Prerequisites 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

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 110 Drawing I or ILLU 101 Introduction to Illustration
Minimum Credits 3 **Maximum Credits** 3

ILLU 303 Illustration: Concept Art II

This course expands upon and refines the sketching-based processes, methods, media, and techniques covered in Illustration: Concept Art, stressing research, presentation skills, and the importance of drawn environments. Completed projects are designed to support a variety of professional markets and create portfolio level artwork.

Repeatable: *N*
Prerequisites ILLU 203 Illustration: Concept Art I
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: *Y*
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 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 110 Drawing I or ILLU 204 Figure Drawing I or ILLU 203 Illustration: Concept Art I 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 414 Digital Illustration II

In this course students study more advanced digital art making techniques, application usage and experimental digital processes. Projects may include advanced content creation for print, online interactive, and other media utilizing industry specific guidelines, graphics and design applications. Completed projects are designed to support a variety of professional markets and create portfolio level artwork.

Repeatable: *N*
Prerequisites ILLU 314 Digital Illustration I
Requirements Junior Standing or Above (JR)
Minimum Credits 3 **Maximum Credits** 3

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 or ARTS 110 Drawing I or ILLU 204 Figure Drawing I or ILLU 203 Illustration: Concept Art I or ANIM 210 Drawing for Animation I or GAME 205 2D Art for Games
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 or ARTS 110 Drawing I   or ILLU 204 Figure Drawing I or ILLU 203 Illustration: Concept Art I or ANIM 210 Drawing for Animation I or GAME 205 2D Art for Games
Minimum Credits 3 **Maximum Credits** 3

ILLU 442 Freelance 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 I or ILLU 360A Illustration: Materials & Techniques
Minimum Credits 3 **Maximum Credits** 3

Immersive Media, BA

In the Immersive Media major, students will have the opportunity to combine a technical and aesthetic skillset to develop the next generation of augmented, mixed, and virtual reality experiences. Students gain skills that prepare them for a job or graduate study in immersive media. This degree program is for computational artists, filmmakers, game creators, and computer scientists interested in pioneering an emerging media.

Students take lessons from a history of immersive practices to lead the current spatial media and computing evolution. Further, students gain insight into the social, political, and cultural consequences of immersive media.

At its core, students in this program will develop a programming, interaction design, and immersive user experience skillset. They will learn how to develop immersive experiences, beyond games and entertainment, that leverage the latest in emerging media.

In their senior year, students develop a comprehensive immersive media experience for their portfolio. They work as a team small team to manage the project from pre-production to production.

As a result of successfully completing program requirements, students should be able to:

- understand the history of immersive media from its traditional beginnings in antiquity to its contemporary usage;
- identify and utilize the significant and emerging theories of immersive media design and development as part of their practice;
- draw on an interdisciplinary skillset to develop a unique immersive aesthetic that is compelling for audiences and users;
- incorporate empathy, diversity, equity, and inclusion in the emerging art form to develop a more just immersive media ecosystem;
- capably draw on psychology insights to develop immersive experiences that provide users and audiences with a sense of presence;
- implement physics to develop realistic simulations for entertainment, health, engineering, and other areas;
- use appropriate terminology for immersive media design and development;
- demonstrate the social and emotional competencies necessary to perform and communicate responsibly in collaborative teams and group settings;
- analyze and critique their work in the context of the piece's goal, its perception, and the intended audience;
- exhibit proficiency applying the principles of user-centered theory and workflow to create interactive, immersive experiences;
- synthesize technology ideas and aesthetics to build and refine a professional portfolio; and
- recognize the functions, methods, vocabulary, and roles unique to the programmer, the designer, and the immersive artist within the iterative and collaborative design process.

PROGRAM REQUIREMENTS - 48 credits required

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 130 Immersive Environments I

Examine historical and contemporary uses of immersive environments. Generate a variety of work using Augmented Reality, Virtual Reality & 360 Video technologies. Explore 21st Century alternative modes of spectatorship; in particular immersive and interactive ways of experiencing visual spectacle.

Repeatable: *N*
Formerly INMD 430
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 235 Immersive Environments II

Continue to explore immersive and interactive visual engagement. Design immersive environmental projects for institutions, galleries, and public forums, and develop idiosyncratic and multipurpose animated visual sculptures, projections, immersive video environments, and/or art showcases.

Repeatable: *N*
Formerly INMD 435
Prerequisites INMD 130 Immersive Environments I
Minimum Credits 3 **Maximum Credits** 3

INMD 240 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 writer's 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 GAME 260
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 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 370 Studio Collaboration

Students in Studio Collaboration act effectively as interns to IAM Team, which is the final stage in the Interaction Design and Programming senior/capstone sequence. IAM Team is an intensive team production course that 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*
Prerequisites INMD 114 Web Development I or INMD 260 Intro to IAM Team Development or INMD 210 Interface Design I or INMD 235 Immersive Environments II
Requirements Junior Standing or Above (JR)
Minimum Credits 3 **Maximum Credits** 3

INMD 440 Immersive Environments III

Building upon Immersive Environments I and II, this course will challenge students to engage with advanced theories in the understanding of immersive media. These theories will be put into practice through the design and development of immersive media works that use volumetric capture, IoT, 3rd party APIs, and physical materials. Students are encouraged to pursue work as a form of research through artistic intervention with immersive media.

Repeatable: *N*
Prerequisites INMD 235 Immersive Environments II
Requirements Sophomore Standing or Above (SO)
Minimum Credits 3 **Maximum Credits** 3

INMD 441 Immersive Environments IV

In this capstone course, students will combine lessons, both practical and theoretical, from the immersive media program to construct a complete immersive media prototype. Students move from pre-production to production over the course of a semester. They perfect their project management skills and learn how to lead through the development process. They also engage in a portfolio review to make sure they are prepared for industry work or graduate education.

Repeatable: *N*
Prerequisites INMD 440 Immersive Environments III
Requirements Junior Standing or Above (JR)
Minimum Credits 3 **Maximum Credits** 3

GAME 110 Introduction to Game Development

In this course, students learn about and practice foundational skills in the interdisciplinary field of game development, including the areas of game design, game art, programming, sound design UI/UX, and project management. Additionally, students are introduced to the business and career requirements of the game industry. They will learn the personal management skills of a developer. They will identify the skills relevant to the game development discipline of their choice and devise a plan for demonstrating these skills in a professional portfolio. Throughout the course, students will build a prototype digital game from their design, giving them exposure to all aspects of game development and the production process.

Repeatable: *N*
Formerly 36-1500
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
Minimum Credits 3 **Maximum Credits** 3

GAME 345 Advanced Game Scripting and Environments

This course builds on the gameplay scripting practices developed in Game Engine Scripting. They will learn confidence in developing 2D and 3D games, utilizing their own original, functional script elements and stock game assets and environments. Students learn programming design patterns and practice version control workflows with branches and code review. They will learn the basics of technical leadership in the context of game development. Using these skills, students create a new game project with an industry standard game engine.

Repeatable: *N*

Formerly 36-3510
Prerequisites GAME 225 Game Engine Scripting
Minimum Credits 3 **Maximum Credits** 3

PROG 101 Programming I

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 programming best practices.

Repeatable: *N*
Formerly 36-1501
Minimum Credits 3 **Maximum Credits** 3

PROG 201 Programming II

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 projects for your portfolio.

Repeatable: *N*
Formerly 36-2600
Prerequisites PROG 101 Programming I
Minimum Credits 3 **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 Programming II
Minimum Credits 3 **Maximum Credits** 3

PROG 449 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 PROG 350
Prerequisites PROG 366 Algorithms
Minimum Credits 3 **Maximum Credits** 3

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 on a variety of platforms.

Practicing and studying journalism enhances critical thinking: figuring out what the story is and how to get it quickly, accurately and fairly. Students will have the opportunity to learn how to place news in a context that helps readers, listeners, and viewers make sense of the world. Good writing is paramount. Students are taught how to find, report and tell engaging stories that stand out in today's complex world using social media, audio, video and still photography on smartphones and digital cameras.

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. Students interested in broadcast journalism produce Newsbeat, a live TV newscast. These students have won highly competitive recognition from the Academy of Television Arts and Sciences' Emmy Awards. Students also 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 they produce with mentoring by faculty who are actively engaged in the fields they teach. Our college-supported ChicagoTalks hyperlocal covers 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 - 45 credits required

COMM 316 Web Skills for Communication

This hands-on course teaches web skills for communication professionals, using a customized WordPress template to learn basic concepts of HTML and CSS. Students identify a niche for a blog, report and write posts, upload relevant photos and videos and implement best practices for ethics, copyright, links and SEO.

Repeatable: *Y*
Formerly JOUR 216
Requirements Junior Standing or Above (JR)
Minimum Credits 3 **Maximum Credits** 3

JOUR 102 Introduction to Journalism

This course explores rules and roles of journalism along with the challenges of the contemporary media landscape. It also introduces reporting, interviewing and writing skills through hands-on assignments.

Repeatable: *N*
Formerly 53-1011
Minimum Credits 3 **Maximum Credits** 3

JOUR 108 Copy Editing

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: *Y*
Formerly 53-1017
Minimum Credits 3 **Maximum Credits** 3

JOUR 205 Reporting II

The course helps students refine their reporting, interviewing, researching and writing skills as they conceptualize, pitch and produce journalistic stories. Students further develop critical-thinking skills as well as the use of social media for newsgathering and storytelling. It emphasizes precision and clarity. Equipment is required for this course. See the Department website.

Repeatable: *N*
Formerly 53-2020A
Prerequisites JOUR 105 Reporting I and JOUR 108 Copy Editing or JOUR 106 College News Workshop and JOUR 108 Copy Editing
Minimum Credits 3 **Maximum Credits** 3

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 Advertising Principles or PURE 102 Intro to Public Relations
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 105 Reporting I or JOUR 106 College News Workshop
Minimum Credits 3 **Maximum Credits** 3

Choose one of the following courses:

JOUR 105 Reporting I

This course teaches students reporting skills used in all major journalism media formats. It is designed to give stduents a solid foundation for subsequent courses in journalistic storytelling. Equipment is required for this course. See the department website.

Repeatable: *N*
Formerly 53-1015
Prerequisites JOUR 102 Introduction to Journalism and ENGL 111 Writing and Rhetoric I or JOUR 102 Introduction to Journalism and ENGL 111H Writing and Rhetoric I: Honors or JOUR 102 Introduction to Journalism and ENGL 121 International Writing and Rhetoric I or JOUR 102 Introduction to Journalism and ENGL 109 Writing and Rhetoric I Stretch B or JOUR 102 Introduction to Journalism and TWC-T-7 EXAM-TWC WRITING MINIMUM SCORE = 7
Minimum Credits 3 **Maximum Credits** 3

JOUR 106 College News 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 I and it may be substituted for Reporting 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. 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
Prerequisites JOUR 102 Introduction to Journalism and ENGL 111 Writing and Rhetoric I or JOUR 102 Introduction to Journalism and ENGL 111H Writing and Rhetoric I: Honors or JOUR 102 Introduction to Journalism and ENGL 121 International Writing and Rhetoric I or JOUR 102 Introduction to Journalism and ENGL 109 Writing and Rhetoric I Stretch B or JOUR 102 Introduction to Journalism and TWC-T-7 EXAM-TWC WRITING MINIMUM SCORE = 7
Requirements Permission Required (DP)
Minimum Credits 3 **Maximum Credits** 3

Complete 3 credits from the following courses:

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

Requirements Sophomore Standing or Above (SO)
Minimum Credits 3 **Maximum Credits** 3

COMM 219 Social Media Content

This course trains students to create strategic and ethical social media and digital content; develop concise and accurate writing and editing skills; and employ search engine optimized keywords, links, and hashtags to grow audiences and motivate them to action.

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 109 Writing and Rhetoric I Stretch B or TWC-T-7 EXAM-TWC WRITING MINIMUM SCORE = 7
Minimum Credits 3 **Maximum Credits** 3

JOUR 299A Topics in Journalism

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

Repeatable: *Y*
Formerly JOUR 299
Minimum Credits 1 **Maximum Credits** 3

JOUR 299B 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 299C 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 299D 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

RADI 230 Podcasting

In this introductory course, students learn the aesthetics of podcasting as well as basic content development and production techniques while creating elements of a podcast.

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

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 3 **Maximum Credits** 3

Choose five of the following courses:

COMM 325 Data Storytelling & Visual Strategies

This class combines theory and practice on strategies of communicating data through digital graphics and
various media platforms. It focuses on visual and media literacy, research, narrative storytelling, and media
design. Students will gain experience in translating data into public visual stories by designing various digital
media infographics and collaborating on a transmedia storytelling project, including images, explanatory
charts, maps, animation, and/or diagrams.

Repeatable: *N*
Formerly 53-3230
Requirements Junior Standing or Above (JR)
Minimum Credits 3 **Maximum Credits** 3

COMM 379 On-Camera Media

Course teaches the role of being on camera for TV and online media as a reporter, spokesperson or subject
matter expert. The course covers the art of the interview, researching guests and hosts, formulating
questions and best practices for on-camera etiquette. The culmination of this course will be to
conduct interviews in live and pre-recorded formats for broadcast and online.

Repeatable: *Y*
Formerly TELE 379
Requirements Junior Standing or Above (JR)
Minimum Credits 3 **Maximum Credits** 3

JOUR 316 Opinion and Commentary

Course teaches students to write or produce research-based opinion stories in their own voices. Course
includes exercises in editorial, column, podcast, op-doc and opinion writing on various platforms, including

audio and video.

Repeatable: *N*
Formerly 53-2510
DEI
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 II
Minimum Credits 3 **Maximum Credits** 3

JOUR 321 Covering Urban Affairs

This course is about how a variety of societal forces impact people in urban communities. It explores how decisions and actions by various forces -- including city and county government, media, community leaders and organizations - impact education, health care, housing, transportation, cultural affairs and other quality of life issues in a community. Students will produce multimedia work illustrating these interactions. The course will often focus on a singular topic area.

Repeatable: *N*
Formerly 53-3120
PL
Requirements Junior Standing or Above (JR)
Minimum Credits 3 **Maximum Credits** 3

JOUR 332 Magazine and Feature Writing

In this course, students pitch and write a variety of stories, including a substantive feature story that uses scenes and characters to create an engaging narrative. The course covers idea generation, targeting, research, interviewing, structuring, writing and revising, as well as critique.

Repeatable: *N*
Formerly 53-3216
Prerequisites JOUR 205 Reporting II
Minimum Credits 3 **Maximum Credits** 3

JOUR 335 Business Journalism

Students learn how to research and write articles about business - from large corporations down to small family-owned companies. Students learn terminology specific to business writing and how to craft accessible stories for specialized and general business audiences.

Repeatable: *N*

Formerly 53-3215
Prerequisites JOUR 205 Reporting II
Minimum Credits 3 **Maximum Credits** 3

JOUR 337 Creating the TV News Package

This hands-on/lecture course prepares Broadcast Journalism, Television or Cinema students for shooting, interviewing, logging, and editing news package material and provides an opportunity for future reporters and video journalists to practice with their 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 TELE 337
Prerequisites TELE 125 Television Arts: Production and TELE 212 Television Arts: Writing or TELE 125 Television Arts: Production and JOUR 352 Writing & Reporting TV News or MEDI 102 Cinema and Television Production and TELE 212 Television Arts: Writing

Minimum Credits 3 **Maximum Credits** 3

JOUR 338 Advanced Editing

In this course, students learn advanced skills necessary for editing magazines and other publications. Students learn to shape stories for specific audiences and platforms, and apply editing, copy editing, fact-checking and audience engagement strategies.

Repeatable: *N*
Formerly 53-3210
Prerequisites JOUR 108 Copy Editing and JOUR 205 Reporting 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 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 I or JOUR 106 College News Workshop
Requirements Permission Required (DP)
Minimum Credits 3 **Maximum Credits** 3

JOUR 450 Journalism Short Documentary

Journalism Short Documentary offers intensive, hands-on training in video storytelling and production. Students learn to produce in-depth "mini-doc" stories focusing on newsworthy trends and issues using journalistic best practices and ethics.

Repeatable: *Y*
Formerly 53-4840
Prerequisites JOUR 350 Digital Storytelling or PHOT 360 Documentary Methods or CINE 266 Documentary Storytelling
Minimum Credits 3 **Maximum Credits** 3

JOUR 463 Global Multimedia

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 3 **Maximum Credits** 3

JOUR 464 Solutions Journalism

Solutions journalism provides practical insight into how contemporary problems can be addressed. It focuses on effectiveness and provides evidence through in-depth explorations of the people, programs and institutions responding to problems. Students in this upper-level journalism course conduct extensive research as well as in-person interviews, and report and write a publishable story with intellectual depth, factual accuracy and compelling prose.

Repeatable: *N*
Formerly JOUR 364
Prerequisites JOUR 205 Reporting II
Minimum Credits 3 **Maximum Credits** 3

RADI 302 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 RADI 202
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

Choose one of the following courses:

JOUR 481 TV Newsbeat

In this course students will produce a TV news show. While the focus will be on television news, much of what students learn and practice will be applicable across digital platforms. This course refines skills learned in previous coursework to gain additional experience in all facets of planning and executing a local news program.

Repeatable: *Y*
Formerly 53-4601A
Prerequisites COMM 219 Social Media Content or JOUR 450 Journalism Short Documentary or JOUR 337 Creating the TV News Package or TELE 328 Television Program Development
Minimum Credits 6 **Maximum Credits** 6

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 485 Chicago Journalism Lab

This capstone course allows students to create a solid portfolio project that demonstrates accomplishment of the skills and knowledge required for contemporary journalists. Each student will produce an original, journalistic project that combines video, audio, stills, graphics or other digital elements with text to tell a local or regional story. After collaboration to edit the projects to professional standards, students will publish in various news outlets or can create their own immersive platforms to showcase the work through social media, mobile apps or immersive technology.

Repeatable: *Y*
Requirements Permission Required (DP)
Minimum Credits 6 **Maximum Credits** 6

Marketing, BA

The BA in Marketing equips 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

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 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 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 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 210 Economics for Creatives

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 253 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 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 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
Requirements Junior Standing or Above (JR)
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 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

CONCENTRATIONS

Digital Media

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.

Repeatable: *N*
Formerly 28-1610
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
Requirements Junior Standing or Above (JR)
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 Junior Standing or Above (JR)
Minimum Credits 3 **Maximum Credits** 3

Choose one of the following courses:

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.

Repeatable: *N*
Formerly 28-2120
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 ENGL 112 Writing and Rhetoric II or ENGL 112H Writing and Rhetoric II: Honors or ENGL 122 International 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

COMM 219 Social Media Content

This course trains students to create strategic and ethical social media and digital content; develop concise and accurate writing and editing skills; and employ search engine optimized keywords, links, and hashtags to grow audiences and motivate them to action.

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 109 Writing and Rhetoric I Stretch B or TWC-T-7 EXAM-TWC WRITING MINIMUM SCORE = 7
Minimum Credits 3 **Maximum Credits** 3

Choose one of the following courses:

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 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 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. During the Spring semester, students may be able to enroll in a section of this course that will participate in activities at the SXSW Music Conference and Festival in Austin, TX.

Repeatable: *Y*
Formerly 28-4060
Requirements Junior Standing or Above (JR)
Minimum Credits 3 **Maximum Credits** 3

Entertainment Industry

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

BUSE 381 Box Office Management and Ticketing Strategies

Every organization wants to sell more tickets. How can this be achieved? This course presents revenue maximization techniques, including dynamic pricing, promotional and discounting strategies, 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 creative industries.

Repeatable: *N*
Formerly 28-3815
Requirements Junior Standing or Above (JR)
Minimum Credits 3 **Maximum Credits** 3

Choose one of the following courses:

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 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 170 Business of Live Entertainment

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

Choose one of the following courses:

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

Students in this interdisciplinary course gain theoretical and practical experience in the strategy, production, and distribution of client-based branded entertainment media. Students collaborate within interdiscipinary teams and work with commercial and not-for-profit clients to develop and execute branded entertainment strategic plans, media content and analytic processes. Contemporary social media platforms, business models and best practices for evaluating impact are presented and used by the student teams.

Repeatable: *N*
Formerly 28-4242
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

Sports Management

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

BUSE 381 Box Office Management and Ticketing Strategies

Every organization wants to sell more tickets. How can this be achieved? This course presents revenue maximization techniques, including dynamic pricing, promotional and discounting strategies, 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 creative industries.

Repeatable: *N*
Formerly 28-3815
Requirements Junior Standing or Above (JR)
Minimum Credits 3 **Maximum Credits** 3

Choose one of the following courses:

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 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

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, live and touring and music marketing. The industry focus prepares 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

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 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 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 presents topics that will enhance the student's understanding of the financial statements, including an introduction to ratio analysis.

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.

Repeatable: *N*

Formerly 28-2120
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 ENGL 112 Writing and Rhetoric II or ENGL 112H Writing and Rhetoric II: Honors or ENGL 122 International 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 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 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 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 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 Junior Standing or Above (JR)
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 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

CONCENTRATIONS

Artist Management

BUSE 210 Economics for Creatives

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 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 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, incentivation, 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 Junior Standing or Above (JR)
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

Choose one of the following courses:

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 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. During the Spring semester students may be able to enroll in a section of this course that will participate in activities at the SXSW 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 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. During the Spring semester students may be able to enroll in a section of this course that will participate in activities at the SXSW Music Conference and Festival in Austin, TX.

Repeatable: Y
Formerly 28-4070
Prerequisites 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

Live and Touring

BUSE 170 Business of Live Entertainment

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 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 and Ticketing Strategies

Every organization wants to sell more tickets. How can this be achieved? This course presents revenue maximization techniques, including dynamic pricing, promotional and discounting strategies, 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 creative industries.

Repeatable: *N*
Formerly 28-3815
Requirements Junior Standing or Above (JR)
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 Junior Standing or Above (JR)
Minimum Credits 3 **Maximum Credits** 3

Choose one of the following courses:

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 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. During the Spring semester students may be able to enroll in a section of this course that will participate in activities at the SXSW 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 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

Recorded Music and Publishing

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
Prerequisites BUSE 135 Business of Music
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 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, incentivation, 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 Junior Standing or Above (JR)
Minimum Credits 3 **Maximum Credits** 3

Choose one of the following courses:

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

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

Choose one of the following courses:

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 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. During the Spring semester students may be able to enroll in a section of this course that will participate in activities at the SXSW 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. During the Spring semester, students may be able to enroll in a section of this course that will participate in activities at the SXSW 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. During the Spring semester, students may be able to enroll in a section of this course that will participate in activities at the SXSW 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

Music, BA

The Bachelor of Arts in Music gives students a broad training 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 context 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 - 48 credits required

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 contemporary music theory, aural skills, piano keyboard (or equivalent), digital audio workstations and a variety of applications used widely in the music industry.

Repeatable: *N*
Formerly 32-1120
DEI
Concurrent Requisite MUSC 174 Applied Music I
Minimum Credits 4 **Maximum Credits** 4

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 contemporary music theory, aural skills, piano keyboard (or equivalent), digital audio workstations and a variety of applications used widely in the music industry.

Repeatable: *N*
DEI
Prerequisites MUSC 110 Foundations of Music I
Concurrent Requisite MUSC 175 Applied Music II
Minimum Credits 4 **Maximum Credits** 4

MUSC 174 Applied Music I

This course provides an applied experience contemporary instrumental and vocal students need prior to enrolling in private lessons. Students will study the technique, scales, chords, sight-reading and repertoire as appropriate to their discipline. Students will apply their Foundations of Music skills to begin developing an improvisational approach to their instrument.

Repeatable: *N*
Formerly 32-1321
Concurrent Requisite MUSC 110 Foundations of Music I
Minimum Credits 2 **Maximum Credits** 2

MUSC 175 Applied Music II

This course provides an applied experience contemporary instrumental and vocal students need prior to enrolling in private lessons. Students will study technique, scales, chords, sight-reading and repertoire as appropriate to their discipline. Students will apply their Foundations of Music skills to begin developing an improvisational approach to their instrument.

Repeatable: *N*
Concurrent Requisite MUSC 111 Foundations of Music II
Minimum Credits 2 **Maximum Credits** 2

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 contemporary music theory, aural skills, piano keyboard (or equivalent), digital audio workstations, and a variety of applications used widely in the music industry.

Repeatable: *N*
DEI
Prerequisites MUSC 111 Foundations of Music II
Minimum Credits 3 **Maximum Credits** 3

MUSC 211 Foundations of Music IV

Foundations of Music IV focus on the development and influences of the blues on contemporary music as well as exploration of diverse rhythmic influences from many cultures around the world in current music making. The course also focuses on application of concepts from the Foundations sequence in present music practice.

Repeatable: *N*
DEI
Prerequisites MUSC 210 Foundations of Music III
Minimum Credits 3 **Maximum Credits** 3

MUSC 223 Elements of Music Design

Elements 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*
DEI
Prerequisites MUSC 111 Foundations of Music II
Minimum Credits 3 **Maximum Credits** 3

MUSC 271 Primary Lessons

This course offers private instruction at a developing level 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 MPRL-2-100 EXAM-MPRL MINIMUM SCORE = 100
Music Department Students Only (8MUS)
Minimum Credits 2 **Maximum Credits** 2

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
DEI
Prerequisites MUSC 223 Elements of Music Design and MUSC 210 Foundations of Music III
Minimum Credits 3 **Maximum Credits** 3

MUSC 350 Applied Music Production

An intermediate course to be taken after completing Foundations of Music sequence.
Prepares instrumentalists, singers, and songwriters for more advanced concepts in the creation of music and further develops students' fluency in current music technology tools used 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 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.

Repeatable: *N*
Formerly 32-2611
DEI
Prerequisites MUSC 111 Foundations of Music 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 ascendency of African-American musical practices.

Repeatable: *N*
Formerly 32-2612
DEI
Prerequisites MUSC 111 Foundations of Music 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
DEI
Prerequisites MUSC 211 Foundations of Music IV or MUSC 235 Techniques for Improvisation II
Minimum Credits 3 **Maximum Credits** 3

MUSC 488 BA Senior Music Seminar

A required capstone course for 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

Choose one of the following courses:

MUSC 181G Gospel Choir

This ensemble is an introductory-level performance class focused on Gospel choral music. Students apply basic music skills, build ensemble awareness, and develop performance techniques necessary for participating in a large chorus experience. No audition required.

Repeatable: *Y*
Minimum Credits 1 **Maximum Credits** 1

MUSC 181J Jazz/Pop Choir

This ensemble is an introductory-level performance class focused on Jazz and contemporary music arranged for choir. Students apply basic music skills, build ensemble awareness, and develop performance techniques necessary for participating in a large chorus experience. No audition required.

Repeatable: *Y*
Minimum Credits 1 **Maximum Credits** 1

Choose one of the following courses:

MUSC 228 Digital Music Composition and Performance

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 electro-acoustic 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 111 Foundations of Music II
Minimum Credits 2 **Maximum Credits** 2

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
Prerequisites MUSC 111 Foundations of Music II
Minimum Credits 3 **Maximum Credits** 3

MUSC 330 Composition I

This course introduces the student to the fundamentals of music composition. Through analysis of existing works from numerous styles and traditions, compositional exercises, and instructional guidance in the students' own creative compositional work, students learn to envision, plan, and execute compositional ideas and realize them using current, commonly employed tools and processes, with focus on the deliberate and controlled use of all musical parameters as structural as well as expressive elements. Classroom performance of works, both in progress and finished, is an integral part of the instructional method, as is the examination, discussion, and critical feedback of all students' work, both by the instructor as well as by their peers.

Repeatable: *N*
Prerequisites MUSC 211 Foundations of Music IV and MUSC 223 Elements of Music Design
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 111 Foundations of Music II
Minimum Credits 2 **Maximum Credits** 2

MUSC 336 Composition Practicum I

This course allows students to apply their compositional skills in applied settings as they are currently found in arts and entertainment. Under the guidance of their instructor(s), students write and produce music for several collaborative works in media or the performing arts, adhering to the specific needs of the project at hand, as well as to the current practice prevalent in that type of media or performance. The development and continual adjustment of compositional strategies to support the creative brief and the needs of the project at hand, and the communication with the project creator in this regard, are as integral to the work as the actual composition and production of the music.

Repeatable: *N*
Prerequisites MUSC 211 Foundations of Music IV
Minimum Credits 3 **Maximum Credits** 3

MUSC 371 Primary Lessons

This course offers private instruction at an intermediate level 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 MPRL-3-100 EXAM-MPRL MINIMUM SCORE = 100
Music Department Students Only (8MUS)
Minimum Credits 2 **Maximum Credits** 2

MUSC 373 Composition Lessons

This course offers intermediate private instruction in composition for music students. In this course, students continue to foster their own creative voice in any compositional style they choose, through work on a piece (or several short pieces) for any acoustic or a combination of acoustic and electronic medium. 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 or MCPL-3-100 EXAM-MCPL MINIMUM SCORE = 100
Requirements Permission Required (DP) Music Department Students Only (8MUS)
Minimum Credits 2 **Maximum Credits** 2

Choose one of the following courses:

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 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 471 Primary Lessons

This course offers instruction at an advanced level 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 MPRL-4-100 EXAM-MPRL MINIMUM SCORE = 100
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. In this course, students continue to foster their own creative voice in any compositional style they choose, through work on a piece (or several short pieces) for a chamber ensemble of varying instrumentation. The course is repeatable, but requires authorization by an area coordinator for first-time enrollment.

Repeatable: *Y*
Prerequisites MCPL-4-100 EXAM-MCPL MINIMUM SCORE = 100
Requirements Permission Required (DP) Music Department Students Only (8MUS)
Minimum Credits 2 **Maximum Credits** 2

Ensemble Electives

Complete 4 credits from the following courses:

MUSC 180 Styles & Techniques Ensemble

Styles and Techniques Ensemble is an introductory-level performance class for instrumentalists and/or vocalists. Styles and Techniques ensembles investigate characteristic elements of a variety of classic and contemporary genres, through a series of genre-specific modules. 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
Requirements Permission Required (DP) Music Department Students Only (8MUS)
Minimum Credits 1 **Maximum Credits** 1

MUSC 181G Gospel Choir

This ensemble is an introductory-level performance class focused on Gospel choral music. Students apply basic music skills, build ensemble awareness, and develop performance techniques necessary for participating in a large chorus experience. No audition required.

Repeatable: Y
Minimum Credits 1 **Maximum Credits** 1

MUSC 181J Jazz/Pop Choir

This ensemble is an introductory-level performance class focused on Jazz and contemporary music arranged for choir. Students apply basic music skills, build ensemble awareness, and develop performance techniques necessary for participating in a large chorus experience. No audition required.

Repeatable: Y
Minimum Credits 1 **Maximum Credits** 1

MUSC 280 Performance Ensemble: Survey

The Performance Survey Ensemble course is an intermediate-level performance class for instrumentalists and/or vocalists. Survey Ensembles investigate characteristic elements of a variety of classic and contemporary genres, through a series of genre-specific modules. 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
DEI
Requirements Permission Required (DP) Music Department Students Only (8MUS)
Minimum Credits 1 **Maximum Credits** 1

MUSC 380A Performance Ensemble: American Roots

The Performance Genre Ensemble course is an advanced-intermediate level performance class for instrumentalists, composers and/or vocalists. Genre ensembles engage in the history, performance and composition of specific styles and threads of contemporary and popular music. 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 MUSC 380
Requirements Permission Required (DP) Music Department Students Only (8MUS)
Minimum Credits 1 **Maximum Credits** 1

MUSC 380B Performance Ensemble: Breakaway

The Performance Genre Ensemble course is an advanced-intermediate level performance class for instrumentalists, composers and/or vocalists. Genre ensembles engage in the history, performance and composition of specific styles and threads of contemporary and popular music. 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*
Requirements Permission Required (DP) Music Department Students Only (8MUS)
Minimum Credits 1 **Maximum Credits** 1

MUSC 380C Performance Ensemble: Laptop Ensemble

The Performance Genre Ensemble course is an advanced-intermediate level performance class for instrumentalists, composers and/or vocalists. Genre ensembles engage in the history, performance and composition of specific styles and threads of contemporary and popular music. 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*
Requirements Permission Required (DP) Music Department Students Only (8MUS)
Minimum Credits 1 **Maximum Credits** 1

MUSC 380G Performance Ensemble: Gospel Repertory Ensemble

The Performance Genre Ensemble course is an advanced-intermediate level performance class for instrumentalists, composers and/or vocalists. Genre ensembles engage in the history, performance and composition of specific styles and threads of contemporary and popular music. 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*
Requirements Permission Required (DP) Music Department Students Only (8MUS)
Minimum Credits 1 **Maximum Credits** 1

MUSC 380J Performance Ensemble: Jazz Combos

The Performance Genre Ensemble course is an advanced-intermediate level performance class for instrumentalists, composers and/or vocalists. Genre ensembles engage in the history, performance and composition of specific styles and threads of contemporary and popular music. 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*
Requirements Permission Required (DP) Music Department Students Only (8MUS)
Minimum Credits 1 **Maximum Credits** 1

MUSC 380L Performance Ensemble: Latin Ensemble

The Performance Genre Ensemble course is an advanced-intermediate level performance class for instrumentalists, composers and/or vocalists. Genre ensembles engage in the history, performance and composition of specific styles and threads of contemporary and popular music. 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*
Requirements Permission Required (DP) Music Department Students Only (8MUS)
Minimum Credits 1 **Maximum Credits** 1

MUSC 380N Performance Ensemble: New Music Ensemble

The Performance Genre Ensemble course is an advanced-intermediate level performance class for instrumentalists, composers and/or vocalists. Genre ensembles engage in the history, performance and composition of specific styles and threads of contemporary and popular music. 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*
Requirements Permission Required (DP) Music Department Students Only (8MUS)
Minimum Credits 1 **Maximum Credits** 1

MUSC 380P Performance Ensemble: Hip-Hop Ensemble

The Performance Genre Ensemble course is an advanced-intermediate level performance class for instrumentalists, composers and/or vocalists. Genre ensembles engage in the history, performance and composition of specific styles and threads of contemporary and popular music. 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*
Requirements Permission Required (DP) Music Department Students Only (8MUS)
Minimum Credits 1 **Maximum Credits** 1

MUSC 380U Performance Ensemble: Guitar Ensemble

The Performance Genre Ensemble course is an advanced-intermediate level performance class for instrumentalists, composers and/or vocalists. Genre ensembles engage in the history, performance and composition of specific styles and threads of contemporary and popular music. 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*
Requirements Permission Required (DP) Music Department Students Only (8MUS)
Minimum Credits 1 **Maximum Credits** 1

MUSC 480F Showcase Ensemble: Fusion Ensemble

Fusion 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*
Requirements Permission Required (DP) Music Department Students Only (8MUS)
Minimum Credits 1 **Maximum Credits** 1

MUSC 480G Showcase Ensemble: Gospel Band

The Gospel Band 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*
Requirements Permission Required (DP) Music Department Students Only (8MUS)
Minimum Credits 1 **Maximum Credits** 1

MUSC 480J Showcase Ensemble: Columbia College Jazz Ensemble

The Columbia College Jazz Ensemble course is an advanced-level performance class for instrumentalists. 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*
Requirements Permission Required (DP) Music Department Students Only (8MUS)
Minimum Credits 1 **Maximum Credits** 1

MUSC 480L Showcase Ensemble: Latin Ensemble

The Latin 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*
Requirements Permission Required (DP) Music Department Students Only (8MUS)
Minimum Credits 1 **Maximum Credits** 1

MUSC 480P Showcase Ensemble: Pop/Rock Ensemble

The Pop Rock Showcase 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*
Requirements Permission Required (DP) Music Department Students Only (8MUS)
Minimum Credits 1 **Maximum Credits** 1

MUSC 480R Showcase Ensemble: R&B Ensemble

The R&B 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*
Requirements Permission Required (DP) Music Department Students Only (8MUS)
Minimum Credits 1 **Maximum Credits** 1

MUSC 480V Showcase Ensemble: ChicagoVox

Chicago Vox is an advanced-level performance class for 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*
Requirements Permission Required (DP) Music Department Students Only (8MUS)
Minimum Credits 1 **Maximum Credits** 1

MUSC 481 Recording and Performance Ensemble

This advanced course requires students to develop their own collaborative projects, with the ultimate goal of creating a professionally marketable performing and recording entity. Over the course of the academic year, with the advice and coaching of their ensemble directors, the groups will develop a set of material for live-showcase performance, and create a fully produced, 3-5 song set of recordings suitable for commercial

release. The bands will work closely with faculty, staff producers, resident and guest artists in creating their recorded product, and will have additional opportunities to create and perform in concert with select resident artists. Over the course of their two-semester project, band members may be engaged in various aspects of their project's creative and business activities including development of group persona, genre and direction, songwriting and repertoire development. Projects may also collaborate on their promotional, and overall artist-development materials with students and teams from the Music Business program. The class closely models experiences found in the professional space, and takes the student outside of their comfort zone in preparing them for the challenges of the music industry.

Repeatable: *Y*
Formerly MUSC 480
Requirements Permission Required (DP) Music Department Students Only (8MUS)
Minimum Credits 1 **Maximum Credits** 1

Musical Theatre, BA

The BA in Musical Theatre offers training in acting, dance techniques and styles, voice and musicianship, character and ensemble, voice and movement, and theatre history. Our approach emphasizes the synthesis of acting, singing, and dancing in musical theatre performance. Students are encouraged to put into practice what they learn in the classroom through hands-on engagement in the preparation and presentation of performances produced in the department.

Students are encouraged to audition for musical theatre productions and non-musical plays. In the classroom, students work with a faculty of professionals in the field, who bring their expertise to the art, craft, and business of theatre. In addition, the program encourages students to take elective courses in related areas, such as directing, stage management, design, marketing and management, on-camera acting, and voiceover performance. This pragmatic approach prepares students to face the challenging realities of making a life in the performing arts.

As a result of successfully completing program requirements, students should be able to:

- inhabit a role as cast, demonstrating the ability to use research, text and score analysis, rehearsal, and exploration;
- exhibit foundational vocal technique, musicianship, and song interpretation skills;
- articulate fundamental dance terminology and demonstrate technique in ballet, jazz, tap, and musical theatre styles as an additional means of furthering the dramatic life of a scene;
- communicate a thorough knowledge of musical theatre repertory and history;
- effectively utilize the body and voice as the actor's instruments of communication; and
- model a broad understanding of musical theatre performance as theatrical art and craft and how it intersects with other theatrical disciplines.

PROGRAM REQUIREMENTS - 47 credits required

MUSC 104 Theory II for Musical Theatre

Theory II for Musical Theatre is a fundamental course tailored to musical theatre students in the Musical Theatre BA and Musical Theatre Performance BFA, as well as other programs. The course concentrates on the core theoretical concepts utilized in music and provides basic aural skills training incorporating genre appropriate music. 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 103 Theory I for Musical Theatre or MUSC-T-77 EXAM-MUSC MINIMUM SCORE = 77
Music Theatre Majors Only (2MUS)
Minimum Credits 3 **Maximum Credits** 3

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
Requirements Permission Required (DP) Musical Theatre Majors Only (2MUS)
Minimum Credits 3 **Maximum Credits** 3

THEA 107 Theatre Survey II: American Drama

The American theatre both reflects and creates American identity. This course will examine plays from the mid-nineteenth century through the present day to investigate the ways that Americans participated in the construction, and deconstruction, of Americans' sense of self. Rather than a complete review of American drama, this course will survey a range of content, form, and styles as they define American drama and American identity.

Repeatable: *N*
Prerequisites THEA 106 Theatre Survey I: Global Drama or THEA 124 Comedy Survey I or THEA 141 Musical Theatre Foundations
Minimum Credits 2 **Maximum Credits** 2

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
Concurrent Requisite THEA 107 Theatre Survey II: American Drama
Minimum Credits 4 **Maximum Credits** 4

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 prepares incoming students for their role as creative practitioners of musical theatre. Students investigate the elements and principles of the artistic process that can be applied to all aspects of creating musical theatre. The course develops students' awareness, observation and collaborative skills, and their ability to transpose experiences in the world of the play or musical into written, vocal and physical form. Production numbers that explore style and representative genres will be major projects. Readings, composition work in class, and attendance at productions deepen students' understanding and appreciation of the scope of contemporary musical theatre-making. The course will meet in a five-week sub session.

Repeatable: *N*
Musical Theatre Majors Only (3MUS)
Minimum Credits 1 **Maximum Credits** 1

THEA 202 Traditions of World Theatre

This course will survey the dramas, history, and aesthetics of performance traditions from various locations around the world including Africa, Asia, Latin America, and the West (United States and Europe), emphasizing important developments and highlighting pivotal movements and participants within their broader historical, social, and cultural contexts. Through an examination of theatrical forms, expressive styles, and contributions of performance traditions from around the world, students will become acquainted with how theatre reflects and constitutes community and culture.

Repeatable: *N*
Formerly 31-2103
HU DEI
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 205 Text Analysis

This course introduces students to varying methods and approaches to script analysis. While students will become familiar with traditional methods of analysis, a significant emphasis will be placed on alternative and complementary methods including contemplation and intuitive responses, visualization and imagery, and somatic responses to play scripts. Through course readings, presentations, and group activities, furthermore, this course will familiarize students with vocabulary and strategies of analysis for actors, designers, and playwrights, thereby facilitating communication of production ideas.

Repeatable: *N*
Formerly 31-2120
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 THEA 111 Theatre Foundation I: Theatre Making and ENGL 122 International Writing and Rhetoric II or THEA 141 Musical Theatre Foundations and ENGL 112 Writing and Rhetoric II or THEA 141 Musical Theatre Foundations and ENGL 112H Writing and Rhetoric II: Honors or THEA 141 Musical Theatre Foundations and ENGL 122 International Writing and Rhetoric II
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 or three-person scenes from musical theatre works with an eye towards introducing the 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-Acting Majors and THEA 143 Musical Theatre Dance I and MUSC 104 Theory II 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 Theory II for Musical Theatre and THEA 140 Musical Theatre History
Minimum Credits 3 **Maximum Credits** 3

THEA 340 Scenes and Songs

In this multi-disciplinary course in acting and singing for musical theatre, students prepare and perform material from several genres of the musical theatre canon and apply dramaturgical research and text analysis to 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 working within a supportive ensemble aesthetic, developing a language of constructive feedback and participating in the growth of classmates' work.

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 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 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

Complete 4 credits from the following courses:

MUSC 171 Primary Lessons

This course offers a progressive method through private instruction on a student's primary instrument for which a comparable Techniques Class Instruction is currently unavailable**.** Students must be 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 MPRL-1-100 EXAM-MPRL MINIMUM SCORE = 100
Music Department Students Only (8MUS)
Minimum Credits 2 **Maximum Credits** 2

MUSC 271 Primary Lessons

This course offers private instruction at a developing level 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 MPRL-2-100 EXAM-MPRL MINIMUM SCORE = 100
Music Department Students Only (8MUS)
Minimum Credits 2 **Maximum Credits** 2

Complete 6 credits from the following courses:

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 includes 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 are introduced to musical theatre dance combinations and professional musical

theatre audition procedures.

Repeatable: *Y*
Formerly 31-1430
Musical Theatre Majors Only (3MUS)
Minimum Credits 2 **Maximum Credits** 2

THEA 243 Musical Theatre Dance II

This course expands the technical skills in musical theatre dance styles required of musical theatre majors at the intermediate level. Each class includes 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 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 frequently learn original Broadway choreography. Attention focuses on developing advanced audition and performance skills in preparation for seeking employment in the musical theatre industry. Significant attention is placed on audition practices and professional discipline. Students are 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

Choose one of the following courses:

THEA 145 Beginning Musical Theatre Tap

This course develops dance technique and repertoire within the specialized styles of musical theatre tap and is required of musical theatre majors at the beginning level. Each class includes 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 are 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 245 Intermediate Musical Theatre Tap

This course develops technique, performance, and repertoire within the specialized styles of musical theatre tap required of musical theatre majors at the intermediate level. Each class includes 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

Choose one of the following courses:

THEA 168 Playwriting I

This course is an introduction to the basic techniques of playwriting from concept to completion. Students will learn basic play structuring, character development, conflict heightening, play synopsizing, and script formatting while writing scenes, ten-minute plays, and one-act plays which are all read aloud as table-readings in class.

Repeatable: *N*
Formerly 31-2800
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 or THEA 112 Theatre Foundation II: Performance and ENGL 112 Writing and Rhetoric II or THEA 112 Theatre Foundation II: Performance and ENGL 112H Writing and Rhetoric II: Honors or THEA 112 Theatre Foundation II: Performance and ENGL 122 International Writing and Rhetoric II
Requirements Sophomore Standing or Above (SO)
Minimum Credits 3 **Maximum Credits** 3

Choose one of the following courses:

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 and Performance

Creative participation as a performer, designer, technician or crew member in Student Directing Projects, New Stew Showcases, Comedy or Faculty Workshop, or other department performances.

Repeatable: *Y*
Formerly 31-2301
Requirements Permission Required (DP)
Minimum Credits 0 **Maximum Credits** 2

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 - 42 credits required

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

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

PHOT 101 Photographic Practice I

This course introduces 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 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 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 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
DEI
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
DEI
Prerequisites PHOT 251 History of Photography I
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 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
Prerequisites PHOT 362 Image Strategies
Requirements Senior Standing (SR)
Minimum Credits 3 **Maximum Credits** 3

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 principals and skills including digital imaging, studio lighting and photo history. Students will have the opportunity to study and practice the roles of photographer, stylist, digital technician and studio assistant at various points in the concentration preparing them for a 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 for the Concentration:

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
Minimum Credits 3 **Maximum Credits** 3

Choose three of the following courses:

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
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 tabletop context.

Repeatable: *N*
Formerly 23-3300
Prerequisites PHOT 202 Photographic Practice III and PHOT 209 Principles of Light II
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
Requirements Permission Required (DP)
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 209 Principles of Light II
Minimum Credits 3 **Maximum Credits** 3

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 for the Concentration:

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
Minimum Credits 3 **Maximum Credits** 3

Choose three of the following courses:

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 tabletop context.

Repeatable: *N*
Formerly 23-3300
Prerequisites PHOT 202 Photographic Practice III and 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
Requirements Permission Required (DP)
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
Requirements Permission Required (DP)
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 contstruct 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 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 209 Principles of Light II
Minimum Credits 3 **Maximum Credits** 3

Fine Art Photography

The Fine Art concentration offers students the opportunity to develop a comprehensive understanding of contemporary art practice and photographic history supporting 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 principals 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.
  Choose four of the following courses:

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
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 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
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 contstruct 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 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 209 Principles of Light II
Minimum Credits 3 **Maximum Credits** 3

Integrated Photography

The Integrated Photography concentration offers students the opportunity to develop a comprehensive understanding of contemporary photographic practice and photographic history supporting 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 principals and techniques including digital imaging, studio lighting and photo history. The Integrated Concentration prepares students for a variety of careers centered on making, marketing, exhibiting and publishing photographs for a variety of audiences including but not limited to commercial, fashion, fine art and other outlets. 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.
  Choose four of the following courses:

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
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 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 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
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 tabletop context.

Repeatable: *N*
Formerly 23-3300
Prerequisites PHOT 202 Photographic Practice III and 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
Requirements Permission Required (DP)
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 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 209 Principles of Light II
Minimum Credits 3 **Maximum Credits** 3

Photojournalism, BA

The Photojournalism major aims to provide students with valuable photography, video, audio and new media skills. The curriculum draws upon the expertise of the college's Journalism, Photography and Cinema

programs, and students will have the opportunity to 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 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 - 43 credits required

COMM 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 JOUR 141
Minimum Credits 1 **Maximum Credits** 1

INMD 130 Immersive Environments I

Examine historical and contemporary uses of immersive environments. Generate a variety of work using Augmented Reality, Virtual Reality & 360 Video technologies. Explore 21st Century alternative modes of spectatorship; in particular immersive and interactive ways of experiencing visual spectacle.

Repeatable: *N*
Formerly INMD 430
Minimum Credits 3 **Maximum Credits** 3

JOUR 102 Introduction to Journalism

This course explores rules and roles of journalism along with the challenges of the contemporary media landscape. It also introduces reporting, interviewing and writing skills through hands-on assignments.

Repeatable: *N*
Formerly 53-1011
Minimum Credits 3 **Maximum Credits** 3

JOUR 205 Reporting II

The course helps students refine their reporting, interviewing, researching and writing skills as they conceptualize, pitch and produce journalistic stories. Students further develop critical-thinking skills as well as the use of social media for newsgathering and storytelling. It emphasizes precision and clarity. Equipment is required for this course. See the Department website.

Repeatable: *N*
Formerly 53-2020A
Prerequisites JOUR 105 Reporting I and JOUR 108 Copy Editing or JOUR 106 College News Workshop and JOUR 108 Copy Editing
Minimum Credits 3 **Maximum Credits** 3

JOUR 450 Journalism Short Documentary

Journalism Short Documentary offers intensive, hands-on training in video storytelling and production. Students learn to produce in-depth "mini-doc" stories focusing on newsworthy trends and issues using journalistic best practices and ethics.

Repeatable: *Y*
Formerly 53-4840
Prerequisites JOUR 350 Digital Storytelling or PHOT 360 Documentary Methods or CINE 266 Documentary Storytelling
Minimum Credits 3 **Maximum Credits** 3

PHOT 101 Photographic Practice I

This course introduces 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 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 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 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

Choose one of the following courses:

JOUR 105 Reporting I

This course teaches students reporting skills used in all major journalism media formats. It is designed to give stduents a solid foundation for subsequent courses in journalistic storytelling. Equipment is required for this course. See the department website.

Repeatable: *N*
Formerly 53-1015
Prerequisites JOUR 102 Introduction to Journalism and ENGL 111 Writing and Rhetoric I or JOUR 102 Introduction to Journalism and ENGL 111H Writing and Rhetoric I: Honors or JOUR 102 Introduction to Journalism and ENGL 121 International Writing and Rhetoric I or JOUR 102 Introduction to Journalism and ENGL 109 Writing and Rhetoric I Stretch B or JOUR 102 Introduction to Journalism and TWC-T-7 EXAM-TWC WRITING MINIMUM SCORE = 7
Minimum Credits 3 **Maximum Credits** 3

JOUR 106 College News 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 I and it may be substituted for Reporting 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. 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
Prerequisites JOUR 102 Introduction to Journalism and ENGL 111 Writing and Rhetoric I or JOUR 102 Introduction to Journalism and ENGL 111H Writing and Rhetoric I: Honors or JOUR 102 Introduction to Journalism and ENGL 121 International Writing and Rhetoric I or JOUR 102 Introduction to Journalism and ENGL 109 Writing and Rhetoric I Stretch B or JOUR 102 Introduction to Journalism and TWC-T-7 EXAM-TWC WRITING MINIMUM SCORE = 7
Requirements Permission Required (DP)
Minimum Credits 3 **Maximum Credits** 3

Choose three of the following courses:

COMM 325 Data Storytelling & Visual Strategies

This class combines theory and practice on strategies of communicating data through digital graphics and various media platforms. It focuses on visual and media literacy, research, narrative storytelling, and media design. Students will gain experience in translating data into public visual stories by designing various digital media infographics and collaborating on a transmedia storytelling project, including images, explanatory charts, maps, animation, and/or diagrams.

Repeatable: *N*
Formerly 53-3230
Requirements Junior Standing or Above (JR)
Minimum Credits 3 **Maximum Credits** 3

JOUR 316 Opinion and Commentary

Course teaches students to write or produce research-based opinion stories in their own voices. Course includes exercises in editorial, column, podcast, op-doc and opinion writing on various platforms, including audio and video.

Repeatable: *N*
Formerly 53-2510
DEI
Requirements Junior Standing or Above (JR)
Minimum Credits 3 **Maximum Credits** 3

JOUR 321 Covering Urban Affairs

This course is about how a variety of societal forces impact people in urban communities. It explores how decisions and actions by various forces -- including city and county government, media, community leaders and organizations - impact education, health care, housing, transportation, cultural affairs and other quality

of life issues in a community. Students will produce multimedia work illustrating these interactions. The course will often focus on a singular topic area.

Repeatable: *N*
Formerly 53-3120
PL
Requirements Junior Standing or Above (JR)
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 I or JOUR 106 College News Workshop
Requirements Permission Required (DP)
Minimum Credits 3 **Maximum Credits** 3

JOUR 463 Global Multimedia

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 3 **Maximum Credits** 3

JOUR 464 Solutions Journalism

Solutions journalism provides practical insight into how contemporary problems can be addressed. It focuses on effectiveness and provides evidence through in-depth explorations of the people, programs and institutions responding to problems. Students in this upper-level journalism course conduct extensive research as well as in-person interviews, and report and write a publishable story with intellectual depth, factual accuracy and compelling prose.

Repeatable: *N*
Formerly JOUR 364
Prerequisites JOUR 205 Reporting II
Minimum Credits 3 **Maximum Credits** 3

RADI 302 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 RADI 202
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 381 WCRX

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. In additon to production, students work on the air as a show host. They also develop content and maintain social media on-line communities for WCRX. In addition to class time, this course requires a minimum of six hours per week of practical activity.

Repeatable: *N*
Formerly RADI 481
Prerequisites RADI 172 On the Air: Be a Radio Host or RADI 210 Radio Production I: Intro
Minimum Credits 3 **Maximum Credits** 3

Choose one of the following courses:

CINE 477 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 CINE 377
Prerequisites CINE 266 Documentary Storytelling or CINE 267 Documentary Production Module I: Location Camera and Sound or CINE 264 Documentary Production Module II: The Interview or CINE 269 Documentary Production III: Intermediate Field Production or PHOT 360 Documentary Methods or JOUR 350 Digital Storytelling
Minimum Credits 3 **Maximum Credits** 3

JOUR 481 TV Newsbeat

In this course students will produce a TV news show. While the focus will be on television news, much of what students learn and practice will be applicable across digital platforms. This course refines skills learned in previous coursework to gain additional experience in all facets of planning and executing a local news program.

Repeatable: *Y*
Formerly 53-4601A

Prerequisites COMM 219 Social Media Content or JOUR 450 Journalism Short Documentary or JOUR 337 Creating the TV News Package or TELE 328 Television Program Development
Minimum Credits 6 **Maximum Credits** 6

Programming, BA

The Bachelor of Arts in Programming prepares graduates to develop interactive applications for a variety of platforms. Programming is an exciting multidisciplinary field that requires creativity, professional discipline, and strong collaborative production skills. The program provides an environment for students to develop games, simulations, immersive experiences, software, and other interactive experiences, as well as providing the strong background in Liberal Arts and Sciences required to thrive in this growing and competitive field. Students pursuing this degree choose between two concentrations (Game Programming or Application Programming) and 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:

- apply advanced programming principles and concepts in the development of interactive experiences;
- synthesize knowledge and skills to build and refine a professional body of work;
- effectively communicate and successfully function in multi-disciplinary teams; and
- perform with a critical understanding of the vocabulary, fundamental concepts, skills, and roles for a career in computer science, or graduate school.

PROGRAM REQUIREMENTS - 50 credits required

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
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

PROG 101 Programming I

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 programming best practices.

Repeatable: *N*
Formerly 36-1501
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
Prerequisites PROG 101 Programming I
Minimum Credits 3 **Maximum Credits** 3

PROG 201 Programming II

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 projects for your portfolio.

Repeatable: *N*
Formerly 36-2600
Prerequisites PROG 101 Programming I
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 Programming I
Minimum Credits 3 **Maximum Credits** 3

PROG 301 Programming III

Develop complex applications with reusable components. Advanced principles of object oriented design and programming are covered as a library of reusable code and a substantial project is built.

Repeatable: *N*
Formerly 36-3700

Prerequisites PROG 201 Programming II
Minimum Credits 3 **Maximum Credits** 3

PROG 340 Graphics Application Programming

Build applications that leverage libraries and utilize programmatic modeling, shading, textures, and transformations. Additional topics may include cross platform operability, high-performance optimization, UX and interface design. 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 Programming II
Minimum Credits 3 **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 Programming II
Minimum Credits 3 **Maximum Credits** 3

PROG 420 C++ Programming II

Create project-based work while strengthening an understanding of advanced C++. Design principles and patterns are utilized to create extensible and maintainable code in application and game programming. Additional technologies (e.g. Unreal Engine) are also used in the creation of portfolio work. Prior C++ experience is required.

Repeatable: *N*
Formerly PROG 320
Prerequisites PROG 220 C++ Programming I
Minimum Credits 3 **Maximum Credits** 3

PROG 449 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 PROG 350
Prerequisites PROG 366 Algorithms
Minimum Credits 3 **Maximum Credits** 3

Complete 2 credits from the following courses:

PROG 450A Code Sprint

Strengthen skills and understanding of a programming language (or learn a new language) in an accelerated, fast paced setting. Industry best practices are used to create an advanced-level project. Complete the course with portfolio work.

Repeatable: *Y*
Prerequisites PROG 201 Programming II
Requirements Junior Standing or Above (JR)
Minimum Credits 1 **Maximum Credits** 1

PROG 450B Code Sprint

Strengthen skills and understanding of a programming language (or learn a new language) in an accelerated, fast paced setting. Industry best practices are used to create an advanced-level project. Complete the course with portfolio work.

Repeatable: *Y*
Prerequisites PROG 201 Programming II
Requirements Junior Standing or Above (JR)
Minimum Credits 1 **Maximum Credits** 1

PROG 450C Code Sprint

Strengthen skills and understanding of a programming language (or learn a new language) in an accelerated, fast paced setting. Industry best practices are used to create an advanced-level project. Complete the course with portfolio work.

Repeatable: *Y*
Prerequisites PROG 201 Programming II
Requirements Junior Standing or Above (JR)
Minimum Credits 1 **Maximum Credits** 1

Choose two of the following courses:

PROG 260 Data Design for Applications

Build applications that use databases and cloud data stores. You'll learn how to build an application that can create, read, update, and delete data from a database. You'll also learn about database design, optimization, security and learn how to write application code that interfaces asynchronously with a database. Industry-standard database tools will be used.

Repeatable: *N*
Formerly 36-3520
Prerequisites INMD 114 Web Development I or PROG 101 Programming I
Minimum Credits 3 **Maximum Credits** 3

PROG 310 Game Programming I

Build games using industry-standard technologies, practical problem solving, and design patterns (such as strategy, singleton, factory, and observer patterns). Topics include: game components, game services, input handling and state management.

Repeatable: *N*

Formerly 36-3270
Prerequisites GAME 110 Introduction to Game Development and PROG 201 Programming II
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

PROG 455 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 PROG 355
Prerequisites INMD 214 Web Development II or PROG 201 Programming II or PROG 260 Data Design for Applications
Minimum Credits 3 **Maximum Credits** 3

> *Choose one of the following capstone options:*
> **Option A:**

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 130 Immersive Environments I and PROG 101 Programming I or INMD 214 Web Development II and PROG 101 Programming I or GAME 110 Introduction to Game Development and PROG 101 Programming I or INMD 102 Fundamentals of Interaction and INMD 114 Web Development I
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 260 Intro to IAM Team Development
Minimum Credits 6 **Maximum Credits** 6

Option B:

GAME 480 Game Studio I

Course is the first stage of the senior/capstone experience of the Game Design/Programming/Art Majors. It represents the pre-production stage of the capstone project and is required for all students in Game majors. Students are exposed to best team practices and overall project management, art, sound, programming, and design pre-production techniques and requirements. They also participate in finalizing plans for launching their career in the context of the team. The demo games will be presented in a professional public context.

Repeatable: *N*
Formerly 36-3997
Prerequisites PROG 420 C++ Programming II or GAME 370 Studio Collaboration or GAME 330 Advanced 3D for Games
Requirements Senior Standing (SR)
Minimum Credits 3 **Maximum Credits** 3

GAME 485 Game Studio II

Complete a substantial game with market quality content in this intense capstone experience. You'll use industry best practices and tools as you complete the project started in Game Studio I. Several disciplines (including game design, programming, game art, animation, and sound) work together as Yoyu Studio, and operate as a "team of teams".

Repeatable: *Y*
Formerly 36-3998
Prerequisites GAME 480 Game Studio I
Minimum Credits 6 **Maximum Credits** 6

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, 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 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 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 Advertising Principles or PURE 102 Intro to Public Relations or COMM 203 Social Media Strategy
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. The class emphasizes using consumer research in the context of strategic brand management. And the course examines the essential features of a consumer insight: what it is, how to get to it, and how to use it.

Repeatable: *N*
Formerly 54-3810
Prerequisites ADVE 120 Consumer Behavior
Requirements Junior Standing or Above (JR)
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

COMM 202 Applied Communication Research

This course introduces students to best practices in communication research design and process. Students develop a mixed research methodology encompassing contemporary digital research and consumer collaborative creative methodologies to make better decisions for their audience's needs. It emphasizes translating research into actionable insights and applicable plans. The final project is an applied communication research project for an organization, non-profit, association, or brand, suitable for inclusion in the student's portfolio.

Repeatable: *N*
Requirements Sophomore Standing or Above (SO)
Minimum Credits 3 **Maximum Credits** 3

COMM 219 Social Media Content

This course trains students to create strategic and ethical social media and digital content; develop concise and accurate writing and editing skills; and employ search engine optimized keywords, links, and hashtags to grow audiences and motivate them to action.

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 109 Writing and Rhetoric I Stretch B or TWC-T-7 EXAM-TWC WRITING MINIMUM SCORE = 7
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
Minimum Credits 3 **Maximum Credits** 3

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 PR Issues and Crises

Course provides an opportunity for 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 and crises. Students analyze, discuss, and develop case studies on how public relations techniques are applied to issues advocacy and crisis response.

Repeatable: *Y*
Formerly 54-2707
Prerequisites PURE 102 Intro to Public Relations or PURE 105 Public Relations Writing
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 375 Strategic Media Relations

This course is designed to deliver each student understanding and experience in real-life media relations. Students will have access to the media database planning tool used by top PR agencies and corporations to develop media outreach strategies and assess media placement outcomes. In addition, students will deliver media pitches and/or media training to a real-world client. This class is designed to enhance the student's

body of work; teach firsthand the life and times of the media relations pro; and increase appreciation for the importance of media relationships when it comes to effective public relations.

Repeatable: *N*
Formerly 54-3713
Prerequisites PURE 102 Intro to Public Relations and PURE 105 Public Relations Writing or COMM 102 Communication Essentials and PURE 105 Public Relations Writing
Requirements Junior Standing or Above (JR)
Minimum Credits 3 **Maximum Credits** 3

Choose one of the following courses:

COMM 150 Sports Communication

Course explores the breadth of the sports communication industry, with a focus on the skills essential for sports communication professionals, including in media relations, promotions, advertising endorsements, sponsorships, experiential/events, digital and social media.

Repeatable: *N*
Formerly ADVE 150
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 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: *Y*
Formerly 54-2715
Prerequisites PURE 102 Intro to Public Relations or FASH 101 Intro to the Fashion Industry
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

RADI 230 Podcasting

In this introductory course, students learn the aesthetics of podcasting as well as basic content development and production techniques while creating elements of a podcast.

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

Complete 6 credits from the following courses:

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

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 byCareer 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 having them approved prior to registering for this course. Please contact the Career Center for assistance and resources.

Repeatable: *Y*
Formerly 99-2100
Requirements Permission Required (DP)
Minimum Credits 1 **Maximum Credits** 1

COLL 230 Internship: Professionalism and Creativity

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 students to gain hands-on experience and explore career interests while applying knowledge and skills learned in the classroom to a work setting. The online, academic component of this internship fosters student understanding of how organizations operate and provides for structured reflection on their experiences and assessment of their knowledge and skills. 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: *N*

Formerly 99-2300
Requirements Permission Required (DP)
Minimum Credits 3 **Maximum Credits** 3

COMM 420 Media Ecosystems

In this capstone project, students work in teams to analyze the civic impact and the reciprocal relationships between a media outlet and a local community. By applying media theories of public sphere, media ecology, and audience studies, the group conducts a social power analysis to explore the information flow, power relationships, and impact of all participants in the media ecosystem. Each team will deliver a professional media kit to their industry partner.

Repeatable: *N*
Formerly COMM 320
DEI
Requirements Junior Standing or Above (JR)
Minimum Credits 3 **Maximum Credits** 3

PURE 330 Global Communications

This course examines the role of global communications in human relationships and in business communications. We'll study the theory of intercultural communications in the context of global communications professional practice, and how culture impacts receptivity to messages. We will learn how global communications professionals navigate complex ecosystems to drive organizational success while breaking down barriers to inclusion and engaging stakeholders.

Repeatable: *N*
Formerly 54-3707
GA
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 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 450 Organizational Communication

The most effective organizations build brand loyalty across all stakeholder groups, internal and external, as a method of achieving business strategy. Through open discussions, case studies, research, readings, and guest speakers in the discipline, students will learn how some of the world's most successful organizations grow market share and build world-class brands through effective organizational communication. Students will gain insights into the design and strategy of the organizational communication function, and the profile, character traits, and strategies of the effective leader communicator. Students will also learn how organizational communication unlocks the potential and passions of key stakeholder groups, particularly internal stakeholder groups; builds loyalty and trust; enhances the reputation of the organization; and drives the achievement of key performance indicators (KPIs).

Repeatable: *N*
Prerequisites PURE 102 Intro to Public Relations and PURE 105 Public Relations Writing or COMM 102 Communication Essentials and COMM 202 Applied Communication Research
Minimum Credits 3 **Maximum Credits** 3

Radio, BA

The Radio/Audio Production major offers a comprehensive education in radio and audio media via online streaming, web-based, as well as traditional platforms. Social media, advanced production software, and radio automation systems are integrated into the curriculum to prepare students to engage in the most current technology across digital platforms. The curriculum emphasizes core skills and knowledge for on-air talent, writing, producing, production, and creative content programming. Students create a body of work that can be used when seeking internships and employment. This work may include voice over, podcasting, radio theater, audio documentary, and storytelling.

All Radio majors complete at least one semester working at the award-winning WCRX 88.1 FM and wcrxfm.com as on-air show hosts, producers, music curators, sportscasters, newscasters, production directors and social media/web content producers. They can propose a new programming to further develop their unique voice and talent.

Learning outcomes:

1. Apply industry best-practices;
2. Demonstrate technical proficiency in studio production;
3. Develop a unique audio presence;
4. Create and produce original portfolio ready audio content.

PROGRAM REQUIREMENTS - 39 credits required

COMM 219 Social Media Content

This course trains students to create strategic and ethical social media and digital content; develop concise and accurate writing and editing skills; and employ search engine optimized keywords, links, and hashtags to grow audiences and motivate them to action.

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 109 Writing and Rhetoric I Stretch B or TWC-T-7 EXAM-TWC WRITING MINIMUM SCORE = 7
Minimum Credits 3 **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 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 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 210 Radio Production I: Intro

This introduction to digital audio production combines theory with creative, hands-on audio production projects. Each student will use 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 will use a portable digital field recorder to produce class projects.

Repeatable: *N*
Formerly RADI 126
Minimum Credits 3 **Maximum Credits** 3

RADI 230 Podcasting

In this introductory course, students learn the aesthetics of podcasting as well as basic content development and production techniques while creating elements of a podcast.

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 381 WCRX

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. In additon to production, students work on the air as a show host. They also develop content and maintain social media on-line communities for WCRX. In addition to class time, this course requires a minimum of six hours per week of practical activity.

Repeatable: *N*
Formerly RADI 481
Prerequisites RADI 172 On the Air: Be a Radio Host or RADI 210 Radio Production I: Intro
Minimum Credits 3 **Maximum Credits** 3

Choose one of the following courses:

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 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 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 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 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 using state-of-the-art digital audio workstations and software.

Repeatable: *N*
Formerly 41-3407
Prerequisites RADI 210 Radio Production I: Intro
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, resonation, 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

Exploration Electives

Choose four of the following courses:

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
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 224 Audio Drama

Build an audio drama program suitable for airplay on radio or distribution as a podcast. Students create characters, plot, story, and structure, accomplished through dialogue, sound effects, and music. Employing script dramaturg and casting techniques, they audition actors for their productions, direct performers, record results, and mix all the elements into a final audio drama program. Students who do not meet course prerequisites should contact the Communication Department for permission.

Repeatable: *Y*
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 Intractv 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 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 302 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 RADI 202
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 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 350 Podcast Series Production

In this advanced course, students produce and publish a multi-episode, original series, reflecting their individual interests. Students learn the aesthetics of a high-quality audio podcast production. Through the development of audio production techniques and topic exploration, students find their distictive voice to create unique content. Students also set up a viable system for podcast production and distribution, and explore monetization of their series.

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

Capstone

Choose one of the following courses:

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 AUDI 121 Fundamentals of Audio Production or CINE 130 Editing I or CINE 211 Post-Production Audio I or JOUR 350 Digital Storytelling or PHOT 260 Introduction to Photojournalism or RADI 210 Radio Production I: Intro
Requirements Junior Standing or Above (JR)
Minimum Credits 3 **Maximum Credits** 3

RADI 422 Voiceover Demo Production

In this performance-based capstone course, students perform and produce their own commercial demo for agent submission, open auditions, and voice-over/broadcast opportunities. Students receive regular critiques on their demo cuts while they develop their unique voice-over style. Course topics are updated for market timeliness and career preparedness in order to enter the voice over industry.

Repeatable: *N*
Formerly RADI 320
Prerequisites RADI 210 Radio Production I: Intro and RADI 235 Voiceover
Minimum Credits 3 **Maximum Credits** 3

RADI 423 Radio Dramatic Series: Production

In this production-based capstone course, students create a dramatic episodic radio series for broadcast on WCRX. In addition to genre choice and script development--students will cast and incorporate voice tracks with sound effects and music using techincal and artistic skils to produce a ready-to-broadcast program.

Repeatable: *N*
Formerly RADI 352
Prerequisites RADI 210 Radio Production I: Intro or RADI 224 Audio Drama
Minimum Credits 3 **Maximum Credits** 3

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, an undergraduate program that prepares 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 major draws from established programs in Advertising, Business and Entrepreneurship, Communication, Fashion, Journalism, and Public Relations. This field is rich with internship opportunities, helping you graduate career-ready with ample real-world experience.

As a result of successfully completing program requirements, students should be able to:

- critically analyze, produce, create and distribute social media and digital content that is strategically sound and consumer-relevant;
- identify, interpret, and report research, data and trends to public audience;
- 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

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

COMM 107 Social Media and Digital Strategy Foundations

This introductory course provides foundational knowledge to enable students to become better social media users and producers. Students will focus on diversity, inclusiveness and accessibility as they learn about the applications, ethics and effects of social media, as well as the impacts of corporate ownership.

Repeatable: *N*
DEI
Minimum Credits 3 **Maximum Credits** 3

COMM 202 Applied Communication Research

This course introduces students to best practices in communication research design and process. Students develop a mixed research methodology encompassing contemporary digital research and consumer collaborative creative methodologies to make better decisions for their audience's needs. It emphasizes translating research into actionable insights and applicable plans. The final project is an applied communication research project for an organization, non-profit, association, or brand, suitable for inclusion in the student's portfolio.

Repeatable: *N*
Requirements Sophomore Standing or Above (SO)
Minimum Credits 3 **Maximum Credits** 3

COMM 203 Social Media Strategy

This course teaches students how to connect brands (ranging from business to nonprofits and initiatives) to their critical audiences by developing targeted strategies on social media. Through real-world best practices, examples, and hands-on projects, students will learn about previous social media strategies and develop the strategic components of a social media communication plan that blends aspects of advertising, public relations, and branded content.

Repeatable: *N*
Formerly COMM 103
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

COMM 219 Social Media Content

This course trains students to create strategic and ethical social media and digital content; develop concise and accurate writing and editing skills; and employ search engine optimized keywords, links, and hashtags to grow audiences and motivate them to action.

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 109 Writing and Rhetoric I Stretch B or TWC-T-7 EXAM-TWC WRITING MINIMUM SCORE = 7
Minimum Credits 3 **Maximum Credits** 3

COMM 325 Data Storytelling & Visual Strategies

This class combines theory and practice on strategies of communicating data through digital graphics and various media platforms. It focuses on visual and media literacy, research, narrative storytelling, and media design. Students will gain experience in translating data into public visual stories by designing various digital media infographics and collaborating on a transmedia storytelling project, including images, explanatory charts, maps, animation, and/or diagrams.

Repeatable: *N*
Formerly 53-3230

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

COMM 470 Digital Content and Analytics

This course focuses on digital communication tools utilized today to strategically plan, create, execute, and evaluate strategic communication programs across contemporary platforms, both well-established and emerging. Industry tools to be explored include: Google Analytics, social media, search engine marketing, and email marketing. Students will explore strategically planning, creating, and analyzing digital content outcomes.

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

PURE 220 PR Issues and Crises

Course provides an opportunity for 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 and crises. Students analyze, discuss, and develop case studies on how public relations techniques are applied to issues advocacy and crisis response.

Repeatable: *Y*
Formerly 54-2707
Prerequisites PURE 102 Intro to Public Relations or PURE 105 Public Relations Writing
Minimum Credits 3 **Maximum Credits** 3

Digital Content Electives

Complete 6 credits from the following courses:

ADVE 220 Concepting I: The Big Idea

This course teaches students to develop concepts (including 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

Prerequisites ADVE 101 Advertising Principles or COMM 203 Social Media Strategy
Minimum Credits 3 **Maximum Credits** 3

ADVE 245 Advertising Production

Course allows students to practice the skills needed to plan, produce, and pitch multi-platform advertising campaigns consistent with today's evolving landscape. Students will create innovative concepts for digital advertising (programmatic ads, pre-roll, mobile video, interactive out of home and more) based on a creative brief, reflecting a clear understanding of diverse cultural perspectives. Ultimately, students will learn production planning, execution and film multiple projects.

Repeatable: *N*
Formerly 54-2602
Prerequisites ADVE 220 Concepting I: The Big Idea or COMM 219 Social Media Content
Minimum Credits 3 **Maximum Credits** 3

COMM 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 JOUR 140
Minimum Credits 1 **Maximum Credits** 1

COMM 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 JOUR 141
Minimum Credits 1 **Maximum Credits** 1

COMM 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 JOUR 143
Minimum Credits 1 **Maximum Credits** 1

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

Requirements Sophomore Standing or Above (SO)
Minimum Credits 3 **Maximum Credits** 3

RADI 230 Podcasting

In this introductory course, students learn the aesthetics of podcasting as well as basic content development and production techniques while creating elements of a podcast.

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

Digital Strategy Electives

Choose three of the following courses:

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 Advertising Principles or PURE 102 Intro to Public Relations or COMM 203 Social Media Strategy
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. The class emphasizes using consumer research in the context of strategic brand management. And the course examines the essential features of a consumer insight: what it is, how to get to it, and how to use it.

Repeatable: *N*
Formerly 54-3810
Prerequisites ADVE 120 Consumer Behavior
Requirements Junior Standing or Above (JR)
Minimum Credits 3 **Maximum Credits** 3

ADVE 371 Digital Media Planning

Students create digital-first paid media communication solutions by identifying the right mix of digital advertising platforms, including social, mobile, search, video, digital display, non-digital platforms, and more. Students analyze media data, develop strategic insights, and create recommendations. The course involves media strategy, costing, scheduling, audience analysis, negotiation strategies, and programmatic buying. Students will learn professional resume-building and create a portfolio-ready, contemporary media plan.

Repeatable: *N*
Formerly 54-3102
Requirements Junior Standing or Above (JR)
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 Advertising Principles or PURE 102 Intro to Public Relations or COMM 203 Social Media Strategy
Requirements Junior Standing or Above (JR)
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 Junior Standing or Above (JR)
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

Capstone

Choose one of the following courses:

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: Strategic Planning

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. Interested students who do not meet the outlined prerequisites should contact the Communication department.

Repeatable: *Y*
Formerly 54-4605
Prerequisites ADVE 280 Advertising Workshop or PURE 220 PR Issues and Crises
Requirements Junior Standing or Above (JR)
Minimum Credits 3 **Maximum Credits** 3

Sound Design, BA

The Sound Design BA is an interdisciplinary audio production degree that prepares students for a wide variety of sound design careers and applications. Built upon a robust foundation in audio theory and systems, recording and production, and hearing and perception, the major offers branches of study in applied sound design in the Audio Arts and Acoustics, Cinema and Television Arts, Interactive Arts and Media, and other departments.

The degree structure allows students to cross between applied fields during their course of study and as they advance in their professional lives, preparing them to work in multiple industry verticals. Career paths include sound design for cinema and television, game and other interactive media, and sonic object- and process-oriented enterprises, such as sound effect and sample library creation, sonic interaction design, and product-sound and sonic branding.

As a result of successfully completing program requirements, students should be able to:

1. demonstrate knowledge of the theories, processes, and practices essential to sound and sound design: contextualized storytelling structures and forms; audio production and post-production

processes and workflows; basic acoustics, hearing and perception, and analog and digital audio theory; and contemporary technologies and tools of sound design, including programming;

2. create, shape, and evaluate individual sonic elements (assets and layers) as well as complete, full-length productions (e.g., soundscapes, soundtracks, game audio, and live shows) in at least one applied media or performing art form;

3. work independently and as part of a team to complete sound design projects, understanding and adhering to production pipelines and timelines associated with chosen media and performing arts forms;

4. exhibit and share a substantive body of work (portfolio/reel/etc.) that reflects creative application, exploration, iteration, and growth in sound design and that is built to the distinct needs of the represented media form(s) and industry verticals.

PROGRAM REQUIREMENTS - 45 credits required

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 ALEK-1-46 EXAM-ALEKS MINIMUM SCORE = 46
Minimum Credits 3 **Maximum Credits** 3

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*

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 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 PHYS 215 The Science of Acoustics I
Minimum Credits 3 **Maximum Credits** 3

MEDI 105 Sound in Media and Performing Arts

This course explores sound and sound design in contemporary media and performing arts. Through lecture/discussion, experiential engagement and reflection, and creative exercises, students will learn about the forms and structures, relationships and processes, and production workflows employed to contextualize and integrate sound and sound design into media and performing arts forms. This course complements but is independent of introductory audio theory and production courses.

Repeatable: *N*
Minimum Credits 3 **Maximum Credits** 3

Applied Foundation Electives

Complete 9 credits from the following courses:

AUDI 105 Signal Flow and Gain Structure

This 1 credit course will introduce students to signal flow and gain structure in small (2-4 channel) to large (16 channel) mixing consoles with playback on shared speakers/headphones and patching to and from

select outboard equipment (reverb unit, cue/monitor, etc.). Projects and assignments will be done during class. Homework will include readings. Tests will be practical as well as written (vocabulary, application concepts).

Repeatable: *N*
Minimum Credits 1 **Maximum Credits** 1

AUDI 211 Audio Programming and Performance

This course introduces principles of sound synthesis and audio programming applied to live performance. The students learn to design their own mini instruments as they explore real-time audio programming topics, including fundamentals of sound synthesis and signal processing (e.g. Additive, Subtractive, Granular, AM, FM), control protocols (e.g. OSC), patterns and event structures, live coding and performance. The semester culminates in a live public performance of original compositions for a laptop ensemble.

Repeatable: *N*
Formerly 43-2241
Prerequisites PROG 101 Programming I or PROG 110 Art of Code
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
Prerequisites AUDI 102 Introduction to Audio and AUDI 105 Signal Flow and Gain Structure
Minimum Credits 3 **Maximum Credits** 3

AUDI 311 Digital Audio Effects Programming

This course provides an in-depth exploration of the real-time digital audio processes behind the most common types of audio effects. These processes include basic signal modification (e.g. gain, pan, combining signals), filtering and equalization, delay-based effects and modulators, dynamic range processors, distortion effects, and analysis/ resynthesis. Students will design and program working examples of these processes in a high-level audio programming language, preparing the ground for designing, programming, and implementing audio plug-ins.

Repeatable: *N*
Prerequisites AUDI 103 Audio Theory and Systems and PROG 101 Programming I or AUDI 103 Audio Theory and Systems and PROG 110 Art of Code
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 and AUDI 105 Signal Flow and Gain Structure
Minimum Credits 4 **Maximum Credits** 4

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
Concurrent Requisite CINE 131 Editing I Studio
Minimum Credits 3 **Maximum Credits** 3

CINE 131 Editing I Studio

This course is required concurrently with Editing I. 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
Concurrent Requisite CINE 130 Editing I
Minimum Credits 1 **Maximum Credits** 1

CINE 140 Concept to Screen

This course provides students with an opportunity to learn more about the methods by which professionals approach, break down, or prepare a script for filming. Students analyze various drafts of scripts from several feature length films and television programs. 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.

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

GAME 110 Introduction to Game Development

In this course, students learn about and practice foundational skills in the interdisciplinary field of game development, including the areas of game design, game art, programming, sound design UI/UX, and project management. Additionally, students are introduced to the business and career requirements of the game industry. They will learn the personal management skills of a developer. They will identify the skills relevant

to the game development discipline of their choice and devise a plan for demonstrating these skills in a professional portfolio. Throughout the course, students will build a prototype digital game from their design, giving them exposure to all aspects of game development and the production process.

Repeatable: *N*
Formerly 36-1500
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 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

PROG 110 Art of Code

Develop projects specific to your major as you learn a disciplined approach to problem-solving and algorithm development with programming. Topics covered throughout the semester include data abstraction, procedural structures, sequence control, repetition, and best practices.

Repeatable: *N*
Formerly 36-1310
Prerequisites 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 or ALEK-1-46 EXAM-ALEKS MINIMUM SCORE = 46
Minimum Credits 3 **Maximum Credits** 3

Applied Intermediate Electives

Complete 6 credits from the following courses:

AUDI 314 New Musical Interface Design

This course lies at the intersection of "interaction design" and "sound and music computing," covering the study and use of sound as one of the principal channels conveying information, meaning, and aesthetic/emotional qualities in interactive contexts. It focuses on technology-mediated, aesthetically-grounded design of new interfaces for musical expression, and the questions that arise from them. It also introduces design methods such as Bootlegging, Auditory Storyboarding, Paper and Sonic Prototyping, Participatory Design, Inclusive Design, Product Sound Design, Interactive Sonification, Tangible and Embodied Interaction, and Audio APIs (e.g. Designing sound in the cloud).

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

AUDI 412 Spatial Audio

This course focuses on the relationship between sound and space from a scientific and artistic perspective. It reviews the physiological and psychacoustic foundations of spatial hearing, as well as of stereophonic recording and production techniques. Other major topics include: impulse responses, binaural sound reproduction, 5.1 and other surround sound formats, Ambisonics and other 3D sound spatialization techniques, microphone and loudspeaker arrays. Examples will be drawn from the history and current artistic practice of spatial audio.

Repeatable: *N*
Prerequisites AUDI 202 Studies in Hearing or AUDI 231 Psychoacoustics
Requirements Junior Standing or Above (JR)
Minimum Credits 3 **Maximum Credits** 3

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 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

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 370 Studio Collaboration

Students in Studio Collaboration act effectively as interns to the Game Studio 2 course, which is the senior capstone final class. Students will acquire the skills of Quality Assurance and Testing. They will continue to grow their personal leadership and social emotional skills such as communication, negotiation, coordination, and professionalism. They will learn to model the best practice software team processes such as Agile/Scrum. Finally they will begin to prototype their ideas for their Game Studio course.

Repeatable: *N*
Formerly 36-3650
Prerequisites GAME 371 Game Level Production
Minimum Credits 3 **Maximum Credits** 3

Applied Advanced Electives

Complete 3 credits from the following courses:

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 MUSC 228 Digital Music Composition and Performance or GAME 235 Sound and Music for Interactive Visual Media or CINE 311 Post-Production Audio II
Requirements Junior Standing or Above (JR)
Minimum Credits 3 **Maximum Credits** 3

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: *Y*
Formerly 24-3122
Prerequisites CINE 311 Post-Production Audio II
Minimum Credits 4 **Maximum Credits** 4

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 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
Prerequisites GAME 475 Indie Team Game Studio or GAME 485 Game Studio II
Requirements Permission Required (DP)
Minimum Credits 1 **Maximum Credits** 1

Electives

Complete 9 credits from the following courses:

AUDI 105 Signal Flow and Gain Structure

This 1 credit course will introduce students to signal flow and gain structure in small (2-4 channel) to large (16 channel) mixing consoles with playback on shared speakers/headphones and patching to and from select outboard equipment (reverb unit, cue/monitor, etc.). Projects and assignments will be done during class. Homework will include readings. Tests will be practical as well as written (vocabulary, application concepts).

Repeatable: *N*
Minimum Credits 1 **Maximum Credits** 1

AUDI 211 Audio Programming and Performance

This course introduces principles of sound synthesis and audio programming applied to live performance. The students learn to design their own mini instruments as they explore real-time audio programming topics, including fundamentals of sound synthesis and signal processing (e.g. Additive, Subtractive, Granular, AM, FM), control protocols (e.g. OSC), patterns and event structures, live coding and performance. The semester culminates in a live public performance of original compositions for a laptop ensemble.

Repeatable: *N*
Formerly 43-2241
Prerequisites PROG 101 Programming I or PROG 110 Art of Code
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
Prerequisites AUDI 102 Introduction to Audio and AUDI 105 Signal Flow and Gain Structure
Minimum Credits 3 **Maximum Credits** 3

AUDI 311 Digital Audio Effects Programming

This course provides an in-depth exploration of the real-time digital audio processes behind the most common types of audio effects. These processes include basic signal modification (e.g. gain, pan, combining signals), filtering and equalization, delay-based effects and modulators, dynamic range processors, distortion effects, and analysis/ resynthesis. Students will design and program working examples of these processes in a high-level audio programming language, preparing the ground for designing, programming, and implementing audio plug-ins.

Repeatable: *N*
Prerequisites AUDI 103 Audio Theory and Systems and PROG 101 Programming I or AUDI 103 Audio

Theory and Systems and PROG 110 Art of Code
Minimum Credits 3 **Maximum Credits** 3

AUDI 314 New Musical Interface Design

This course lies at the intersection of "interaction design" and "sound and music computing," covering the study and use of sound as one of the principal channels conveying information, meaning, and aesthetic/emotional qualities in interactive contexts. It focuses on technology-mediated, aesthetically-grounded design of new interfaces for musical expression, and the questions that arise from them. It also introduces design methods such as Bootlegging, Auditory Storyboarding, Paper and Sonic Prototyping, Participatory Design, Inclusive Design, Product Sound Design, Interactive Sonification, Tangible and Embodied Interaction, and Audio APIs (e.g. Designing sound in the cloud).

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

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: *N*
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 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 and AUDI 105 Signal Flow and Gain Structure
Minimum Credits 4 **Maximum Credits** 4

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 412 Spatial Audio

This course focuses on the relationship between sound and space from a scientific and artistic perspective. It reviews the physiological and psychacoustic foundations of spatial hearing, as well as of stereophonic recording and production techniques. Other major topics include: impulse responses, binaural sound reproduction, 5.1 and other surround sound formats, Ambisonics and other 3D sound spatialization techniques, microphone and loudspeaker arrays. Examples will be drawn from the history and current artistic practice of spatial audio.

Repeatable: *N*
Prerequisites AUDI 202 Studies in Hearing or AUDI 231 Psychoacoustics
Requirements Junior Standing or Above (JR)
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 MUSC 228 Digital Music Composition and Performance or GAME 235 Sound and Music for Interactive Visual Media or CINE 311 Post-Production Audio II
Requirements Junior Standing or Above (JR)
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
Concurrent Requisite CINE 131 Editing I Studio
Minimum Credits 3 **Maximum Credits** 3

CINE 131 Editing I Studio

This course is required concurrently with Editing I. 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
Concurrent Requisite CINE 130 Editing I
Minimum Credits 1 **Maximum Credits** 1

CINE 140 Concept to Screen

This course provides students with an opportunity to learn more about the methods by which professionals approach, break down, or prepare a script for filming. Students analyze various drafts of scripts from several feature length films and television programs. 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.

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 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 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 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: *Y*
Formerly 24-3122
Prerequisites CINE 311 Post-Production Audio II
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 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

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

In this course, students learn about and practice foundational skills in the interdisciplinary field of game development, including the areas of game design, game art, programming, sound design UI/UX, and project management. Additionally, students are introduced to the business and career requirements of the game industry. They will learn the personal management skills of a developer. They will identify the skills relevant to the game development discipline of their choice and devise a plan for demonstrating these skills in a professional portfolio. Throughout the course, students will build a prototype digital game from their design, giving them exposure to all aspects of game development and the production process.

Repeatable: *N*
Formerly 36-1500
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 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
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 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 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 370 Studio Collaboration

Students in Studio Collaboration act effectively as interns to the Game Studio 2 course, which is the senior capstone final class. Students will acquire the skills of Quality Assurance and Testing. They will continue to grow their personal leadership and social emotional skills such as communication, negotiation, coordination, and professionalism. They will learn to model the best practice software team processes such as Agile/Scrum. Finally they will begin to prototype their ideas for their Game Studio course.

Repeatable: *N*

Formerly 36-3650
Prerequisites GAME 371 Game Level Production
Minimum Credits 3 **Maximum Credits** 3

GAME 371 Game Level Production

In this production course, students will work on building a game level in phases from design to prototype to deployment. They will work to understand how space is used in a game and design the blocking and scale of elements in a game level. Students will use design pre-production techniques that optimize game production workflows. They will be introduced to theories of personal leadership using best social practices including decision making, emotional mastery, and normative professional behavior. They will learn best team practices used in the video game industry. The game level will be built using art and game editors suitable for use in their portfolio and capstone courses.

Repeatable: *Y*
Formerly GAME 470
Prerequisites ANIM 240 Computer Animation or GAME 225 Game Engine Scripting or PROG 310 Game Programming I
Requirements Junior Standing or Above (JR)
Minimum Credits 3 **Maximum Credits** 3

INMD 240 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 writer's 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 GAME 260
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

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 will have developed a strong portfolio of work that can be used to seek admission to graduate school or to look for work in professional theatre.

PROGRAM REQUIREMENTS - 48 credits required

THEA 106 Theatre Survey I: Global Drama

This course is designed to introduce students to dramas - across history and cultures - that have influenced major trends in theatre. In doing so, students will engage a range of dramatic texts from classical and contemporary dramas to adaptations and revisions of canonical works. Students will study and discuss a sampling of plays that exemplify an array of genres and forms resulting in the student's ability to make connections between a text's form and its context.

Repeatable: *N*
Minimum Credits 2 **Maximum Credits** 2

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
Concurrent Requisite THEA 106 Theatre Survey I: Global Drama
Minimum Credits 4 **Maximum Credits** 4

THEA 152 Aesthetics for Theatre Makers

Both written and devised theatre works invite the artist to create a world that is unique to the needs of each production. In this course, students will explore the development of a vision and intention for theatrical works. Exploring their own world view, as well as that of their classmates, students will investigate these perspectives for implicit bias and translate their point of view into aesthetic and theatrical works. Working in teams of makers-writers, directors, designers, managers, and technicians, students will collaborate 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 the student to figure drawing, color, light and shadow, and a variety of rendering materials and techniques. Through demonstration, work in class, and assignments designed to hone skills, students focus on the rendering of costumes, stage lighting, and sets.

Repeatable: *N*
Formerly 31-1515
Minimum Credits 3 **Maximum Credits** 3

THEA 202 Traditions of World Theatre

This course will survey the dramas, history, and aesthetics of performance traditions from various locations around the world including Africa, Asia, Latin America, and the West (United States and Europe), emphasizing important developments and highlighting pivotal movements and participants within their broader historical, social, and cultural contexts. Through an examination of theatrical forms, expressive styles, and contributions of performance traditions from around the world, students will become acquainted with how theatre reflects and constitutes community and culture.

Repeatable: *N*
Formerly 31-2103
HU DEI
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 205 Text Analysis

This course introduces students to varying methods and approaches to script analysis. While students will become familiar with traditional methods of analysis, a significant emphasis will be placed on alternative and complementary methods including contemplation and intuitive responses, visualization and imagery, and somatic responses to play scripts. Through course readings, presentations, and group activities, furthermore, this course will familiarize students with vocabulary and strategies of analysis for actors, designers, and playwrights, thereby facilitating communication of production ideas.

Repeatable: *N*
Formerly 31-2120
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 THEA 111 Theatre Foundation I: Theatre Making and ENGL 122 International Writing and Rhetoric II or THEA 141 Musical Theatre Foundations and ENGL 112 Writing and Rhetoric II or THEA 141 Musical Theatre Foundations and ENGL 112H Writing and Rhetoric II: Honors or THEA 141 Musical Theatre Foundations and ENGL 122 International Writing and Rhetoric II
Minimum Credits 3 **Maximum Credits** 3

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 of 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 digital drawing techniques for completing theatrical drawings and light plots. The course will cover page layout and printing techniques. Student access to the computer lab is available to complete assignments outside of class.

Repeatable: *N*
Formerly 31-2522
Prerequisites THEA 233 Sound Design for the Stage or THEA 260 Set Design or THEA 265 Lighting Design
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 acquire the practical skills used 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 133A Makeup Techniques: or THEA 235 Makeup Design or THEA 164 Introduction to Lighting Technologies
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 346 Period Styles for Theatrical Design

This course will familiarize students of theatrical design and directing with the prevalent visual movements in the history of art, architecture, fashion and decorative arts. It will integrate these diverse elements to create a knowledge of the cultural life of each period discussed. Pre-historic through modern periods will be covered. 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 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 425 Creating a Career in Technology and Design

This course is designed for graduating technology and design students to prepare them to find and secure employment in the theatre and related industries. Through class work, guest speakers, and site visits, the course offers a thorough introduction to various aspects of life as a working professional. Students will prepare a portfolio and resume, and hone interview skills in preparation to pursue entry-level jobs in the entertainment industry.

Repeatable: *N*
Formerly 31-3905
Requirements Senior Standing (SR)
Minimum Credits 2 **Maximum Credits** 2

Choose one of the following courses:

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

THEA 133A Makeup Techniques:

This character makeup techniques course focuses on makeup vocabulary, materials, tools, and skills suitable for a variety of media. Research, discussion, and demonstration combine with hands-on experience to develop student skills in painting, color mixing, blending, and contouring. Topics of skin care, color theory, lighting concerns, and the development of a makeup kit are covered.

Repeatable: *Y*
Formerly THEA 133
Minimum Credits 3 **Maximum Credits** 3

THEA 133B Makeup Techniques:

This fashion and beauty makeup techniques course focuses on makeup vocabulary, materials/tools, and skills suitable for incorporation into a wide variety of media types. Research, discussion, demonstrations, and materials acquisition/experimentation combine with hands-on experience to develop the student's painting, color mixing and blending, and contouring skills. Respect for skin care, color theory, lighting

concerns, and makeup kits for the makeup artist, performer, and hobbyist alike are covered.

Repeatable: *Y*
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 the assembling of these elements to form a theatrical set. Health and safety in the workplace will comprise a substantial section of the course. During the semester, students will experience the reading and interpretation of ground plans and drawings, the safe use of basic shop and power tools, and strategies for 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 163 Introduction to Costume Construction

This course provides an introduction to Costume Shop techniques and procedures. Through demonstrations and assigned projects, students learn basic machine and hand-sewing techniques, pattern development, and all aspects of costume construction from the interpretation of a rendering to a finished costume. Content provides an 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 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

Choose one of the following courses:

THEA 233 Sound Design for the Stage

This introductory course provides an overview of concepts, processes, and tools in sound design for contemporary theatre. The course will cover the history of sound design, design conceptualization, storytelling, relationships to text and action, collaboration and production protocols, and introduce theatrical audio production tools and processes. Course activities will mix lecture and demonstration with practical and creative projects. Students will learn and practice design-driven operations with audio production and playback software. By the end of the course, students should be able to design, construct, and deliver simple playback-based sound designs, with an emphasis on creating work that is driven by the storytelling needs of the text and production.

Repeatable: *N*

Formerly 31-2612
Prerequisites AUDI 121 Fundamentals of Audio Production
Minimum Credits 3 **Maximum Credits** 3

THEA 235 Makeup Design

This course develops a student's skills in makeup through critical analysis, collaboration, discussion, and practice. Students gain an understanding of the practical aspects of pre-production, production, and post-production design phases for a variety of media. Hands-on experiences include collaborations with Cinema and Television Arts' FreqOut and additional scripts/projects. Students will develop research, design, presentation, and management skills as a means to enhance their individual artistic voice. No previous experience in Makeup is required.

Repeatable: *N*
Formerly 31-2680
Prerequisites THEA 111 Theatre Foundation I: Theatre Making or THEA 133A Makeup Techniques: or THEA 133B Makeup Techniques: or THEA 135 Introduction to Basic Makeup or CINE 113 Cinema Makeup and Makeup Special Effects
Minimum Credits 3 **Maximum Credits** 3

THEA 260 Set Design

This course introduces 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, and 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 31-2610
Prerequisites THEA 111 Theatre Foundation I: Theatre Making
Minimum Credits 3 **Maximum Credits** 3

THEA 262 Costume Design

This course will introduce students to the art and business of Costume Design for theatre and film. Projects will focus on character development from text, costume research, the creation of color palettes, the use of fabric, and organizational paperwork. The development and presentation of costume design for entire productions will be explored.

Repeatable: *N*
Formerly 31-2615
Prerequisites THEA 111 Theatre Foundation I: Theatre Making or FASH 285 Fashion Styling I
Minimum Credits 3 **Maximum Credits** 3

THEA 265 Lighting Design

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 a tool to create space, emphasis, and rhythm in performance. The focus will be on honing the ability to see and experience light and then use it to create design, including conceiving the design idea and communicating it to others. Students will explore theatrical texts and how to connect the text to the design idea.

Repeatable: *N*
Formerly 31-2620
Prerequisites THEA 111 Theatre Foundation I: Theatre Making
Minimum Credits 3 **Maximum Credits** 3

Choose two of the following courses:

THEA 335 Makeup Prosthetics/FX Design

This repeatable course expands and builds upon previous Makeup, Prosthetics, and FX courses, teaching Theatre, Film, TV, and Avant Garde techniques for the creation, application and removal of prosthetics. Instruction covers the vocabulary, skills, techniques, and safety protocols required for the use of a variety of materials including Latex, Foam, and Silicone. Research, design, casting, sculpting, molding, and painting of prosthetics are incorporated into full makeup projects, both individual and collaborative. Makeup will be self-applied or applied to peers or models.

Repeatable: *Y*
Formerly 31-3605
Prerequisites THEA 133A Makeup Techniques: or THEA 235 Makeup Design or CINE 113 Cinema Makeup and Makeup Special Effects
Minimum Credits 3 **Maximum Credits** 3

THEA 360 Advanced Set Design

This course is an advanced examination of set construction, emphasizing the procedures for constructing 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 31-3610
Prerequisites THEA 260 Set Design and THEA 157 Rendering for Theatre I and THEA 161 Introduction to Scenic Construction
Minimum Credits 3 **Maximum Credits** 3

THEA 365 Advanced Lighting Design

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 31-3620
Prerequisites THEA 265 Lighting Design and THEA 164 Introduction to Lighting Technologies and THEA 227 Vectorworks for the Performing Arts
Minimum Credits 3 **Maximum Credits** 3

THEA 399A Topics in Theatre Technology:

This course focuses on specific topics, skills, ideas, or management issues in the field of technical theatre 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 theatre. When possible, topics chosen will pertain to productions within the department.

Repeatable: *Y*
Formerly THEA 399
Prerequisites THEA 111 Theatre Foundation I: Theatre Making
Minimum Credits 3 **Maximum Credits** 3

THEA 399B Topics in Theatre Technology:

reThis course focuses on specific topics, skills, ideas, or management issues in the field of technical theatre 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 theatre. When possible, topics chosen will pertain to productions within the department.

Repeatable: *Y*
Prerequisites THEA 111 Theatre Foundation I: Theatre Making
Minimum Credits 3 **Maximum Credits** 3

Design and Technology Elective

Choose one of the following courses:

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

THEA 133A Makeup Techniques:

This character makeup techniques course focuses on makeup vocabulary, materials, tools, and skills suitable for a variety of media. Research, discussion, and demonstration combine with hands-on experience to develop student skills in painting, color mixing, blending, and contouring. Topics of skin care, color theory, lighting concerns, and the development of a makeup kit are covered.

Repeatable: *Y*
Formerly THEA 133
Minimum Credits 3 **Maximum Credits** 3

THEA 133B Makeup Techniques:

This fashion and beauty makeup techniques course focuses on makeup vocabulary, materials/tools, and skills suitable for incorporation into a wide variety of media types. Research, discussion, demonstrations,

and materials acquisition/experimentation combine with hands-on experience to develop the student's painting, color mixing and blending, and contouring skills. Respect for skin care, color theory, lighting concerns, and makeup kits for the makeup artist, performer, and hobbyist alike are covered.

Repeatable: *Y*
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 the assembling of these elements to form a theatrical set. Health and safety in the workplace will comprise a substantial section of the course. During the semester, students will experience the reading and interpretation of ground plans and drawings, the safe use of basic shop and power tools, and strategies for 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 163 Introduction to Costume Construction

This course provides an introduction to Costume Shop techniques and procedures. Through demonstrations and assigned projects, students learn basic machine and hand-sewing techniques, pattern development, and all aspects of costume construction from the interpretation of a rendering to a finished costume. Content provides an 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 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 233 Sound Design for the Stage

This introductory course provides an overview of concepts, processes, and tools in sound design for contemporary theatre. The course will cover the history of sound design, design conceptualization, storytelling, relationships to text and action, collaboration and production protocols, and introduce theatrical audio production tools and processes. Course activities will mix lecture and demonstration with practical and creative projects. Students will learn and practice design-driven operations with audio production and playback software. By the end of the course, students should be able to design, construct, and deliver simple playback-based sound designs, with an emphasis on creating work that is driven by the storytelling needs of the text and production.

Repeatable: *N*

Formerly 31-2612
Prerequisites AUDI 121 Fundamentals of Audio Production
Minimum Credits 3 **Maximum Credits** 3

THEA 235 Makeup Design

This course develops a student's skills in makeup through critical analysis, collaboration, discussion, and practice. Students gain an understanding of the practical aspects of pre-production, production, and post-production design phases for a variety of media. Hands-on experiences include collaborations with Cinema and Television Arts' FreqOut and additional scripts/projects. Students will develop research, design, presentation, and management skills as a means to enhance their individual artistic voice. No previous experience in Makeup is required.

Repeatable: *N*
Formerly 31-2680
Prerequisites THEA 111 Theatre Foundation I: Theatre Making or THEA 133A Makeup Techniques: or THEA 133B Makeup Techniques: or THEA 135 Introduction to Basic Makeup or CINE 113 Cinema Makeup and Makeup Special Effects
Minimum Credits 3 **Maximum Credits** 3

THEA 260 Set Design

This course introduces 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, and 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 31-2610
Prerequisites THEA 111 Theatre Foundation I: Theatre Making
Minimum Credits 3 **Maximum Credits** 3

THEA 262 Costume Design

This course will introduce students to the art and business of Costume Design for theatre and film. Projects will focus on character development from text, costume research, the creation of color palettes, the use of fabric, and organizational paperwork. The development and presentation of costume design for entire productions will be explored.

Repeatable: *N*
Formerly 31-2615
Prerequisites THEA 111 Theatre Foundation I: Theatre Making or FASH 285 Fashion Styling I
Minimum Credits 3 **Maximum Credits** 3

THEA 265 Lighting Design

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 a tool to create space, emphasis, and rhythm in performance. The focus will be on honing the ability to see and experience light and then use it to create design, including conceiving the design idea and communicating it to others. Students will explore theatrical texts and how to connect the text to the design idea.

Repeatable: *N*
Formerly 31-2620
Prerequisites THEA 111 Theatre Foundation I: Theatre Making
Minimum Credits 3 **Maximum Credits** 3

Theatre, BA

The Bachelor of Arts in Theatre provides students with a comprehensive program of study through one of our four concentrations: directing, playwriting, stage management, and theatre studies. Students will study theatrical practices, theory, and history from the perspective of all four concentrations in order to gain an understanding of the discipline as a whole.

Students will take courses and gain valuable knowledge in the art and craft of design and technical theatre, the conceptual skills involved in directing, the tools of story crafting required of playwrights, dramatic criticism and dramaturgy, and the organizational expertise necessary to manage stage and production. 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. Students learn from a range of faculty who bring their professional experience to the art, craft, business, and scholarly approach to the study of theatre. This pragmatic approach prepares students to face the challenging realities of making a life in the performing arts.

As a result of successfully completing program requirements, students should be able to:

- identify and apply practical skills as a director, stage manager, playwright, dramaturg, and/or theatre scholar;
- analyze performance, performance text, and practical technique;
- efficiently lead a group of artistic and technical collaborators through the creation and presentation of public performances for theatre;
- think, write, and speak clearly about theory and practice; and
- analyze and employ diverse theatre traditions.

PROGRAM REQUIREMENTS - 44-47 credits required

THEA 106 Theatre Survey I: Global Drama

This course is designed to introduce students to dramas - across history and cultures - that have influenced major trends in theatre. In doing so, students will engage a range of dramatic texts from classical and contemporary dramas to adaptations and revisions of canonical works. Students will study and discuss a sampling of plays that exemplify an array of genres and forms resulting in the student's ability to make connections between a text's form and its context.

Repeatable: *N*
Minimum Credits 2 **Maximum Credits** 2

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
Concurrent Requisite THEA 106 Theatre Survey I: Global Drama
Minimum Credits 4 **Maximum Credits** 4

THEA 152 Aesthetics for Theatre Makers

Both written and devised theatre works invite the artist to create a world that is unique to the needs of each production. In this course, students will explore the development of a vision and intention for theatrical works. Exploring their own world view, as well as that of their classmates, students will investigate these perspectives for implicit bias and translate their point of view into aesthetic and theatrical works. Working in teams of makers-writers, directors, designers, managers, and technicians, students will collaborate 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 168 Playwriting I

This course is an introduction to the basic techniques of playwriting from concept to completion. Students will learn basic play structuring, character development, conflict heightening, play synopsizing, and script formatting while writing scenes, ten-minute plays, and one-act plays which are all read aloud as table-readings in class.

Repeatable: *N*
Formerly 31-2800
Minimum Credits 3 **Maximum Credits** 3

THEA 202 Traditions of World Theatre

This course will survey the dramas, history, and aesthetics of performance traditions from various locations around the world including Africa, Asia, Latin America, and the West (United States and Europe), emphasizing important developments and highlighting pivotal movements and participants within their broader historical, social, and cultural contexts. Through an examination of theatrical forms, expressive styles, and contributions of performance traditions from around the world, students will become acquainted with how theatre reflects and constitutes community and culture.

Repeatable: *N*
Formerly 31-2103
HU DEI
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 205 Text Analysis

This course introduces students to varying methods and approaches to script analysis. While students will become familiar with traditional methods of analysis, a significant emphasis will be placed on alternative and complementary methods including contemplation and intuitive responses, visualization and imagery, and somatic responses to play scripts. Through course readings, presentations, and group activities, furthermore, this course will familiarize students with vocabulary and strategies of analysis for actors, designers, and playwrights, thereby facilitating communication of production ideas.

Repeatable: *N*
Formerly 31-2120
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 THEA 111 Theatre Foundation I: Theatre Making and ENGL 122 International Writing and Rhetoric II or THEA 141 Musical Theatre Foundations and ENGL 112 Writing and Rhetoric II or THEA 141 Musical Theatre Foundations and ENGL 112H Writing and Rhetoric II: Honors or THEA 141 Musical Theatre Foundations and ENGL 122 International Writing and Rhetoric II
Minimum Credits 3 **Maximum Credits** 3

THEA 254 Stage Management I

This course will introduce students to the nuts-and-bolts practices and techniques of Stage Management in the professional theatre. Students will assist an advanced stage manager on a department production 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
Requirements Sophomore Standing or Above (SO)
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 or THEA 112 Theatre Foundation II: Performance and ENGL 112 Writing and Rhetoric II or THEA 112 Theatre Foundation II: Performance and ENGL 112H Writing and Rhetoric II: Honors or THEA 112 Theatre Foundation II: Performance and ENGL 122 International Writing and Rhetoric II
Requirements Sophomore Standing or Above (SO)
Minimum Credits 3 **Maximum Credits** 3

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

Choose one of the following courses:

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 346 Period Styles for Theatrical Design

This course will familiarize students of theatrical design and directing with the prevalent visual movements in the history of art, architecture, fashion and decorative arts. It will integrate these diverse elements to create a knowledge of the cultural life of each period discussed. Pre-historic through modern periods will be covered. 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

Choose one of the following courses:

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 acquire the practical skills used 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 133A Makeup Techniques: or THEA 235 Makeup Design or THEA 164 Introduction to Lighting Technologies
Minimum Credits 1 **Maximum Credits** 1

THEA 286 Production and Performance

Creative participation as a performer, designer, technician or crew member in Student Directing Projects, New Stew Showcases, Comedy or Faculty Workshop, or other department performances.

Repeatable: *Y*
Formerly 31-2301
Requirements Permission Required (DP)
Minimum Credits 0 **Maximum Credits** 2

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

> *Choose one of the following courses:*

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 byCareer 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 having them approved prior to registering for this course. Please contact the Career Center for assistance and resources.

Repeatable: *Y*
Formerly 99-2100
Requirements Permission Required (DP)
Minimum Credits 1 **Maximum Credits** 1

THEA 470 One-Act Play Festival

This J-Term course is a comprehensive workshop production of the works of several selected playwrights. (Actors and Directors are secured during the previous months.) While the playwrights work on and discuss their plays during class time, they will also be attending rehearsals of their plays led by the faculty instructor and student directors. The rehearsal period is short and student actors work with scripts in hand so that playwrights can continue implementing rewrites throughout the rehearsal period. The workshop culminates in a week-long festival of performances whereby each play is performed before a live audience.

Repeatable: *Y*
Formerly 31-3707J
Prerequisites THEA 268 Playwriting II
Requirements Permission Required (DP)
Minimum Credits 1 **Maximum Credits** 1

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
Requirements Permission Required (DP)
Minimum Credits 1 **Maximum Credits** 1

CONCENTRATIONS

Directing

THEA 102 Scene Study for Non-Acting Majors

Students learn to solve beginning acting problems through work on scenes from a diverse range of plays. Students study the acting text for clues to character behavior and motivation. They explore the rehearsal process with an emphasis on listening and responding to their scene partner, making choices and reflection and revision. Observation and detailed, constructive critique engages students in each other's work in class.

Repeatable: *N*
Formerly 31-1205
Prerequisites THEA 101 Acting Basic Skills for Non-Acting Majors or 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 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 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 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 450 Devising I

Students will explore, devise and present ensemble created works in various styles.

Repeatable: *N*
Formerly 31-3706
Prerequisites THEA 112 Theatre Foundation II: Performance or THEA 101 Acting Basic Skills for Non-Acting Majors or THEA 152 Aesthetics for Theatre Makers or MUSC 223 Elements of Music Design or ARTS 105 Foundation Studio or DANC 167 Dance Improvisation or THEA 121 Comedy Foundations II: Point of View and Performance
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 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

Requirements Permission Required (DP)
Minimum Credits 1 **Maximum Credits** 1

Playwriting

THEA 102 Scene Study for Non-Acting Majors

Students learn to solve beginning acting problems through work on scenes from a diverse range of plays. Students study the acting text for clues to character behavior and motivation. They explore the rehearsal process with an emphasis on listening and responding to their scene partner, making choices and reflection and revision. Observation and detailed, constructive critique engages students in each other's work in class.

Repeatable: *N*
Formerly 31-1205
Prerequisites THEA 101 Acting Basic Skills for Non-Acting Majors or 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 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 432 New Plays Workshop

Working in teams, Playwriting and Directing students collaborate to develop a playwright's script for performance via a proposed production. The director guides the script through a series of readings with student actors, resulting in subsequent rewrites by the playwright and a production analysis of the play by the director. The semester culminates in a staged reading of the playwrights' final drafts and the directors' final production analysis.

Repeatable: *Y*
Formerly 31-3805
Prerequisites THEA 268 Playwriting II or THEA 266 Directing I
Minimum Credits 3 **Maximum Credits** 3

THEA 468 Playwriting: Advanced

Playwriting students develop a full-length play while creating class-created and one-act plays and combat scenes to be performed at the end of the semester. Students polish skills acquired in Playwriting I and II, engage in deep analysis and evaluation of a variety of styles and genres, and discuss professional playwriting with visiting working playwrights.

Repeatable: *Y*
Formerly 31-3801

Prerequisites THEA 320 Dramaturgy and THEA 268 Playwriting II
Minimum Credits 3 **Maximum Credits** 3

Complete 6 credits from the following courses:

THEA 287A Topics in Playwriting

Students write new plays in response to a specific and unique playwriting topic presented in each distinctive section of this umbrella course. Possible topics include (but are not limited to) writing musical theatre, writing plays for children, adapting literature into drama, writing experimental plays, creating a living newspaper theatre, generating political theatre, writing modern adaptations of classic drama, and/or writing plays focused on one area of the world or one group of people. Each Topics class culminates in a live staged performance or reading featuring student performers.

Repeatable: *Y*
Formerly THEA 287
Prerequisites THEA 168 Playwriting I
Minimum Credits 3 **Maximum Credits** 3

THEA 287B Topics in Playwriting

Students write new plays in response to a specific and unique playwriting topic presented in each distinctive section of this umbrella course. Possible topics include (but are not limited to) writing musical theatre, writing plays for children, adapting literature into drama, writing experimental plays, creating a living newspaper theatre, generating political theatre, writing modern adaptations of classic drama, and/or writing plays focused on one area of the world or one group of people. Each Topics class culminates in a live staged performance or reading featuring student performers.

Repeatable: *Y*
Prerequisites THEA 168 Playwriting I
Minimum Credits 3 **Maximum Credits** 3

Stage Management

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

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 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 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 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

Choose one of the following courses:

MUSC 103 Theory I for Musical Theatre

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 MUSC 108
Music Theatre Majors Only (2MUS)
Minimum Credits 3 **Maximum Credits** 3

THEA 110 Improvisation Essentials

Designed for both Theatre and non-Theatre majors, this course is a study of improvisational techniques, rooted in the work of Viola Spolin, that are foundational to theatre such as The Second City and Upright Citizens Brigade. Students will work individually, in small groups, and as a single ensemble to experience the process of improvising together. Drawing from both everyday life and improvisational concepts (such as give and take, support, mirroring, explore and heighten, environment, object work, and character) students will actively explore through exercises to create consistent and effective scene work.

Repeatable: *N*
Formerly 31-1210
Minimum Credits 3 **Maximum Credits** 3

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 230 Stage Combat I

This beginning course instructs students in 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 in a theatre during the final weeks of the semester.

Repeatable: N
Formerly 31-2315
Prerequisites THEA 101 Acting Basic Skills for Non-Acting Majors or 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

Choose one of the following courses:

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 the assembling of these elements to form a theatrical set. Health and safety in the workplace will comprise a substantial section of the course. During the semester, students will experience the reading and interpretation of ground plans and drawings, the safe use of basic shop and power tools, and strategies for 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 164 Introduction to Lighting Technologies

This basic skills course addresses primary information 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 260 Set Design

This course introduces 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, and 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 31-2610
Prerequisites THEA 111 Theatre Foundation I: Theatre Making
Minimum Credits 3 **Maximum Credits** 3

THEA 262 Costume Design

This course will introduce students to the art and business of Costume Design for theatre and film. Projects will focus on character development from text, costume research, the creation of color palettes, the use of fabric, and organizational paperwork. The development and presentation of costume design for entire productions will be explored.

Repeatable: *N*
Formerly 31-2615
Prerequisites THEA 111 Theatre Foundation I: Theatre Making or FASH 285 Fashion Styling I
Minimum Credits 3 **Maximum Credits** 3

THEA 265 Lighting Design

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 a tool to create space, emphasis, and rhythm in performance. The focus will be on honing the ability to see and experience light and then use it to create design, including conceiving the design idea and communicating it to others. Students will explore theatrical texts and how to connect the text to the design idea.

Repeatable: *N*
Formerly 31-2620
Prerequisites THEA 111 Theatre Foundation I: Theatre Making
Minimum Credits 3 **Maximum Credits** 3

Theatre Studies

THEA 180 Introduction to Theatre Studies

This course introduces students to basic terminology and methodology used in understanding the scholarly study of theatre. Students will explore the relationship between theory and practice by exploring a range of contexts for theatre study through the following three areas: theatre history, dramatic criticism, and theatre theory. Students will study a sample of cultural and historical influences that form the background of theatre in a global context. Furthermore, students will read a range of dramatic texts alongside major theories of dramatic criticism to understand the practice and as well the critique of canon formation and the sociocultural context in which they were written.

Repeatable: *N*
Minimum Credits 3 **Maximum Credits** 3

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 112 Writing and Rhetoric II or THEA 111 Theatre Foundation I: Theatre Making and ENGL 112H Writing and Rhetoric II: Honors or THEA 111 Theatre Foundation I: Theatre Making and ENGL 122 International Writing and Rhetoric II
Minimum Credits 3 **Maximum Credits** 3

THEA 280 Theories of Performance Studies

What is performance? What does performance do? Why is performance classified as a central element of political, social and cultural life? What are the distinctions between performance as event, theory, and method? In answering these questions, this course introduces students to performance studies, an interdisciplinary field that investigates a wide range of repeatable, embodied, and symbolic actions. Specifically, this course offers a critical survey of the genealogies as well as foundational theories and theorists of performance studies including Zora Neale Hurston, Richard Schechner, Dwight Conquergood, Ervin Goffman, Victor Turner, Judith Butler, E. Patrick Johnson, and D. Soyini Madison. Students will examine a broad range of performances both on and off the stage from rituals and storytelling to live and recorded performances, and from political speeches and protests to human interaction and individual acts of identity expression. Additionally, we will apply analytical frameworks of performance theory to sites and happenings including theatre, religious events, social media, community gatherings, and sporting events as well as examine people's habitual patterns and behaviors of everyday life as performance.

Repeatable: *N*

Prerequisites CULS 101 Introduction to Cultural Studies or CULS 101H Introduction to Cultural Studies: Honors or THEA 106 Theatre Survey I: Global Drama and THEA 111 Theatre Foundation I: Theatre Making
Requirements Sophomore Standing or Above (SO)
Minimum Credits 3 **Maximum Credits** 3

Choose two of the following courses:

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 211 African American Theatre and Performance

This course surveys the historical, political, and aesthetic advancements of African American theatre from the late 19th century to the contemporary moment. In particular, this course examines dramatic literature alongside social movements such as the Black Power Movement as well as the Black Feminist Movement as a way to investigate how artists/activists used theatre and performance to promote Black liberation. In doing so we will witness changing and often challenging perceptions, creations, and responses to race and racism, and related social constructions of gender and sexuality. Furthermore, we will also address several larger questions pertaining to the development of Black theatre in America: What is a Black play? What is the relationship between Black theatre and the broader American theatre? How has Black theatre and performance contributed to the making of Black identity formation?

Repeatable: *N*
HU DEI
Minimum Credits 3 **Maximum Credits** 3

THEA 398 Topics in Performance and Representation

In studio and seminar sessions, students will explore intersections between identity, representation and performance. The relationship of the performer with the character as written in the text and represented in performance will be of primary consideration. Theatrical texts and training methods will be considered in international and historical contexts.

Repeatable: *Y*
Prerequisites THEA 112 Theatre Foundation II: Performance or THEA 121 Comedy Foundations II: Point of View and Performance or THEA 152 Aesthetics for Theatre Makers
Requirements Sophomore Standing or Above (SO)
Minimum Credits 3 **Maximum Credits** 3

User Experience and Interaction Design, BA

In the User Experience and Interaction Design major, students have the opportunity to invent creative, participant-centered design solutions that prepare them for careers within the dynamic and expanding fields of interactive design and development. The User Experience and 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 culture 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 - 42 credits required

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 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
Minimum Credits 3 **Maximum Credits** 3

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 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 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 and INMD 102 Fundamentals of Interaction or ENGL 112H Writing and Rhetoric II: Honors and INMD 102 Fundamentals of Interaction or ENGL 122 International Writing and Rhetoric II and INMD 102 Fundamentals of Interaction
Minimum Credits 3 **Maximum Credits** 3

INMD 220A 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 INMD 220
Prerequisites INMD 102 Fundamentals of Interaction
Minimum Credits 1 **Maximum Credits** 1

INMD 220B 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*
Prerequisites INMD 102 Fundamentals of Interaction
Minimum Credits 1 **Maximum Credits** 1

INMD 220C 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*
Prerequisites INMD 102 Fundamentals of Interaction
Minimum Credits 1 **Maximum Credits** 1

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 130 Immersive Environments I and PROG 101 Programming I or INMD 214 Web Development II and PROG 101 Programming I or GAME 110 Introduction to Game Development and PROG 101 Programming I or INMD 102 Fundamentals of Interaction and INMD 114 Web Development 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 350 Service Design and Systems Thinking

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 explore the foundational concepts and practices of both user and market research and will have the opportunity to 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 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 260 Intro to IAM Team Development
Minimum Credits 6 **Maximum Credits** 6

Choose three of the following courses:

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 ENGL 112 Writing and Rhetoric II and MATH 110 College Mathematics or ENGL 112 Writing and Rhetoric II and MATH 115 Liberal Arts Mathematics or ENGL 112 Writing and Rhetoric II and MATH 120 Quantitative Reasoning or ENGL 112 Writing and Rhetoric II and ACCU-T-67 EXAM-ACCUPLACER MATH MINIMUM SCORE = 67 or ENGL 112 Writing and Rhetoric II and ACT-M-23 EXAM-ACT MATH MINIMUM SCORE = 23 or ENGL 112 Writing and Rhetoric II and SAT-M-550 EXAM-SAT MATH MINIMUM SCORE = 550 or ENGL 112H Writing and Rhetoric II: Honors and MATH 110 College Mathematics or ENGL 112H Writing and Rhetoric II: Honors and MATH 115 Liberal Arts Mathematics or ENGL 112H Writing and Rhetoric II: Honors and MATH 120 Quantitative Reasoning or ENGL 112H Writing and Rhetoric II: Honors and ACCU-T-67 EXAM-ACCUPLACER MATH MINIMUM SCORE = 67 or ENGL 112H Writing and Rhetoric II: Honors and ACT-M-23 EXAM-ACT MATH MINIMUM SCORE = 23 or ENGL 112H Writing and Rhetoric II: Honors and SAT-M-550 EXAM-SAT MATH MINIMUM SCORE = 550 or ENGL 122 International Writing and Rhetoric II and MATH 110 College Mathematics or ENGL 122 International Writing and Rhetoric II and MATH 115 Liberal Arts Mathematics or ENGL 122 International Writing and Rhetoric II and MATH 120 Quantitative Reasoning or ENGL 122 International Writing and Rhetoric II and ACCU-T-67 EXAM-ACCUPLACER MATH MINIMUM SCORE = 67 or ENGL 122 International Writing and Rhetoric II and ACT-M-23 EXAM-ACT MATH MINIMUM SCORE = 23 or ENGL 122 International Writing and Rhetoric II and SAT-M-550 EXAM-SAT MATH MINIMUM SCORE = 550 or ENGL 112 Writing and Rhetoric II and ALEK-1-46 EXAM-ALEKS MINIMUM SCORE = 46 or ENGL 112H Writing and Rhetoric II: Honors and ALEK-1-46 EXAM-ALEKS MINIMUM SCORE = 46 or ENGL 122 International Writing and Rhetoric II and ALEK-1-46 EXAM-ALEKS MINIMUM SCORE = 46
Requirements Junior Standing or Above (JR)
Minimum Credits 3 **Maximum Credits** 3

INMD 130 Immersive Environments I

Examine historical and contemporary uses of immersive environments. Generate a variety of work using Augmented Reality, Virtual Reality & 360 Video technologies. Explore 21st Century alternative modes of spectatorship; in particular immersive and interactive ways of experiencing visual spectacle.

Repeatable: *N*
Formerly INMD 430
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 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
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 370 Studio Collaboration

Students in Studio Collaboration act effectively as interns to IAM Team, which is the final stage in the Interaction Design and Programming senior/capstone sequence. IAM Team is an intensive team production course that 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*
Prerequisites INMD 114 Web Development I or INMD 260 Intro to IAM Team Development or INMD 210 Interface Design I or INMD 235 Immersive Environments II
Requirements Junior Standing or Above (JR)
Minimum Credits 3 **Maximum Credits** 3

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 and abroad, providing the opportunity to prepare for a career

as a global artist, equally adept at interpretation or creation, in classical work as well as current media practice. Students have the option of an international exchange semester to immerse themselves in international performance practice and broaden their experience of the art form.

Each student will have the opportunity to receive personalized instruction and production/performance opportunities, several exclusive to the BFA cohort. Our program capacities are intentionally small to ensure individual attention, honing both the skills of the solo player as well as ensuring a strong commitment to an ensemble ethos. Progressively intense training in voice, movement, and acting styles is matched with inquiry into performance practice from a global perspective. 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 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 of a variety of performance styles, including performance work in different media: on camera, voice over, 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 speech and writing a working knowledge of theatre history and its foundational 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 - 72 credits required

THEA 106 Theatre Survey I: Global Drama

This course is designed to introduce students to dramas - across history and cultures - that have influenced major trends in theatre. In doing so, students will engage a range of dramatic texts from classical and contemporary dramas to adaptations and revisions of canonical works. Students will study and discuss a sampling of plays that exemplify an array of genres and forms resulting in the student's ability to make connections between a text's form and its context.

Repeatable: *N*
Minimum Credits 2 **Maximum Credits** 2

THEA 107 Theatre Survey II: American Drama

The American theatre both reflects and creates American identity. This course will examine plays from the mid-nineteenth century through the present day to investigate the ways that Americans participated in the construction, and deconstruction, of Americans' sense of self. Rather than a complete review of American drama, this course will survey a range of content, form, and styles as they define American drama and American identity.

Repeatable: *N*
Prerequisites THEA 106 Theatre Survey I: Global Drama or THEA 124 Comedy Survey I or THEA 141 Musical Theatre Foundations
Minimum Credits 2 **Maximum Credits** 2

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
Concurrent Requisite THEA 106 Theatre Survey I: Global Drama
Minimum Credits 4 **Maximum Credits** 4

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
Concurrent Requisite THEA 107 Theatre Survey II: American Drama
Minimum Credits 4 **Maximum Credits** 4

THEA 126 Introduction to Auditioning

Students engage in discussion, demonstration and the application of techniques in auditioning for performance in a variety of media such as live theatre, film, television and voice over. Selection and preparation of material, professional conduct and terminology are stressed in addition to developing strategies for relaxation, building confidence and being true to yourself in the audition experience.

Repeatable: *N*
Formerly 31-1690
Minimum Credits 1 **Maximum Credits** 1

THEA 185 BFA Acting Workshop

This course is designed for students who have auditioned for, and been accepted into the BFA in Acting. The course will present a series of performance workshops that offer diverse techniques to augment the BFA curriculum as well as opportunities for students to form important artistic bonds within the BFA cohort.

Topics covered will be based in the expertise of existing faculty and/or to take advantage of artists who are not part of the Columbia College faculty but available for a workshop experience.

Repeatable: *Y*
Requirements BFA Students Only (BFA) Acting Majors Only (M311)
Minimum Credits 1 **Maximum Credits** 1

THEA 202 Traditions of World Theatre

This course will survey the dramas, history, and aesthetics of performance traditions from various locations around the world including Africa, Asia, Latin America, and the West (United States and Europe), emphasizing important developments and highlighting pivotal movements and participants within their broader historical, social, and cultural contexts. Through an examination of theatrical forms, expressive styles, and contributions of performance traditions from around the world, students will become acquainted with how theatre reflects and constitutes community and culture.

Repeatable: *N*
Formerly 31-2103
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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 203 Voice for the Actor

This course teaches the practice of healthy vocal use by exploring the processes of speech production. Knowledge of the basic anatomy of the breathing musculature and vocal mechanism will support the student actor's developing technique. Particular attention will be paid to freeing both the body and voice from over-effort. The speech sounds of the General American English dialect will be introduced as a tool for students to develop energy and clarity in articulating thought. Students will build their palette of vocal expression through the use of dramatic text.

Repeatable: *N*
Formerly 31-2300
Prerequisites THEA 103 Voice for Non-Theatre Majors and THEA 101 Acting Basic Skills for Non-Acting 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 introduces students to varying methods and approaches to script analysis. While students will become familiar with traditional methods of analysis, a significant emphasis will be placed on alternative and complementary methods including contemplation and intuitive responses, visualization and imagery, and somatic responses to play scripts. Through course readings, presentations, and group activities, furthermore, this course will familiarize students with vocabulary and strategies of analysis for actors, designers, and playwrights, thereby facilitating communication of production ideas.

Repeatable: *N*
Formerly 31-2120
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 THEA 111 Theatre Foundation I: Theatre Making and ENGL 122 International Writing and Rhetoric II or THEA 141 Musical Theatre Foundations and ENGL 112 Writing and Rhetoric II or THEA 141 Musical Theatre Foundations and ENGL 112H Writing and Rhetoric II: Honors or THEA 141 Musical Theatre Foundations and ENGL 122 International Writing and Rhetoric II
Minimum Credits 3 **Maximum Credits** 3

THEA 207 Scenes: Performance & Analysis

Students take an active and creative role in analyzing and rehearsing scenes for performance. Students are encouraged to make choices that explore the text in the current cultural moment, but also to analyze the given circumstances embedded in the text. The integration of physical and vocal technique into performance continues from previous course work. Students will present scenes for live and on-camera performance.

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 250 Character & Ensemble

Students analyze the shifting alliances and conflicts that occur in scenes between three or more characters. This analytical work is explored in the context of heightened give and take, awareness, concentration and focus demanded in a more populated stage space. Students are encouraged to make active, transformative choices in physical and vocal technique, and are expected to take responsibility for memorization, preparation and reflection that is essential to the actor's discipline. Students will present scenes for live and on-camera performance.

Repeatable: *N*
Formerly 31-2205
Prerequisites THEA 207 Scenes: Performance & Analysis and THEA 203 Voice for the Actor and THEA 205 Text Analysis or THEA 240 Musical Theatre Scene Study and THEA 203 Voice for the Actor and THEA 205 Text Analysis
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 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 301 Advanced Acting: Heightened Languages

Students will develop performance and analytical skills demanded by texts with heightened language. Emphasis will be placed on how heightened language supports acting choices, and on physical engagement with the text through breath, resonance and the tactile feel of language. Students will research and perform texts from a wide spectrum of cultural, economic and social diversity. This is an advanced acting class that synthesizes learning from previous classes in text analysis, theater history, scene study and vocal and physical training.

Repeatable: *N*
Formerly 31-3204
Prerequisites THEA 250 Character & Ensemble and THEA 143 Musical Theatre Dance I or THEA 204 Movement for the Actor and THEA 250 Character & Ensemble
Minimum Credits 3 **Maximum Credits** 3

THEA 302 Advanced Acting: Physical Approaches

Students will develop performance and devising skills that are based in the physicality of the actor. Emphasis will be on different physical approaches that investigate impulse, energy, 'spine' and the kinesthetic relationship between performers. Students will research and explore performance representing a wide spectrum of cultural, economic and social diversity. This is an advanced acting class that synthesizes learning from previous classes in text analysis, theater history, scene study and vocal and physical training.

Repeatable: *N*
Formerly 31-3200
Prerequisites THEA 250 Character & Ensemble and THEA 143 Musical Theatre Dance I or THEA 250 Character & Ensemble and THEA 204 Movement for the Actor
Minimum Credits 3 **Maximum Credits** 3

THEA 304 Advanced Acting: On-Camera Performance

Students develop the skills, terminology and etiquette for performance in the on-camera environment. This combined class works with television and/or film directors to collaborate in rehearsal, performance, capture and post-production processes. Students learn how to prepare for auditions and on-camera performances by taking an active role shaping their own performances in relation to text, character, presentation and performance context. Students also consider how to be compositional 'within the frame', how to maintain continuity, and how to make discoveries from take to take.

Repeatable: *N*
Prerequisites THEA 250 Character & Ensemble
Minimum Credits 3 **Maximum Credits** 3

THEA 322 Voice and Text

This course explores the intersection of vocal technique and imagination in creating dynamic acting choices specifically through the use of language. Students will practice skillful application of vocal technique to a wide range of performance texts, while learning to build vocal strength, energy, stamina, and flexibility. Students will investigate structure, rhythm, image, argument, sound and sense in performing a variety of dramatic and poetic texts. A written component of the course requires students to reflect critically on the use of vocal technique in performance.

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 398 Topics in Performance and Representation

In studio and seminar sessions, students will explore intersections between identity, representation and performance. The relationship of the performer with the character as written in the text and represented in performance will be of primary consideration. Theatrical texts and training methods will be considered in international and historical contexts.

Repeatable: *Y*
Prerequisites THEA 112 Theatre Foundation II: Performance or THEA 121 Comedy Foundations II: Point of View and Performance or THEA 152 Aesthetics for Theatre Makers
Requirements Sophomore Standing or Above (SO)
Minimum Credits 3 **Maximum Credits** 3

THEA 401 Advanced Acting Workshop I

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 Advanced Acting: Physical Approaches or THEA 301 Advanced Acting: Heightened Languages
Minimum Credits 3 **Maximum Credits** 3

THEA 402 Advanced Acting Workshop II

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 Advanced Acting Workshop I and THEA 301 Advanced Acting: Heightened Languages and THEA 322 Voice and Text
Requirements BFA Students Only (BFA) Acting Majors Only (M311)
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

Performance Technique Elective

Choose one of the following courses:

THEA 110 Improvisation Essentials

Designed for both Theatre and non-Theatre majors, this course is a study of improvisational techniques, rooted in the work of Viola Spolin, that are foundational to theatre such as The Second City and Upright Citizens Brigade. Students will work individually, in small groups, and as a single ensemble to experience the process of improvising together. Drawing from both everyday life and improvisational concepts (such as give and take, support, mirroring, explore and heighten, environment, object work, and character) students will actively explore through exercises to create consistent and effective scene work.

Repeatable: *N*
Formerly 31-1210
Minimum Credits 3 **Maximum Credits** 3

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 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 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

Movement Elective

Choose one of the following courses:

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 230 Stage Combat I

This beginning course instructs students in 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 in a theatre during the final weeks of the semester.

Repeatable: *N*
Formerly 31-2315

Prerequisites THEA 101 Acting Basic Skills for Non-Acting Majors or 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

Advanced Acting Elective

Choose one of the following courses:

THEA 305 Advanced Acting: Realism

Students will develop their performance skills and experience with the stylistic concepts of realism and naturalism. Emphasis is placed on the work the performer must do to activate the text and explore relationships between characters. The audience/performance relationship associated with realism will be considered. Students will research and perform texts from a wide spectrum of cultural, economic and social perspectives. This is an advanced acting class that combines learning from previous classes in text analysis, theater history, scene study and vocal and physical training.

Repeatable: *N*
Prerequisites THEA 250 Character & Ensemble and THEA 204 Movement for the Actor or THEA 250 Character & Ensemble and THEA 143 Musical Theatre Dance I
Minimum Credits 3 **Maximum Credits** 3

THEA 306 Advanced Acting: Presentational Theatre

Students will develop their skills and experience with performance styles from a range of theatrical periods and playwrights focusing on absurd, expressionistic, political, surrealistic and current dramatic styles in which the performer acknowledges the act of performance. The audience/performance relationship will be widely explored. Students will research and perform texts from a wide spectrum of cultural, economic and social perspectives. This is an advanced acting class that combines learning from previous classes in text analysis, theater history, scene study and vocal and physical training.

Repeatable: *N*
Formerly 31-3228
Prerequisites THEA 250 Character & Ensemble and THEA 204 Movement for the Actor or THEA 250 Character & Ensemble and THEA 143 Musical Theatre Dance I
Minimum Credits 3 **Maximum Credits** 3

THEA 307 Advanced Acting: Comedic Performance

Students will develop their performance skills and experience with a variety of comedic materials from a range of theatrical periods and playwrights. Emphasis will be placed on the creative exploration of comedy through language, physicality and relationship. Cultural considerations about comedy will be investigated. Students will research and perform texts from a wide spectrum of cultural, economic and social perspectives. This is an advanced acting class that synthesizes learning from previous classes in text analysis, theater history, scene study and vocal and physical training.

Repeatable: *N*
Prerequisites THEA 250 Character & Ensemble and THEA 204 Movement for the Actor or THEA 250 Character & Ensemble and THEA 143 Musical Theatre Dance I
Minimum Credits 3 **Maximum Credits** 3

Place, Purpose, and Performance Elective

Choose one of the following courses:

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 450 Devising I

Students will explore, devise and present ensemble created works in various styles.

Repeatable: *N*
Formerly 31-3706
Prerequisites THEA 112 Theatre Foundation II: Performance or THEA 101 Acting Basic Skills for Non-Acting Majors or THEA 152 Aesthetics for Theatre Makers or MUSC 223 Elements of Music Design or ARTS 105 Foundation Studio or DANC 167 Dance Improvisation or THEA 121 Comedy Foundations II: Point of View and Performance
Minimum Credits 3 **Maximum Credits** 3

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

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.

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 - 79 credits required

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 150 Computer Animation: Keyframing I

This course establishes a beginning understanding of computer-generated (CG) keyframing via object and camera keyframing using industry standard software application. Further animation assignments focus on an intermediate level of character animation through a provided CG character and rig.

Repeatable: *N*
Formerly 26-1015
Minimum Credits 3 **Maximum Credits** 3

ANIM 201 Storyboarding for Animation

Learn the art of visual storytelling for animation as a cinema art form. Draw digitally using industry-standard technologies and create a story reel for the final project; a movie comprised of all of storyboard panels (which may include dialogue, music, and sound effects) timed out to reflect the actual pacing of the film.

Repeatable: *N*
Formerly 26-2040
Prerequisites ANIM 101 Animation Foundations or ANIM 105 Introduction to Traditional 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 Computer Animation: Keyframing I or GAME 201 Computer Animation: Modeling
Minimum Credits 4 **Maximum Credits** 4

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 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
Requirements Sophomore Standing or Above (SO)
Minimum Credits 3 **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 210 Drawing for Animation I or ANIM 201 Storyboarding for Animation and ANIM 240 Computer Animation
Minimum Credits 3 **Maximum Credits** 3

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
Prerequisites ANIM 210 Drawing for Animation I or ANIM 350 Computer Animation: Keyframing II or ANIM 351 Environmental Design & Modeling or ANIM 352 Character Design and Modeling
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 I. 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
Minimum Credits 3 **Maximum Credits** 3

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 480 Animation Production Studio I
Requirements Senior Standing (SR)
Minimum Credits 3 **Maximum Credits** 3

CINE 145 Scriptwriting I

This course is a workshop that explores basic writing methods for cinema and television, further developing the students' skills in presenting their ideas in written form. Students will develop craft skills basic to scriptwriting: research, story development, scene and story structure, dialogue, and character definition. Emphasis is on finding visual equivalents for human emotions and developing the writer's personal vision. This work culminates in developing three short narrative scripts (one of which will be rewritten). Instrumental

in the development of the student as a writer is the ability to read and effectively respond to the work of their peers.

Repeatable: *N*
Formerly 24-1710
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

GAME 201 Computer Animation: Modeling

This course covers basic principles and language of three-dimensional (3D) modeling and animation utilizing industry standard software. Lectures cover the language and applications of these tools for use in the game, animation and film industries. By the completion of this course, students construct a series of sophisticated beginner level character and environment model 3D assets for their 3D portfolio. This course is suitable for students with little to no prior experience in 3D modeling or digital design.

Repeatable: *N*
Formerly 36-2370
Minimum Credits 3 **Maximum Credits** 3

Choose one of the following courses:

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 Introduction to Traditional 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 previous explored during the semester.

Repeatable: *N*
Formerly 26-1000
Minimum Credits 3 **Maximum Credits** 3

Choose one of the following courses:

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 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 101 Animation Foundations or ANIM 105 Introduction to Traditional Animation
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

Choose one of the following courses:

CINE 234 Cinema and Television Analysis and Criticism

This course is an introduction to cinema and television studies. Students learn how to think about and discuss cinema and television using a variety of established approaches, including aesthetic analysis, ideological analysis, reception analysis, and industrial analysis. Screenings may change at the instructor's discretion, but the nature of the assessments will remain similar for each offering of the course.

Repeatable: *N*
Formerly 24-2500
Requirements Sophomore Standing or Above (SO)
Minimum Credits 3 **Maximum Credits** 3

CINE 235A Authorship:

This course is an intensive study of a single or small collection of either film directors, TV writers, or TV producers, as the topic listed indicates. The class examines recurring themes, formal innovations and practices, and historical change, while also exploring how authorship is understood within the fields of film and TV.

Repeatable: *Y*
Formerly CINE 235
Requirements Sophomore Standing or Above (SO)
Minimum Credits 3 **Maximum Credits** 3

CINE 235B Authorship:

This course is an intensive study of a single or small collection of either film directors, TV writers, or TV producers, as the topic listed indicates. The class examines recurring themes, formal innovations and practices, and historical change, while also exploring how authorship is understood within the fields of film and TV.

Repeatable: *Y*
Requirements Sophomore standing or Above (SO)
Minimum Credits 3 **Maximum Credits** 3

CINE 235C Authorship:

This course is an intensive study of a single or small collection of either film directors, TV writers, or TV producers, as the topic listed indicates. The class examines recurring themes, formal innovations and practices, and historical change, while also exploring how authorship is understood within the fields of film and TV.

Repeatable: *Y*
Sophomore Standing or Above (SO)
Minimum Credits 3 **Maximum Credits** 3

CINE 235D Authorship:

This course is an intensive study of a single or small collection of either film directors, TV writers, or TV producers, as the topic listed indicates. The class examines recurring themes, formal innovations and practices, and historical change, while also exploring how authorship is understood within the fields of film and TV.

Repeatable: *Y*

Requirements Sophomore Standing or Above (SO)
Minimum Credits 3 **Maximum Credits** 3

CINE 235E Authorship:

This course is an intensive study of a single or small collection of either film directors, TV writers, or TV producers, as the topic listed indicates. The class examines recurring themes, formal innovations and practices, and historical change, while also exploring how authorship is understood within the fields of film and TV.

Repeatable: *Y*
Requirements Sophomore Standing or Above (SO)
Minimum Credits 3 **Maximum Credits** 3

CINE 235F 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*
Minimum Credits 3 **Maximum Credits** 3

CINE 238A Media History and Culture

This course examines specific historical and cultural issues in cinema and/or television. Topics may include specific genres or forms, historical periods, representations of identity groups, film and TV from different national and global regions, and the impact of technological or industrial shifts. Because this is a course centered on history and culture, strong emphasis will be given to understanding the historical and cultural context of the topic studied.

Repeatable: *Y*
Formerly CINE 238
Requirements Sophomore Standing or Above (SO)
Minimum Credits 3 **Maximum Credits** 3

CINE 238B Media History and Culture

This course examines specific historical and cultural issues in cinema and/or television. Topics may include specific genres or forms, historical periods, representations of identity groups, film and TV from different national and global regions, and the impact of technological or industrial shifts. Because this is a course centered on history and culture, strong emphasis will be given to understanding the historical and cultural context of the topic studied.

Repeatable: *Y*
Requirements Sophomore Standing or Above (SO)
Minimum Credits 3 **Maximum Credits** 3

CINE 238C Media History and Culture

This course examines specific historical and cultural issues in cinema and/or television. Topics may include specific genres or forms, historical periods, representations of identity groups, film and TV from different national and global regions, and the impact of technological or industrial shifts. Because this is a course centered on history and culture, strong emphasis will be given to understanding the historical and cultural context of the topic studied.

Repeatable: *Y*
Requirements Sophomore Standing or Above (SO)
Minimum Credits 3 **Maximum Credits** 3

CINE 238D Media History and Culture

This course examines specific historical and cultural issues in cinema and/or television. Topics may include specific genres or forms, historical periods, representations of identity groups, film and TV from different national and global regions, and the impact of technological or industrial shifts. Because this is a course centered on history and culture, strong emphasis will be given to understanding the historical and cultural context of the topic studied.

Repeatable: *Y*
Requirements Sophomore Standing or Above (SO)
Minimum Credits 3 **Maximum Credits** 3

CINE 238E Media History and Culture

This course examines specific historical and cultural issues in cinema and/or television. Topics may include specific genres or forms, historical periods, representations of identity groups, film and TV from different national and global regions, and the impact of technological or industrial shifts. Because this is a course centered on history and culture, strong emphasis will be given to understanding the historical and cultural context of the topic studied.

Repeatable: *Y*
Requirements Sophomore Standing or Above (SO)
Minimum Credits 3 **Maximum Credits** 3

CINE 238F 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*
Requirements Sophomore Standing or Above (SO)
Minimum Credits 3 **Maximum Credits** 3

CINE 240A Cinema and 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 CINE 240
Requirements Sophomore Standing or Above (SO)
Minimum Credits 3 **Maximum Credits** 3

CINE 240B Cinema and 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*
Requirements Sophomore Standing or Above (SO)
Minimum Credits 3 **Maximum Credits** 3

CINE 240C Cinema and 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*
Requirements Sophomore Standing or Above (SO)
Minimum Credits 3 **Maximum Credits** 3

CINE 240D Cinema and 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*
Requirements Sophomore Standing or Above (SO)
Minimum Credits 3 **Maximum Credits** 3

CINE 240E Cinema and 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*
Requirements Sophomore Standing or Above (SO)
Minimum Credits 3 **Maximum Credits** 3

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

Choose two of the following courses:

ANIM 350 Computer Animation: Keyframing II

Course will expand upon the skills and concepts introduced in ANIM 150 Computer Animation: Keyframing I. Using current 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 150 Computer Animation: Keyframing I
Minimum Credits 3 **Maximum Credits** 3

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: *Y*
Formerly 26-3082
Prerequisites GAME 201 Computer Animation: Modeling or ANIM 240 Computer Animation
Minimum Credits 3 **Maximum Credits** 3

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: *Y*
Formerly 26-3086
Prerequisites GAME 201 Computer Animation: Modeling or ANIM 240 Computer Animation
Minimum Credits 3 **Maximum Credits** 3

Electives

Complete 18 credits from the following courses:

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 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 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 101 Animation Foundations or ANIM 105 Introduction to Traditional 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 ANIM 105 Introduction to Traditional Animation
Minimum Credits 3 **Maximum Credits** 3

ANIM 250A 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*
Formerly ANIM 250
Minimum Credits 1 **Maximum Credits** 3

ANIM 250B 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 250C 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 250D 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 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 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 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 INMD 240 Story Development for Interactive Media or RADI 205 Writing for Radio or RADI 339 Voice Acting for Animation or ANIM 105 Introduction to Traditional Animation or ANIM 263 CVFX: Compositing I
Minimum Credits 3 **Maximum Credits** 3

ANIM 350 Computer Animation: Keyframing II

Course will expand upon the skills and concepts introduced in ANIM 150 Computer Animation: Keyframing I. Using current 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 150 Computer Animation: Keyframing I
Minimum Credits 3 **Maximum Credits** 3

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: *Y*
Formerly 26-3082
Prerequisites GAME 201 Computer Animation: Modeling or ANIM 240 Computer Animation
Minimum Credits 3 **Maximum Credits** 3

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: *Y*

Formerly 26-3086
Prerequisites GAME 201 Computer Animation: Modeling or ANIM 240 Computer Animation
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 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 3 **Maximum Credits** 3

ANIM 373A 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 ANIM 373
Prerequisites ANIM 240 Computer Animation
Minimum Credits 1 **Maximum Credits** 1

ANIM 373B 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*
Prerequisites ANIM 240 Computer Animation
Minimum Credits 1 **Maximum Credits** 1

ANIM 373C 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*
Prerequisites ANIM 240 Computer Animation
Minimum Credits 1 **Maximum Credits** 1

ANIM 373D 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*
Prerequisites ANIM 240 Computer Animation
Minimum Credits 1 **Maximum Credits** 1

ANIM 451 Advanced Character & Environmental Design

Course continues to refine and advance the design and technical abilities needed to model 3D characters and non-character 3D objects. Using industry standard software for 3D modeling and advanced texture-mapping, students will design and build either characters or environments based on industry standards.

Repeatable: *N*
Formerly 26-4089
Prerequisites ANIM 352 Character Design and Modeling or ANIM 351 Environmental Design & Modeling
Minimum Credits 3 **Maximum Credits** 3

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 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 Computer Animation: Modeling
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

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 167 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 DANC 230
Prerequisites DANC 105 Modern IA   or DANC 205A Modern Technique II or DANC 205B Modern Technique II or DANC 205C Modern Technique II or 33 1211 Intro to Dance Technique I or 33 1311 Modern Technique I or 33 2011 Modern Technique II
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
HU DEI
Minimum Credits 3 **Maximum Credits** 3

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 245 Choreography I

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 DANC 345
Prerequisites DANC 167 Dance Improvisation
Minimum Credits 3 **Maximum Credits** 3

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
HU DEI
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 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 245 Choreography I
Requirements Junior Standing or Above (JR)
Minimum Credits 3 **Maximum Credits** 3

DANC 346 Choreography II

In Choreography II students will complete at least three movement studies and one fully realized work. Working as soloists, in duets and in small groups, students will create and perform dances and revise them based on class critiques. Class-time will be spent investigating concepts as well as performing and discussing dances prepared outside of class. In addition to making dances, students will also view videos, attend performances, and write about major contemporary artists.

Repeatable: *N*
Prerequisites DANC 245 Choreography I
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 346 Choreography II
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 245 Choreography I
Minimum Credits 3 **Maximum Credits** 3

DANC 370 Dance Professionalism: Navigating and Transforming the Field

This course prepares students to both enter the dance community as a professional and transform it. Through community engagement, guest speakers, and peer leadership opportunities, students build their professional networks and learn best practices for a sustainable career. Students create promotional materials, practice interview skills and resume building, learn how to manage the physical and emotional stress of careers in dance to maintain well-being, and strategize how to use DEI awareness to better the dance community.

Repeatable: *N*
Prerequisites DANC 245 Choreography I

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

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

Choose one of the following courses:

DANC 198A 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*
Formerly DANC 198
Minimum Credits 1 **Maximum Credits** 1

DANC 198B 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

Complete 12 credits from the following courses:

DANC 399A 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 DANC 399
Requirements Permission Required (DP)
Minimum Credits 3 **Maximum Credits** 3

DANC 399B 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*
Requirements Permission Required (DP)
Minimum Credits 3 **Maximum Credits** 3

Complete 9 credits from the following courses:

COLL 230 Internship: Professionalism and Creativity

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 students to gain hands-on experience and explore career interests while applying knowledge and skills learned in the classroom to a work setting. The online, academic component of this internship fosters student understanding of how organizations operate and provides for structured reflection on their experiences and assessment of their knowledge and skills. 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: *N*
Formerly 99-2300
Requirements Permission Required (DP)
Minimum Credits 3 **Maximum Credits** 3

DANC 306 Dance Immersion in Pantin, France: Technique and Creative Process

In this course students will immerse themselves in dance technique, performance, dancemaking, and teaching. Meeting in Pantin, France at the Centre National de la Danse (CND), students will study with influential contemporary choreographers and master teachers during a rigorous two-week workshop experience exploring, observing and discussing numerous facets of the dance world. They will connect with international peers and experience the culture of Pantin, France. Students will reflect on their experience through writing, discussion, and a culminating reflection paper.

Repeatable: *Y*
Requirements Permission Required (DP)
Minimum Credits 0 **Maximum Credits** 2

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 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 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

West African Techniques

Complete 4 credits from the following courses:

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 or DWAF-1-100 EXAM-DWAF MINIMUM SCORE = 100
Minimum Credits 1 **Maximum Credits** 1

DANC 220A 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 DANC 220
Prerequisites DANC 121 West African Dance Technique IB or DWAF-2-100 EXAM-DWAF MINIMUM SCORE = 100
Minimum Credits 1 **Maximum Credits** 1

DANC 220B 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*
Prerequisites DANC 121 West African Dance Technique IB or DWAF-2-100 EXAM-DWAF MINIMUM SCORE = 100
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 220A West African Dance Technique II or DANC 220B West African Dance Technique II or DWAF-3-100 EXAM-DWAF MINIMUM SCORE = 100
Minimum Credits 1 **Maximum Credits** 1

Hip-Hop and Street Dance Techniques

Complete 2 credits from the following courses:

DANC 185A Hip-Hop and Street Dance Technique I

This course focuses on foundational techniques of Hip-Hop dance and related street dance styles (e.g., breaking, locking, popping and house) that have contributed significantly to the birth, growth and development of Hip-Hop culture and movement. Students develop proficiency in foundational movement vocabulary associated with these forms, as well as core Hip-Hop techniques and concepts, including: isolations, groove, dynamic range, foot work, freestyle, and musicality. Students also learn about and embody the history, ethos and sociocultural context of Hip-Hop via videos and other resources, class discussions, and attending Hip-Hop-centered cultural events.

Repeatable: *Y*
Formerly DANC 185
Minimum Credits 1 **Maximum Credits** 1

DANC 185B Hip-Hop and Street Dance Technique I

This course focuses on foundational techniques of Hip-Hop dance and related street dance styles (e.g., breaking, locking, popping and house) that have contributed significantly to the birth, growth and development of Hip-Hop culture and movement. Students develop proficiency in foundational movement vocabulary associated with these forms, as well as core Hip-Hop techniques and concepts, including: isolations, groove, dynamic range, foot work, freestyle, and musicality. Students also learn about and embody the history, ethos and sociocultural context of Hip-Hop via videos and other resources, class discussions, and attending Hip-Hop-centered cultural events.

Repeatable: *Y*
Minimum Credits 1 **Maximum Credits** 1

DANC 285A Hip-Hop and Street Dance Technique II

This course focuses on intermediate-level foundational techniques of Hip-Hop dance and related street dance forms (e.g., breaking, locking, popping, and house) that have contributed significantly to the birth, growth and development of Hip-Hop culture and movement. Students develop proficiency in intermediate-level movement vocabulary (associated with the specific forms being taught), as well as core Hip-Hop techniques and concepts, including isolations, groove, dynamic range, footwork, freestyle and musicality. There is an emphasis on performance quality and artistry through set and improvised movement. Students also learn about and embody the history, ethos and sociocultural context of Hip-Hop

via videos (and other resources), class discussion, and participating in Hip-Hop-centered cultural events.

Repeatable: *Y*
Formerly DANC 285
Prerequisites DANC 185A Hip-Hop and Street Dance Technique I or DHIP-2-100 EXAM-DHIP MINIMUM SCORE = 100
Minimum Credits 1 **Maximum Credits** 1

DANC 285B Hip-Hop and Street Dance Technique II

This course focuses on intermediate-level foundational techniques of Hip-Hop dance and related street dance forms (e.g., breaking, locking, popping, and house) that have contributed significantly to the birth, growth and development of Hip-Hop culture and movement. Students develop proficiency in intermediate-level movement vocabulary (associated with the specific forms being taught), as well as core Hip-Hop techniques and concepts, including isolations, groove, dynamic range, footwork, freestyle and musicality. There is an emphasis on performance quality and artistry through set and improvised movement. Students also learn about and embody the history, ethos and sociocultural context of Hip-Hop via videos (and other resources), class discussion, and participating in Hip-Hop-centered cultural events

Repeatable: *Y*
Prerequisites DANC 185A Hip-Hop and Street Dance Technique I or DHIP-2-100 EXAM-DHIP MINIMUM SCORE = 100
Minimum Credits 1 **Maximum Credits** 1

DANC 285C Hip-Hop and Street Dance Technique II

This course focuses on intermediate-level foundational techniques of Hip-Hop dance and related street dance forms (e.g., breaking, locking, popping, and house) that have contributed significantly to the birth, growth and development of Hip-Hop culture and movement. Students develop proficiency in intermediate-level movement vocabulary (associated with the specific forms being taught), as well as core Hip-Hop techniques and concepts, including isolations, groove, dynamic range, footwork, freestyle and musicality. There is an emphasis on performance quality and artistry through set and improvised movement. Students also learn about and embody the history, ethos and sociocultural context of Hip-Hop via videos (and other resources), class discussion, and participating in Hip-Hop-centered cultural events

Repeatable: *Y*
Prerequisites DANC 185A Hip-Hop and Street Dance Technique I or DHIP-2-100 EXAM-DHIP MINIMUM SCORE = 100
Minimum Credits 1 **Maximum Credits** 1

DANC 385A Hip-Hop and Street Dance Technique III

This course focuses on intermediate to advanced-level techniques of Hip-Hop dance and related street dance forms (e.g., breaking, locking, popping, and house) that have contributed significantly to the birth, growth and development of Hip-Hop culture and movement. Students develop proficiency in intermediate to advanced-level movement vocabulary (associated with the specific forms being taught), as well as core Hip-Hop techniques and concepts, including isolations, groove, dynamic range, footwork, freestyle and musicality. There is an emphasis on performance quality, artistry and the development of original style through set and improvised movement. Students are expected to interface with the broader Hip-Hop community, professional artists, as well as demonstrate a high level of proficiency in technique and the embodiment of history, ethos and philosophies of Hip-Hop (and/or related street dance forms).

Repeatable: *Y*
Formerly DANC 385
Prerequisites DANC 285A Hip-Hop and Street Dance Technique II or DHIP-3-100 EXAM-DHIP MINIMUM
SCORE = 100
Minimum Credits 1 **Maximum Credits** 1

DANC 385B Hip-Hop and Street Dance Technique III

This course focuses on intermediate to advanced-levelfoundational techniques of Hip-
Hop dance and related streetdance forms (e. g., breaking, locking, popping, and house) thathave contribute
d significantly to the birth, growth anddevelopment of Hip-
Hop culture and movement. Studentsdevelop proficiency in intermediate to advanced-
levelmovement vocabulary (associated with the specific formsbeing taught), as well as core Hip-
Hop techniques andconcepts, including isolations, groove, dynamic range,footwork, freestyle and musicality.
 There is an emphasis onperformance quality, artistry and the development of originalstyle through set and i
mprovised movement. Students areexpected to interface with the broader Hip-
Hop communityand, professional artists, and as well as demonstrate a highlevel of proficiency in technique a
nd the embodiment ofhistory, ethos and philosophies of Hip-Hop (and/or relatedstreet dance forms).

Repeatable: *Y*
Prerequisites DANC 285A Hip-Hop and Street Dance Technique II or DHIP-3-100 EXAM-DHIP MINIMUM
SCORE = 100
Minimum Credits 1 **Maximum Credits** 1

Ballet Techniques

Complete 4 credits from the following courses:

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 or DBAL-1-100 EXAM-DBAL MINIMUM SCORE = 100
Minimum Credits 1 **Maximum Credits** 1

DANC 215A 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 DANC 215
Prerequisites DANC 116 Ballet Technique IB or DBAL-2-100 EXAM-DBAL MINIMUM SCORE = 100
Minimum Credits 1 **Maximum Credits** 1

DANC 215B 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
Prerequisites DANC 116 Ballet Technique IB or DBAL-2-100 EXAM-DBAL MINIMUM SCORE = 100
Minimum Credits 1 **Maximum Credits** 1

DANC 215C 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
Prerequisites DANC 116 Ballet Technique IB or DBAL-2-100 EXAM-DBAL MINIMUM SCORE = 100
Minimum Credits 1 **Maximum Credits** 1

DANC 315A 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. Students must audition

to be placed at this level.

Repeatable: *Y*
Formerly DANC 315
Prerequisites DBAL-3-100 EXAM-DBAL MINIMUM SCORE = 100
Minimum Credits 1 **Maximum Credits** 1

DANC 315B 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. Students must audition to be placed at this level.

Repeatable: *Y*
Prerequisites DBAL-3-100 EXAM-DBAL MINIMUM SCORE = 100
Minimum Credits 1 **Maximum Credits** 1

Modern Techniques

Complete 8 credits from the following courses:

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 or DMOD-1-100 EXAM-DMOD MINIMUM SCORE = 100
Minimum Credits 2 **Maximum Credits** 2

DANC 205A 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 DANC 205
Prerequisites DANC 106 Modern IB or DMOD-2-100 EXAM-DMOD MINIMUM SCORE = 100
Minimum Credits 1 **Maximum Credits** 1

DANC 205B 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
Prerequisites DANC 106 Modern IB or DMOD-2-100 EXAM-DMOD MINIMUM SCORE = 100
Minimum Credits 1 **Maximum Credits** 1

DANC 205C 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
Prerequisites DANC 106 Modern IB or DMOD-2-100 EXAM-DMOD MINIMUM SCORE = 100
Minimum Credits 1 **Maximum Credits** 1

DANC 205D Modern Technique II

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. Live musicians accompany all modern classes.

Repeatable: Y
Prerequisites DANC 106 Modern IB or DMOD-2-100 EXAM-DMOD MINIMUM SCORE = 100
Minimum Credits 1 **Maximum Credits** 1

DANC 310A Intermediate Contemporary Modern Techniques

This course will challenge you physically, going deeper into contemporary modern dance vocabulary that emphasizes more complex and layered dance phrasework. You will draw upon skills acquired in Modern Technique II with increasing focus on body alignment specific to modern dance technique, rhythmic clarity, and spatial intent. Emphasis is on deeper skill building in relationship to stamina, focus, and concentration in

the practice of more complex physical vocabulary. You must complete four credits of Modern Technique II prior to enrolling in this course.

Repeatable: Y
Formerly DANC 310
Prerequisites DANC 205A Modern Technique II and DANC 205B Modern Technique II or DANC 205A Modern Technique II and DANC 205C Modern Technique II or DANC 205B Modern Technique II and DANC 205C Modern Technique II or DMOD-3-100 EXAM-DMOD MINIMUM SCORE = 100
Minimum Credits 1 **Maximum Credits** 1

DANC 310B Intermediate Contemporary Modern Techniques

This course will challenge you physically, going deeper into contemporary modern dance vocabulary that emphasizes more complex and layered dance phrasework. You will draw upon skills acquired in Modern Technique II with increasing focus on body alignment specific to modern dance technique, rhythmic clarity, and spatial intent. Emphasis is on deeper skill building in relationship to stamina, focus, and concentration in the practice of more complex physical vocabulary. You must complete four credits of Modern Technique II prior to enrolling in this course.

Repeatable: Y
Prerequisites DANC 205A Modern Technique II and DANC 205B Modern Technique II or DANC 205A Modern Technique II and DANC 205C Modern Technique II or DANC 205B Modern Technique II and DANC 205C Modern Technique II or DMOD-3-100 EXAM-DMOD MINIMUM SCORE = 100
Minimum Credits 1 **Maximum Credits** 1

DANC 310C Intermediate Contemporary Modern Techniques

This course develops physical proficiency in the performance of complex dance materials, emphasizing the deepening of technical practices in modern technical forms. Material may draw upon skills acquired in 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 leveland/or receive a teacher recommendation. Or,students must have completed 4 credits of **ModernTechnique II** and 1 credit of **Hip-Hop DanceTechnique I** prior to enrolling in this course.

Repeatable: Y
Prerequisites DANC 205A Modern Technique II and DANC 205B Modern Technique II or DANC 205A Modern Technique II and DANC 205C Modern Technique II or DANC 205B Modern Technique II and DANC 205C Modern Technique II or DMOD-3-100 EXAM-DMOD MINIMUM SCORE = 100
Minimum Credits 1 **Maximum Credits** 1

DANC 425A Advanced Contemporary Modern Techniques

This course will challenge you physically with an advanced contemporary modern vocabulary that emphasizes your individual contributions to the class material. You will draw upon skills acquired in Intermediate Contemporary Modern Techniques with increasing focus on building a stronger class community with your peers, to work both as an ensemble, as well as cultivating your unique voice and

individuality. Emphasis is on building complex and layered physical vocabulary that challenges you to think creatively with curiosity and commitment, empowers you to take risks, and consider your individual role within the class context. You must audition for placement at this level.

Repeatable: *Y*
Formerly DANC 425
Prerequisites DMOD-4-100 EXAM-DMOD MINIMUM SCORE = 100
Minimum Credits 1 **Maximum Credits** 1

DANC 425B Advanced Contemporary Modern Techniques

This course will challenge you physically with an advanced contemporary modern vocabulary that emphasizes your individual contributions to the class material. You will draw upon skills acquired in Intermediate Contemporary Modern Techniques with increasing focus on building a stronger class community with your peers, to work both as an ensemble, as well as cultivating your unique voice and individuality. Emphasis is on building complex and layered physical vocabulary that challenges you to think creatively with curiosity and commitment, empowers you to take risks, and consider your individual role within the class context. You must audition for placement at this level.

Repeatable: *Y*
Prerequisites DMOD-4-100 EXAM-DMOD MINIMUM SCORE = 100
Minimum Credits 1 **Maximum Credits** 1

Intermediate Contemporary Modern/Hip-Hop and Street Dance Techniques

Complete 3 credits from the following courses:

DANC 310A Intermediate Contemporary Modern Techniques

This course will challenge you physically, going deeper into contemporary modern dance vocabulary that emphasizes more complex and layered dance phrasework. You will draw upon skills acquired in Modern Technique II with increasing focus on body alignment specific to modern dance technique, rhythmic clarity, and spatial intent. Emphasis is on deeper skill building in relationship to stamina, focus, and concentration in the practice of more complex physical vocabulary. You must complete four credits of Modern Technique II prior to enrolling in this course.

Repeatable: *Y*
Formerly DANC 310
Prerequisites DANC 205A Modern Technique II and DANC 205B Modern Technique II or DANC 205A Modern Technique II and DANC 205C Modern Technique II or DANC 205B Modern Technique II and DANC 205C Modern Technique II or DMOD-3-100 EXAM-DMOD MINIMUM SCORE = 100
Minimum Credits 1 **Maximum Credits** 1

DANC 310B Intermediate Contemporary Modern Techniques

This course will challenge you physically, going deeper into contemporary modern dance vocabulary that emphasizes more complex and layered dance phrasework. You will draw upon skills acquired in Modern Technique II with increasing focus on body alignment specific to modern dance technique, rhythmic clarity, and spatial intent. Emphasis is on deeper skill building in relationship to stamina, focus, and concentration in the practice of more complex physical vocabulary. You must complete four credits of Modern Technique II prior to enrolling in this course.

Repeatable: *Y*
Prerequisites DANC 205A Modern Technique II and DANC 205B Modern Technique II or DANC 205A Modern Technique II and DANC 205C Modern Technique II or DANC 205B Modern Technique II and DANC 205C Modern Technique II or DMOD-3-100 EXAM-DMOD MINIMUM SCORE = 100
Minimum Credits 1 **Maximum Credits** 1

DANC 310C Intermediate Contemporary Modern Techniques

This course develops physical proficiency in the performance of complex dance materials, emphasizing the deepening of technical practices in modern technical forms. Material may draw upon skills acquired in 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 Technique II** and 1 credit of **Hip-Hop Dance Technique I** prior to enrolling in this course.

Repeatable: *Y*
Prerequisites DANC 205A Modern Technique II and DANC 205B Modern Technique II or DANC 205A Modern Technique II and DANC 205C Modern Technique II or DANC 205B Modern Technique II and DANC 205C Modern Technique II or DMOD-3-100 EXAM-DMOD MINIMUM SCORE = 100
Minimum Credits 1 **Maximum Credits** 1

DANC 385A Hip-Hop and Street Dance Technique III

This course focuses on intermediate to advanced-level techniques of Hip-Hop dance and related street dance forms (e.g., breaking, locking, popping, and house) that have contributed significantly to the birth, growth and development of Hip-Hop culture and movement. Students develop proficiency in intermediate to advanced-level movement vocabulary (associated with the specific forms being taught), as well as core Hip-Hop techniques and concepts, including isolations, groove, dynamic range, footwork, freestyle and musicality. There is an emphasis on performance quality, artistry and the development of original style through set and improvised movement. Students are expected to interface with the broader Hip-Hop community, professional artists, as well as demonstrate a high level of proficiency in technique and the embodiment of history, ethos and philosophies of Hip-Hop (and/or related street dance forms).

Repeatable: *Y*
Formerly DANC 385
Prerequisites DANC 285A Hip-Hop and Street Dance Technique II or DHIP-3-100 EXAM-DHIP MINIMUM SCORE = 100
Minimum Credits 1 **Maximum Credits** 1

DANC 385B Hip-Hop and Street Dance Technique III

This course focuses on intermediate to advanced-levelfoundational techniques of Hip-
Hop dance and related streetdance forms (e. g., breaking, locking, popping, and house) thathave contribute
d significantly to the birth, growth anddevelopment of Hip-
Hop culture and movement. Studentsdevelop proficiency in intermediate to advanced-
levelmovement vocabulary (associated with the specific formsbeing taught), as well as core Hip-
Hop techniques andconcepts, including isolations, groove, dynamic range,footwork, freestyle and musicality.
 There is an emphasis onperformance quality, artistry and the development of originalstyle through set and i
mprovised movement. Students areexpected to interface with the broader Hip-
Hop communityand, professional artists, and as well as demonstrate a highlevel of proficiency in technique a
nd the embodiment ofhistory, ethos and philosophies of Hip-Hop (and/or relatedstreet dance forms).

Repeatable: *Y*
Prerequisites DANC 285A Hip-Hop and Street Dance Technique II or DHIP-3-100 EXAM-DHIP MINIMUM
SCORE = 100
Minimum Credits 1 **Maximum Credits** 1

DANC 425A Advanced Contemporary Modern Techniques

This course will challenge you physically with an advanced contemporary modern vocabulary that
emphasizes your individual contributions to the class material. You will draw upon skills acquired in
Intermediate Contemporary Modern Techniques with increasing focus on building a stronger class
community with your peers, to work both as an ensemble, as well as cultivating your unique voice and
individuality. Emphasis is on building complex and layered physical vocabulary that challenges you to think
creatively with curiosity and commitment, empowers you to take risks, and consider your individual role
within the class context. You must audition for placement at this level.

Repeatable: *Y*
Formerly DANC 425
Prerequisites DMOD-4-100 EXAM-DMOD MINIMUM SCORE = 100
Minimum Credits 1 **Maximum Credits** 1

DANC 425B Advanced Contemporary Modern Techniques

This course will challenge you physically with an advanced contemporary modern vocabulary that
emphasizes your individual contributions to the class material. You will draw upon skills acquired in
Intermediate Contemporary Modern Techniques with increasing focus on building a stronger class
community with your peers, to work both as an ensemble, as well as cultivating your unique voice and
individuality. Emphasis is on building complex and layered physical vocabulary that challenges you to think
creatively with curiosity and commitment, empowers you to take risks, and consider your individual role
within the class context. You must audition for placement at this level.

Repeatable: *Y*
Prerequisites DMOD-4-100 EXAM-DMOD MINIMUM SCORE = 100
Minimum Credits 1 **Maximum Credits** 1

Advanced Contemporary Modern Techniques

Complete 2 credits from the following courses:

DANC 425A Advanced Contemporary Modern Techniques

This course will challenge you physically with an advanced contemporary modern vocabulary that emphasizes your individual contributions to the class material. You will draw upon skills acquired in Intermediate Contemporary Modern Techniques with increasing focus on building a stronger class community with your peers, to work both as an ensemble, as well as cultivating your unique voice and individuality. Emphasis is on building complex and layered physical vocabulary that challenges you to think creatively with curiosity and commitment, empowers you to take risks, and consider your individual role within the class context. You must audition for placement at this level.

Repeatable: *Y*
Formerly DANC 425
Prerequisites DMOD-4-100 EXAM-DMOD MINIMUM SCORE = 100
Minimum Credits 1 **Maximum Credits** 1

DANC 425B Advanced Contemporary Modern Techniques

This course will challenge you physically with an advanced contemporary modern vocabulary that emphasizes your individual contributions to the class material. You will draw upon skills acquired in Intermediate Contemporary Modern Techniques with increasing focus on building a stronger class community with your peers, to work both as an ensemble, as well as cultivating your unique voice and individuality. Emphasis is on building complex and layered physical vocabulary that challenges you to think creatively with curiosity and commitment, empowers you to take risks, and consider your individual role within the class context. You must audition for placement at this level.

Repeatable: *Y*
Prerequisites DMOD-4-100 EXAM-DMOD MINIMUM SCORE = 100
Minimum Credits 1 **Maximum Credits** 1

Fashion Design, BFA

The Bachelor of Fine Arts in Fashion Design program trains students to develop a design practice with a strong focus on design context - emphasizing an understanding of the culture, history, and theory of fashion as well as the crucial business savviness needed to make their work market-ready. Building on the strong foundations of the Bachelor of Arts in Fashion Studies, Product Development concentration, the BFA further explores the processes of conceptualizing, creating, and delivering a thesis collection that sits at the intersection of craft and innovation. Students cultivate their creative voice while honing the digital expertise, research acumen, and critical thinking skills required to be innovative leaders in a rapidly evolving global industry, bringing change-making thinking to the problems it faces.

Through the program's emphasis on issues of inclusivity, body positivity, sustainability, and the emergence of smart textiles and wearable technology, BFA students gain a broader perspective to inform their design practice. The program encourages students to broaden their experience in other ways as well. For example, students may choose to study in fashion capitals like London, Milan, Berlin, New York, and Los Angeles. Though personal studio space is provided as part of the senior thesis experience, critical dialogue and collaborative opportunities remain vital components of the program, and students are strongly encouraged to collaborate across disciplines to fuel creative exploration.

Students may join the BFA program either through direct enrollment or by application during the sophomore year.

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;
- 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;
- effectively apply advanced craft techniques, technology, and vocabulary/terminology relative to their end product;
- translate fashion historical and theoretical concepts into their design practice;
- understand the importance of alternative sizing, gender performativity, and adaptive fashions, among other things, in order to create more inclusive fashion future;
- execute all stages of the design process from creative problem solving to concept development to design and fabrication;
- describe, analyze, interpret, and contextualize their work and the work of others in relation to the broader canon of creative fashion production; and
- develop and present a cohesive and competitive professional body of work.

PROGRAM REQUIREMENTS - 72 credits required

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 an overview of the process of design for the body, built environment, and user experience, introducing students to design and digital skills as they apply broadly to the field of fashion. The course will introduce key design principles in conjunction with digital tools for presentation and visual communication.

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
Fashion Majors and Minors Only (2FSH)
Minimum Credits 3 **Maximum Credits** 3

FASH 176 Digital Strategies in Fashion Design

This computer-based studio course expands on skills first introduced in Fashion Design Principles (FASH 102). Students are exposed to a range of digital technologies used in the fashion industry for creative work. Students will explore intermediate and advanced approaches using digitial technology to create digital flats, digital illustration, and custom libraries; image manipulation, collage and montage for mood boards, and textile design and layout of final presentations and portfolio design techniques. Students will be taught to plan, shoot, and edit short videos of their work and creative process.

Repeatable: *N*
Prerequisites FASH 102 Fashion Design Principles
Minimum Credits 3 **Maximum Credits** 3

FASH 203 Trendspotting

This course introduces students to research methodology and critical assessment of trend sources and research used to develop products, marketing and merchandising campaigns for fashion and adjacent industries.

Repeatable: *N*
Formerly 27-2125
DEI
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 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-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 ALEK-1-61 EXAM-ALEKS MINIMUM SCORE = 61
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
Requirements Sophomore Standing or Above (SO)
Minimum Credits 3 **Maximum Credits** 3

FASH 230 Patternmaking and Construction II

Patternmaking and Construction 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
Minimum Credits 3 **Maximum Credits** 3

FASH 231 Approaches and Process in Fashion Design

This course introduces individual and teamed students to design-focused product development through consumer market-segment research and category-specific design challenges across traditional and niche markets such as women's, men's, children's, active sports, underwear, event, occasion, and special-needs wear and accessories.

Repeatable: *N*
Formerly 27-2730
Prerequisites FASH 101 Intro to the Fashion Industry
Minimum Credits 3 **Maximum Credits** 3

FASH 306 Apparel Evaluation

This course provides students with a production vocabulary based on a thorough knowledge of the relationship between textiles and finished garments. Students will learn about garment fit, construction details, federal regulations, quality control and wholesale/retail pricing based on market segmentation. Decision making and negotiating skills are also highlighted.

Repeatable: *N*
Formerly 27-3115
Prerequisites FASH 101 Intro to the Fashion Industry or FASH 205 Textiles Survey
Minimum Credits 3 **Maximum Credits** 3

FASH 307 A History of Fashion in 100 Objects

By decentering the traditionally Eurocentric focus of fashion history, students will come to understand the universality of fashion and how humans throughout history have utilized dress objects to signal status, construct identity and cultivate community. Through regular visits to the Fashion Study Collection, students will also be introduced to the material culture of dress, the evolution of fashion journalism, retail history and developments in manufacturing and construction.

Repeatable: *N*
Formerly 27-3175
DEI
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 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
Requirements Junior Standing or Above (JR)
Minimum Credits 3 **Maximum Credits** 3

FASH 309 Sourcing and Supply Chain

This course introduces students to the economic, environmental and social challenges that impact sustainability while sourcing textile and apparel locally and globally.

Repeatable: *N*
Formerly 27-3930
DEI
Requirements Junior Standing or Above (JR)
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 II and FASH 231 Approaches and Process in Fashion Design
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 II and FASH 231 Approaches and Process in Fashion Design
Minimum Credits 3 **Maximum Credits** 3

FASH 332 Patternmaking and Construction III

Patternmaking and Construction III further develops students' knowledge of patternmaking, draping and construction techniques used in apparel & product development and advances their technical skills in these areas. In this course focus will be on flat pattern size-grading to address how we can adapt patterns to fit all sizes. Students will learn about non-conventional, adaptive design, and non-binary design, as well as plus-size patternmaking.

Repeatable: *N*
Prerequisites FASH 230 Patternmaking and Construction II
Minimum Credits 3 **Maximum Credits** 3

FASH 333 Fashion Design Studio I

This six-credit course immerses students in the studio experience, combining research methodologies, theme development, and advanced practice in digital illustration, drawing for fashion, generating color palettes, and choosing suitable fabrics. Students will develop original design concepts through pivot, slash and spread, and contouring techniques. Through critiqued design development on the dress form, students further their understanding in the principles of proportion, silhouette, and line. Further evaluation for fit and style is done using professional models. Students will be encouraged to develop skillsets related to professional practice, including developing a cohesive work product, working to deadlines, teamwork, and constructive critique.

Repeatable: *N*
Prerequisites FASH 230 Patternmaking and Construction II and FASH 231 Approaches and Process in Fashion Design
Minimum Credits 6 **Maximum Credits** 6

FASH 334 Fashion Design Studio II

Using designs developed in FASH 333 Fashion & Product Design Studio I, students will realize original design concepts and further explore two- and three-dimensional patternmaking approaches to garment design. In addition to conducting original research, students will utilize the 6,000-piece Fashion Study Collection for research and ideation. Through critiqued design development on the dress form, students further their understanding in the principles of proportion, silhouette, line and style, while exploring current market trends and research. Two projects are evaluated on professional models for fit and style alongside their developed presentation to support the garments and/or products.

Repeatable: *N*
Prerequisites FASH 333 Fashion Design Studio I
Minimum Credits 6 **Maximum Credits** 6

FASH 383 Fashion and Dress Beyond the West

This interdisciplinary, topic-based course examines the dress, adornment, beautification and body modification practices and customs of non-Western, marginalized and indigenous peoples. Through readings, assignments, discussions, museum trips, film screenings, fieldwork, site visits and archival research, students will be asked to think critically about the relationship between identity, race, gender, memory, community and citizenship, as well as how the residual effects of colonialism have shaped the Western fashion system. The course will culminate with a group exhibition or publication.

Repeatable: *N*
HU DEI
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

FASH 403 Fashion Design Thesis I

This course gives students the opportunity to further develop and finally construct an original collection of clothing that showcases their creativity, innovative designs, and technical skills, based on recommendations received on designs and sample prototypes from the previous semester (FASH 334 Fashion Design Studio II). Students will also develop strategies for marketing their collection along with a professional portfolio that best represents their individual design identity.

Repeatable: *N*
Prerequisites FASH 334 Fashion Design Studio II
Fashion Design BFA Majors Only (M271)
Minimum Credits 6 **Maximum Credits** 6

FASH 404 Fashion Design Thesis II

Fashion Design Thesis II is a continuation of FASH 403 Fashion Design Thesis I, where students will further refine two- and three-dimensional patternmaking techniques and complete their thesis collection. They will explore 2D to 3D 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 to be showcased at graduation. Students will have the opportunity to collaborate with majors across the college.

Repeatable: *N*
Prerequisites FASH 403 Fashion Design Thesis I
Fashion Design BFA Majors Only (M271)
Minimum Credits 3 **Maximum Credits** 3

Film and Television, BFA

The Bachelor of Fine Arts in Film and Television is designed specifically to help students meet the qualification for direct entry into 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 in Film and Television with a concentration in Cinematography, Directing, Editing and Post-Production, Sound for Cinema, Cinema Visual Effects, Producing, Production Design or Screenwriting.

PROGRAM REQUIREMENTS - 62-71 credits required

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 6 **Maximum Credits** 6

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 491A BFA Thesis I

In this course, CTVA BFA students will commence the first of two semesters in the BFA Thesis project cycle. Before moving to the production phase of the thesis project, students must demonstrate their knowledge of the development and pre-production phase by meeting specified pre-production and logistical milestones. In collaboration with their BFA Thesis cohort, students will take on production and post production department head roles to realize the visual and aural storytelling demands of their projects.

Repeatable: *N*
Formerly CINE 491
Requirements BFA Students Only (BFA) Film and Television Majors Only (M256)
Minimum Credits 3 **Maximum Credits** 3

CINE 491B BFA Thesis II

In this course, CTVA BFA students will complete the second of two semesters in the BFA Thesis project cycle. Before moving to the post-production and delivery phases of the thesis project, students must demonstrate their accumulated knowledge of the production phase by implementing their pre-production plans through principal photography. In collaboration with their BFA Thesis cohort, students will take on production and post production department head roles to realize the visual and aural storytelling demands of their projects.

Repeatable: *N*
Prerequisites CINE 491A BFA Thesis I
Minimum Credits 3 **Maximum Credits** 3

MEDI 101 Cinematic Storytelling

This course explores the elements of cinematic storytelling that are used to articulate theme, evoke emotion, and create personal connection with an audience. The student will analyze, research, develop, and visualize cinematic stories for the screen. Aesthetics and storytelling components will be applied in MEDI 102 Cinema and Television Production.

Repeatable: *N*
Concurrent Requisite MEDI 102 Cinema and Television Production
Minimum Credits 3 **Maximum Credits** 3

MEDI 102 Cinema and Television Production

This hands-on course explores the techniques of cinema and television production as a collaborator on both individual and group projects. The student will practice conceptualization, visualization, cinematography, sound recording, and editing techniques through effective visual and oral presentations. The aesthetic and storytelling principles will be applied from MEDI 101 Cinematic Storytelling.

Repeatable: *N*
Concurrent Requisite MEDI 101 Cinematic Storytelling
Minimum Credits 3 **Maximum Credits** 3

Choose one of the following courses:

CINE 143 World Cinema from 1894-1945

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 from 1945-present

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

CONCENTRATIONS

Cinematography

The goal of the cinematography program is to provide students 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 television story with the emphasis on communicating the message of the piece visually;
- demonstrate a comprehensive knowledge of all film, television, 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 or television project (color correction and final delivery for exhibition);
- demonstrate the ability to translate a director's concept into a complete short film or television story that both demonstrates 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, floor plan; in collaboration with the director; and
- demonstrate the ability to critically examine their own work and others.

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 or MEDI 101 Cinematic Storytelling and MEDI 102 Cinema and Television Production
Minimum Credits 3 **Maximum Credits** 3

CINE 215 Cinematography: Camera Seminar I

This course gives students a working knowledge of 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 different members of the camera department.

Repeatable: *N*
Formerly 24-2202

Prerequisites CINE 102 Cinema Notebooks and CINE 103 Cinema Image and Process or MEDI 101 Cinematic Storytelling and MEDI 102 Cinema and Television Production
Minimum Credits 3 **Maximum Credits** 3

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 or MEDI 101 Cinematic Storytelling and MEDI 102 Cinema and Television Production
Minimum Credits 3 **Maximum Credits** 3

CINE 221 Photo Theory

This course deals with histories of technologies of image acquisition, from the first photographic emulsion to today's digital sensors. It offers in-depth studies of latent image theory, image quality, densitometry, sensitometry and digital sensors, scanning, and archiving.

Repeatable: *N*
Formerly 24-2216
Prerequisites CINE 121 Lighting I and CINE 216 Image Design for Cinema
Minimum Credits 3 **Maximum Credits** 3

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 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 are analyzed, including acquisition formats, exposure, and lighting.

Repeatable: *N*
Formerly 24-3202
Prerequisites CINE 215 Cinematography: Camera Seminar I and CINE 121 Lighting I and CINE 216 Image

Design for Cinema
Minimum Credits 3 **Maximum Credits** 3

CINE 308 Cinematography II

This course is devoted to digital acquisition and 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 and CINE 315 Cinematography: Camera Seminar II and CINE 321 Lighting II
Minimum Credits 3 **Maximum Credits** 3

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 I
Minimum Credits 3 **Maximum Credits** 3

CINE 316 Camera Seminar II Studio

Camera Seminar II Studio is a mandatory concurrent course for those enrolled in Camera Seminar II. In it, 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 3 **Maximum Credits** 3

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. In addition, students will collaborate on class exercises, involving a full array of pre-visualization and production techniques with an emphasis on collaboration and communication.

Repeatable: *N*
Formerly 24-3200

Prerequisites CINE 121 Lighting I and CINE 215 Cinematography: Camera Seminar I
Minimum Credits 3 **Maximum Credits** 3

CINE 322 Lighting II Studio

This course is designed to work in conjunction with Lighting II. Students will 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 3 **Maximum Credits** 3

CINE 406 Cinematography III

Building on Cinematography II, 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 without any dialogue, relying heavily on visuals to communicate story, tone, theme, and emotional impact.

Repeatable: *N*
Formerly 24-4203
Prerequisites CINE 308 Cinematography II
Minimum Credits 3 **Maximum Credits** 3

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 television 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 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.

ANIM 150 Computer Animation: Keyframing I

This course establishes a beginning understanding of computer-generated (CG) keyframing via object and camera keyframing using industry standard software application. Further animation assignments focus on an intermediate level of character animation through a provided CG character and rig.

Repeatable: *N*
Formerly 26-1015
Minimum Credits 3 **Maximum Credits** 3

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 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 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 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 Computer Animation: Keyframing I
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 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
Concurrent Requisite CINE 131 Editing I Studio
Minimum Credits 3 **Maximum Credits** 3

CINE 131 Editing I Studio

This course is required concurrently with Editing I. 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
Concurrent Requisite CINE 130 Editing I
Minimum Credits 1 **Maximum Credits** 1

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 323 Cinema Color II

This course expands upon concepts taught in Cinema Color I by providing students with training in the theory and techniques of digital transfer 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 and interactive computer exercises.

Repeatable: *N*
Formerly 24-3208
Prerequisites CINE 223 Cinema Color I
Minimum Credits 3 **Maximum Credits** 3

Directing

This concentration is designed to provide training and practice in all aspects of fictional directing, with course offerings that allow students to study the craft of directing through the eyes of and in collaboration with screenwriters, casting directors, editors, cinematographers, production designers and others. 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 or television story ready for exhibition and distribution;
- analyze a narrative screenplay, 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 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 film and television production from development through to completion.

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
Minimum Credits 1 **Maximum Credits** 1

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 or MEDI 101 Cinematic Storytelling and MEDI 102 Cinema and Television Production
Minimum Credits 3 **Maximum Credits** 3

CINE 145 Scriptwriting I

This course is a workshop that explores basic writing methods for cinema and television, further developing the students' skills in presenting their ideas in written form. Students will develop craft skills basic to scriptwriting: research, story development, scene and story structure, dialogue, and character definition. Emphasis is on finding visual equivalents for human emotions and developing the writer's personal vision. This work culminates in developing three short narrative scripts (one of which will be rewritten). Instrumental in the development of the student as a writer is the ability to read and effectively respond to the work of their peers.

Repeatable: *N*
Formerly 24-1710
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

CINE 225 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 visual narrative scenes.

Repeatable: *N*
Formerly 24-2301
Prerequisites CINE 128 Acting and Directing Workshop
Minimum Credits 6 **Maximum Credits** 6

CINE 250 The Script Supervisor Workshop

The Script Supervisor, is the arbiter of the production and a continuity master observer. Through a combination of lectures, case studies, exercises, and mentoring, students will focus on practical preparation on the important role of the Script Supervisor in a production.

Repeatable: *N*
Formerly 24-2612
Prerequisites MEDI 101 Cinematic Storytelling or MEDI 102 Cinema and Television Production or TELE 125 Television Arts: Production
Minimum Credits 3 **Maximum Credits** 3

CINE 325 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 visual storytelling are emphasized. Student work culminates with the direction of scenes on both studio and location.

Repeatable: *N*
Formerly 24-3302
Prerequisites CINE 225 Directing I
Minimum Credits 6 **Maximum Credits** 6

CINE 345 The 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: *N*
Formerly 24-3601
Prerequisites CINE 104 Fundamentals of Casting
Minimum Credits 3 **Maximum Credits** 3

Complete 15 credits from the following courses:

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

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 or MEDI 101 Cinematic Storytelling and MEDI 102 Cinema and Television Production
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
Concurrent Requisite CINE 131 Editing I Studio
Minimum Credits 3 **Maximum Credits** 3

CINE 131 Editing I Studio

This course is required concurrently with Editing I. 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

Concurrent Requisite CINE 130 Editing I
Minimum Credits 1 **Maximum Credits** 1

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

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 or MEDI 101 Cinematic Storytelling and MEDI 102 Cinema and Television Production
Minimum Credits 3 **Maximum Credits** 3

CINE 235A Authorship:

This course is an intensive study of a single or small collection of either film directors, TV writers, or TV producers, as the topic listed indicates. The class examines recurring themes, formal innovations and practices, and historical change, while also exploring how authorship is understood within the fields of film and TV.

Repeatable: *Y*
Formerly CINE 235
Requirements Sophomore Standing or Above (SO)
Minimum Credits 3 **Maximum Credits** 3

CINE 235B Authorship:

This course is an intensive study of a single or small collection of either film directors, TV writers, or TV producers, as the topic listed indicates. The class examines recurring themes, formal innovations and practices, and historical change, while also exploring how authorship is understood within the fields of film and TV.

Repeatable: *Y*
Requirements Sophomore standing or Above (SO)
Minimum Credits 3 **Maximum Credits** 3

CINE 235C Authorship:

This course is an intensive study of a single or small collection of either film directors, TV writers, or TV producers, as the topic listed indicates. The class examines recurring themes, formal innovations and practices, and historical change, while also exploring how authorship is understood within the fields of film and TV.

Repeatable: *Y*
Sophomore Standing or Above (SO)
Minimum Credits 3 **Maximum Credits** 3

CINE 235D Authorship:

This course is an intensive study of a single or small collection of either film directors, TV writers, or TV producers, as the topic listed indicates. The class examines recurring themes, formal innovations and practices, and historical change, while also exploring how authorship is understood within the fields of film and TV.

Repeatable: *Y*
Requirements Sophomore Standing or Above (SO)
Minimum Credits 3 **Maximum Credits** 3

CINE 235E Authorship:

This course is an intensive study of a single or small collection of either film directors, TV writers, or TV producers, as the topic listed indicates. The class examines recurring themes, formal innovations and practices, and historical change, while also exploring how authorship is understood within the fields of film and TV.

Repeatable: *Y*
Requirements Sophomore Standing or Above (SO)
Minimum Credits 3 **Maximum Credits** 3

CINE 235F 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*
Minimum Credits 3 **Maximum Credits** 3

CINE 245 Scriptwriting 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 Scriptwriting I or TELE 212 Television Arts: Writing or CINE 153 Adaptation
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 or MEDI 101 Cinematic Storytelling and MEDI 102 Cinema and Television Production
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
Minimum Credits 6 **Maximum Credits** 6

CINE 364 The Assistant Director Workshop

The Assistant Director, the engine of a production. Through a combination of case studies, lectures, exercises, and mentoring, students will focus on the practical preparation needed to excel at the critical and essential role of the Assistant Director in a production.

Repeatable: *N*
Formerly 24-3624
Prerequisites MEDI 101 Cinematic Storytelling and MEDI 102 Cinema and Television Production or TELE 125 Television Arts: Production
Minimum Credits 3 **Maximum Credits** 3

CINE 383A Advanced Topics in Directing

This is an advanced topics course in the area of Directing. Topics will vary.

Repeatable: *Y*
Formerly CINE 383

Prerequisites CINE 325 Directing II
Minimum Credits 1 **Maximum Credits** 3

CINE 383B Advanced Topics in Directing

This is an advanced topics course in the area of Directing. Topics will vary.

Repeatable: Y
Prerequisites CINE 325 Directing II
Minimum Credits 1 **Maximum Credits** 3

CINE 383C Advanced Topics in Directing

This is an advanced topics course in the area of Directing. Topics will vary.

Repeatable: Y
Prerequisites CINE 325 Directing II
Minimum Credits 1 **Maximum Credits** 3

CINE 383D 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 383E 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 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 Workshop
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 Directing II
Requirements Permission Required (DP)
Minimum Credits 6 **Maximum Credits** 6

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: *Y*
Formerly 24-4902
Prerequisites CINE 275 Experimental Production I
Minimum Credits 3 **Maximum Credits** 3

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:

- demonstrate advanced cinema editing skills, concepts and practices in the editing and finishing of an original short film or television story;
- demonstrate the ability to apply dramatic structure with materials provided including the effective arrangement of time, dramatic arc, dialogue, and character development within the work;
- identify and articulate effective critical analysis and critique;
- write a statement of intention for a project that reflects a personal point of view, and apply that statement to their work;
- demonstrate the ability to control rhythm, emotional content, transitions of sound and picture, and other editing techniques to facilitate audience response;
- demonstrate the ability to receive and incorporate critical analysis;
- demonstrate the ability to incorporate sound elements such as dialogue, sound effects, voice over, and music, throughout the post-production process;
- demonstrate the ability to collaborate with directors, producers, and post-production personnel to facilitate, implement and integrate the director's vision for the film or television story, through all phases of production, from development to completion;
- demonstrate and 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: sound design and mixing; motion graphics; compositing and vfx; on set data wrangling and workflow; color correction and online.

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
Concurrent Requisite CINE 131 Editing I Studio
Minimum Credits 3 **Maximum Credits** 3

CINE 131 Editing I Studio

This course is required concurrently with Editing I. 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
Concurrent Requisite CINE 130 Editing I
Minimum Credits 1 **Maximum Credits** 1

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, andre-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 or MEDI 101 Cinematic Storytelling and MEDI 102 Cinema and Television Production or JOUR 351 Multimedia Photo Essay
Minimum Credits 4 **Maximum Credits** 4

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 Studio
Concurrent Requisite CINE 231 Editing II Studio
Minimum Credits 2 **Maximum Credits** 2

CINE 231 Editing II Studio

This course 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
Concurrent Requisite CINE 230 Editing II
Minimum Credits 1 **Maximum Credits** 1

Complete 3 credits from the following courses:

CINE 181A 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 CINE 181
Minimum Credits 1 **Maximum Credits** 1

CINE 181B 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*
Minimum Credits 1 **Maximum Credits** 1

CINE 181C 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*
Minimum Credits 1 **Maximum Credits** 1

CINE 181D 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*
Minimum Credits 1 **Maximum Credits** 1

CINE 181E 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*
Minimum Credits 1 **Maximum Credits** 1

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 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 335 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 CINE 228
Prerequisites CINE 130 Editing I or CINE 265 Documentary Production I or CINE 267 Documentary Production Module I: Location Camera and Sound or TELE 230 Production and Editing I
Minimum Credits 4 **Maximum Credits** 4

CINE 410 Advanced Editing Seminar

This intensive course provides an opportunity for editing students to deepen their editing experience through creative work, immersion in professional practice, and to develop a career plan.

Repeatable: *Y*
Formerly 24-4406
Prerequisites CINE 230 Editing II
Minimum Credits 3 **Maximum Credits** 3

Complete 3 credits from the following courses:

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 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 3 **Maximum Credits** 3

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 Computer Animation: Keyframing II 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

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 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 227A Applied Post-Production I

This repeatable course consists of rotating subjects which support students to advance and deepen their skills in the disciplines, platforms and practices of cinema and television post-production. Students will learn through lectures, demonstrations and exercises as they apply their skills in various post-production disciplines.

Repeatable: *Y*
Formerly CINE 227
Prerequisites MEDI 102 Cinema and Television Production
Minimum Credits 3 **Maximum Credits** 3

CINE 227B Applied Post-Production I

This repeatable course consists of rotating subjects which support students to advance and deepen their skills in the disciplines, platforms and practices of cinema and television post-production. Students will learn through lectures, demonstrations and exercises as they apply their skills in various post-production disciplines.

Repeatable: *Y*
Prerequisites MEDI 102 Cinema and Television Production
Minimum Credits 3 **Maximum Credits** 3

CINE 227C Applied Post-Production I

This repeatable course consists of rotating subjects which support students to advance and deepen their skills in the disciplines, platforms and practices of cinema and television post-production. Students will learn through lectures, demonstrations and exercises as they apply their skills in various post-production disciplines.

Repeatable: *Y*
Prerequisites MEDI 102 Cinema and Television Production
Minimum Credits 3 **Maximum Credits** 3

CINE 227D Applied Post-Production I

This repeatable course consists of rotating subjects which support students to advance and deepen their skills in the disciplines, platforms and practices of cinema and television post-production. Students will learn through lectures, demonstrations and exercises as they apply their skills in various post-production disciplines.

Repeatable: *Y*
Prerequisites MEDI 102 Cinema and Television Production
Minimum Credits 3 **Maximum Credits** 3

CINE 227E Applied Post-Production I

This repeatable course consists of rotating subjects which support students to advance and deepen their skills in the disciplines, platforms and practices of cinema and television post-production. Students will learn through lectures, demonstrations and exercises as they apply their skills in various post-production disciplines.

Repeatable: *Y*
Prerequisites MEDI 102 Cinema and Television Production
Minimum Credits 3 **Maximum Credits** 3

CINE 229 Assistant Editing

This course examines the role of the assistant editor in television and cinema post-production activities. Through demonstrations, in-class exercises, and hands-on practice, students apply the skills, techniques, and platforms associated with this position. Students prepare and organize dailies, study a variety of digital workflow, and supervise and navigate media through the post-production and finishing processes.

Repeatable: *N*
Formerly 24-2425

Prerequisites CINE 130 Editing I
Minimum Credits 3 **Maximum Credits** 3

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 Studio
Minimum Credits 3 **Maximum Credits** 3

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 414 Advanced Cinema and Television Finishing

Course provides an advanced editing experience in three areas: developing skills necessary to manipulate large amounts of cinema and television 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 3 **Maximum Credits** 3

Complete 16 credits from the following courses:

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 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 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 3 **Maximum Credits** 3

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 3 **Maximum Credits** 3

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 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 or MEDI 101 Cinematic Storytelling and MEDI 102 Cinema and Television Production
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 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 323 Cinema Color II

This course expands upon concepts taught in Cinema Color I by providing students with training in the theory and techniques of digital transfer 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 and interactive computer exercises.

Repeatable: *N*
Formerly 24-3208
Prerequisites CINE 223 Cinema Color I
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 315 Cinematography: Camera Seminar II
Minimum Credits 3 **Maximum Credits** 3

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: *Y*
Formerly 24-3122
Prerequisites CINE 311 Post-Production Audio 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

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 byCareer 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 having them approved prior to registering for this course. Please contact the Career Center for assistance and resources.

Repeatable: *Y*
Formerly 99-2100
Requirements Permission Required (DP)
Minimum Credits 1 **Maximum Credits** 1

COLL 230 Internship: Professionalism and Creativity

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 students to gain hands-on experience and explore career interests while applying knowledge and skills learned in the classroom to a work setting. The online, academic component of this internship fosters student understanding of how organizations operate and provides for structured reflection on their experiences and assessment of their knowledge and skills. 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: *N*
Formerly 99-2300
Requirements Permission Required (DP)
Minimum Credits 3 **Maximum Credits** 3

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 at an industry entry-level. Define the key differences between a Creative Producer and a Line Producer/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 film and television production from development through 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 and television projects;
- develop short and feature-length projects in collaboration with a creative partner, as well as secure the legal rights;
- 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 bio's, press and promotions.

CINE 248 Producing I: Cinema and Television

This introductory course defines the role of the producer in cinema and television from development to distribution. It dives into production hierarchy and the jobs and responsibilities each member of the production team has through the life cycle of a project.

Repeatable: *N*
Formerly 24-2600
Prerequisites MEDI 101 Cinematic Storytelling and MEDI 102 Cinema and Television Production or CINE 102 Cinema Notebooks and CINE 103 Cinema Image and Process or TELE 125 Television Arts: Production
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: Cinema and Television or TELE 210 The Television Producer
Minimum Credits 3 **Maximum Credits** 3

CINE 348 Legal and Financial Strategies

This pragmatic course, tailored to the content creator and entrepreneur, presents basic legal business practices, dealmaking execution, and financial strategies commonly used in the cinema and television industry.

Repeatable: *N*
Formerly 24-3607
Prerequisites CINE 248 Producing I: Cinema and Television
Minimum Credits 3 **Maximum Credits** 3

CINE 349 The Creative Producer

The course examines the role and functions of the creative producer throughout the life cycle of a cinema and television project. The creative producer is the person who acquires intellectual property, develops it, packages it, sees it into production, and secures distribution.

Repeatable: *N*
Formerly 24-3609
Prerequisites CINE 248 Producing I: Cinema and Television
Minimum Credits 3 **Maximum Credits** 3

CINE 368 The Line Producer Workshop

The line producer, the backbone of a production. Through a combination of case studies, lectures, exercises, and mentoring, students will focus on practical preparation needed to excel at the critical role of the Line Producer in a production.

Repeatable: *N*
Formerly 24-3635
Prerequisites CINE 248 Producing I: Cinema and Television
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 content into current distribution and festival venues. A producer must identify specific elements in a project 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: Cinema and Television or CINE 225 Directing I
Minimum Credits 3 **Maximum Credits** 3

Complete 18 credits from the following courses:

CINE 249 Introduction to Script Supervising

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: *Y*
Formerly 24-2600J
Minimum Credits 2 **Maximum Credits** 2

CINE 345 The 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: *N*
Formerly 24-3601
Prerequisites CINE 104 Fundamentals of Casting
Minimum Credits 3 **Maximum Credits** 3

CINE 364 The Assistant Director Workshop

The Assistant Director, the engine of a production. Through a combination of case studies, lectures, exercises, and mentoring, students will focus on the practical preparation needed to excel at the critical and essential role of the Assistant Director in a production.

Repeatable: *N*
Formerly 24-3624
Prerequisites MEDI 101 Cinematic Storytelling and MEDI 102 Cinema and Television Production or TELE 125 Television Arts: Production
Minimum Credits 3 **Maximum Credits** 3

CINE 369 Producing the Commercial

Course introduces the role of the producer in development, production, postproduction, and delivery of commercials. 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 261 Intro to Producing the Commercial
Minimum Credits 3 **Maximum Credits** 3

CINE 376 Reflection and Revision in Scriptwriting

Course provides an opportunity for screenwriting students to revisit the scripts they've 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 writer. Students then focus on rewriting and polish strategies. This examination assists students in setting professional goals, whether that includes working in Hollywood or as an independent.

Repeatable: *Y*
Formerly 24-3701J
Prerequisites CINE 374A Writing for Genre II or TELE 440A Writing the Television Pilot
Minimum Credits 3 **Maximum Credits** 3

CINE 409 Pitching Hollywood: Los Angeles

The most important part of any successful career is the ability to present ideas clearly. This course will examine how entertainment professionals pitch their stories, and provide students with tools to present their own creative work. Students will engage in repetitive pitching of various types and lengths before an audience.

Repeatable: *N*
Requirements Permission Required (DP)
Minimum Credits 3 **Maximum Credits** 3

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 Workshop
Minimum Credits 3 **Maximum Credits** 3

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 will be able to:

- formulate and conceive a visual concept to support the theme of the film or television story 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 draftings 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
- collaborate and communicate with directors, producers, and cinematographers in all phases of film and television production from development through production.

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 205 Props Design and Fabrication for Cinema and Television

This course emphasizes the safety, construction, and planning skills necessary to design, estimate, and construct three dimensional specialty props, models and miniatures for cinema, television, and other media. 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, and scenic treatments for life size and miniature hand props.

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 Set Design and Construction for Cinema and Television

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 and CINE 107 Production Design I
Minimum Credits 3 **Maximum Credits** 3

CINE 209 Storyboarding and Concept Art for Cinema and Television

Pre-production for cinema and television requires precise visual communication between all departments. This course emphasizes the visual language and creation techniques available to generate useful and evocative concept art and storyboards that support the story and the vision of the filmmaker and effectively communicate those ideas to collaborators.

Repeatable: *Y*
Formerly 24-2014
Prerequisites CINE 107 Production Design I or CINE 216 Image Design for Cinema or CINE 225 Directing I or CINE 215 Cinematography: Camera Seminar I
Minimum Credits 3 **Maximum Credits** 3

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 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 107 Production Design I
Minimum Credits 3 **Maximum Credits** 3

ILLU 203 Illustration: Concept Art I

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 ANIM 105 Introduction to Traditional Animation or ARTS 105 Foundation Studio or ARTS 110 Drawing I or GAME 205 2D Art for Games or ILLU 101 Introduction to Illustration
Requirements Sophomore Standing or Above (SO)
Minimum Credits 3 **Maximum Credits** 3

Complete 13 credits from the following courses:

ARTS 110 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 in various exercises augmented by critiques, slide lectures, and discussions.

Repeatable: *N*
Formerly ARTS 210
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 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 or MEDI 101 Cinematic Storytelling and MEDI 102 Cinema and Television Production
Minimum Credits 3 **Maximum Credits** 3

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 3 **Maximum Credits** 3

CINE 466 Practical Special Effects for Cinema and Television

This course introduces students to the design and execution of safe practical special effects for cinema and television. 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, electronics, and mechanical movements 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: *Y*
Formerly 24-3006
Prerequisites CINE 105 Production Design Fabrication Basics or CINE 205 Props Design and Fabrication for Cinema and Television or CINE 208 Set Design and Construction for Cinema and Television
Minimum Credits 3 **Maximum Credits** 3

ILLU 314 Digital Illustration I

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

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 335 Makeup Prosthetics/FX Design

This repeatable course expands and builds upon previous Makeup, Prosthetics, and FX courses, teaching Theatre, Film, TV, and Avant Garde techniques for the creation, application and removal of prosthetics. Instruction covers the vocabulary, skills, techniques, and safety protocols required for the use of a variety of materials including Latex, Foam, and Silicone. Research, design, casting, sculpting, molding, and painting of prosthetics are incorporated into full makeup projects, both individual and collaborative. Makeup will be self-applied or applied to peers or models.

Repeatable: *Y*
Formerly 31-3605
Prerequisites THEA 133A Makeup Techniques: or THEA 235 Makeup Design or CINE 113 Cinema Makeup and Makeup Special Effects
Minimum Credits 3 **Maximum Credits** 3

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 both short scripts and features. Write scripts for either themselves or others to direct;
- generate, develop, implement and revise story ideas into screenplay format;
- critique the work of their peers both orally and in writing and apply it to their own revision process;
- collaborate and communicate effectively;
- develop short and feature length projects in collaboration with a creative partner;
- 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.

CINE 140 Concept to Screen

This course provides students with an opportunity to learn more about the methods by which professionals approach, break down, or prepare a script for filming. Students analyze various drafts of scripts from several feature length films and television programs. 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.

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 145 Scriptwriting I

This course is a workshop that explores basic writing methods for cinema and television, further developing the students' skills in presenting their ideas in written form. Students will develop craft skills basic to scriptwriting: research, story development, scene and story structure, dialogue, and character definition. Emphasis is on finding visual equivalents for human emotions and developing the writer's personal vision. This work culminates in developing three short narrative scripts (one of which will be rewritten). Instrumental in the development of the student as a writer is the ability to read and effectively respond to the work of their peers.

Repeatable: *N*
Formerly 24-1710
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

CINE 153 Adaptation

This 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 short productions.

Repeatable: *N*
Formerly CINE 253
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

CINE 245 Scriptwriting 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 Scriptwriting I or TELE 212 Television Arts: Writing or CINE 153 Adaptation
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 Scriptwriting II: The Feature Film or CINE 140 Concept to Screen
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 245 Scriptwriting II: The Feature Film and CINE 153 Adaptation and CINE 260 Screen Treatment & Presentation
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 writers for cinema and television. They will understand that there is much more to being a scriptwriter 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 374A Writing for Genre II or TELE 440A Writing the Television Pilot
Minimum Credits 3 **Maximum Credits** 3

Electives

> *Complete 15 credits of electives, with a minimum of 3 credits per elective group:*

> *Elective Group One:*

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 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

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

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 240 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 writer's 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 GAME 260
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 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
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

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

DEI
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 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 111 Writing and Rhetoric I or ENGL 111H Writing and Rhetoric I: Honors or ENGL 121 International Writing and Rhetoric I or ENGL 112 Writing and Rhetoric II or ENGL 112H Writing and Rhetoric II: Honors or ENGL 122 International Writing and Rhetoric II or TWC-T-7 EXAM-TWC WRITING MINIMUM SCORE = 7
Minimum Credits 3 **Maximum Credits** 3

TELE 246 Scriptwriting II: The Television Program

This 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 programs. Student work will be read aloud and work-shopped, 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 formats.

Repeatable: *N*
Formerly TELE 310
Prerequisites TELE 212 Television Arts: Writing or CINE 145 Scriptwriting I or CINE 153 Adaptation
Minimum Credits 3 **Maximum Credits** 3

TELE 274 Writing for Genre I

The 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 and cinema.

Repeatable: *N*
Formerly TELE 327
Prerequisites CINE 247 The Story Bible and Worldbuilding
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 246 Scriptwriting II: The Television Program or CINE 145 Scriptwriting I
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 and Editing I or 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, Instagram, Tumblr, Bitmoji, 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 3 **Maximum Credits** 3

TELE 440A 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).

Repeatable: *Y*
Formerly TELE 440
Prerequisites CINE 245 Scriptwriting II: The Feature Film and TELE 246 Scriptwriting II: The Television Program and TELE 274 Writing for Genre I
Minimum Credits 3 **Maximum Credits** 3

TELE 440B 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).

Repeatable: *Y*
Prerequisites CINE 245 Scriptwriting II: The Feature Film and TELE 246 Scriptwriting II: The Television Program and TELE 274 Writing for Genre I
Minimum Credits 3 **Maximum Credits** 3

TELE 440C 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).

Repeatable: *Y*
Prerequisites CINE 245 Scriptwriting II: The Feature Film and TELE 246 Scriptwriting II: The Television Program and TELE 274 Writing for Genre I
Minimum Credits 3 **Maximum Credits** 3

TELE 440D 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*
Prerequisites TELE 246 Scriptwriting II: The Television Program or CINE 145 Scriptwriting I
Minimum Credits 3 **Maximum Credits** 3

TELE 440E 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*
Prerequisites TELE 246 Scriptwriting II: The Television Program or CINE 245 Scriptwriting II: The Feature Film
Minimum Credits 3 **Maximum Credits** 3

THEA 168 Playwriting I

This course is an introduction to the basic techniques of playwriting from concept to completion. Students will learn basic play structuring, character development, conflict heightening, play synopsizing, and script formatting while writing scenes, ten-minute plays, and one-act plays which are all read aloud as table-readings in class.

Repeatable: *N*
Formerly 31-2800
Minimum Credits 3 **Maximum Credits** 3

Elective Group Two:

ANIM 105 Introduction to Traditional 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 previous explored during the semester.

Repeatable: *N*
Formerly 26-1000
Minimum Credits 3 **Maximum Credits** 3

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 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 or MEDI 101 Cinematic Storytelling and MEDI 102 Cinema and Television Production
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 or MEDI 101 Cinematic Storytelling and MEDI 102 Cinema and Television Production
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

Concurrent Requisite CINE 131 Editing I Studio
Minimum Credits 3 **Maximum Credits** 3

CINE 131 Editing I Studio

This course is required concurrently with Editing I. 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
Concurrent Requisite CINE 130 Editing I
Minimum Credits 1 **Maximum Credits** 1

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 MEDI 101 Cinematic Storytelling or 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 225 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 visual narrative scenes.

Repeatable: *N*
Formerly 24-2301
Prerequisites CINE 128 Acting and Directing Workshop
Minimum Credits 6 **Maximum Credits** 6

CINE 235A Authorship:

This course is an intensive study of a single or small collection of either film directors, TV writers, or TV producers, as the topic listed indicates. The class examines recurring themes, formal innovations and practices, and historical change, while also exploring how authorship is understood within the fields of film and TV.

Repeatable: *Y*

Formerly CINE 235
Requirements Sophomore Standing or Above (SO)
Minimum Credits 3 **Maximum Credits** 3

CINE 235B Authorship:

This course is an intensive study of a single or small collection of either film directors, TV writers, or TV producers, as the topic listed indicates. The class examines recurring themes, formal innovations and practices, and historical change, while also exploring how authorship is understood within the fields of film and TV.

Repeatable: *Y*
Requirements Sophomore standing or Above (SO)
Minimum Credits 3 **Maximum Credits** 3

CINE 235C Authorship:

This course is an intensive study of a single or small collection of either film directors, TV writers, or TV producers, as the topic listed indicates. The class examines recurring themes, formal innovations and practices, and historical change, while also exploring how authorship is understood within the fields of film and TV.

Repeatable: *Y*
Sophomore Standing or Above (SO)
Minimum Credits 3 **Maximum Credits** 3

CINE 235D Authorship:

This course is an intensive study of a single or small collection of either film directors, TV writers, or TV producers, as the topic listed indicates. The class examines recurring themes, formal innovations and practices, and historical change, while also exploring how authorship is understood within the fields of film and TV.

Repeatable: *Y*
Requirements Sophomore Standing or Above (SO)
Minimum Credits 3 **Maximum Credits** 3

CINE 235E Authorship:

This course is an intensive study of a single or small collection of either film directors, TV writers, or TV producers, as the topic listed indicates. The class examines recurring themes, formal innovations and practices, and historical change, while also exploring how authorship is understood within the fields of film and TV.

Repeatable: *Y*
Requirements Sophomore Standing or Above (SO)
Minimum Credits 3 **Maximum Credits** 3

CINE 235F 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*
Minimum Credits 3 **Maximum Credits** 3

CINE 238A Media History and Culture

This course examines specific historical and cultural issues in cinema and/or television. Topics may include specific genres or forms, historical periods, representations of identity groups, film and TV from different mational and global regions, and the impact of technological or industrial shifts. Because this is a course centered on history and culture, strong emphasis will be given to understanding the historical and cultural context of the topic studied.

Repeatable: *Y*
Formerly CINE 238
Requirements Sophomore Standing or Above (SO)
Minimum Credits 3 **Maximum Credits** 3

CINE 238B Media History and Culture

This course examines specific historical and cultural issues in cinema and/or television. Topics may include specific genres or forms, historical periods, representations of identity groups, film and TV from different national and global regions, and the impact of technological or industrial shifts. Because this is a course centered on history and culture, strong emphasis will be given to understanding the historical and cultural context of the topic studied.

Repeatable: *Y*
Requirements Sophomore Standing or Above (SO)
Minimum Credits 3 **Maximum Credits** 3

CINE 238C Media History and Culture

This course examines specific historical and cultural issues in cinema and/or television. Topics may include specific genres or forms, historical periods, representations of identity groups, film and TV from different national and global regions, and the impact of technological or industrial shifts. Because this is a course centered on history and culture, strong emphasis will be given to understanding the historical and cultural context of the topic studied.

Repeatable: *Y*
Requirements Sophomore Standing or Above (SO)
Minimum Credits 3 **Maximum Credits** 3

CINE 238D Media History and Culture

This course examines specific historical and cultural issues in cinema and/or television. Topics may include specific genres or forms, historical periods, representations of identity groups, film and TV from different national and global regions, and the impact of technological or industrial shifts. Because this is a course centered on history and culture, strong emphasis will be given to understanding the historical and cultural context of the topic studied.

Repeatable: *Y*
Requirements Sophomore Standing or Above (SO)
Minimum Credits 3 **Maximum Credits** 3

CINE 238E Media History and Culture

This course examines specific historical and cultural issues in cinema and/or television. Topics may include specific genres or forms, historical periods, representations of identity groups, film and TV from different national and global regions, and the impact of technological or industrial shifts. Because this is a course centered on history and culture, strong emphasis will be given to understanding the historical and cultural context of the topic studied.

Repeatable: *Y*
Requirements Sophomore Standing or Above (SO)
Minimum Credits 3 **Maximum Credits** 3

CINE 238F 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*
Requirements Sophomore Standing or Above (SO)
Minimum Credits 3 **Maximum Credits** 3

CINE 239A 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 CINE 239
Requirements Sophomore Standing or Above (SO)
Minimum Credits 1 **Maximum Credits** 1

CINE 239B 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
Requirements Sophomore Standing or Above (SO)
Minimum Credits 1 **Maximum Credits** 1

CINE 239C 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
Requirements Sophomore Standing or Above (SO)
Minimum Credits 1 **Maximum Credits** 1

CINE 239D 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
Requirements Sophomore Standing or Above (SO)
Minimum Credits 1 **Maximum Credits** 1

CINE 239E 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
Requirements Sophomore Standing or Above (SO)
Minimum Credits 1 **Maximum Credits** 1

CINE 240A Cinema and 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 CINE 240

Requirements Sophomore Standing or Above (SO)
Minimum Credits 3 **Maximum Credits** 3

CINE 240B Cinema and 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*
Requirements Sophomore Standing or Above (SO)
Minimum Credits 3 **Maximum Credits** 3

CINE 240C Cinema and 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*
Requirements Sophomore Standing or Above (SO)
Minimum Credits 3 **Maximum Credits** 3

CINE 240D Cinema and 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*
Requirements Sophomore Standing or Above (SO)
Minimum Credits 3 **Maximum Credits** 3

CINE 240E Cinema and 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*

Requirements Sophomore Standing or Above (SO)
Minimum Credits 3 **Maximum Credits** 3

CINE 241A 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 CINE 241
Requirements Sophomore Standing or Above (SO)
Minimum Credits 1 **Maximum Credits** 1

CINE 241B 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*
Requirements Sophomore Standing or Above (SO)
Minimum Credits 1 **Maximum Credits** 1

CINE 241C 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*
Requirements Sophomore Standing or Above (SO)
Minimum Credits 1 **Maximum Credits** 1

CINE 241D 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*
Requirements Sophomore Standing or Above (SO)
Minimum Credits 1 **Maximum Credits** 1

CINE 241E 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*
Requirements Sophomore Standing or Above (SO)
Minimum Credits 1 **Maximum Credits** 1

CINE 248 Producing I: Cinema and Television

This introductory course defines the role of the producer in cinema and television from development to distribution. It dives into production hierarchy and the jobs and responsibilities each member of the production team has through the life cycle of a project.

Repeatable: *N*
Formerly 24-2600
Prerequisites MEDI 101 Cinematic Storytelling and MEDI 102 Cinema and Television Production or CINE 102 Cinema Notebooks and CINE 103 Cinema Image and Process or TELE 125 Television Arts: Production
Minimum Credits 3 **Maximum Credits** 3

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 or CINE 264 Documentary Production Module II: The Interview or CINE 269 Documentary Production III: Intermediate Field Production or MEDI 101 Cinematic Storytelling
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 or MEDI 101 Cinematic Storytelling and MEDI 102 Cinema and Television Production
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 INMD 240 Story Development for Interactive Media or CINE 245 Scriptwriting II: The Feature Film or TELE 246 Scriptwriting II: The Television Program
Minimum Credits 3 **Maximum Credits** 3

Elective Group Three:

CINE 355A 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 CINE 355
Prerequisites CINE 245 Scriptwriting II: The Feature Film and CINE 140 Concept to Screen
Minimum Credits 3 **Maximum Credits** 3

CINE 355B 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*
Prerequisites CINE 245 Scriptwriting II: The Feature Film and CINE 140 Concept to Screen
Minimum Credits 3 **Maximum Credits** 3

CINE 355C 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*
Prerequisites CINE 245 Scriptwriting II: The Feature Film and CINE 140 Concept to Screen
Minimum Credits 3 **Maximum Credits** 3

CINE 355D 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
Prerequisites CINE 245 Scriptwriting II: The Feature Film and CINE 140 Concept to Screen
Minimum Credits 3 **Maximum Credits** 3

CINE 355E 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
Prerequisites CINE 245 Scriptwriting II: The Feature Film and CINE 140 Concept to Screen
Minimum Credits 3 **Maximum Credits** 3

CINE 373 Comparative Screenwriting:

This is a repeatable, rotating subjects course that provides students with an extensive examination of the writer's role, career, development, and relationship to the production process in cinema and/or television. These objectives are achieved by comparing and contrasting scripts and/or writers that are related in a significant way.

Repeatable: Y
Formerly 24-3720
Prerequisites CINE 245 Scriptwriting II: The Feature Film and TELE 246 Scriptwriting II: The Television Program
Minimum Credits 3 **Maximum Credits** 3

CINE 374A Writing for Genre II

Course examines a specific genre and provides an opportunity to develop and write a full-length script 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 CINE 374
Prerequisites CINE 245 Scriptwriting II: The Feature Film and TELE 246 Scriptwriting II: The Television Program and TELE 274 Writing for Genre I
Minimum Credits 3 **Maximum Credits** 3

CINE 374B Writing for Genre II

Course examines a specific genre and provides an opportunity to develop and write a full-length script 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*
Prerequisites CINE 245 Scriptwriting II: The Feature Film and TELE 246 Scriptwriting II: The Television Program and TELE 274 Writing for Genre I
Minimum Credits 3 **Maximum Credits** 3

CINE 374C Writing for Genre II

Course examines a specific genre and provides an opportunity to develop and write a full-length script 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*
Prerequisites CINE 245 Scriptwriting II: The Feature Film and TELE 246 Scriptwriting II: The Television Program and TELE 274 Writing for Genre I
Minimum Credits 3 **Maximum Credits** 3

CINE 374D Writing for Genre II

Course examines a specific genre and provides an opportunity to develop and write a full-length script 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*
Prerequisites CINE 245 Scriptwriting II: The Feature Film and TELE 246 Scriptwriting II: The Television Program and TELE 274 Writing for Genre I
Minimum Credits 3 **Maximum Credits** 3

CINE 374E Writing for Genre II

Course examines a specific genre and provides an opportunity to develop and write a full-length script 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*
Prerequisites CINE 245 Scriptwriting II: The Feature Film and TELE 246 Scriptwriting II: The Television Program and TELE 274 Writing for Genre I
Minimum Credits 3 **Maximum Credits** 3

CINE 376 Reflection and Revision in Scriptwriting

Course provides an opportunity for screenwriting students to revisit the scripts they've 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 writer. Students then focus on rewriting and polish strategies. This examination assists students in setting professional goals, whether that includes working in Hollywood or as an independent.

Repeatable: *Y*
Formerly 24-3701J
Prerequisites CINE 374A Writing for Genre II or TELE 440A Writing the Television Pilot
Minimum Credits 3 **Maximum Credits** 3

CINE 380A 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 CINE 380
Prerequisites CINE 145 Scriptwriting I
Minimum Credits 3 **Maximum Credits** 3

CINE 380B 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
Prerequisites CINE 145 Scriptwriting I
Minimum Credits 3 **Maximum Credits** 3

CINE 380C 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
Prerequisites CINE 145 Scriptwriting I
Minimum Credits 3 **Maximum Credits** 3

CINE 380D 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
Prerequisites CINE 145 Scriptwriting I
Minimum Credits 3 **Maximum Credits** 3

CINE 380E 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
Prerequisites CINE 145 Scriptwriting I
Minimum Credits 3 **Maximum Credits** 3

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, communication with crew during production through delivery to Post-production;
- design an effective soundtrack, which enhances the story of a completed project;
- demonstrate the ability to edit and mix dialog, music and sound effects;
- demonstrate the ability to record, edit and mix ADR (replacement audio dialogue) and Foley (replacement audio sound effects);
- demonstrate the ability to collaborate with a director and/or producer and other postproduction personnel to create a complete soundtrack of dialogue, 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.

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

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 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, andre-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 or MEDI 101 Cinematic Storytelling and MEDI 102 Cinema and Television Production or JOUR 351 Multimedia Photo Essay
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 and Editing I or CINE 102 Cinema Notebooks and CINE 103 Cinema Image and Process or MEDI 101 Cinematic Storytelling and MEDI 102 Cinema and Television Production
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 or MEDI 101 Cinematic Storytelling and MEDI 102 Cinema and Television Production
Minimum Credits 3 **Maximum Credits** 3

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 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 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: Y
Formerly 24-3122
Prerequisites CINE 311 Post-Production Audio 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

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 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 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
HU 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
Requirements Junior Standing or Above (JR)
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 no fewer than six sessions sponsored by the department, where they learn about and engage with a diverse mix of art makers, curators, critics, historians, and entrepreneurs. 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 students participate in a digital discussion forum, where they critically engage current issues facing contemporary art and culture and present informed positions and assessments of contemporary art practice. 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*

DEI
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 106 Fundamentals of Visual Design

This course introduces students to elements and principles of visual design. While handling digital media through the use of industry-standard software (for example, Photoshop, Illustrator, and other Adobe Creative Suite programs), students investigate connections between formal analysis, concept, and ideas in pixel, vector, and motion-based imagery. Lectures and critiques advance verbal communication skills to cultivate facility with the formal language of art and design, building understandings of the relationships of perception, process, and presentation.

Repeatable: *N*
Minimum Credits 3 **Maximum Credits** 3

ARTS 110 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 in various exercises augmented by critiques, slide lectures, and discussions.

Repeatable: *N*
Formerly ARTS 210
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 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 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 no fewer than six sessions sponsored by the department, where they learn about and engage with a diverse mix of art makers, curators, critics, historians, and entrepreneurs. 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 students participate in a digital discussion forum, where they critically engage current issues facing contemporary art

and culture and present informed positions and assessments of contemporary art practice. Students enrolled in the upper-division section of Art Now! will take into special consideration career and professional implications and opportunities by productively relating aspects of current art production and discourse to the development of their own work. 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*
DEI
Requirements Junior Standing or Above (JR)
Minimum Credits 1 **Maximum Credits** 1

ARTS 360 Junior Fine Arts BFA Studio

In this course Fine Arts and Photography BFA students will amplify and enrich their individual artistic voice. Centered around the critique and critical investigation, the course emphasizes constructive analysis of one's own work and the work of others. Pursuing regular, structured, and well-researched art production and making, 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 and presenting intellectual discourse around a range of work in various media and genres through presentation, discussion, critique, and critical and reflective writing. All Fine Arts BFA majors take this course in the spring semester of the junior year.

Repeatable: *N*
Formerly 22-3264
Prerequisites ARTS 110 Drawing I and ARTS 220 Painting I and ARTS 230 Printmaking I and ARTS 240 Sculpture I and ARTS 250 New Genres I or PHOT 102 Photographic Practice II
Requirements Junior Standing or Above (JR) Fine Arts or Photography Majors Only (PHAR)
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 students and BFA in Photography majors pursuing fine arts are required to take this course.

Repeatable: *N*
Formerly 22-4220
Prerequisites ARTS 110 Drawing I and ARTS 220 Painting I and ARTS 230 Printmaking I and ARTS 240 Sculpture I and ARTS 250 New Genres I or PHOT 102 Photographic Practice II
Requirements Senior Standing (SR) Fine Arts or Photography Majors Only (PHAR)
Minimum Credits 3 **Maximum Credits** 3

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 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

      Choose one of the following courses:

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
HU DEI
Minimum Credits 3 **Maximum Credits** 3

ARTH 105H Introduction to Visual Culture: Honors

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. This is an Honors course and in addition to any pre-requisites, students need a minimum 3.50 GPA to enroll.

Repeatable: *N*
HU DEI
Requirements 3.5 or Higher GPA (35GP)
Minimum Credits 3 **Maximum Credits** 3

      Choose one of the following courses:

ARTS 226 Color Strategies

In this course, you will study the application and effective use of color. We will explore a range of historical and contemporary case studies, examining global and culture-specific color theory and color systems. You will utilize the knowledge and techniques covered throughout the semester in the production of a body of work related to your major area of study.

Repeatable: *N*
Formerly 22-2960
Requirements Sophomore Standing or Above (SO)
Minimum Credits 3 **Maximum Credits** 3

ARTS 231 Papermaking

This class will qualify students in the basic techniques, materials, processes, and concepts used in the Papermaking Studio. Technique will be taught as a method of investigation and 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, and other papermaking techniques.

Repeatable: *N*
Formerly 66-2100
Requirements Sophomore Standing or Above (SO)
Minimum Credits 3 **Maximum Credits** 3

ARTS 239 Artists' Books

In this studio course you will be introduced to the tools and techniques of book construction as well as the conceptual possibilities and concerns of the book as a significant contemporary art form. You will construct a variety of blank book models, learn simple image transfer techniques, engage digital and risographic printing techniques, and produce your own artists' books. We will reflect on the artistic cultures of publication from mass produced offset runs to DIY zine cultures to one of a kind objects.

Repeatable: *N*
Formerly 22-2239
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 for the production of image and time-based art works. Students will extend their understanding of the Adobe Creative Suite, and the digital processes artists use to extend their art practices using contemporary tools. The course will introduce history and current theory related to digital art making, sound and video art, and their broader application in art contexts. Students may also have the opportunity to extend their digital creations into physical space.

Repeatable: *N*
Formerly 22-2219
Requirements Sophomore Standing or Above (SO)
Minimum Credits 3 **Maximum Credits** 3

ARTS 299A Topics in Studio Art I:

This rotating topics course introduces topics not addressed in the regular course offerings, and may engage new, experimental, or highly interdisciplinary approaches to art practice. This is a vital, open space for experimentation and for representing a diversity of art media, practices, and themes. Studio instruction may be augmented with field trips, slide lectures, readings, critiques, and discussions that help critically, currently, and historically situate the course topic.

Repeatable: *Y*
Formerly ARTS 299
Requirements Sophomore Standing or Above (SO)
Minimum Credits 3 **Maximum Credits** 3

ARTS 299B Topics in Studio Art I:

This rotating topics course introduces topics not addressed in the regular course offerings, and may engage new, experimental, or highly interdisciplinary approaches to art practice. This is a vital, open space for experimentation and for representing a diversity of art media, practices, and themes. Studio instruction may be augmented with field trips, slide lectures, readings, critiques, and discussions that help critically, currently, and historically situate the course topic.

Repeatable: *Y*
Requirements Sophomore Standing or Above (SO)
Minimum Credits 3 **Maximum Credits** 3

Choose three of the following courses:

ARTS 320A 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 ARTS 320
Prerequisites ARTS 220 Painting I
Minimum Credits 3 **Maximum Credits** 3

ARTS 320B 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*
Prerequisites ARTS 220 Painting 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 334 Lithography

This course will introduce students to intermediate and more advanced lithographic processes including multi-color printing using aluminum plate and photo lithography. Students will explore innovative and experimental fine art editioning practices in lithography and build a body of work that is conceptually, as well as technically, proficient.

Repeatable: *N*
Formerly 22-3224
Prerequisites ARTS 230 Printmaking I
Minimum Credits 3 **Maximum Credits** 3

ARTS 335 Etching

In this course, you will explore a wide range of materials and techniques used to create the linear, tonal, and photographic images of the intaglio print. Basic techniques cover line etching for precise linework, drypoint for velvety and textured lines, soft ground for both crayon-like lines and textures, aquatint for tones, and lift grounds for the quality of watercolor. Inking techniques include black-and-white and color intaglio, and may include others such as à la poupée, stenciling, and chine collé for added color and texture. All processes will be discussed and demonstrated, along with photo etching techniques. You may be producing monoprints, collagraphs, and/or carborundum prints.

Repeatable: *N*
Prerequisites ARTS 230 Printmaking I
Minimum Credits 3 **Maximum Credits** 3

ARTS 340A 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*
Formerly ARTS 340
Prerequisites ARTS 240 Sculpture I
Minimum Credits 3 **Maximum Credits** 3

ARTS 340B 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 354 Installation/Site-Specific Art

In this studio course, students are challenged to expand their visual and conceptual vocabulary using various spatial, time-based, and site-specific approaches to the creation of new work. Research and development, execution, documentation, and presentation of projects will be supported through course assignments. Classroom/studio activity will promote the creative process in a relationship between the artist's expression and the designated medium and site.

Repeatable: *N*
Formerly 22-3234
Requirements Sophomore Standing or Above (SO)
Minimum Credits 3 **Maximum Credits** 3

ARTS 356 Performance Art

This course gives students a comprehensive introduction to the history and practice of performance art with a particular emphasis on the performative body in art since the 1960s, including experiments in live art in feminism and multiculturalism that have made particular use of performance. Students will respond to prompts to create their own performance works, which will be presented for critique. Particular emphasis will be placed on idea development and the role of the experiential in art production and reception.
Various documentation strategies will be covered in the class, including photographic and video techniques.

Repeatable: *N*
Formerly 22-3236

Requirements Sophomore Standing or Above (SO)
Minimum Credits 3 **Maximum Credits** 3

ARTS 499A 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. Rotating topics may include: Multiples and Democratized Experience; Shaping Solid Light; Art Activism Studio; Art and Archives.

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

ARTS 499B 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. Rotating topics may include: Multiples and Democratized Experience; Shaping Solid Light; Art Activism Studio; Art and Archives.

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

Foundation Skill Electives

Complete 3 credits from the following courses:

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 131 Foundation Skill: Stamps and Stencils

This course introduces the student to techniques for making stamps and stencils through a series of exercises designed to integrate the core concepts of image replication, from hand-cut stamps and utility (X-Acto) knife-cut paint stencils to images that originated in software and are output via laser cutter.

Repeatable: *N*
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 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 145 Foundation Skill: 3D Printing

This course introduces students to the basics of 3D Printing technology. Students learn how to create digital models using 3D modeling tools; how to prepare those digital models for 3D printing; and how to use 3D printers to create physical versions of their digital models. Students will additionally consider uses of 3D printing in a range of creative practices.

Repeatable: *N*
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 199A 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 ARTS 199
Minimum Credits 1 **Maximum Credits** 1

ARTS 199B 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*
Minimum Credits 1 **Maximum Credits** 1

ARTS 199C 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*
Minimum Credits 1 **Maximum Credits** 1

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 - 72 credits required

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 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
Requirements Sophomore Standing or Above (SO)
Minimum Credits 3 **Maximum Credits** 3

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 106 Fundamentals of Visual Design

This course introduces students to elements and principles of visual design. While handling digital media through the use of industry-standard software (for example, Photoshop, Illustrator, and other Adobe Creative Suite programs), students investigate connections between formal analysis, concept, and ideas in pixel, vector, and motion-based imagery. Lectures and critiques advance verbal communication skills to cultivate facility with the formal language of art and design, building understandings of the relationships of perception, process, and presentation.

Repeatable: *N*
Minimum Credits 3 **Maximum Credits** 3

ARTS 110 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 in various exercises augmented by critiques, slide lectures, and discussions.

Repeatable: *N*
Formerly ARTS 210
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

DSGN 110 Design Thinking

This course introduces design thinking, and its theories and methods that 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 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

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 and GRDE 136 Design Lab or 22 1920 Making 2 and 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
Concurrent Requisite GRDE 238 Typography for Graphic Design
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 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 317 Photo Communication

In this course, students develop advanced understanding of photographic imagery and their application to design. Students develop visual language by shooting their own photographs, enhancing photo selections, and improving their editing skills. The course provides students an opportunity to conceptualize designs and the structures and forms of the digital photography they shoot. Students explore location photography and studio practices. Alternative ways to generate photographic images are reviewed.

Repeatable: *N*
Formerly ADAD 317
Requirements Junior Standing or Above (JR)
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 and GRDE 238 Typography for Graphic Design
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 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 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

Choose one of the following courses:

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
HU DEI
Minimum Credits 3 **Maximum Credits** 3

ARTH 105H Introduction to Visual Culture: Honors

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. This is an Honors course and in addition to any pre-requisites, students need a minimum 3.50 GPA to enroll.

Repeatable: *N*
HU DEI
Requirements 3.5 or Higher GPA (35GP)
Minimum Credits 3 **Maximum Credits** 3

Choose one of the following courses:

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

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

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 GPA of 3.0 or higher is required in the major for BFA candidates.

PROGRAM REQUIREMENTS - 70 credits required

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 106 Fundamentals of Visual Design

This course introduces students to elements and principles of visual design. While handling digital media through the use of industry-standard software (for example, Photoshop, Illustrator, and other Adobe Creative Suite programs), students investigate connections between formal analysis, concept, and ideas in pixel, vector, and motion-based imagery. Lectures and critiques advance verbal communication skills to cultivate facility with the formal language of art and design, building understandings of the relationships of perception, process, and presentation.

Repeatable: *N*
Minimum Credits 3 **Maximum Credits** 3

ARTS 110 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 in various exercises augmented by critiques, slide lectures, and discussions.

Repeatable: *N*
Formerly ARTS 210
Minimum Credits 3 **Maximum Credits** 3

DSGN 110 Design Thinking

This course introduces design thinking, and its theories and methods that 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

ILLU 101 Introduction to Illustration

This course is designed to introduce students to the field of illustration and basic illustration processes. Students will experiment within a studio environment with a variety of traditional and digital materials, techniques, styles, and their hybrids. Classes are supplemented with a series of presentations on contemporary illustrators, market trends, demonstrations, and documentation.

Repeatable: *N*
Minimum Credits 3 **Maximum Credits** 3

ILLU 203 Illustration: Concept Art I

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 ANIM 105 Introduction to Traditional Animation or ARTS 105 Foundation Studio or ARTS 110 Drawing I or GAME 205 2D Art for Games or ILLU 101 Introduction to Illustration
Requirements Sophomore Standing or Above (SO)
Minimum Credits 3 **Maximum Credits** 3

ILLU 204 Figure Drawing I

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 ANIM 105 Introduction to Traditional Animation or ARTS 110 Drawing I or GAME 205 2D Art for Games or ILLU 101 Introduction to Illustration
Minimum Credits 3 **Maximum Credits** 3

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 110 Drawing I or ILLU 101 Introduction to Illustration
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 I
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 I
Minimum Credits 3 **Maximum Credits** 3

ILLU 303 Illustration: Concept Art II

This course expands upon and refines the sketching-based processes, methods, media, and techniques covered in Illustration: Concept Art, stressing research, presentation skills, and the importance of drawn environments. Completed projects are designed to support a variety of professional markets and create portfolio level artwork.

Repeatable: *N*
Prerequisites ILLU 203 Illustration: Concept Art I
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: *Y*
Formerly 21-3404
Prerequisites ILLU 204 Figure Drawing or 22 1285 Figurative Sculpture
Minimum Credits 3 **Maximum Credits** 3

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 I

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 110 Drawing I or ILLU 204 Figure Drawing I or ILLU 203 Illustration: Concept Art I 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 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 110 Drawing I or 22 1920 Making 2
Minimum Credits 1 **Maximum Credits** 3

ILLU 414 Digital Illustration II

In this course students study more advanced digital art making techniques, application usage and experimental digital processes. Projects may include advanced content creation for print, online interactive, and other media utilizing industry specific guidelines, graphics and design applications. Completed projects are designed to support a variety of professional markets and create portfolio level artwork.

Repeatable: *N*
Prerequisites ILLU 314 Digital Illustration I
Requirements Junior Standing or Above (JR)
Minimum Credits 3 **Maximum Credits** 3

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 or ARTS 110 Drawing I or ILLU 204 Figure Drawing I or ILLU 203 Illustration: Concept Art I or ANIM 210 Drawing for Animation I or GAME 205 2D Art for Games
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 or ARTS 110 Drawing I   or ILLU 204 Figure Drawing I or ILLU 203 Illustration: Concept Art I or ANIM 210 Drawing for Animation I or GAME 205 2D Art for Games
Minimum Credits 3 **Maximum Credits** 3

ILLU 442 Freelance 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 I or ILLU 360A 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

Choose one of the following courses:

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
HU DEI
Minimum Credits 3 **Maximum Credits** 3

ARTH 105H Introduction to Visual Culture: Honors

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. This is an Honors course and in addition to any pre-requisites, students need a minimum 3.50 GPA to enroll.

Repeatable: *N*
HU DEI
Requirements 3.5 or Higher GPA (35GP)
Minimum Credits 3 **Maximum Credits** 3

Choose one of the following courses:

ILLU 360A 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*
Formerly ILLU 360
Prerequisites ILLU 214 Illustration Studio I or ARTS 220 Painting I
Requirements Junior Standing or Above (JR)
Minimum Credits 3 **Maximum Credits** 3

ILLU 360B 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

Choose one of the following courses:

ARTH 311 Histories of the Graphic Novel

This course will explore the multifaceted development of the graphic novel as an artistic form. The term "graphic novel" may have been coined in 1964, but the form itself has reached its current state from a variety of historical and cultural developments. Topics covered will range from Tijuana Bibles to Jack Chick tracts, from Classics Illustrated to the "Black-and-white Boom" of the 1980s, and from underground comix to the New York Times bestseller list. Readings will be a mixture of comics and secondary literature. Students will gain an understanding the of various artistic movements, publishing strategies, and cultural discourses which have led to wide-ranging possibilities exhibited in the graphic novels of today.

Repeatable: *N*
Requirements Junior Standing or Above (JR)
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

Interior Architecture, BFA

The Bachelor of Fine Arts in Interior Architecture program, accredited by the Council of Interior Design Accreditation (CIDA), seeks to provide education in design principles, visual and spatial conventions, and professional practice. Interior architects create environments that are visually engaging and supportive of client requirements while manipulating interior space, furniture and finishes to serve functional requirements and conceptual/artistic ends. In the college's state of the art fabrication facility, students may physically explore potential spatial solutions. Internships further knowledge of the design profession and build students' professional networks. Through coursework and within a community of peers, students can build the skills and portfolio necessary for an entry-level design position and the NCIDQ exam.

Program graduates are qualified to undertake the National Council for Interior Design Accreditation (NCIDQ) exam which, upon passage, may lead to licensed/titled status.

As a result of successfully completing program requirements, students should be able to:

- develop a deep understanding of design process and utilize this process in a competent manner;
- develop and gain a technical competency exceeding minimal entry-level professional expectations;
- become competent communicators, both verbal and written;
- develop graphic maturity;
- learn presentation techniques typical of the field and utilize these techniques in a manner consistent with entry-level professional expectations;
- be exposed to some full scale design-build opportunities during their studies;
- be qualified to undertake the first steps (IDFX) towards National Council for Interior Design Accreditation (NCIDQ) exam, leading to licensed/titled status (in states requiring such);
- actively participate in program-required internships, gaining exposure to real-world expectations and experience within the profession;
- be solidly prepared to enter the design profession as design team members;
- experience a broad range of project and client types;
- understand the opportunities that are presented in a multi-disciplinary environment;
- graduate with a competent knowledge of historical and contemporary precedent in art, architecture, and design and recognize the importance of such a knowledge;
- develop an awareness of, and sensitivity to, various socio-economic realities; and
- have opportunities to use their skills to improve lives of others.

PROGRAM REQUIREMENTS - 80 credits required

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

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

DSGN 110 Design Thinking

This course introduces design thinking, and its theories and methods that 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

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 122 Interior Architecture Drawing

This foundation level course provides students with the opportunity to represent actual and speculative interior space through drawing techniques employed by the interior architecture discipline.

Repeatable: *N*
Minimum Credits 3 **Maximum Credits** 3

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 an interior architecture 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.

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 from the industrial revolution to current practice. In addition, students will explore a wide range of cultural, political, technological and material influences affecting changes in design of the built environment.

Repeatable: *N*
Formerly 21-2805
Prerequisites ARTH 105 Introduction to Visual Culture or ARTH 105H Introduction to Visual Culture: Honors
Minimum Credits 3 **Maximum Credits** 3

INTA 211 Lighting for InArch

In this course students explore illumination strategies and their impact on the design of the built environment. Strategies for impactful lighting design will be introduced through a series of lectures, discussions, and exercises culminating in a final lighting design project linked to InArch Introductory studio.

Repeatable: *Y*
Concurrent Requisite INTA 251 InArch: Introductory Studio
Interior Architecture Majors Only (M215)
Minimum Credits 3 **Maximum Credits** 3

INTA 220 Human Factors, Building Code, and the Built Environment

In this course, students will be introduced to codes, standards and guidelines that impact of interior spaces. The course focuses on protecting the health, safety, well-being of occupants.

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 an interior architecture case study, students will explore building modeling techniques using a SketchUp and Rhino software to create expplore 3D schematic visualizations, and parametric modeling of interior space.

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

This course develops fluency 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 modeling techniques using Revit.

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 will be introduced to construction document preparation using AutoCad utilizing a contemporary interior case study. Lectures, assignments, and exercises will review standard construction details.

Repeatable: *N*
Formerly 21-2850
Prerequisites INTA 122 Interior Architecture Drawing and INTA 251 InArch: Introductory Studio
Minimum Credits 2 **Maximum Credits** 2

INTA 251 InArch: Introductory Studio

This course explores the relationship between space, form, and human interactions within the built environment. Students are introduced to basic theoretical principles through a series of projects of increasing complexity culminating in a hospitality focused space.

Repeatable: *N*
Formerly 21-2890
Prerequisites INTA 122 Interior Architecture Drawing and INTA 131 Digital Media for InArch I
Concurrent Requisite INTA 211 Lighting for InArch
Minimum Credits 4 **Maximum Credits** 4

INTA 252 InArch: Surface Manipulation Studio

This intermediate level studio introduces students to materiality in the built environment. Students will explore potential opportunities presented by the use of materials, pattern, texture, color, and light in the design of interior environments.
Students enrolling in this course will need to have taken the following courses: INTA 251 InArch: Introductory Studio and INTA 231 Digital Media for InArch II and INTA 210 Lighting for InArch/INTA 211 Lighting for InArch.

Repeatable: *N*
Formerly 21-2891
Requirements Department Permission (DP)
Minimum Credits 6 **Maximum Credits** 6

INTA 318 InArch: Corporate Studio

This studio introduces the complexities of the design of large scale interior environments. Students will be introduced to in depth programming and space planning techniques applied to a variety of base buildings and client requirements.
Students enrolling in this course will need to have taken the following courses: INTA 252 InArch: Surface Manipulation Studio and INTA 232 Digital Media for InArch III and INTA 220 Human Factors, Building Code, and the Built Environment and INTA 240 Construction Documents I

Repeatable: *N*
Formerly 21-3885
Requirements Department Permission (DP)
Minimum Credits 4 **Maximum Credits** 4

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/or brand driven narratives through the design of small/medium 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 Anatomy of the Built Environment I or INTA 318 InArch: Corporate Studio and INTA 350 Construction Documents II and INTA 370 Anatomy of the Built Environment I
Minimum Credits 4 **Maximum Credits** 4

INTA 331 Digital Media for InArch IV

In this advanced level course, students build upon their knowledge of the Interior Architecture digital workflow in creating presentations of complex spatial proposals. This course will build upon two- and three-dimensional representation skills developed in the Digital Media for InArch sequence. Students are encouraged to develop and refine personal representational techniques by exploring a wide variety of presentation options, culminating in a cohesive visual language.

Repeatable: *N*
Prerequisites INTA 232 Digital Media for InArch III
Minimum Credits 3 **Maximum Credits** 3

INTA 350 Construction Documents II

This course introduces the process of Building Information Modeling (BIM) to generate a set of construction documents using an approximately 5,000 sf interior case study. Lectures and projects focus on discipline-specific details, assemblies, and standards and how they are used to communicate design intent to allied disciplines.

Repeatable: *Y*
Prerequisites INTA 240 Construction Documents I
Interior Architecture Majors Only (M215)
Minimum Credits 3 **Maximum Credits** 3

INTA 370 Anatomy of the Built Environment I

In this course, students will be introduced to the constructive context of the built environment, including allied disciplines, building systems, environmental concerns, and materials/processes typical of commercial interiors. Through lectures and potential site visits, participants will be provided the opportunity to gain insight into the impact of these realities on their proposed spatial solutions.

Repeatable: *N*
Formerly 21-3801
Prerequisites INTA 240 Construction Documents I
Minimum Credits 3 **Maximum Credits** 3

INTA 372 Anatomy of the Built Environment II

In this course, students will be provided the opportunity to develop a deeper understanding of the constructed interior environment and how an advanced knowledge of environmental issues, the integration of the building envelope, building systems and standard/specialized constructive techniques inform design decisions. Through lectures and potential site visits, participants will havethe opportunity to gain insight into the impact of these realities on their proposed spatial solutions.

Repeatable: *N*
Formerly 21-3811
Prerequisites INTA 370 Anatomy of the Built Environment 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 of, 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 InArch: Portfolio Review

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 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 Anatomy of the Built Environment I
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 complex, socially/environmentally responsive design project. The course encourages individual expression through student-selected typologies.

Repeatable: *N*
Formerly 21-4890
Prerequisites INTA 410 Research Methods for InArch
Minimum Credits 6 **Maximum Credits** 6

Choose one of the following courses:

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
HU DEI
Minimum Credits 3 **Maximum Credits** 3

ARTH 105H Introduction to Visual Culture: Honors

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. This is an Honors course and in addition to any pre-requisites, students need a minimum 3.50 GPA to enroll.

Repeatable: *N*
HU DEI
Requirements 3.5 or Higher GPA (35GP)
Minimum Credits 3 **Maximum Credits** 3

Choose one of the following courses:

COLL 410 Interior Architecture Internship

Students are required to obtain and complete a 225-hour internship in the interior architecture field during their studies in the program. 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.

Repeatable: *Y*
Prerequisites INTA 252 InArch: Surface Manipulation Studio and INTA 232 Digital Media for InArch III
Requirements Permission Required (DP)
Minimum Credits 0 **Maximum Credits** 0

COLL 411 Interior Architecture Internship

Students are required to obtain and complete a 225-hour internship in the interior architecture field during their studies in the program. 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.

Repeatable: *Y*
Prerequisites INTA 252 InArch: Surface Manipulation Studio and INTA 232 Digital Media for InArch III
Requirements Permission Required (DP)
Minimum Credits 1 **Maximum Credits** 1

Musical Theatre Performance, BFA

The BFA in Musical Theatre Performance provides rigorous, intensive, pre-professional education in the skills and disciplines of musical theatre. We emphasize the synthesis of acting, singing and musicianship, dance technique and styles, and theatre history in order to prepare students for the demands of a field that values the contributions of a "triple threat" performer. Our program capacities are intentionally small to ensure individual attention, honing both the skills of the solo player as well as ensuring a strong commitment to an ensemble ethos.

BFA students are encouraged to put into practice what they learn in the classroom through the preparation and presentation of performances produced in the department. 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, with an emphasis on the ongoing need to grow as an artist if they choose to 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 the major, complete performance requirements, and demonstrate continued development in order to continue in the BFA program.

As a result of successfully completing program requirements, students should be able to:

- inhabit a psychologically and physically credible character through research, text analysis, rehearsal and exploration, and synthesize characterization onstage as an actor, singer and dancer;
- exhibit strong musicianship skills and vocal technique, and demonstrate song interpretation and musical role preparation abilities in a wide variety of styles and formats;
- demonstrate strong dance technique and articulate terminology in ballet, jazz, tap and musical theatre styles as an additional means of characterization that further the dramatic life of the scene;
- effectively communicate through speech and writing an advanced knowledge of musical theatre repertory and history;
- 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
- articulate a knowledge of contemporary performance practice that deepens their skill set and broadens their professional opportunities.

PROGRAM REQUIREMENTS - 81 credits required

MUSC 104 Theory II for Musical Theatre

Theory II for Musical Theatre is a fundamental course tailored to musical theatre students in the Musical Theatre BA and Musical Theatre Performance BFA, as well as other programs. The course concentrates on the core theoretical concepts utilized in music and provides basic aural skills training incorporating genre appropriate music. 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 103 Theory I for Musical Theatre or MUSC-T-77 EXAM-MUSC MINIMUM SCORE = 77
Music Theatre Majors Only (2MUS)
Minimum Credits 3 **Maximum Credits** 3

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
Requirements Permission Required (DP) Musical Theatre Majors Only (2MUS)
Minimum Credits 3 **Maximum Credits** 3

MUSC 176 Keyboard for Musical Theatre

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 from popular and theater repertoire 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
Musical Theatre Majors Only (2MUS)
Minimum Credits 2 **Maximum Credits** 2

THEA 107 Theatre Survey II: American Drama

The American theatre both reflects and creates American identity. This course will examine plays from the mid-nineteenth century through the present day to investigate the ways that Americans participated in the construction, and deconstruction, of Americans' sense of self. Rather than a complete review of American drama, this course will survey a range of content, form, and styles as they define American drama and American identity.

Repeatable: *N*
Prerequisites THEA 106 Theatre Survey I: Global Drama or THEA 124 Comedy Survey I or THEA 141 Musical Theatre Foundations
Minimum Credits 2 **Maximum Credits** 2

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

Concurrent Requisite THEA 107 Theatre Survey II: American Drama
Minimum Credits 4 **Maximum Credits** 4

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 prepares incoming students for their role as creative practitioners of musical theatre. Students investigate the elements and principles of the artistic process that can be applied to all aspects of creating musical theatre. The course develops students' awareness, observation and collaborative skills, and their ability to transpose experiences in the world of the play or musical into written, vocal and physical form. Production numbers that explore style and representative genres will be major projects. Readings, composition work in class, and attendance at productions deepen students' understanding and appreciation of the scope of contemporary musical theatre-making. The course will meet in a five-week sub session.

Repeatable: *N*
Musical Theatre Majors Only (3MUS)
Minimum Credits 1 **Maximum Credits** 1

THEA 202 Traditions of World Theatre

This course will survey the dramas, history, and aesthetics of performance traditions from various locations around the world including Africa, Asia, Latin America, and the West (United States and Europe), emphasizing important developments and highlighting pivotal movements and participants within their broader historical, social, and cultural contexts. Through an examination of theatrical forms, expressive styles, and contributions of performance traditions from around the world, students will become acquainted with how theatre reflects and constitutes community and culture.

Repeatable: *N*
Formerly 31-2103
HU DEI
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 203 Voice for the Actor

This course teaches the practice of healthy vocal use by exploring the processes of speech production. Knowledge of the basic anatomy of the breathing musculature and vocal mechanism will support the student actor's developing technique. Particular attention will be paid to freeing both the body and voice from over-effort. The speech sounds of the General American English dialect will be introduced as a tool for students to develop energy and clarity in articulating thought. Students will build their palette of vocal expression through the use of dramatic text.

Repeatable: *N*
Formerly 31-2300
Prerequisites THEA 103 Voice for Non-Theatre Majors and THEA 101 Acting Basic Skills for Non-Acting Majors or THEA 112 Theatre Foundation II: Performance
Minimum Credits 3 **Maximum Credits** 3

THEA 205 Text Analysis

This course introduces students to varying methods and approaches to script analysis. While students will become familiar with traditional methods of analysis, a significant emphasis will be placed on alternative and complementary methods including contemplation and intuitive responses, visualization and imagery, and somatic responses to play scripts. Through course readings, presentations, and group activities, furthermore, this course will familiarize students with vocabulary and strategies of analysis for actors, designers, and playwrights, thereby facilitating communication of production ideas.

Repeatable: *N*
Formerly 31-2120
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 THEA 111 Theatre Foundation I: Theatre Making and ENGL 122 International Writing and Rhetoric II or THEA 141 Musical Theatre Foundations and ENGL 112 Writing and Rhetoric II or THEA 141 Musical Theatre Foundations and ENGL 112H Writing and Rhetoric II: Honors or THEA 141 Musical Theatre Foundations and ENGL 122 International Writing and Rhetoric II
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 or three-person scenes from musical theatre works with an eye towards introducing the 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-Acting Majors and THEA 143 Musical Theatre Dance I and MUSC 104 Theory II 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 Theory II for Musical Theatre and THEA 140 Musical Theatre History
Minimum Credits 3 **Maximum Credits** 3

THEA 250 Character & Ensemble

Students analyze the shifting alliances and conflicts that occur in scenes between three or more characters. This analytical work is explored in the context of heightened give and take, awareness, concentration and

focus demanded in a more populated stage space. Students are encouraged to make active, transformative choices in physical and vocal technique, and are expected to take responsibility for memorization, preparation and reflection that is essential to the actor's discipline. Students will present scenes for live and on-camera performance.

Repeatable: *N*
Formerly 31-2205
Prerequisites THEA 207 Scenes: Performance & Analysis and THEA 203 Voice for the Actor and THEA 205 Text Analysis or THEA 240 Musical Theatre Scene Study and THEA 203 Voice for the Actor and THEA 205 Text Analysis
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 289 Musical Theatre Audition Workshop

This workshop is specifically for students who plan to regularly audition for musical theatre, and focuses primarily on the singing portion of auditions. Discussion topics include 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: *Y*
Formerly 31-2940
Musical Theatre Majors Only (3MUS)
Minimum Credits 1 **Maximum Credits** 1

THEA 340 Scenes and Songs

In this multi-disciplinary course in acting and singing for musical theatre, students prepare and perform material from several genres of the musical theatre canon and apply dramaturgical research and text analysis to 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 working within a supportive ensemble aesthetic, developing a language of constructive feedback and participating in the growth of classmates' work.

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 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 426 Advanced Audition Techniques for Musical Theatre

This is a comprehensive course that empowers advanced musical theatre students with the skills needed for successful auditions. The class defines 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, mock audition exercises under varied conditions, callback preparation, cold readings, the casting process, and the business of the business. BFA Musical Theatre Performance Majors only or 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 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.

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 for Musical Theatre
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 production numbers in a variety of styles, individual research and creative writing projects, the development of new work, master classes, and preparation for Senior Showcase.

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

Complete 8 credits from the following courses:

MUSC 171 Primary Lessons

This course offers a progressive method through private instruction on a student's primary instrument for which a comparable Techniques Class Instruction is currently unavailable**.** Students must be 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 MPRL-1-100 EXAM-MPRL MINIMUM SCORE = 100
Music Department Students Only (8MUS)
Minimum Credits 2 **Maximum Credits** 2

MUSC 271 Primary Lessons

This course offers private instruction at a developing level 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 MPRL-2-100 EXAM-MPRL MINIMUM SCORE = 100
Music Department Students Only (8MUS)
Minimum Credits 2 **Maximum Credits** 2

MUSC 371 Primary Lessons

This course offers private instruction at an intermediate level 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 MPRL-3-100 EXAM-MPRL MINIMUM SCORE = 100
Music Department Students Only (8MUS)
Minimum Credits 2 **Maximum Credits** 2

Complete 10 credits from the following courses:

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 includes 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 are introduced to musical theatre dance combinations and professional musical theatre audition procedures.

Repeatable: *Y*
Formerly 31-1430
Musical Theatre Majors Only (3MUS)
Minimum Credits 2 **Maximum Credits** 2

THEA 243 Musical Theatre Dance II

This course expands the technical skills in musical theatre dance styles required of musical theatre majors at the intermediate level. Each class includes 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 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 frequently learn original Broadway choreography. Attention focuses on developing advanced audition and performance skills in preparation for seeking employment in the musical theatre industry. Significant attention is placed on audition practices and professional discipline. Students are 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 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

Complete 4 credits from the following courses:

THEA 145 Beginning Musical Theatre Tap

This course develops dance technique and repertoire within the specialized styles of musical theatre tap and is required of musical theatre majors at the beginning level. Each class includes 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 are 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 245 Intermediate Musical Theatre Tap

This course develops technique, performance, and repertoire within the specialized styles of musical theatre tap required of musical theatre majors at the intermediate level. Each class includes 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 345 Advanced Musical Theatre Tap

This course develops technique, performance, and repertoire within the specialized styles of musical theatre tap at the advanced level. Focus will be placed on complex rhythms, progressions, and mock auditions. Original Broadway choreography and student choreography projects are included as part of the required assignments. Significant attention is placed on professional audition practices. Students are 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

Complete 3 credits from the following courses:

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 and Performance

Creative participation as a performer, designer, technician or crew member in Student Directing Projects, New Stew Showcases, Comedy or Faculty Workshop, or other department performances.

Repeatable: *Y*
Formerly 31-2301
Requirements Permission Required (DP)
Minimum Credits 0 **Maximum Credits** 2

Choose one of the following courses:

THEA 301 Advanced Acting: Heightened Languages

Students will develop performance and analytical skills demanded by texts with heightened language. Emphasis will be placed on how heightened language supports acting choices, and on physical engagement with the text through breath, resonation and the tactile feel of language. Students will research and perform texts from a wide spectrum of cultural, economic and social diversity. This is an advanced acting class that synthesizes learning from previous classes in text analysis, theater history, scene study and vocal and physical training.

Repeatable: *N*
Formerly 31-3204
Prerequisites THEA 250 Character & Ensemble and THEA 143 Musical Theatre Dance I or THEA 204 Movement for the Actor and THEA 250 Character & Ensemble
Minimum Credits 3 **Maximum Credits** 3

THEA 302 Advanced Acting: Physical Approaches

Students will develop performance and devising skills that are based in the physicality of the actor. Emphasis will be on different physical approaches that investigate impulse, energy, 'spine' and the kinesthetic relationship between performers. Students will research and explore performance representing a wide spectrum of cultural, economic and social diversity. This is an advanced acting class that synthesizes learning from previous classes in text analysis, theater history, scene study and vocal and physical training.

Repeatable: *N*
Formerly 31-3200
Prerequisites THEA 250 Character & Ensemble and THEA 143 Musical Theatre Dance I or THEA 250 Character & Ensemble and THEA 204 Movement for the Actor
Minimum Credits 3 **Maximum Credits** 3

THEA 304 Advanced Acting: On-Camera Performance

Students develop the skills, terminology and etiquette for performance in the on-camera environment. This combined class works with television and/or film directors to collaborate in rehearsal, performance, capture and post-production processes. Students learn how to prepare for auditions and on-camera performances by taking an active role shaping their own performances in relation to text, character, presentation and performance context. Students also consider how to be compositional 'within the frame', how to maintain

continuity, and how to make discoveries from take to take.

Repeatable: *N*
Prerequisites THEA 250 Character & Ensemble
Minimum Credits 3 **Maximum Credits** 3

THEA 305 Advanced Acting: Realism

Students will develop their performance skills and experience with the stylistic concepts of realism and naturalism. Emphasis is placed on the work the performer must do to activate the text and explore relationships between characters. The audience/performance relationship associated with realism will be considered. Students will research and perform texts from a wide spectrum of cultural, economic and social perspectives. This is an advanced acting class that combines learning from previous classes in text analysis, theater history, scene study and vocal and physical training.

Repeatable: *N*
Prerequisites THEA 250 Character & Ensemble and THEA 204 Movement for the Actor or THEA 250 Character & Ensemble and THEA 143 Musical Theatre Dance I
Minimum Credits 3 **Maximum Credits** 3

THEA 306 Advanced Acting: Presentational Theatre

Students will develop their skills and experience with performance styles from a range of theatrical periods and playwrights focusing on absurd, expressionistic, political, surrealistic and current dramatic styles in which the performer acknowledges the act of performance. The audience/performance relationship will be widely explored. Students will research and perform texts from a wide spectrum of cultural, economic and social perspectives. This is an advanced acting class that combines learning from previous classes in text analysis, theater history, scene study and vocal and physical training.

Repeatable: *N*
Formerly 31-3228
Prerequisites THEA 250 Character & Ensemble and THEA 204 Movement for the Actor or THEA 250 Character & Ensemble and THEA 143 Musical Theatre Dance I
Minimum Credits 3 **Maximum Credits** 3

THEA 307 Advanced Acting: Comedic Performance

Students will develop their performance skills and experience with a variety of comedic materials from a range of theatrical periods and playwrights. Emphasis will be placed on the creative exploration of comedy through language, physicality and relationship. Cultural considerations about comedy will be investigated. Students will research and perform texts from a wide spectrum of cultural, economic and social perspectives. This is an advanced acting class that synthesizes learning from previous classes in text analysis, theater history, scene study and vocal and physical training.

Repeatable: *N*
Prerequisites THEA 250 Character & Ensemble and THEA 204 Movement for the Actor or THEA 250 Character & Ensemble and THEA 143 Musical Theatre Dance I
Minimum Credits 3 **Maximum Credits** 3

Photography, BFA

The Bachelor of Fine Arts in Photography program seeks to provide students with a rigorous, professionally focused education in visual communications. The Bachelor of Fine Arts in Photography program trains students to develop a photography practice with a strong focus on visual communication informed by the broad culture, history, and theory of the medium. The BFA in Photography further explores the processes of conceptualizing, creating, and delivering a body of work that sits at the intersection of craft and innovation. Students cultivate their creative voice while honing the digital expertise, research acumen, and critical thinking skills required to be innovative leaders in the rapidly evolving photography industry.

Through the program's emphasis on cross genre and cross disciplinary practice, students gain a broader perspective to inform their photography practice. Critical dialogue and collaborative opportunities are vital components of the program, and students are strongly encouraged to collaborate across disciplines to fuel creative exploration. Students will be challenged to demonstrate a broad understanding of issues in relation to social, cultural, technological, and economic concepts. Students may join the BFA program either through direct enrollment or by application during the sophomore year.

As a result of successfully completing program requirements, students should be able to:

- use best practice primary and secondary research to communicate photography industry-related concepts and solutions;
- effectively apply advanced craft techniques, technology, and vocabulary/terminology relative to the production of their work;
- translate historical and theoretical concepts into their photography practice;
- understand the importance of photographic representation in context of diversity and equity in order to help create a more inclusive future for the medium;
- execute all stages of the design process from creative problem solving to concept development to design and fabrication;
- describe, analyze, interpret, and contextualize their work and the work of others in relation to the broader canon of creative photographic production;
- develop and present a cohesive and competitive professional body of work; and
- competitively pursue graduate education and/or practice as a photographic artist in the marketplace and in arts-related fields.

PROGRAM REQUIREMENTS - 72 credits required

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
HU DEI
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

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 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 students and BFA in Photography majors pursuing fine arts are required to take this course.

Repeatable: *N*
Formerly 22-4220
Prerequisites ARTS 110 Drawing I and ARTS 220 Painting I and ARTS 230 Printmaking I and ARTS 240 Sculpture I and ARTS 250 New Genres I or PHOT 102 Photographic Practice II
Requirements Senior Standing (SR) Fine Arts or Photography Majors Only (PHAR)
Minimum Credits 3 **Maximum Credits** 3

COLL 230 Internship: Professionalism and Creativity

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 students to gain hands-on experience and explore career interests while applying knowledge and skills learned in the classroom to a work setting. The online, academic component of this internship fosters student understanding of how organizations operate and provides for structured reflection on their experiences and assessment of their knowledge and skills. 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: *N*
Formerly 99-2300

Requirements Permission Required (DP)
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 and GRDE 136 Design Lab or 22 1920 Making 2 and GRDE 136 Design Lab
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 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 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 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
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
DEI
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
DEI
Prerequisites PHOT 251 History of Photography I
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 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 202 Photographic Practice III
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
Prerequisites 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

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

PHOT 436 Photo Social Practice

This advanced 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*
Formerly PHOT 336
Prerequisites PHOT 102 Photographic Practice II
Minimum Credits 3 **Maximum Credits** 3

Choose six of the following courses:

ARTS 360 Junior Fine Arts BFA Studio

In this course Fine Arts and Photography BFA students will amplify and enrich their individual artistic voice. Centered around the critique and critical investigation, the course emphasizes constructive analysis of one's own work and the work of others. Pursuing regular, structured, and well-researched art production and making, 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 and presenting intellectual discourse around a range of work in various media and genres through presentation, discussion, critique, and critical and reflective writing. All Fine Arts BFA majors take this course in the spring semester of the junior year.

Repeatable: *N*
Formerly 22-3264
Prerequisites ARTS 110 Drawing I and ARTS 220 Painting I and ARTS 230 Printmaking I and ARTS 240 Sculpture I and ARTS 250 New Genres I or PHOT 102 Photographic Practice II
Requirements Junior Standing or Above (JR) Fine Arts or Photography Majors Only (PHAR)
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 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
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 tabletop context.

Repeatable: *N*
Formerly 23-3300
Prerequisites PHOT 202 Photographic Practice III and PHOT 209 Principles of Light II
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
Requirements Permission Required (DP)
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

Requirements Permission Required (DP)
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 contstruct 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 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 209 Principles of Light II
Minimum Credits 3 **Maximum Credits** 3

Television Writing and Business, BFA

The BFA in Television Writing and Business 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 high level writing skills, 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:

- develop the writing skills that enable the successful development and execution of a television series.
- 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 - 71 credits required

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 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 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 presents topics that will enhance the student's understanding of the financial statements, including an introduction to ratio analysis.

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 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 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 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 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 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 Junior Standing or Above (JR)
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

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
DEI
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 3 **Maximum Credits** 3

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
Prerequisites TELE 230 Production and Editing I or TELE 125 Television Arts: Production or CINE 102 Cinema Notebooks and CINE 103 Cinema Image and Process or MEDI 101 Cinematic Storytelling and MEDI 102 Cinema and Television Production
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 111 Writing and Rhetoric I or ENGL 111H Writing and Rhetoric I: Honors or ENGL 121

International Writing and Rhetoric I or ENGL 112 Writing and Rhetoric II or ENGL 112H Writing and Rhetoric II: Honors or ENGL 122 International Writing and Rhetoric II or TWC-T-7 EXAM-TWC WRITING MINIMUM SCORE = 7
Minimum Credits 3 **Maximum Credits** 3

TELE 246 Scriptwriting II: The Television Program

This 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 programs. Student work will be read aloud and work-shopped, 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 formats.

Repeatable: *N*
Formerly TELE 310
Prerequisites TELE 212 Television Arts: Writing or CINE 145 Scriptwriting I or CINE 153 Adaptation
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 CINE 145 Scriptwriting I or CINE 248 Producing I: Cinema and Television or TELE 210 The Television Producer or TELE 212 Television Arts: Writing
Requirements Junior Standing or Above (JR)
Minimum Credits 3 **Maximum Credits** 3

Choose two foundations courses, either MEDI 101 and 102 or TELE 112 and 230:

MEDI 101 Cinematic Storytelling

This course explores the elements of cinematic storytelling that are used to articulate theme, evoke emotion, and create personal connection with an audience. The student will analyze, research, develop, and visualize cinematic stories for the screen. Aesthetics and storytelling components will be applied in MEDI 102 Cinema and Television Production.

Repeatable: *N*
Concurrent Requisite MEDI 102 Cinema and Television Production
Minimum Credits 3 **Maximum Credits** 3

MEDI 102 Cinema and Television Production

This hands-on course explores the techniques of cinema and television production as a collaborator on both individual and group projects. The student will practice conceptualization, visualization, cinematography, sound recording, and editing techniques through effective visual and oral presentations. The aesthetic and storytelling principles will be applied from MEDI 101 Cinematic Storytelling.

Repeatable: *N*
Concurrent Requisite MEDI 101 Cinematic Storytelling
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 230 Production and 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

Specialty Electives

Complete 17 credits from the following courses:

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.

Repeatable: *N*
Formerly 28-3110
Prerequisites BUSE 201 Accounting
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 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 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. During the Spring semester, students may be able to enroll in a section of this course that will participate in activities at the SXSW 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 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. During the Spring semester students may be able to enroll in a section of this course that will participate in activities at the SXSW Music Conference and Festival in Austin, TX.

Repeatable: *Y*
Formerly 28-4070
Prerequisites BUSE 248 Talent Management
Requirements Junior Standing or Above (JR)
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 409 Pitching Hollywood: Los Angeles

The most important part of any successful career is the ability to present ideas clearly. This course will examine how entertainment professionals pitch their stories, and provide students with tools to present their own creative work. Students will engage in repetitive pitching of various types and lengths before an audience.

Repeatable: *N*
Requirements Permission Required (DP)
Minimum Credits 3 **Maximum Credits** 3

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
HU DEI 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
HU DEI
Requirements Sophomore Standing or Above (SO) and 3.5 or Higher GPA (35GP)
Minimum Credits 3 **Maximum Credits** 3

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
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

TELE 388A 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 TELE 388
Prerequisites
TELE 212 Television Arts: Writing or CINE 234 Cinema and Television Analysis and Criticism
Minimum Credits 1 **Maximum Credits** 1

TELE 388B 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*
Prerequisites TELE 212 Television Arts: Writing
Minimum Credits 1 **Maximum Credits** 1

TELE 388C 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*
Prerequisites TELE 212 Television Arts: Writing
Minimum Credits 1 **Maximum Credits** 1

TELE 388D 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*
Prerequisites TELE 212 Television Arts: Writing
Minimum Credits 1 **Maximum Credits** 1

TELE 388E 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*
Prerequisites TELE 212 Television Arts: Writing
Minimum Credits 1 **Maximum Credits** 1

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 or CINE 348 Legal and Financial Strategies or CINE 368 The Line Producer Workshop
Minimum Credits 4 **Maximum Credits** 4

TELE 440A 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).

Repeatable: *Y*
Formerly TELE 440
Prerequisites CINE 245 Scriptwriting II: The Feature Film and TELE 246 Scriptwriting II: The Television Program and TELE 274 Writing for Genre I
Minimum Credits 3 **Maximum Credits** 3

TELE 440B 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).

Repeatable: *Y*
Prerequisites CINE 245 Scriptwriting II: The Feature Film and TELE 246 Scriptwriting II: The Television Program and TELE 274 Writing for Genre I
Minimum Credits 3 **Maximum Credits** 3

TELE 440C 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).

Repeatable: *Y*
Prerequisites CINE 245 Scriptwriting II: The Feature Film and TELE 246 Scriptwriting II: The Television Program and TELE 274 Writing for Genre I
Minimum Credits 3 **Maximum Credits** 3

TELE 440D 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*
Prerequisites TELE 246 Scriptwriting II: The Television Program or CINE 145 Scriptwriting I
Minimum Credits 3 **Maximum Credits** 3

TELE 440E 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*
Prerequisites TELE 246 Scriptwriting II: The Television Program or CINE 245 Scriptwriting II: The Feature Film
Minimum Credits 3 **Maximum Credits** 3

TELE 483 Writers' Roundtable in LA

This course focuses on the process of preparing and tabling a script as an essential part of the writing process.

Repeatable: *Y*
Formerly 40-3820L
Requirements Permission Required (DP)
Minimum Credits 1 **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 CINE 245 Scriptwriting II: The Feature Film or TELE 246 Scriptwriting II: The Television Program
Requirements Permission Required (DP)
Minimum Credits 3 **Maximum Credits** 3

TELE 487 Analyzing Comedy Structure

This course enables students to analyze a variety of 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 CINE 245 Scriptwriting II: The Feature Film or TELE 246 Scriptwriting II: The Television Program
Requirements Permission Required (DP)
Minimum Credits 3 **Maximum Credits** 3

You may select only one of the following courses:

BUSE 476 Branded Entertainment Practicum

Students in this interdisciplinary course gain theoretical and practical experience in the strategy, production, and distribution of client-based branded entertainment media. Students collaborate within interdiscipinary teams and work with commercial and not-for-profit clients to develop and execute branded entertainment strategic plans, media content and analytic processes. Contemporary social media platforms, business models and best practices for evaluating impact are presented and used by the student teams.

Repeatable: *N*
Formerly 28-4242
Requirements Junior Standing or Above (JR)
Minimum Credits 3 **Maximum Credits** 3

TELE 480 Branded Entertainment Practicum

In this course, students gain theoretical and practical experience in the strategy, production and distribution of client-based branded entertainment media. Students join collaborative interdisciplinary teams and work

with commercial and not-for-profit clients to develop and execute branded entertainment strategy plans, media content and analytic processes. Contemporary social media platforms, business models and best practices for evaluating impact will be presented and used by the student teams.

Repeatable: *Y*
Formerly 40-3242
Prerequisites TELE 210 The Television Producer and TELE 330 Production and Editing II or CINE 230 Editing II or CINE 275 Experimental Production I
Minimum Credits 3 **Maximum Credits** 3

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.

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 105 Introduction to Traditional 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 previous explored during the semester.

Repeatable: *N*
Formerly 26-1000
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 201 Storyboarding for Animation

Learn the art of visual storytelling for animation as a cinema art form. Draw digitally using industry-standard technologies and create a story reel for the final project; a movie comprised of all of storyboard panels (which may include dialogue, music, and sound effects) timed out to reflect the actual pacing of the film.

Repeatable: *N*
Formerly 26-2040
Prerequisites ANIM 101 Animation Foundations or ANIM 105 Introduction to Traditional 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 101 Animation Foundations or ANIM 105 Introduction to Traditional Animation
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 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 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 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 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
Requirements Sophomore Standing or Above (SO)
Minimum Credits 3 **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 210 Drawing for Animation I or ANIM 201 Storyboarding for Animation and ANIM 240 Computer Animation
Minimum Credits 3 **Maximum Credits** 3

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
Prerequisites ANIM 210 Drawing for Animation I or ANIM 350 Computer Animation: Keyframing II or ANIM 351 Environmental Design & Modeling or ANIM 352 Character Design and Modeling
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 I. 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
Minimum Credits 3 **Maximum Credits** 3

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 480 Animation Production Studio I
Requirements Senior Standing (SR)
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

ARTS 110 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 in various exercises augmented by critiques, slide lectures, and discussions.

Repeatable: *N*
Formerly ARTS 210
Minimum Credits 3 **Maximum Credits** 3

CINE 145 Scriptwriting I

This course is a workshop that explores basic writing methods for cinema and television, further developing the students' skills in presenting their ideas in written form. Students will develop craft skills basic to scriptwriting: research, story development, scene and story structure, dialogue, and character definition. Emphasis is on finding visual equivalents for human emotions and developing the writer's personal vision. This work culminates in developing three short narrative scripts (one of which will be rewritten). Instrumental in the development of the student as a writer is the ability to read and effectively respond to the work of their peers.

Repeatable: *N*
Formerly 24-1710
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

ILLU 204 Figure Drawing I

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 ANIM 105 Introduction to Traditional Animation or ARTS 110 Drawing I or GAME 205 2D Art for Games or ILLU 101 Introduction to Illustration
Minimum Credits 3 **Maximum Credits** 3

Choose one of the following courses:

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 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 ANIM 105 Introduction to Traditional Animation
Minimum Credits 3 **Maximum Credits** 3

Complete 6 credits from the following courses:

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 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 374A 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*
Formerly ANIM 374
Prerequisites ANIM 210 Drawing for Animation I
Requirements Sophomore Standing or Above (SO)
Minimum Credits 1 **Maximum Credits** 3

ANIM 374B 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 374C 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 374D 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

Electives

Choose one of the following courses:

CINE 234 Cinema and Television Analysis and Criticism

This course is an introduction to cinema and television studies. Students learn how to think about and discuss cinema and television using a variety of established approaches, including aesthetic analysis, ideological analysis, reception analysis, and industrial analysis. Screenings may change at the instructor's discretion, but the nature of the assessments will remain similar for each offering of the course.

Repeatable: *N*
Formerly 24-2500
Requirements Sophomore Standing or Above (SO)
Minimum Credits 3 **Maximum Credits** 3

CINE 235A Authorship:

This course is an intensive study of a single or small collection of either film directors, TV writers, or TV producers, as the topic listed indicates. The class examines recurring themes, formal innovations and

practices, and historical change, while also exploring how authorship is understood within the fields of film and TV.

Repeatable: *Y*
Formerly CINE 235
Requirements Sophomore Standing or Above (SO)
Minimum Credits 3 **Maximum Credits** 3

CINE 235B Authorship:

This course is an intensive study of a single or small collection of either film directors, TV writers, or TV producers, as the topic listed indicates. The class examines recurring themes, formal innovations and practices, and historical change, while also exploring how authorship is understood within the fields of film and TV.

Repeatable: *Y*
Requirements Sophomore standing or Above (SO)
Minimum Credits 3 **Maximum Credits** 3

CINE 235C Authorship:

This course is an intensive study of a single or small collection of either film directors, TV writers, or TV producers, as the topic listed indicates. The class examines recurring themes, formal innovations and practices, and historical change, while also exploring how authorship is understood within the fields of film and TV.

Repeatable: *Y*
Sophomore Standing or Above (SO)
Minimum Credits 3 **Maximum Credits** 3

CINE 235D Authorship:

This course is an intensive study of a single or small collection of either film directors, TV writers, or TV producers, as the topic listed indicates. The class examines recurring themes, formal innovations and practices, and historical change, while also exploring how authorship is understood within the fields of film and TV.

Repeatable: *Y*
Requirements Sophomore Standing or Above (SO)
Minimum Credits 3 **Maximum Credits** 3

CINE 235E Authorship:

This course is an intensive study of a single or small collection of either film directors, TV writers, or TV producers, as the topic listed indicates. The class examines recurring themes, formal innovations and practices, and historical change, while also exploring how authorship is understood within the fields of film and TV.

Repeatable: *Y*
Requirements Sophomore Standing or Above (SO)
Minimum Credits 3 **Maximum Credits** 3

CINE 235F 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
Minimum Credits 3 **Maximum Credits** 3

CINE 238A Media History and Culture

This course examines specific historical and cultural issues in cinema and/or television. Topics may include specific genres or forms, historical periods, representations of identity groups, film and TV from different national and global regions, and the impact of technological or industrial shifts. Because this is a course centered on history and culture, strong emphasis will be given to understanding the historical and cultural context of the topic studied.

Repeatable: Y
Formerly CINE 238
Requirements Sophomore Standing or Above (SO)
Minimum Credits 3 **Maximum Credits** 3

CINE 238B Media History and Culture

This course examines specific historical and cultural issues in cinema and/or television. Topics may include specific genres or forms, historical periods, representations of identity groups, film and TV from different national and global regions, and the impact of technological or industrial shifts. Because this is a course centered on history and culture, strong emphasis will be given to understanding the historical and cultural context of the topic studied.

Repeatable: Y
Requirements Sophomore Standing or Above (SO)
Minimum Credits 3 **Maximum Credits** 3

CINE 238C Media History and Culture

This course examines specific historical and cultural issues in cinema and/or television. Topics may include specific genres or forms, historical periods, representations of identity groups, film and TV from different national and global regions, and the impact of technological or industrial shifts. Because this is a course centered on history and culture, strong emphasis will be given to understanding the historical and cultural context of the topic studied.

Repeatable: Y
Requirements Sophomore Standing or Above (SO)
Minimum Credits 3 **Maximum Credits** 3

CINE 238D Media History and Culture

This course examines specific historical and cultural issues in cinema and/or television. Topics may include specific genres or forms, historical periods, representations of identity groups, film and TV from different national and global regions, and the impact of technological or industrial shifts. Because this is a course

centered on history and culture, strong emphasis will be given to understanding the historical and cultural context of the topic studied.

Repeatable: *Y*
Requirements Sophomore Standing or Above (SO)
Minimum Credits 3 **Maximum Credits** 3

CINE 238E Media History and Culture

This course examines specific historical and cultural issues in cinema and/or television. Topics may include specific genres or forms, historical periods, representations of identity groups, film and TV from different national and global regions, and the impact of technological or industrial shifts. Because this is a course centered on history and culture, strong emphasis will be given to understanding the historical and cultural context of the topic studied.

Repeatable: *Y*
Requirements Sophomore Standing or Above (SO)
Minimum Credits 3 **Maximum Credits** 3

CINE 238F 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*
Requirements Sophomore Standing or Above (SO)
Minimum Credits 3 **Maximum Credits** 3

CINE 240A Cinema and 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 CINE 240
Requirements Sophomore Standing or Above (SO)
Minimum Credits 3 **Maximum Credits** 3

CINE 240B Cinema and 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*
Requirements Sophomore Standing or Above (SO)
Minimum Credits 3 **Maximum Credits** 3

CINE 240C Cinema and 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*
Requirements Sophomore Standing or Above (SO)
Minimum Credits 3 **Maximum Credits** 3

CINE 240D Cinema and 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*
Requirements Sophomore Standing or Above (SO)
Minimum Credits 3 **Maximum Credits** 3

CINE 240E Cinema and 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*
Requirements Sophomore Standing or Above (SO)
Minimum Credits 3 **Maximum Credits** 3

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

Bachelor of Music

Contemporary, Jazz, and Popular Music, BMus

Columbia College Music offers a unique, innovative performance degree, a Bachelor of Music in Contemporary, Jazz, and Popular Music. This professional degree in music is enhanced by Columbia's downtown Chicago campus, where students are mentored by a faculty of professional musicians and renowned resident artists with established connections in the national and international music business. This 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, Latin, Jazz, and Jazz hybrids, as well as contemporary and classic 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, students focus heavily on collaborative projects for the purpose of developing, recording, and performing original music suitable for professional presentation. In addition, students undertake their Senior Recital project in preparing their own singular vision for entering the professional space.

As a result of successfully completing program requirements, students should be able to:

- read, notate, hear, perform, and analyze music at an advanced level of musicianship;
- perform and improvise on their primary instrument or voice at a professional level;
- describe and engage with the characteristics, performance practices, and historical context of a diverse range of contemporary musical styles and genres and apply and contextualize this knowledge to their understanding of their own unique place in the artist continuum;
- critically assess detailed elements of music performances, recordings, and production;
- apply and further acquire related skills in songwriting, arranging, composition, improvisation, and digital music production to create and produce original music in both individual and collaborative contexts;
- prepare a portfolio of original music suitable for the professional market, including professionally recorded and documented media projects;
- produce and present a live performance suitable for industry showcase; and
- prepare a viable business plan for a career in music performance, songwriting, and production.

PROGRAM REQUIREMENTS - 81 credits required

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 contemporary music theory, aural skills, piano keyboard (or equivalent), digital audio workstations and a variety of applications used widely in the music industry.

Repeatable: *N*
Formerly 32-1120

DEI
Concurrent Requisite MUSC 174 Applied Music I
Minimum Credits 4 **Maximum Credits** 4

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 contemporary music theory, aural skills, piano keyboard (or equivalent), digital audio workstations and a variety of applications used widely in the music industry.

Repeatable: *N*
DEI
Prerequisites MUSC 110 Foundations of Music I
Concurrent Requisite MUSC 175 Applied Music II
Minimum Credits 4 **Maximum Credits** 4

MUSC 174 Applied Music I

This course provides an applied experience contemporary instrumental and vocal students need prior to enrolling in private lessons. Students will study the technique, scales, chords, sight-reading and repertoire as appropriate to their discipline. Students will apply their Foundations of Music skills to begin developing an improvisational approach to their instrument.

Repeatable: *N*
Formerly 32-1321
Concurrent Requisite MUSC 110 Foundations of Music I
Minimum Credits 2 **Maximum Credits** 2

MUSC 175 Applied Music II

This course provides an applied experience contemporary instrumental and vocal students need prior to enrolling in private lessons. Students will study technique, scales, chords, sight-reading and repertoire as appropriate to their discipline. Students will apply their Foundations of Music skills to begin developing an improvisational approach to their instrument.

Repeatable: *N*
Concurrent Requisite MUSC 111 Foundations of Music II
Minimum Credits 2 **Maximum Credits** 2

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 contemporary music theory, aural skills, piano keyboard (or equivalent), digital audio workstations, and a variety of applications used widely in the music industry.

Repeatable: *N*
DEI
Prerequisites MUSC 111 Foundations of Music II
Minimum Credits 3 **Maximum Credits** 3

MUSC 211 Foundations of Music IV

Foundations of Music IV focus on the development and influences of the blues on contemporary music as well as exploration of diverse rhythmic influences from many cultures around the world in current music making. The course also focuses on application of concepts from the Foundations sequence in present music practice.

Repeatable: *N*
DEI
Prerequisites MUSC 210 Foundations of Music III
Minimum Credits 3 **Maximum Credits** 3

MUSC 223 Elements of Music Design

Elements 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*
DEI
Prerequisites MUSC 111 Foundations of Music II
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 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
DEI
Prerequisites MUSC 223 Elements of Music Design and MUSC 210 Foundations of Music III
Minimum Credits 3 **Maximum Credits** 3

MUSC 350 Applied Music Production

An intermediate course to be taken after completing Foundations of Music sequence. Prepares instrumentalists, singers, and songwriters for more advanced concepts in the creation of music and further develops students' fluency in current music technology tools used 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 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.

Repeatable: *N*
Formerly 32-2611
DEI
Prerequisites MUSC 111 Foundations of Music 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 ascendency of African-American musical practices.

Repeatable: *N*
Formerly 32-2612
DEI
Prerequisites MUSC 111 Foundations of Music 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
DEI
Prerequisites MUSC 211 Foundations of Music IV or MUSC 235 Techniques for Improvisation II
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 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 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 481 Recording and Performance Ensemble

This advanced course requires students to develop their own collaborative projects, with the ultimate goal of creating a professionally marketable performing and recording entity. Over the course of the academic year, with the advice and coaching of their ensemble directors, the groups will develop a set of material for live-showcase performance, and create a fully produced, 3-5 song set of recordings suitable for commercial release. The bands will work closely with faculty, staff producers, resident and guest artists in creating their recorded product, and will have additional opportunities to create and perform in concert with select resident artists. Over the course of their two-semester project, band members may be engaged in various aspects of their project's creative and business activities including development of group persona, genre and direction, songwriting and repertoire development. Projects may also collaborate on their promotional, and overall artist-development materials with students and teams from the Music Business program. The class closely models experiences found in the professional space, and takes the student outside of their comfort zone in preparing them for the challenges of the music industry.

Repeatable: *Y*
Formerly MUSC 480
Requirements Permission Required (DP) Music Department Students Only (8MUS)
Minimum Credits 1 **Maximum Credits** 1

MUSC 489 BMus Senior Music Seminar

Required capstone course for all BMus students that provides supervision and preparation for 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 211 Foundations of Music IV or MUSC 214 Theory III
Requirements Senior Standing (SR) Bachelor of Music Students Only (BMUS)
Minimum Credits 1 **Maximum Credits** 1

Choose one of the following courses:

MUSC 181G Gospel Choir

This ensemble is an introductory-level performance class focused on Gospel choral music. Students apply basic music skills, build ensemble awareness, and develop performance techniques necessary for participating in a large chorus experience. No audition required.

Repeatable: *Y*
Minimum Credits 1 **Maximum Credits** 1

MUSC 181J Jazz/Pop Choir

This ensemble is an introductory-level performance class focused on Jazz and contemporary music arranged for choir. Students apply basic music skills, build ensemble awareness, and develop performance techniques necessary for participating in a large chorus experience. No audition required.

Repeatable: *Y*
Minimum Credits 1 **Maximum Credits** 1

Complete 6 credits from the following courses:

MUSC 171 Primary Lessons

This course offers a progressive method through private instruction on a student's primary instrument for which a comparable Techniques Class Instruction is currently unavailable**.** Students must be 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 MPRL-1-100 EXAM-MPRL MINIMUM SCORE = 100
Music Department Students Only (8MUS)
Minimum Credits 2 **Maximum Credits** 2

MUSC 271 Primary Lessons

This course offers private instruction at a developing level 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 MPRL-2-100 EXAM-MPRL MINIMUM SCORE = 100
Music Department Students Only (8MUS)
Minimum Credits 2 **Maximum Credits** 2

MUSC 371 Primary Lessons

This course offers private instruction at an intermediate level 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 MPRL-3-100 EXAM-MPRL MINIMUM SCORE = 100
Music Department Students Only (8MUS)
Minimum Credits 2 **Maximum Credits** 2

MUSC 471 Primary Lessons

This course offers instruction at an advanced level 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 MPRL-4-100 EXAM-MPRL MINIMUM SCORE = 100
Requirements Junior Standing or Above (JR) Music Department Students Only (8MUS)
Minimum Credits 2 **Maximum Credits** 2

Choose one of the following courses:

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
Prerequisites MUSC 111 Foundations of Music II
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 111 Foundations of Music II
Minimum Credits 2 **Maximum Credits** 2

Choose one of the following courses:

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 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

Choose one of the following courses:

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 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

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

Electives

Choose one of the following courses:

MUSC 228 Digital Music Composition and Performance

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 electro-acoustic 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 111 Foundations of Music II
Minimum Credits 2 **Maximum Credits** 2

MUSC 271 Primary Lessons

This course offers private instruction at a developing level 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 MPRL-2-100 EXAM-MPRL MINIMUM SCORE = 100
Music Department Students Only (8MUS)
Minimum Credits 2 **Maximum Credits** 2

Choose one of the following courses:

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
Prerequisites MUSC 111 Foundations of Music II
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 111 Foundations of Music II
Minimum Credits 2 **Maximum Credits** 2

MUSC 371 Primary Lessons

This course offers private instruction at an intermediate level 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 MPRL-3-100 EXAM-MPRL MINIMUM SCORE = 100
Music Department Students Only (8MUS)
Minimum Credits 2 **Maximum Credits** 2

MUSC 373 Composition Lessons

This course offers intermediate private instruction in composition for music students. In this course, students continue to foster their own creative voice in any compositional style they choose, through work on a piece (or several short pieces) for any acoustic or a combination of acoustic and electronic medium. 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 or MCPL-3-100 EXAM-MCPL MINIMUM SCORE = 100
Requirements Permission Required (DP) Music Department Students Only (8MUS)
Minimum Credits 2 **Maximum Credits** 2

Choose one of the following courses:

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 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 471 Primary Lessons

This course offers instruction at an advanced level 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 MPRL-4-100 EXAM-MPRL MINIMUM SCORE = 100
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. In this course, students continue to foster their own creative voice in any compositional style they choose, through work on a piece (or several short pieces) for a chamber ensemble of varying instrumentation. The course is repeatable, but requires authorization by an area coordinator for first-time enrollment.

Repeatable: *Y*
Prerequisites MCPL-4-100 EXAM-MCPL MINIMUM SCORE = 100
Requirements Permission Required (DP) Music Department Students Only (8MUS)
Minimum Credits 2 **Maximum Credits** 2

Complete 7 credits from the following courses:

MUSC 180 Styles & Techniques Ensemble

Styles and Techniques Ensemble is an introductory-level performance class for instrumentalists and/or vocalists. Styles and Techniques ensembles investigate characteristic elements of a variety of classic and contemporary genres, through a series of genre-specific modules. 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
Requirements Permission Required (DP) Music Department Students Only (8MUS)
Minimum Credits 1 **Maximum Credits** 1

MUSC 181G Gospel Choir

This ensemble is an introductory-level performance class focused on Gospel choral music. Students apply basic music skills, build ensemble awareness, and develop performance techniques necessary for participating in a large chorus experience. No audition required.

Repeatable: *Y*
Minimum Credits 1 **Maximum Credits** 1

MUSC 181J Jazz/Pop Choir

This ensemble is an introductory-level performance class focused on Jazz and contemporary music arranged for choir. Students apply basic music skills, build ensemble awareness, and develop performance techniques necessary for participating in a large chorus experience. No audition required.

Repeatable: *Y*
Minimum Credits 1 **Maximum Credits** 1

MUSC 280 Performance Ensemble: Survey

The Performance Survey Ensemble course is an intermediate-level performance class for instrumentalists and/or vocalists. Survey Ensembles investigate characteristic elements of a variety of classic and contemporary genres, through a series of genre-specific modules. 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
DEI
Requirements Permission Required (DP) Music Department Students Only (8MUS)
Minimum Credits 1 **Maximum Credits** 1

MUSC 380A Performance Ensemble: American Roots

The Performance Genre Ensemble course is an advanced-intermediate level performance class for instrumentalists, composers and/or vocalists. Genre ensembles engage in the history, performance and composition of specific styles and threads of contemporary and popular music. 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 MUSC 380
Requirements Permission Required (DP) Music Department Students Only (8MUS)
Minimum Credits 1 **Maximum Credits** 1

MUSC 380B Performance Ensemble: Breakaway

The Performance Genre Ensemble course is an advanced-intermediate level performance class for instrumentalists, composers and/or vocalists. Genre ensembles engage in the history, performance and composition of specific styles and threads of contemporary and popular music. 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*
Requirements Permission Required (DP) Music Department Students Only (8MUS)
Minimum Credits 1 **Maximum Credits** 1

MUSC 380C Performance Ensemble: Laptop Ensemble

The Performance Genre Ensemble course is an advanced-intermediate level performance class for instrumentalists, composers and/or vocalists. Genre ensembles engage in the history, performance and composition of specific styles and threads of contemporary and popular music. 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*
Requirements Permission Required (DP) Music Department Students Only (8MUS)
Minimum Credits 1 **Maximum Credits** 1

MUSC 380G Performance Ensemble: Gospel Repertory Ensemble

The Performance Genre Ensemble course is an advanced-intermediate level performance class for instrumentalists, composers and/or vocalists. Genre ensembles engage in the history, performance and composition of specific styles and threads of contemporary and popular music. 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*
Requirements Permission Required (DP) Music Department Students Only (8MUS)
Minimum Credits 1 **Maximum Credits** 1

MUSC 380J Performance Ensemble: Jazz Combos

The Performance Genre Ensemble course is an advanced-intermediate level performance class for instrumentalists, composers and/or vocalists. Genre ensembles engage in the history, performance and composition of specific styles and threads of contemporary and popular music. 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*
Requirements Permission Required (DP) Music Department Students Only (8MUS)
Minimum Credits 1 **Maximum Credits** 1

MUSC 380L Performance Ensemble: Latin Ensemble

The Performance Genre Ensemble course is an advanced-intermediate level performance class for instrumentalists, composers and/or vocalists. Genre ensembles engage in the history, performance and composition of specific styles and threads of contemporary and popular music. 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*
Requirements Permission Required (DP) Music Department Students Only (8MUS)
Minimum Credits 1 **Maximum Credits** 1

MUSC 380N Performance Ensemble: New Music Ensemble

The Performance Genre Ensemble course is an advanced-intermediate level performance class for instrumentalists, composers and/or vocalists. Genre ensembles engage in the history, performance and composition of specific styles and threads of contemporary and popular music. 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*

Requirements Permission Required (DP) Music Department Students Only (8MUS)
Minimum Credits 1 **Maximum Credits** 1

MUSC 380P Performance Ensemble: Hip-Hop Ensemble

The Performance Genre Ensemble course is an advanced-intermediate level performance class for instrumentalists, composers and/or vocalists. Genre ensembles engage in the history, performance and composition of specific styles and threads of contemporary and popular music. 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
Requirements Permission Required (DP) Music Department Students Only (8MUS)
Minimum Credits 1 **Maximum Credits** 1

MUSC 380U Performance Ensemble: Guitar Ensemble

The Performance Genre Ensemble course is an advanced-intermediate level performance class for instrumentalists, composers and/or vocalists. Genre ensembles engage in the history, performance and composition of specific styles and threads of contemporary and popular music. 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
Requirements Permission Required (DP) Music Department Students Only (8MUS)
Minimum Credits 1 **Maximum Credits** 1

MUSC 480F Showcase Ensemble: Fusion Ensemble

Fusion 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
Requirements Permission Required (DP) Music Department Students Only (8MUS)
Minimum Credits 1 **Maximum Credits** 1

MUSC 480G Showcase Ensemble: Gospel Band

The Gospel Band 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
Requirements Permission Required (DP) Music Department Students Only (8MUS)
Minimum Credits 1 **Maximum Credits** 1

MUSC 480J Showcase Ensemble: Columbia College Jazz Ensemble

The Columbia College Jazz Ensemble course is an advanced-level performance class for instrumentalists. 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
Requirements Permission Required (DP) Music Department Students Only (8MUS)
Minimum Credits 1 **Maximum Credits** 1

MUSC 480L Showcase Ensemble: Latin Ensemble

The Latin 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
Requirements Permission Required (DP) Music Department Students Only (8MUS)
Minimum Credits 1 **Maximum Credits** 1

MUSC 480P Showcase Ensemble: Pop/Rock Ensemble

The Pop Rock Showcase 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
Requirements Permission Required (DP) Music Department Students Only (8MUS)
Minimum Credits 1 **Maximum Credits** 1

MUSC 480R Showcase Ensemble: R&B Ensemble

The R&B 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*
Requirements Permission Required (DP) Music Department Students Only (8MUS)
Minimum Credits 1 **Maximum Credits** 1

MUSC 480V Showcase Ensemble: ChicagoVox

Chicago Vox is an advanced-level performance class for 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*
Requirements Permission Required (DP) Music Department Students Only (8MUS)
Minimum Credits 1 **Maximum Credits** 1

MUSC 481 Recording and Performance Ensemble

This advanced course requires students to develop their own collaborative projects, with the ultimate goal of creating a professionally marketable performing and recording entity. Over the course of the academic year, with the advice and coaching of their ensemble directors, the groups will develop a set of material for live-showcase performance, and create a fully produced, 3-5 song set of recordings suitable for commercial release. The bands will work closely with faculty, staff producers, resident and guest artists in creating their recorded product, and will have additional opportunities to create and perform in concert with select resident artists. Over the course of their two-semester project, band members may be engaged in various aspects of their project's creative and business activities including development of group persona, genre and direction, songwriting and repertoire development. Projects may also collaborate on their promotional, and overall artist-development materials with students and teams from the Music Business program. The class closely models experiences found in the professional space, and takes the student outside of their comfort zone in preparing them for the challenges of the music industry.

Repeatable: *Y*
Formerly MUSC 480
Requirements Permission Required (DP) Music Department Students Only (8MUS)
Minimum Credits 1 **Maximum Credits** 1

Music Composition, BMus

The Bachelor of Music in Music Composition 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 Music Composition 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 Music Composition 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 context 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; and
- 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 - 80 credits required

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 contemporary music theory, aural skills, piano keyboard (or equivalent), digital audio workstations and a variety of applications used widely in the music industry.

Repeatable: *N*
Formerly 32-1120
DEI
Concurrent Requisite MUSC 174 Applied Music I
Minimum Credits 4 **Maximum Credits** 4

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 contemporary music theory, aural skills, piano keyboard (or equivalent), digital audio workstations and a variety of applications used widely in the music industry.

Repeatable: *N*
DEI
Prerequisites MUSC 110 Foundations of Music I
Concurrent Requisite MUSC 175 Applied Music II
Minimum Credits 4 **Maximum Credits** 4

MUSC 174 Applied Music I

This course provides an applied experience contemporary instrumental and vocal students need prior to enrolling in private lessons. Students will study the technique, scales, chords, sight-reading and repertoire as appropriate to their discipline. Students will apply their Foundations of Music skills to begin developing an improvisational approach to their instrument.

Repeatable: *N*
Formerly 32-1321
Concurrent Requisite MUSC 110 Foundations of Music I
Minimum Credits 2 **Maximum Credits** 2

MUSC 175 Applied Music II

This course provides an applied experience contemporary instrumental and vocal students need prior to enrolling in private lessons. Students will study technique, scales, chords, sight-reading and repertoire as appropriate to their discipline. Students will apply their Foundations of Music skills to begin developing an improvisational approach to their instrument.

Repeatable: *N*
Concurrent Requisite MUSC 111 Foundations of Music II
Minimum Credits 2 **Maximum Credits** 2

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 contemporary music theory, aural skills, piano keyboard (or equivalent), digital audio workstations, and a variety of applications used widely in the music industry.

Repeatable: *N*
DEI
Prerequisites MUSC 111 Foundations of Music II
Minimum Credits 3 **Maximum Credits** 3

MUSC 211 Foundations of Music IV

Foundations of Music IV focus on the development and influences of the blues on contemporary music as well as exploration of diverse rhythmic influences from many cultures around the world in current music making. The course also focuses on application of concepts from the Foundations sequence in present music practice.

Repeatable: *N*
DEI
Prerequisites MUSC 210 Foundations of Music III
Minimum Credits 3 **Maximum Credits** 3

MUSC 223 Elements of Music Design

Elements 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*
DEI
Prerequisites MUSC 111 Foundations of Music II
Minimum Credits 3 **Maximum Credits** 3

MUSC 271 Primary Lessons

This course offers private instruction at a developing level 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 MPRL-2-100 EXAM-MPRL MINIMUM SCORE = 100
Music Department Students Only (8MUS)
Minimum Credits 2 **Maximum Credits** 2

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
DEI
Prerequisites MUSC 223 Elements of Music Design and MUSC 210 Foundations of Music III
Minimum Credits 3 **Maximum Credits** 3

MUSC 330 Composition I

This course introduces the student to the fundamentals of music composition. Through analysis of existing works from numerous styles and traditions, compositional exercises, and instructional guidance in the students' own creative compositional work, students learn to envision, plan, and execute compositional ideas and realize them using current, commonly employed tools and processes, with focus on the deliberate and controlled use of all musical parameters as structural as well as expressive elements. Classroom performance of works, both in progress and finished, is an integral part of the instructional method, as is the examination, discussion, and critical feedback of all students' work, both by the instructor as well as by their peers.

Repeatable: *N*
Prerequisites MUSC 211 Foundations of Music IV and MUSC 223 Elements of Music Design
Minimum Credits 3 **Maximum Credits** 3

MUSC 331 Composition II

Using similar instructional methods, this course continues the work begun in MUSC 330 by introducing more advanced concepts of compositional techniques, more expansive forms and ensembles, more complex technological tools for the realization of compositions, and other similar expansions on the concepts introduced in MUSC 330. In addition to the regular classroom performances/presentations, students also integrate more accomplished live musicians into their works and compositional methodologies via a small recording session towards the end of the semester. As in MUSC 330, the examination, discussion, and critical feedback of all students' work, both by the instructor as well as by their peers, represents an integral part of the instructional method.

Repeatable: *N*
Prerequisites MUSC 330 Composition I
Minimum Credits 3 **Maximum Credits** 3

MUSC 336 Composition Practicum I

This course allows students to apply their compositional skills in applied settings as they are currently found in arts and entertainment. Under the guidance of their instructor(s), students write and produce music for several collaborative works in media or the performing arts, adhering to the specific needs of the project at

hand, as well as to the current practice prevalent in that type of media or performance. The development and continual adjustment of compositional strategies to support the creative brief and the needs of the project at hand, and the communication with the project creator in this regard, are as integral to the work as the actual composition and production of the music.

Repeatable: *N*
Prerequisites MUSC 211 Foundations of Music IV
Minimum Credits 3 **Maximum Credits** 3

MUSC 337 Composition Practicum II

Expanding on MUSC 336, students are applying their skills on larger and more ambitious works in media or the performing arts, necessitating a deeper exploration of both compositional strategies to accommodate longer arcs while retaining cohesion, as well as more advanced and complex challenges regarding creative revisions, collaborative communication, technological integration, and similar. The course includes a recording session using live players towards the end of the semester, necessitating both the creation of performance materials to industry standards, communication of performance instructions under time pressure during the session, and integration of the recordings into the final version of the work after the conclusion of the session. This allows the students to experience a credible, simple simulation of current professional composition practice.

Repeatable: *N*
Prerequisites MUSC 336 Composition Practicum I
Minimum Credits 3 **Maximum Credits** 3

MUSC 350 Applied Music Production

An intermediate course to be taken after completing Foundations of Music sequence.
Prepares instrumentalists, singers, and songwriters for more advanced concepts in the creation of music and further develops students' fluency in current music technology tools used 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 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.

Repeatable: *N*
Formerly 32-2611
DEI
Prerequisites MUSC 111 Foundations of Music 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 ascendency of African-American musical practices.

Repeatable: *N*
Formerly 32-2612
DEI
Prerequisites MUSC 111 Foundations of Music 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
DEI
Prerequisites MUSC 211 Foundations of Music IV or MUSC 235 Techniques for Improvisation II
Minimum Credits 3 **Maximum Credits** 3

MUSC 430 Studio Composition III

The project-driven Studio Composition III explores writing for solo instruments (with or without electronic accompaniment) and a final small chamber ensemble of varied instrumentation with multimedia and audience participation. During the course of the semester, the students will be exposed to Eastern European and world musical idioms, elements of common-practice tonality and extended chromatic tonality. Projects will involve working with mentor composers who will be in residence at the MFA Music Composition for the Screen program.

Repeatable: *N*
Prerequisites MUSC 331 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 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 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 489 BMus Senior Music Seminar

Required capstone course for all BMus students that provides supervision and preparation for 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 211 Foundations of Music IV or MUSC 214 Theory III

Requirements Senior Standing (SR) Bachelor of Music Students Only (BMUS)
Minimum Credits 1 **Maximum Credits** 1

Choose one of the following courses:

MUSC 181G Gospel Choir

This ensemble is an introductory-level performance class focused on Gospel choral music. Students apply basic music skills, build ensemble awareness, and develop performance techniques necessary for participating in a large chorus experience. No audition required.

Repeatable: *Y*
Minimum Credits 1 **Maximum Credits** 1

MUSC 181J Jazz/Pop Choir

This ensemble is an introductory-level performance class focused on Jazz and contemporary music arranged for choir. Students apply basic music skills, build ensemble awareness, and develop performance techniques necessary for participating in a large chorus experience. No audition required.

Repeatable: *Y*
Minimum Credits 1 **Maximum Credits** 1

Choose one of the following courses:

MUSC 228 Digital Music Composition and Performance

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 electro-acoustic 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 111 Foundations of Music II
Minimum Credits 2 **Maximum Credits** 2

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
Prerequisites MUSC 111 Foundations of Music II
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 111 Foundations of Music II
Minimum Credits 2 **Maximum Credits** 2

MUSC 371 Primary Lessons

This course offers private instruction at an intermediate level 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 MPRL-3-100 EXAM-MPRL MINIMUM SCORE = 100
Music Department Students Only (8MUS)
Minimum Credits 2 **Maximum Credits** 2

MUSC 373 Composition Lessons

This course offers intermediate private instruction in composition for music students. In this course, students continue to foster their own creative voice in any compositional style they choose, through work on a piece (or several short pieces) for any acoustic or a combination of acoustic and electronic medium. 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 or MCPL-3-100 EXAM-MCPL MINIMUM SCORE = 100
Requirements Permission Required (DP) Music Department Students Only (8MUS)
Minimum Credits 2 **Maximum Credits** 2

Choose one of the following courses:

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 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 471 Primary Lessons

This course offers instruction at an advanced level 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 MPRL-4-100 EXAM-MPRL MINIMUM SCORE = 100
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. In this course, students continue to foster their own creative voice in any compositional style they choose, through work on a piece (or several short pieces) for a chamber ensemble of varying instrumentation. The course is repeatable, but requires authorization by an area coordinator for first-time enrollment.

Repeatable: *Y*
Prerequisites MCPL-4-100 EXAM-MCPL MINIMUM SCORE = 100
Requirements Permission Required (DP) Music Department Students Only (8MUS)
Minimum Credits 2 **Maximum Credits** 2

Ensemble Electives

Complete 4 credits from the following courses:

MUSC 180 Styles & Techniques Ensemble

Styles and Techniques Ensemble is an introductory-level performance class for instrumentalists and/or vocalists. Styles and Techniques ensembles investigate characteristic elements of a variety of classic and contemporary genres, through a series of genre-specific modules. 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
Requirements Permission Required (DP) Music Department Students Only (8MUS)
Minimum Credits 1 **Maximum Credits** 1

MUSC 181G Gospel Choir

This ensemble is an introductory-level performance class focused on Gospel choral music. Students apply basic music skills, build ensemble awareness, and develop performance techniques necessary for participating in a large chorus experience. No audition required.

Repeatable: Y
Minimum Credits 1 **Maximum Credits** 1

MUSC 181J Jazz/Pop Choir

This ensemble is an introductory-level performance class focused on Jazz and contemporary music arranged for choir. Students apply basic music skills, build ensemble awareness, and develop performance techniques necessary for participating in a large chorus experience. No audition required.

Repeatable: Y
Minimum Credits 1 **Maximum Credits** 1

MUSC 280 Performance Ensemble: Survey

The Performance Survey Ensemble course is an intermediate-level performance class for instrumentalists and/or vocalists. Survey Ensembles investigate characteristic elements of a variety of classic and contemporary genres, through a series of genre-specific modules. 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
DEI
Requirements Permission Required (DP) Music Department Students Only (8MUS)
Minimum Credits 1 **Maximum Credits** 1

MUSC 380A Performance Ensemble: American Roots

The Performance Genre Ensemble course is an advanced-intermediate level performance class for instrumentalists, composers and/or vocalists. Genre ensembles engage in the history, performance and composition of specific styles and threads of contemporary and popular music. 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 MUSC 380
Requirements Permission Required (DP) Music Department Students Only (8MUS)
Minimum Credits 1 **Maximum Credits** 1

MUSC 380B Performance Ensemble: Breakaway

The Performance Genre Ensemble course is an advanced-intermediate level performance class for instrumentalists, composers and/or vocalists. Genre ensembles engage in the history, performance and composition of specific styles and threads of contemporary and popular music. 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*
Requirements Permission Required (DP) Music Department Students Only (8MUS)
Minimum Credits 1 **Maximum Credits** 1

MUSC 380C Performance Ensemble: Laptop Ensemble

The Performance Genre Ensemble course is an advanced-intermediate level performance class for instrumentalists, composers and/or vocalists. Genre ensembles engage in the history, performance and composition of specific styles and threads of contemporary and popular music. 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*
Requirements Permission Required (DP) Music Department Students Only (8MUS)
Minimum Credits 1 **Maximum Credits** 1

MUSC 380G Performance Ensemble: Gospel Repertory Ensemble

The Performance Genre Ensemble course is an advanced-intermediate level performance class for instrumentalists, composers and/or vocalists. Genre ensembles engage in the history, performance and composition of specific styles and threads of contemporary and popular music. 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*
Requirements Permission Required (DP) Music Department Students Only (8MUS)
Minimum Credits 1 **Maximum Credits** 1

MUSC 380J Performance Ensemble: Jazz Combos

The Performance Genre Ensemble course is an advanced-intermediate level performance class for instrumentalists, composers and/or vocalists. Genre ensembles engage in the history, performance and composition of specific styles and threads of contemporary and popular music. 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*

Requirements Permission Required (DP) Music Department Students Only (8MUS)
Minimum Credits 1 **Maximum Credits** 1

MUSC 380L Performance Ensemble: Latin Ensemble

The Performance Genre Ensemble course is an advanced-intermediate level performance class for instrumentalists, composers and/or vocalists. Genre ensembles engage in the history, performance and composition of specific styles and threads of contemporary and popular music. 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
Requirements Permission Required (DP) Music Department Students Only (8MUS)
Minimum Credits 1 **Maximum Credits** 1

MUSC 380N Performance Ensemble: New Music Ensemble

The Performance Genre Ensemble course is an advanced-intermediate level performance class for instrumentalists, composers and/or vocalists. Genre ensembles engage in the history, performance and composition of specific styles and threads of contemporary and popular music. 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
Requirements Permission Required (DP) Music Department Students Only (8MUS)
Minimum Credits 1 **Maximum Credits** 1

MUSC 380P Performance Ensemble: Hip-Hop Ensemble

The Performance Genre Ensemble course is an advanced-intermediate level performance class for instrumentalists, composers and/or vocalists. Genre ensembles engage in the history, performance and composition of specific styles and threads of contemporary and popular music. 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
Requirements Permission Required (DP) Music Department Students Only (8MUS)
Minimum Credits 1 **Maximum Credits** 1

MUSC 380U Performance Ensemble: Guitar Ensemble

The Performance Genre Ensemble course is an advanced-intermediate level performance class for instrumentalists, composers and/or vocalists. Genre ensembles engage in the history, performance and composition of specific styles and threads of contemporary and popular music. 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*
Requirements Permission Required (DP) Music Department Students Only (8MUS)
Minimum Credits 1 **Maximum Credits** 1

MUSC 480F Showcase Ensemble: Fusion Ensemble

Fusion 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*
Requirements Permission Required (DP) Music Department Students Only (8MUS)
Minimum Credits 1 **Maximum Credits** 1

MUSC 480G Showcase Ensemble: Gospel Band

The Gospel Band 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*
Requirements Permission Required (DP) Music Department Students Only (8MUS)
Minimum Credits 1 **Maximum Credits** 1

MUSC 480J Showcase Ensemble: Columbia College Jazz Ensemble

The Columbia College Jazz Ensemble course is an advanced-level performance class for instrumentalists. 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*
Requirements Permission Required (DP) Music Department Students Only (8MUS)
Minimum Credits 1 **Maximum Credits** 1

MUSC 480L Showcase Ensemble: Latin Ensemble

The Latin 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*
Requirements Permission Required (DP) Music Department Students Only (8MUS)
Minimum Credits 1 **Maximum Credits** 1

MUSC 480P Showcase Ensemble: Pop/Rock Ensemble

The Pop Rock Showcase 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*
Requirements Permission Required (DP) Music Department Students Only (8MUS)
Minimum Credits 1 **Maximum Credits** 1

MUSC 480R Showcase Ensemble: R&B Ensemble

The R&B 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*
Requirements Permission Required (DP) Music Department Students Only (8MUS)
Minimum Credits 1 **Maximum Credits** 1

MUSC 480V Showcase Ensemble: ChicagoVox

Chicago Vox is an advanced-level performance class for 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*
Requirements Permission Required (DP) Music Department Students Only (8MUS)
Minimum Credits 1 **Maximum Credits** 1

MUSC 481 Recording and Performance Ensemble

This advanced course requires students to develop their own collaborative projects, with the ultimate goal of creating a professionally marketable performing and recording entity. Over the course of the academic year, with the advice and coaching of their ensemble directors, the groups will develop a set of material for live-showcase performance, and create a fully produced, 3-5 song set of recordings suitable for commercial release. The bands will work closely with faculty, staff producers, resident and guest artists in creating their

recorded product, and will have additional opportunities to create and perform in concert with select resident artists. Over the course of their two-semester project, band members may be engaged in various aspects of their project's creative and business activities including development of group persona, genre and direction, songwriting and repertoire development. Projects may also collaborate on their promotional, and overall artist-development materials with students and teams from the Music Business program. The class closely models experiences found in the professional space, and takes the student outside of their comfort zone in preparing them for the challenges of the music industry.

Repeatable: *Y*
Formerly MUSC 480
Requirements Permission Required (DP) Music Department Students Only (8MUS)
Minimum Credits 1 **Maximum Credits** 1

Bachelor of Science

Acoustics, BS

Note: Effective Spring 2024, applications will no longer be accepted into this program.

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, i.e. theory, practicum, and aesthetics, through a combination of survey and in-depth courses. Theoretical and applied theory elements of acoustics are introduced in courses such as Architectural Acoustics, Environmental Acoustics, Fundamentals of Vibration Analysis, Studies in Hearing, and Psychoacoustics, while courses like Acoustical Testing I, Acoustical Testing II, and Acoustical Modeling give students the opportunity to analyze and solve real-world problems, while developing a professional portfolio. Practical real-world exposure to the discipline is further emphasized in advanced courses such as Acoustics of Performance Spaces, and Engineered Acoustics, while the aesthetic element of the discipline presented in every class is furthered in courses such as Perception & Cognition of Sound, and Studies in Applied Acoustics.

In all, we have developed a curriculum that provides both the fundamental elements that any practitioner in acoustics should be intimately familiar with, as well as a series of courses that the student can choose from in order to match her/his specific educational and career goals. Students are also encouraged to become better practitioners in the field of acoustics by considering elective courses that truly reflect the foundation of an enlightened liberal arts education.

Students advance through the program in a cohort fashion, with a typical class of 12-15 students graduating in the spring semester. The cohort is expected to develop study groups, bring forth to the attention of the faculty common issues of interest to the students, and plan for and schedule research activities suitable for presentation in refereed conferences.

Although the Acoustics program aims at fostering a climate that develops team work, it also emphasizes individual attention to the students during all phases of their academic careers. Registration for most

courses requires instructor permission, leading to regular one-on-one advising sessions between student and faculty members. In addition, office hours are held after every class and a wide range of individual tutoring options are available.

As part of the 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, Entech Consulting Group)

"There are only a handful of Acoustics degrees available and this [makes] yours even more desirable and competitive.... In the eyes of employers like Kinetics Noise Control, college graduates who can analyze and understand acoustic events using math and physics skills are a step ahead." (Matt Swysgood, Vice President for Architectural and Interiors Markets, Kinetics Noise Control)

*Please note that these statements are not made by Columbia College Chicago and do not offer a guarantee of promise of employment.

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 - 76 credits required

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 ALEK-1-46 EXAM-ALEKS MINIMUM SCORE = 46
Minimum Credits 3 **Maximum Credits** 3

AUDI 105 Signal Flow and Gain Structure

This 1 credit course will introduce students to signal flow and gain structure in small (2-4 channel) to large (16 channel) mixing consoles with playback on shared speakers/headphones and patching to and from select outboard equipment (reverb unit, cue/monitor, etc.). Projects and assignments will be done during class. Homework will include readings. Tests will be practical as well as written (vocabulary, application concepts).

Repeatable: *N*
Minimum Credits 1 **Maximum Credits** 1

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 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 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 PHYS 215 The Science of Acoustics I
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 231 Psychoacoustics or MATH 220H Calculus I: Honors and AUDI 231 Psychoacoustics
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
Prerequisites AUDI 103 Audio Theory and Systems and AUDI 105 Signal Flow and Gain Structure
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 231 Psychoacoustics and MATH 220 Calculus I or AUDI 231 Psychoacoustics and MATH 220H Calculus I: Honors
Minimum Credits 3 **Maximum Credits** 3

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: *N*
Formerly 43-3325
Prerequisites AUDI 334 Fundamentals of Vibration Analysis
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

MATH 220 Calculus I

In the first course of the Calculus sequence, students will briefly review essential precalculus topics and then study the fundamental concepts of Calculus-the limit, derivative, and integral. Topics include techniques for calculating limits; continuity; the definition of the derivative; derivatives of polynomial and rational functions; the chain rule; implicit differentiation; Rolle's and the mean value theorems; applications of the derivative; antiderivatives; the calculus of trigonometric, logarithmic, and exponential functions; the definite integral; and the fundamental theorem of calculus.

Repeatable: *N*
Formerly 56-2720
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 or ALEK-1-76 EXAM-ALEKS MINIMUM SCORE = 76
Minimum Credits 4 **Maximum Credits** 4

MATH 221 Calculus II

In the second course of the Calculus sequence, students will study integration techniques and applications of the integral and will analyze the behavior and properties of sequences and series. Topics include area, volume, and other applications of the integral; techniques of integration, including numerical methods, substitution, integration by parts, trigonometric substitution, and partial fractions; indeterminate forms and L'Hôpital's rule; improper integrals; sequences and series; convergence tests; and Taylor and MacLaurin series.

Repeatable: *N*
Formerly 56-2721
MA
Prerequisites MATH 220 Calculus I or MATH 220H Calculus I: Honors
Minimum Credits 4 **Maximum Credits** 4

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

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 or ALEK-1-46 EXAM-ALEKS MINIMUM SCORE = 46
Minimum Credits 4 **Maximum Credits** 4

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 or ALEK-1-46 EXAM-ALEKS MINIMUM SCORE = 46
Minimum Credits 3 **Maximum Credits** 3

Applied Acoustics Electives

Complete 15 credits from the following courses. At least three courses must be upper-level.

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 211 Audio Programming and Performance

This course introduces principles of sound synthesis and audio programming applied to live performance. The students learn to design their own mini instruments as they explore real-time audio programming topics, including fundamentals of sound synthesis and signal processing (e.g. Additive, Subtractive, Granular, AM, FM), control protocols (e.g. OSC), patterns and event structures, live coding and performance. The semester culminates in a live public performance of original compositions for a laptop ensemble.

Repeatable: *N*
Formerly 43-2241
Prerequisites PROG 101 Programming I or PROG 110 Art of Code
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

Prerequisites AUDI 103 Audio Theory and Systems
Minimum Credits 3 **Maximum Credits** 3

AUDI 301 History of Audio

This course offers students an exposition of the history and evolution of audio technologies and practices, while also engaging students in an active process of analysis and critique through different lenses (such as aesthetic, technological, sociocultural, political, and economic). The course enables students to deepen their awareness and appreciation of the historical dimensions and trajectories of audio theory, technology, practice, and aesthetics, while also revealing and drawing attention to deeper and more critical themes and issues, that might range from technological debates (e.g. acoustical vs. electrical recording, fidelity vs. convenience, different values and approaches toward production) to sociocultural, political (e.g. issues of access and affordance, diversity, intellectual property).

Repeatable: *N*
Formerly 43-2720
Prerequisites AUDI 103 Audio Theory and Systems
Minimum Credits 3 **Maximum Credits** 3

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 231 Psychoacoustics
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 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 412 Spatial Audio

This course focuses on the relationship between sound and space from a scientific and artistic perspective. It reviews the physiological and psychacoustic foundations of spatial hearing, as well as of stereophonic recording and production techniques. Other major topics include: impulse responses, binaural sound reproduction, 5.1 and other surround sound formats, Ambisonics and other 3D sound spatialization techniques, microphone and loudspeaker arrays. Examples will be drawn from the history and current artistic practice of spatial audio.

Repeatable: *N*
Prerequisites AUDI 202 Studies in Hearing or AUDI 231 Psychoacoustics
Requirements Junior Standing or Above (JR)
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 MUSC 228 Digital Music Composition and Performance or GAME 235 Sound and Music for Interactive Visual Media or CINE 311 Post-Production Audio II
Requirements Junior Standing or Above (JR)
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 ENGL 112 Writing and Rhetoric II and MATH 110 College Mathematics or ENGL 112 Writing and Rhetoric II and MATH 115 Liberal Arts Mathematics or ENGL 112 Writing and Rhetoric II and MATH 120 Quantitative Reasoning or ENGL 112 Writing and Rhetoric II and ACCU-T-67 EXAM-ACCUPLACER MATH MINIMUM SCORE = 67 or ENGL 112 Writing and Rhetoric II and ACT-M-23 EXAM-ACT MATH MINIMUM SCORE = 23 or ENGL 112 Writing and Rhetoric II and SAT-M-550 EXAM-SAT MATH MINIMUM SCORE = 550 or ENGL 112H Writing and Rhetoric II: Honors and MATH 110 College Mathematics or ENGL 112H Writing and Rhetoric II: Honors and MATH 115 Liberal Arts Mathematics or ENGL 112H Writing and Rhetoric II: Honors and MATH 120 Quantitative Reasoning or ENGL 112H Writing and Rhetoric II: Honors and ACCU-T-67 EXAM-ACCUPLACER MATH MINIMUM SCORE = 67 or ENGL 112H Writing and Rhetoric II: Honors and ACT-M-23 EXAM-ACT MATH MINIMUM SCORE = 23 or ENGL 112H Writing and Rhetoric II: Honors and SAT-M-550 EXAM-SAT MATH MINIMUM SCORE = 550 or ENGL 122 International

Writing and Rhetoric II and MATH 110 College Mathematics or ENGL 122 International Writing and Rhetoric II and MATH 115 Liberal Arts Mathematics or ENGL 122 International Writing and Rhetoric II and MATH 120 Quantitative Reasoning or ENGL 122 International Writing and Rhetoric II and ACCU-T-67 EXAM-ACCUPLACER MATH MINIMUM SCORE = 67 or ENGL 122 International Writing and Rhetoric II and ACT-M-23 EXAM-ACT MATH MINIMUM SCORE = 23 or ENGL 122 International Writing and Rhetoric II and SAT-M-550 EXAM-SAT MATH MINIMUM SCORE = 550 or ENGL 112 Writing and Rhetoric II and ALEK-1-46 EXAM-ALEKS MINIMUM SCORE = 46 or ENGL 112H Writing and Rhetoric II: Honors and ALEK-1-46 EXAM-ALEKS MINIMUM SCORE = 46 or ENGL 122 International Writing and Rhetoric II and ALEK-1-46 EXAM-ALEKS MINIMUM SCORE = 46
Requirements Junior Standing or Above (JR)
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

PROG 110 Art of Code

Develop projects specific to your major as you learn a disciplined approach to problem-solving and algorithm development with programming. Topics covered throughout the semester include data abstraction, procedural structures, sequence control, repetition, and best practices.

Repeatable: *N*
Formerly 36-1310
Prerequisites 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 or ALEK-1-46 EXAM-ALEKS MINIMUM SCORE = 46
Minimum Credits 3 **Maximum Credits** 3

Science and Mathematics Electives

Choose four of the following courses. At least two courses must be upper-level.

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 orACCU-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 ALEK-1-61 EXAM-ALEKS MINIMUM SCORE = 61
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

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 or ALEK-1-46 EXAM-ALEKS MINIMUM SCORE = 46
Minimum Credits 3 **Maximum Credits** 3

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 or MATH 220H Calculus I: Honors
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 or MATH 220H Calculus I: Honors
Minimum Credits 4 **Maximum Credits** 4

MATH 320 Calculus III

In the third course of the Calculus sequence, students learn to extend the ideas of single-variable Calculus to functions of several variables. Topics include vectors and their operations; functions of several variables; partial derivatives; directional derivatives and gradients; double and triple integrals; vector fields; and Green's theorem.

Repeatable: *N*
Formerly 56-3710
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 Programming I
Minimum Credits 4 **Maximum Credits** 4

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 220H Calculus I: Honors or MATH 210 College Algebra
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-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 or ALEK-1-46 EXAM-ALEKS MINIMUM SCORE = 46
Minimum Credits 4 **Maximum Credits** 4

Music Technology, BS

The Bachelor of Science degree program 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 are 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 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, 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 - 75-76 credits required

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 ALEK-1-46 EXAM-ALEKS MINIMUM SCORE = 46
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 or ACT-M-23 EXAM-ACT MATH MINIMUM SCORE = 23 or SAT-M-550 EXAM-SAT MATH MINIMUM SCORE = 550 or ALEK-1-46 EXAM-ALEKS MINIMUM SCORE = 46
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 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 PHYS 215 The Science of Acoustics I
Minimum Credits 3 **Maximum Credits** 3

AUDI 311 Digital Audio Effects Programming

This course provides an in-depth exploration of the real-time digital audio processes behind the most common types of audio effects. These processes include basic signal modification (e.g. gain, pan, combining signals), filtering and equalization, delay-based effects and modulators, dynamic range processors, distortion effects, and analysis/ resynthesis. Students will design and program working examples of these processes in a high-level audio programming language, preparing the ground for designing, programming, and implementing audio plug-ins.

Repeatable: *N*
Prerequisites AUDI 103 Audio Theory and Systems and PROG 101 Programming I or AUDI 103 Audio Theory and Systems and PROG 110 Art of Code
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

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
Minimum Credits 3 **Maximum Credits** 3

MATH 220 Calculus I

In the first course of the Calculus sequence, students will briefly review essential precalculus topics and then study the fundamental concepts of Calculus-the limit, derivative, and integral. Topics include techniques for calculating limits; continuity; the definition of the derivative; derivatives of polynomial and rational functions; the chain rule; implicit differentiation; Rolle's and the mean value theorems; applications of the derivative; antiderivatives; the calculus of trigonometric, logarithmic, and exponential functions; the definite integral; and the fundamental theorem of calculus.

Repeatable: *N*
Formerly 56-2720
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 or ALEK-1-76 EXAM-ALEKS MINIMUM SCORE = 76
Minimum Credits 4 **Maximum Credits** 4

MATH 221 Calculus II

In the second course of the Calculus sequence, students will study integration techniques and applications of the integral and will analyze the behavior and properties of sequences and series. Topics include area, volume, and other applications of the integral; techniques of integration, including numerical methods, substitution, integration by parts, trigonometric substitution, and partial fractions; indeterminate forms and L'Hôpital's rule; improper integrals; sequences and series; convergence tests; and Taylor and MacLaurin series.

Repeatable: *N*
Formerly 56-2721
MA
Prerequisites MATH 220 Calculus I or MATH 220H Calculus I: Honors
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
Prerequisites MATH 220 Calculus I or MATH 220H Calculus I: Honors

Requirements Junior Standing or Above (JR) Music Technology Majors Only (M900)
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

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 contemporary music theory, aural skills, piano keyboard (or equivalent), digital audio workstations and a variety of applications used widely in the music industry.

Repeatable: *N*
Formerly 32-1120
DEI
Concurrent Requisite MUSC 174 Applied Music I
Minimum Credits 4 **Maximum Credits** 4

MUSC 174 Applied Music I

This course provides an applied experience contemporary instrumental and vocal students need prior to enrolling in private lessons. Students will study the technique, scales, chords, sight-reading and repertoire as appropriate to their discipline. Students will apply their Foundations of Music skills to begin developing an improvisational approach to their instrument.

Repeatable: *N*
Formerly 32-1321
Concurrent Requisite MUSC 110 Foundations of Music I
Minimum Credits 2 **Maximum Credits** 2

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 or ALEK-1-46 EXAM-ALEKS MINIMUM SCORE = 46
Minimum Credits 3 **Maximum Credits** 3

Choose one of the following courses:

PROG 101 Programming I

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 programming best practices.

Repeatable: *N*
Formerly 36-1501
Minimum Credits 3 **Maximum Credits** 3

PROG 110 Art of Code

Develop projects specific to your major as you learn a disciplined approach to problem-solving and algorithm development with programming. Topics covered throughout the semester include data abstraction, procedural structures, sequence control, repetition, and best practices.

Repeatable: *N*
Formerly 36-1310
Prerequisites 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 or ALEK-1-46 EXAM-ALEKS MINIMUM SCORE = 46
Minimum Credits 3 **Maximum Credits** 3

Choose one of the following courses:

AUDI 211 Audio Programming and Performance

This course introduces principles of sound synthesis and audio programming applied to live performance. The students learn to design their own mini instruments as they explore real-time audio programming topics, including fundamentals of sound synthesis and signal processing (e.g. Additive, Subtractive, Granular, AM, FM), control protocols (e.g. OSC), patterns and event structures, live coding and performance. The semester culminates in a live public performance of original compositions for a laptop ensemble.

Repeatable: *N*
Formerly 43-2241
Prerequisites PROG 101 Programming I or PROG 110 Art of Code
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

Choose one of the following courses:

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 or ALEK-1-46 EXAM-ALEKS MINIMUM SCORE = 46
Minimum Credits 4 **Maximum Credits** 4

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-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 or ALEK-1-46 EXAM-ALEKS MINIMUM SCORE = 46
Minimum Credits 4 **Maximum Credits** 4

Choose one of the following courses:

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 or MATH 220H Calculus I: Honors
Minimum Credits 4 **Maximum Credits** 4

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 Programming I
Minimum Credits 4 **Maximum Credits** 4

CONCENTRATIONS

Sonic Arts

Choose four of the following courses:

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 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 412 Spatial Audio

This course focuses on the relationship between sound and space from a scientific and artistic perspective. It reviews the physiological and psychacoustic foundations of spatial hearing, as well as of stereophonic recording and production techniques. Other major topics include: impulse responses, binaural sound reproduction, 5.1 and other surround sound formats, Ambisonics and other 3D sound spatialization techniques, microphone and loudspeaker arrays. Examples will be drawn from the history and current artistic practice of spatial audio.

Repeatable: *N*
Prerequisites AUDI 202 Studies in Hearing or AUDI 231 Psychoacoustics
Requirements Junior Standing or Above (JR)
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 MUSC 228 Digital Music Composition and Performance or GAME 235 Sound and Music for Interactive Visual Media or CINE 311 Post-Production Audio II
Requirements Junior Standing or Above (JR)
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 contemporary music theory, aural skills, piano keyboard (or equivalent), digital audio workstations and a variety of applications used widely in the music industry.

Repeatable: *N*
DEI

Prerequisites MUSC 110 Foundations of Music I
Concurrent Requisite MUSC 175 Applied Music II
Minimum Credits 4 **Maximum Credits** 4

MUSC 175 Applied Music II

This course provides an applied experience contemporary instrumental and vocal students need prior to enrolling in private lessons. Students will study technique, scales, chords, sight-reading and repertoire as appropriate to their discipline. Students will apply their Foundations of Music skills to begin developing an improvisational approach to their instrument.

Repeatable: *N*
Concurrent Requisite MUSC 111 Foundations of Music II
Minimum Credits 2 **Maximum Credits** 2

MUSC 223 Elements of Music Design

Elements 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*
DEI
Prerequisites MUSC 111 Foundations of Music II
Minimum Credits 3 **Maximum Credits** 3

MUSC 228 Digital Music Composition and Performance

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 electro-acoustic 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 111 Foundations of Music II
Minimum Credits 2 **Maximum Credits** 2

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.

Repeatable: *N*
Formerly 32-2611
DEI

Prerequisites MUSC 111 Foundations of Music II
Minimum Credits 3 **Maximum Credits** 3

Sound and Music Computing

Choose four of the following courses:

AUDI 314 New Musical Interface Design

This course lies at the intersection of "interaction design" and "sound and music computing," covering the study and use of sound as one of the principal channels conveying information, meaning, and aesthetic/emotional qualities in interactive contexts. It focuses on technology-mediated, aesthetically-grounded design of new interfaces for musical expression, and the questions that arise from them. It also introduces design methods such as Bootlegging, Auditory Storyboarding, Paper and Sonic Prototyping, Participatory Design, Inclusive Design, Product Sound Design, Interactive Sonification, Tangible and Embodied Interaction, and Audio APIs (e.g. Designing sound in the cloud).

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

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 412 Spatial Audio

This course focuses on the relationship between sound and space from a scientific and artistic perspective. It reviews the physiological and psychacoustic foundations of spatial hearing, as well as of stereophonic recording and production techniques. Other major topics include: impulse responses, binaural sound reproduction, 5.1 and other surround sound formats, Ambisonics and other 3D sound spatialization techniques, microphone and loudspeaker arrays. Examples will be drawn from the history and current artistic practice of spatial audio.

Repeatable: *N*
Prerequisites AUDI 202 Studies in Hearing or AUDI 231 Psychoacoustics
Requirements Junior Standing or Above (JR)
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

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

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

PROG 201 Programming II

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 projects for your portfolio.

Repeatable: *N*
Formerly 36-2600
Prerequisites PROG 101 Programming I
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 Programming I
Minimum Credits 3 **Maximum Credits** 3

Interactive Music Design

Choose four of the following courses:

AUDI 313 Building Circuits for Sound Art I

This course introduces students to the skills necessary to build their own hardware for analog synthesis, electro-acoustic music, and sound art. Students will learn to read circuit diagrams, breadboard prototypes and solder finished circuit boards. Students will also explore fabrication techniques to build custom enclosures and interfaces. Students will demonstrate and share their creations through performance and critiques.

Readings and assessments focus on necessary practical knowledge. Projects are assessed for both craftsmanship and creative results. Students should expect to spend 3-6+ hours per week completing projects outside of class, and are responsible for the purchase of their own materials. Students can access class tools and facilities outside of class time.

Repeatable: *N*
Formerly 43-2261
Prerequisites AUDI 104 Audio Electronics
Minimum Credits 3 **Maximum Credits** 3

AUDI 314 New Musical Interface Design

This course lies at the intersection of "interaction design" and "sound and music computing," covering the study and use of sound as one of the principal channels conveying information, meaning, and aesthetic/emotional qualities in interactive contexts. It focuses on technology-mediated, aesthetically-grounded design of new interfaces for musical expression, and the questions that arise from them. It also introduces design methods such as Bootlegging, Auditory Storyboarding, Paper and Sonic Prototyping, Participatory Design, Inclusive Design, Product Sound Design, Interactive Sonification, Tangible and Embodied Interaction, and Audio APIs (e.g. Designing sound in the cloud).

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

AUDI 413 Building Circuits for Sound Art II

Students use the skills acquired in AUDI 104 to build more complex projects for analog synthesis, electro-acoustic music, and sound art. Projects are assessed for both craftsmanship and creative results. Students should expect to spend 4-6+ hours per week completing projects outside of class, and are responsible for the purchase of their own materials. Students can access class tools outside of class time.

Repeatable: *Y*

Formerly 43-3252
Prerequisites AUDI 104 Audio Electronics
Requirements Sophomore Standing or Above (SO)
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

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 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

Programming, BS

The Programming Bachelor of Science prepares dedicated students for careers as software engineers. The program provides an environment for students to develop games, simulations, immersive experiences, software, and other interactive experiences for a variety of platforms. Rigorous mathematics requirements prepare students for both industry careers and the pursuit of a graduate degree in Computer Science. Students pursuing this degree choose between two concentrations (Game Programming or Application Programming) and 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:

- apply advanced programming principles and concepts in the development of interactive experiences;
- synthesize knowledge and skills to build and refine a professional body of work;
- utilize advanced mathematics relevant to computer science and programming;
- demonstrate an ability to expand and deepen their knowledge in areas of computer science beyond the core curriculum;
- effectively communicate and successfully function in multi-disciplinary teams; and
- perform with a critical understanding of the vocabulary, fundamental concepts, skills, and roles for a career in computer science, or graduate school.

PROGRAM REQUIREMENTS - 70 credits required

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
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

PROG 101 Programming I

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 programming best practices.

Repeatable: *N*
Formerly 36-1501
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
Prerequisites PROG 101 Programming I
Minimum Credits 3 **Maximum Credits** 3

PROG 201 Programming II

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 projects for your portfolio.

Repeatable: *N*
Formerly 36-2600
Prerequisites PROG 101 Programming I
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 Programming I
Minimum Credits 3 **Maximum Credits** 3

PROG 301 Programming III

Develop complex applications with reusable components. Advanced principles of object oriented design and programming are covered as a library of reusable code and a substantial project is built.

Repeatable: *N*
Formerly 36-3700
Prerequisites PROG 201 Programming II
Minimum Credits 3 **Maximum Credits** 3

PROG 340 Graphics Application Programming

Build applications that leverage libraries and utilize programmatic modeling, shading, textures, and transformations. Additional topics may include cross platform operability, high-performance optimization, UX and interface design. 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 Programming II
Minimum Credits 3 **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 Programming II
Minimum Credits 3 **Maximum Credits** 3

PROG 420 C++ Programming II

Create project-based work while strengthening an understanding of advanced C++. Design principles and patterns are utilized to create extensible and maintainable code in application and game programming. Additional technologies (e.g. Unreal Engine) are also used in the creation of portfolio work. Prior C++ experience is required.

Repeatable: *N*
Formerly PROG 320
Prerequisites PROG 220 C++ Programming I
Minimum Credits 3 **Maximum Credits** 3

PROG 449 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 PROG 350
Prerequisites PROG 366 Algorithms
Minimum Credits 3 **Maximum Credits** 3

> *Complete 2 credits from the following courses:*

PROG 450A Code Sprint

Strengthen skills and understanding of a programming language (or learn a new language) in an accelerated, fast paced setting. Industry best practices are used to create an advanced-level project. Complete the course with portfolio work.

Repeatable: *Y*
Prerequisites PROG 201 Programming II
Requirements Junior Standing or Above (JR)
Minimum Credits 1 **Maximum Credits** 1

PROG 450B Code Sprint

Strengthen skills and understanding of a programming language (or learn a new language) in an accelerated, fast paced setting. Industry best practices are used to create an advanced-level project. Complete the course with portfolio work.

Repeatable: *Y*
Prerequisites PROG 201 Programming II
Requirements Junior Standing or Above (JR)
Minimum Credits 1 **Maximum Credits** 1

PROG 450C Code Sprint

Strengthen skills and understanding of a programming language (or learn a new language) in an accelerated, fast paced setting. Industry best practices are used to create an advanced-level project. Complete the course with portfolio work.

Repeatable: *Y*
Prerequisites PROG 201 Programming II
Requirements Junior Standing or Above (JR)
Minimum Credits 1 **Maximum Credits** 1

Choose two of the following courses:

PROG 260 Data Design for Applications

Build applications that use databases and cloud data stores. You'll learn how to build an application that can create, read, update, and delete data from a database. You'll also learn about database design, optimization, security and learn how to write application code that interfaces asynchronously with a database. Industry-standard database tools will be used.

Repeatable: *N*
Formerly 36-3520
Prerequisites INMD 114 Web Development I or PROG 101 Programming I
Minimum Credits 3 **Maximum Credits** 3

PROG 310 Game Programming I

Build games using industry-standard technologies, practical problem solving, and design patterns (such as strategy, singleton, factory, and observer patterns). Topics include: game components, game services, input handling and state management.

Repeatable: *N*
Formerly 36-3270
Prerequisites GAME 110 Introduction to Game Development and PROG 201 Programming II
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

PROG 455 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 PROG 355
Prerequisites INMD 214 Web Development II or PROG 201 Programming II or PROG 260 Data Design for Applications
Minimum Credits 3 **Maximum Credits** 3

> *Choose one of the following capstone options:*
> **Option A:**

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 130 Immersive Environments I and PROG 101 Programming I or INMD 214 Web Development II and PROG 101 Programming I or GAME 110 Introduction to Game Development and PROG 101 Programming I or INMD 102 Fundamentals of Interaction and INMD 114 Web Development I
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 260 Intro to IAM Team Development
Minimum Credits 6 **Maximum Credits** 6

> **Option B:**

GAME 480 Game Studio I

Course is the first stage of the senior/capstone experience of the Game Design/Programming/Art Majors. It represents the pre-production stage of the capstone project and is required for all students in Game majors. Students are exposed to best team practices and overall project management, art, sound, programming,

and design pre-production techniques and requirements. They also participate in finalizing plans for launching their career in the context of the team. The demo games will be presented in a professional public context.

Repeatable: *N*
Formerly 36-3997
Prerequisites PROG 420 C++ Programming II or GAME 370 Studio Collaboration or GAME 330 Advanced 3D for Games
Requirements Senior Standing (SR)
Minimum Credits 3 **Maximum Credits** 3

GAME 485 Game Studio II

Complete a substantial game with market quality content in this intense capstone experience. You'll use industry best practices and tools as you complete the project started in Game Studio I. Several disciplines (including game design, programming, game art, animation, and sound) work together as Yoyu Studio, and operate as a "team of teams".

Repeatable: *Y*
Formerly 36-3998
Prerequisites GAME 480 Game Studio I
Minimum Credits 6 **Maximum Credits** 6

Science and Mathematics

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 or ALEK-1-61 EXAM-ALEKS MINIMUM SCORE = 61
Minimum Credits 3 **Maximum Credits** 3

MATH 220 Calculus I

In the first course of the Calculus sequence, students will briefly review essential precalculus topics and then study the fundamental concepts of Calculus-the limit, derivative, and integral. Topics include techniques for calculating limits; continuity; the definition of the derivative; derivatives of polynomial and rational functions; the chain rule; implicit differentiation; Rolle's and the mean value theorems; applications of the derivative; antiderivatives; the calculus of trigonometric, logarithmic, and exponential functions; the definite integral; and the fundamental theorem of calculus.

Repeatable: *N*

Formerly 56-2720
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 or ALEK-1-76 EXAM-ALEKS
MINIMUM SCORE = 76
Minimum Credits 4 **Maximum Credits** 4

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 220H Calculus I: Honors or MATH 210 College Algebra
Minimum Credits 3 **Maximum Credits** 3

Choose one of the following courses:

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 or ALEK-1-46 EXAM-ALEKS MINIMUM SCORE
= 46
Minimum Credits 3 **Maximum Credits** 3

MATH 221 Calculus II

In the second course of the Calculus sequence, students will study integration techniques and applications
of the integral and will analyze the behavior and properties of sequences and series. Topics include area,
volume, and other applications of the integral; techniques of integration, including numerical methods,
substitution, integration by parts, trigonometric substitution, and partial fractions; indeterminate forms and
L'Hôpital's rule; improper integrals; sequences and series; convergence tests; and Taylor and MacLaurin
series.

Repeatable: *N*
Formerly 56-2721
MA
Prerequisites MATH 220 Calculus I or MATH 220H Calculus I: Honors
Minimum Credits 4 **Maximum Credits** 4

Choose two of the following courses:

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 or MATH 220H Calculus I: Honors
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 or MATH 220H Calculus I: Honors
Minimum Credits 4 **Maximum Credits** 4

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 Programming I
Minimum Credits 4 **Maximum Credits** 4

Certificate

Intimacy for Stage and Screen Certificate

This 16-credit graduate certificate will empower artists with industry best practices for the safe, ethical and effective staging of intimacy, nudity and sexual violence for both stage and screen. This program is a rigorous examination of tested methodologies for Intimacy Coordination for TV and Film and Intimacy Choreography for Theatre. This important training teaches graduate students current best practices for the

support of the consent and boundaries of the performers, and culturally informed collaborative practices for maintaining the director's vision and the integrity of the production. With this training, students will exhibit an understanding of methods for creating excellent, high-quality choreography and tools and techniques. Additionally, students will demonstrate knowledge and leadership so that a culture of consent becomes the norm in every production process while coordinating the logistical and administrative needs of a wide range of processes.

As a result of successfully completing program requirements, students should be able to:

- demonstrate cultural competency by engaging in training and practical activities to support diversity, equity, and inclusion specific to the fields of Intimacy Choreography and Coordination;
- exhibit comprehension of consent, power dynamics, and boundaries specific to the fields of theatre/live performance, film, and education, and practice techniques for mitigating and addressing those issues;
- utilize choreography and physical storytelling and acquire tools and techniques specific to coaching and crafting intimate scenes;
- demonstrate theatre/live performance specific processes, roles, power dynamics and hierarchies, collaborative methods, team structures, and procedures for working in the theatre/live performance industries; and
- demonstrate an understanding of film and television specific processes, roles, power dynamics and hierarchies, collaborative methods, team structures, and procedures for working in the film/television industry.

PROGRAM REQUIREMENTS - 16 credits required

THEA 530 Intimacy Foundations: Ethical Practices

Students will develop a nuanced understanding of the broad spectrum of performance intimacy, consent, and power dynamics. Students will learn the importance of and skills necessary to develop cultural competency and tools for building trauma-informed practices. In this course, students will also complete training in Mental Health First Aid through the National Council for Mental Wellbeing (MHFA through NCMW), and participate in anti-racism training, gender diversity training, comprehensive and inclusive sex ed, and anti-harassment training.

Repeatable: *N*
Intimacy for Stage and Screen Certificate Students Only (G313)
Minimum Credits 4 **Maximum Credits** 4

THEA 531 Tools and Techniques for Intimacy

Students will learn consent mechanics and boundary establishment practices for theatre, opera, dance, film, and immersive performance. Students will explore and practice desexualized and de-loaded language and professional practices. This course will also cover best practices for nudity, consent-based casting, and documentation.

Repeatable: *N*
Intimacy for Stage and Screen Certificate Students Only (G313)
Minimum Credits 4 **Maximum Credits** 4

THEA 532 Intimacy Choreography for Live Performance

With a background in the practical and theoretical underpinnings of ethical intimacy specialization, students will be guided through the process of working as an Intimacy Choreographer. While completing in-class projects and developing choreographic ability and skill, students will also complete independent choreography assignments for academic, community, or professional live performance groups.

Repeatable: *N*
Prerequisites THEA 530 Intimacy Foundations: Ethical Practices and THEA 531 Tools and Techniques for Intimacy
Intimacy for Stage and Screen Certificate Students Only (G313)
Minimum Credits 4 **Maximum Credits** 4

THEA 533 Intimacy Coordination for Film and Television

With a background in the practical and theoretical underpinnings of ethical intimacy specialization, students will be guided through the specific and complex process of working as an Intimacy Coordinator for Filmed Media. While completing in-class projects and developing choreographic ability and skill, students will also complete independent coordination assignments for academic, community, or professionally recorded media projects.

Repeatable: *N*
Prerequisites THEA 530 Intimacy Foundations: Ethical Practices and THEA 531 Tools and Techniques for Intimacy
Intimacy for Stage and Screen Certificate Students Only (G313)
Minimum Credits 4 **Maximum Credits** 4

Master of Arts

Acting and Contemporary Performance Making, MA

The Master of Arts (MA) in Acting and Contemporary Performance Making is a one-year program that offers specific skills and experience in the fields of acting and devising. Students receive rigorous preparation in the foundational skills of acting and collaborative devising, including approaches to presence, characterization, physical and vocal expression, improvisation, realistic and heightened texts, collaboration, and creative experimentation. Students will receive exposure to multiple styles, performance formats and media (including on-camera and voiceover work) and will create and publicly present multiple original performances, including one fully-produced original play. They will also receive a grounding in entrepreneurship and innovation for creatives, which will prepare them to launch their own independent creative careers and collaborative ensembles.

As a result of successfully completing program requirements, students should be able to:

- apply vocal, movement and acting techniques from the realistic to the abstract within performance;
- create and perform material within different theatrical styles and performance languages;
- engage successfully in the artistic and administrative aspects of a collaborative ensemble;
- contribute original work to the theatrical culture of Chicago; and
- employ entrepreneurial skills and best business practices in the creation and development of artistic careers within an ensemble or as a solo artist.

PROGRAM REQUIREMENTS - 30 credits required

BUSE 671 New Ventures in the Creative Marketplace

In this course, students will learn about the commercial and social importance of innovation in creative industries. Discussion topics include: the entrepreneurial landscape, the traits of a successful entrepreneur, opportunities and challenges in launching and managing new creative ventures, and market viability. Students will work collaboratively to develop, model, produce, and analyze their business ideas.

Repeatable: *N*
Minimum Credits 3 **Maximum Credits** 3

THEA 601 Vocal Techniques I

The focus of this course is on developing flexibility, range and power in vocal expression. Students will be introduced to and develop their own personal warm-up methods.There will also be application of the vocal training to text. Troubleshooting will occur on an individual level, to begin dealing with student's personal vocal difficulties.

Repeatable: *N*
Formerly 31-6350LSP
Concurrent Requisite THEA 610 Constructing Contemporary Performance I
Theatre MA and MFA only (G310)
Minimum Credits 2 **Maximum Credits** 2

THEA 602 Vocal Techniques II

The focus of this course is on developing flexibility, range and power in vocal expression. There will also be application of the vocal training to text. Various exercises and practices will explore the voice as a conduit for energetic presence, intention, emotion and meaning, and embodied language. Troubleshooting will occur on an individual level, to continue dealing with student's personal vocal difficulties.

Repeatable: *N*
Formerly 31-6355LSP
Prerequisites THEA 601 Vocal Techniques I
Theatre MA and MFA only (G310)
Minimum Credits 2 **Maximum Credits** 2

THEA 605 Movement for the Performer I

A core element of the first year of training, the work of this two-semester class is designed to enable students to develop a practical understanding of the moving human body in space and time, and a more profound understanding of those essential movement laws which structure natural life. Through study of Feldenkrais and Authentic Movement, students gain an appreciation of the expressive and creative potential of the body in performance.

Repeatable: *N*
Formerly 31-6330LSP
Theatre MA and MFA only (G310)
Minimum Credits 2 **Maximum Credits** 2

THEA 606 Movement for the Performer II

A core element of the first year of training, the work of this unit is designed to enable the student to apply their growing awareness of movement to the demands of contemporary theatre and performance. Through continued study of Feldenkrais and Authentic Movement, students deepen their appreciation of 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, paving the way for an autonomous, creative use of this understanding for devising, writing, directing and performing.

Repeatable: *N*
Formerly 31-6335LSP
Prerequisites THEA 605 Movement for the Performer I
Theatre MA and MFA only (G310)
Minimum Credits 2 **Maximum Credits** 2

THEA 610 Constructing Contemporary Performance I

This course traces the historical emergence of the building blocks of contemporary performance practice (space, time, memory, embodied presence), through avant-garde practices in theatre, dance, music and film, informed by activist trends in the social and political landscapes. Students will engage in practice-based research leading to performance.

Repeatable: *N*
Formerly 31-6100LSP
Theatre MA and MFA only (G310)
Minimum Credits 2 **Maximum Credits** 2

THEA 611 Constructing Contemporary Performance II

Building on the foundational knowledge acquired in THEA 610, this course examines the intersection of post-dramatic theatre with performance art practices. Topics will include the use of video in the works of performance artists such as Nam June Paik, the creation of digital-based interactive art, design-activated performance, installation art, and the cyborg aesthetic of artists such as Stelarc. Students will engage in practice-based research leading to performance.

Repeatable: *N*
Formerly 31-6105LSP
Prerequisites THEA 610 Constructing Contemporary Performance I
Theatre MA and MFA only (G310)
Minimum Credits 2 **Maximum Credits** 2

THEA 620 Acting and Performance I

As a core element of the first year of training, the work of this two-semester class prepares students for multiple approaches important to contemporary acting and performance-making. Meeting on a daily basis, classes focus on enhancing physical, emotional, imaginative and cognitive playfulness and expressiveness. We explore the elements of acting and performance making, including time, space, rhythm, comedic and dramatic dynamics, character, story, and performer/audience relationship. Training includes rigorous encounters with a range of techniques and disciplines from psychophysical realism to mask performance, comedic performance, object theatre, on-camera/media work, work with modern and classic texts, and ensemble-based devised performance.

Repeatable: *N*
Formerly 31-6310LSP
Theatre MA and MFA only (G310)
Minimum Credits 5 **Maximum Credits** 5

THEA 621 Acting and Performance II

As a core element of the first year of training, the work of this two-semester class prepares students in multiple approaches important to contemporary acting and performance making. Meeting on a daily basis, classes focus on enhancing physical, emotional, imaginative and cognitive playfulness and expressiveness. We explore the elements of acting and performance making, including time, space, rhythm, comedic and dramatic dynamics, character, story, and performer/audience relationship. Training includes continued encounters with a range of techniques and disciplines, and progressive application to the creation of original performances.

Repeatable: *N*
Formerly 31-6315LSP
Prerequisites THEA 620 Acting and Performance I
Theatre MA and MFA only (G310)
Minimum Credits 5 **Maximum Credits** 5

THEA 625 Personal Creative Process

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 MA and MFA only (G310)
Minimum Credits 1 **Maximum Credits** 1

THEA 629 Performance 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 immerse themselves into practical and theoretical 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 a public audience.

Repeatable: *N*
Formerly 31-6216LSP
Theatre MA and MFA only (G310)
Minimum Credits 1 **Maximum Credits** 1

Complete 3 credits from the following courses:

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

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 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

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

COMM 503 Civic Media and Participatory Culture

This seminar course introduces students to the core theoretical principles and historical underpinnings of civic media derived 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

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 575 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.

Repeatable: *N*
Formerly 23-5795
Requirements Permission Required (DP)
Minimum Credits 1 **Maximum Credits** 6

PHOT 655 Photographic History, Theory & Criticism

This course surveys the major issues within the history, theory and criticism of photography from 1900-Present 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

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 696 Independent Project

This course requires students to design an independent project, with the approval of the Program Director, and chairperson, to study an area in the field of performance, that is not covered in the current curriculum. Prior to registration, the student must submit a written proposal that outlines the goals and methodologies of the project.

Repeatable: *N*
Requirements Permission Required (DP) Theatre MA and MFA only (G310)
Minimum Credits 1 **Maximum Credits** 3

Entrepreneurship for Creatives, MA

The Entrepreneurship for Creatives MA prepares students to leverage entrepreneurial thinking, processes, and risk assessment within today's creative economy, focusing on the identification and development of new creative ventures. The MA is a flexible, 30-credit hour program, combining substantial hybrid and online course work with in-person workshops and sessions on our Chicago campus. This program serves students with undergraduate degrees in a range of creative disciplines who seek the entrepreneurial knowledge and skills needed to launch their own businesses.

As a result of successfully completing the program requirements, students should be able to:

- apply entrepreneurial thinking, processes, and risk assessment to the launch of a new venture;
- develop inclusive, socially responsible, and community-engaged business practices;
- generate a strategic business and financial model that fosters the creation, protection, and monetization of intellectual property;
- analyze emerging markets applying a global perspective that reveals intercultural opportunities; and
- communicate an organized and persuasive pitch for resources in support of a new venture.

PROGRAM REQUIREMENTS - 30 credits required

BUSE 671 New Ventures in the Creative Marketplace

In this course, students will learn about the commercial and social importance of innovation in creative industries. Discussion topics include: the entrepreneurial landscape, the traits of a successful entrepreneur, opportunities and challenges in launching and managing new creative ventures, and market viability. Students will work collaboratively to develop, model, produce, and analyze their business ideas.

Repeatable: *N*
Minimum Credits 3 **Maximum Credits** 3

BUSE 672 Global Economics and Emerging Markets

In this course, students will learn to: discuss the principles of classical and contemporary macro, micro and behavioral economic principles as they apply to existing and emerging global entrepreneurial markets; discuss the value of creating diverse, equitable and inclusive ventures; and practice activities that reflect an evolving sensitivity to issues of diversity in entrepreneurial contexts. Students will produce a comprehensive entrepreneurial vision focused on the economic considerations you are likely to encounter when starting a new venture.

Repeatable: *N*
Minimum Credits 3 **Maximum Credits** 3

BUSE 673 Social Influence and Community Engagement in Entrepreneurship

In this course, students will learn the guiding principles that inform social entrepreneurship and the traits and requirements of successful social entrepreneurs in order to understand how one develops ventures that can positively impact communities with specific social, economical, and/or environmental challenges. Among other issues, discussion topics address: how to recognize socially, economically, and/or environmentally challenged communities; how to identify gaps in essential services and/or products in challenged communities; how to deal with internal and external community challenges; how to sustainably develop, fund, deploy, and scale a socially responsible venture; and how to thrive in a competitive marketplace.

Repeatable: *N*
Minimum Credits 3 **Maximum Credits** 3

BUSE 674 Marketing for Entrepreneurs

In this course, students will gain an overview of, and practice in, applying marketing concepts, research methods, and creative strategies required of those launching an entrepreneurial venture.

Repeatable: *N*
Minimum Credits 3 **Maximum Credits** 3

BUSE 675 Financial Forecasting and Planning

This course teaches students how to implement accounting and finance principles in the planning and forecasting stages of new ventures. Students will learn how to prepare and analyze income statements, statements of equity, balance sheets, and statements of cash flow, and to utilize these financial statements, along with financial ratios, to make assessments of the financial health of a business.

Repeatable: *N*
Minimum Credits 3 **Maximum Credits** 3

BUSE 676 Launching, Sustaining, and Scaling Creative Ventures

In this course students will continue to engage the work begun in New Ventures in the Creative Marketplace regarding: identifying suitable products, services, and markets; knowing the legal requirements for an initial business launch; recognizing sustainable business and revenue models; creating an equity allocation scheme among multiple partners; assembling directorial or advisory boards; hiring salaried or hourly employees; budgeting; scaling to accommodate growth; maintaining customer loyalty; and, if necessary, effecting exit strategies.

Repeatable: *N*
Prerequisites BUSE 671 New Ventures in the Creative Marketplace
Minimum Credits 3 **Maximum Credits** 3

BUSE 677 Legal Aspects of Entrepreneurship

In this course, students will learn the basic principles of business formation, negotiation practices, and the creation, protection, and monetization of intellectual property. The class will discuss ethical considerations for entrepreneurial ventures and explore the context of financial risk and liabilites.

Repeatable: *N*
Minimum Credits 3 **Maximum Credits** 3

BUSE 678 Venture Funding

In this course, students will: explore the various stages and requirements of securing venture funding; discuss the roles and uses of loans, angel financing, venture financing, private equity financing, and crowdfunding; and practice activities that reflect on issues of diversity in, and access to, new venture funding.

Repeatable: *N*
Minimum Credits 3 **Maximum Credits** 3

BUSE 679 Strategic Leadership for Entrepreneurs

In this course, students will learn the essential knowledge and skills of strategic leadership, how to develop their own leadership vision and competencies, and how to communicate strategic vision to others within a new venture framework.

Repeatable: *N*
Minimum Credits 3 **Maximum Credits** 3

BUSE 680 Entrepreneurship for Creatives Capstone: Planning and Pitching New Ventures

A compelling business model, plan, and pitch are the essential elements for the development of a new venture within the creative economy. In this capstone course, students will work collaboratively to finalize their ask, create a pitch deck, and communicate their vision to a panel of entrepreneurs. Students will also have the opportunity to further develop their professional network.

Repeatable: *N*

Prerequisites BUSE 676 Launching, Sustaining, and Scaling Creative Ventures
Minimum Credits 3 **Maximum Credits** 3

Interaction Design, MA

Note: For information on this program after Spring 2024, please see the User Experience and Interaction Design, MA.

The Master of Arts in Interaction Design program provides a technically and creatively challenging environment intersecting art, design, and emerging technologies. Leadership, interaction design theory, and development are at the core of this degree. Graduates complete the program with a portfolio showcasing how they problem solve with critical thinking and design.

As a result of successfully completing program requirements, students should be able to:

- apply participant-centered design theory using industry-standard research methodologies, analyzing data, and creating successful user experiences (UX) and user interfaces (UI);
- utilize problem solving and critical thinking skills to develop successful solutions to complex problems;
- create work using industry-standard development technologies appropriate to one of the degree concentration areas; and
- demonstrate professional quality project and documentation using effective verbal and written communication skills.

PROGRAM REQUIREMENTS - 31 credits required

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 503 Research and Evaluation Methods

Through hypothesis creation and evaluation methods, students will be introduced to techniques for defining an audience and testing their work, as well as existing interfaces. A variety of tools and methodologies will be explored; students will create reflective and research-based case studies to document their process.

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 570 Studio Leadership

Consult, mentor, and guide senior undergraduate teams in capstone courses. Work closely with faculty to learn teamwork best practices and collaboration methodologies while strengthening practical leadership skills. This is a graduate level course.

Repeatable: *Y*
Requirements Permission Required (DP)
Minimum Credits 3 **Maximum Credits** 3

INMD 575 Creative Leadership Skills I

Leadership skills I introduces the fundamental skills and techniques of becoming a leader including developing principles of decision making, managing apprenticeships, developing mentorships, personal responsibility, and work ethic application. This is a graduate level course.

Repeatable: *N*
Requirements Permission Required (DP)
Minimum Credits 1 **Maximum Credits** 1

INMD 576 Creative Leadership Skills II

Creative Leadership Skills II builds on the concepts covered in Creative Leadership Skills I. Advanced strategies for productive, efficient, management and leadership skills are covered, including workplace dynamics and 360 management skills. This is a graduate level course.

Repeatable: *N*
Prerequisites INMD 575 Creative Leadership Skills I
Minimum Credits 1 **Maximum Credits** 1

INMD 577 Creative Leadership Skills III

Creative Leadership Skills III explores practical management scenarios and advanced leadership skillsets. Transformational leadership skills are practiced in the context of a holistic organizational view. Course builds on knowledge and skills obtained in Creative Leadership Skills II. This is a graduate level course.

Repeatable: *N*
Prerequisites INMD 576 Creative Leadership Skills II
Minimum Credits 1 **Maximum Credits** 1

INMD 691 Thesis

In consultation with a graduate faculty advisor in the Interactive Arts and Media department, plan, design, develop, document, and present a project that makes at least a minor contribution to current research or

understanding of the discipline. This is a graduate level course.

Repeatable: *N*
Formerly INMD 590
TH
Requirements Permission Required (DP)
Minimum Credits 1 **Maximum Credits** 1

Development Electives

Complete 6 credits from the following courses:

PROG 550A Code Sprint

Learn a new programming language, or refresh your understanding of a language you've worked with previously, in an accelerated, fast pace setting. Industry best practices are used as you iterate versions of an application. Complete the course with work for your portfolio. This is a graduate level course.

Repeatable: *Y*
Requirements Permission Required (DP)
Minimum Credits 1 **Maximum Credits** 1

PROG 550B Code Sprint

Learn a new programming language, or refresh your understanding of a language you've worked with previously, in an accelerated, fast pace setting. Industry best practices are used as you iterate versions of an application. Complete the course with work for your portfolio. This is a graduate level course.

Repeatable: *Y*
Requirements Permission Required (DP)
Minimum Credits 1 **Maximum Credits** 1

PROG 550C Code Sprint

Learn a new programming language, or refresh your understanding of a language you've worked with previously, in an accelerated, fast pace setting. Industry best practices are used as you iterate versions of an application. Complete the course with work for your portfolio. This is a graduate level course.

Repeatable: *Y*
Requirements Permission Required (DP)
Minimum Credits 1 **Maximum Credits** 1

PROG 555 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. This course is graduate level, and a sophisticated level of work is expected.

Repeatable: *N*

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

AREAS OF FOCUS

Complete one area of focus.

Immersive Experiences

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 530 Immersive Environments I

Examine historical and contemporary uses of immersive environments. Generate a variety of work using Augmented Reality, Virtual Reality & 360 Video technologies. Explore 21st Century alternative modes of spectatorship; in particular immersive and interactive ways of experiencing visual spectacle. Develop a sophisticated portfolio of work using industry-standard technologies. This is a graduate level course.

Repeatable: *N*
Requirements Permission Required (DP)
Minimum Credits 3 **Maximum Credits** 3

INMD 535 Immersive Environments II

Continue to explore immersive and interactive visual engagement on a graduate level. Design immersive environmental projects for institutions, galleries, and public forums, and develop idiosyncratic and multipurpose animated visual sculptures, projections, immersive video environments, and/or art showcases. This is a graduate level course.

Repeatable: *N*
Prerequisites INMD 530 Immersive Environments I
Requirements Permission Required (DP)
Minimum Credits 3 **Maximum Credits** 3

Interfaces and Applications

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 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

User Experience

INMD 502 User Behavior

This course aims to provide students with an understanding of cognitive theory and the behaviors that impact choice, preference, and behavior as it relates to interactive design. Students will be encouraged to view work through the lens of emotional design to create highly engaging and enjoyable interfaces.

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 507 Universal Design

This course will focus on inclusive design methods; specifically how to create products, environments, and tools that are accessible without forcing the user to become adaptable. Students will critique current work and cite both modern theory and legal regulations to document a path to universal accessibility.

Repeatable: *N*
Minimum Credits 3 **Maximum Credits** 3

Media for Social Impact, MA

The Master of Arts in Media for Social Impact offers students an applied perspective on how digital technologies can transform society and culture and encourage new forms of interaction. Students partner with diverse communities and civic and media organizations to collaboratively create, design, deploy, and assess accepted and alternative civic media solutions within the current media ecosystem. During the program, students will foster and support local civic engagement, media literacy, and social action, particularly in historically oppressed and under-represented communities.

As a result of successfully completing program requirements, students should be able to:

- access, analyze, evaluate, and curate data collected from private, public, and government sectors to examine their accountability and social impact;
- use community-centered technologies and culturally responsive practices to fight processes of systemic oppression and build sustainable bridges between diverse groups and institutions;
- design and produce impactful media strategies and content that foster civic engagement and lead to social and cultural equity, particularly in historically underrepresented and systematically oppressed communities; and
- lead and inspire communities to strategically employ civic media practices to increase access, strengthen democratic participation, and ensure equity, in the service of collective problem-solving and socially and culturally transformative community engagement.

PROGRAM REQUIREMENTS - 31 credits required

COMM 503 Civic Media and Participatory Culture

This seminar course introduces students to the core theoretical principles and historical underpinnings of civic media derived 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 519 Communication for Community-Driven Leadership

This workshop-format course examines the role of leadership in supporting, challenging and accelerating social changes. Students will apply an intersectionality framework to examine the complexity of social issues that involve a variety of stakeholders, and plan a community-driven media project.

Repeatable: *Y*
Minimum Credits 3 **Maximum Credits** 3

COMM 520 Media Ecosystems

In this capstone project, each graduate student will lead a team of undergraduates to analyze the civic impact and the reciprocal relationships between a media outlet and a local community. By applying media theories of public sphere, media ecology, and audience studies, the group conducts a social power analysis to explore the information flow, power relationships, and impact of all participants in the media ecosystem. Each team will deliver a professional media kit to their industry partner.

Repeatable: *N*
Requirements Permission Required (DP)
Minimum Credits 3 **Maximum Credits** 3

COMM 567 Civic Tech, Policy, and Urban Planning

This course reviews the theories, policies, usage, and impacts of technology on urban planning, the environment and communities. Students will explore how media can be deployed to foster civic engagement and a sense of community within the urban infrastructure, and planning practice. We will examine metropolitan information infrastructures, urban modeling and visualization, e-government, collaborative planning, and cyber communities.

Repeatable: *N*
Minimum Credits 3 **Maximum Credits** 3

Civic Research

COMM 505 Participatory Action Research

This applied qualitative research course seeks to provide students with a contextualized understanding of local civic initiatives through collaborative inquiry, data gathering, and relationship-building with communities and city partners. Students learn to form partnerships built upon trust, empathy, and cultural awareness while using participatory action research to conduct investigative inquiry and discovery that results in a sharable report to stakeholders.

Repeatable: *N*
Minimum Credits 3 **Maximum Credits** 3

COMM 555 Civic Data Analytics and Impact Communication

This course provides students with an overview of the ways advocates can use and apply civic data to systematically analyze and create social actions. Students will learn to access, analyze, and evaluate pre-existing and collected data. By observing current civic movements and identifying needs, students will be able to design and conduct a study that addresses a social issue. By the end of the semester, students will engage in digital storytelling of their applied research to drive a social change.

Repeatable: *N*
Minimum Credits 3 **Maximum Credits** 3

JOUR 564 Solutions Journalism: Investigating Social Impact

In this research course, students will use the techniques of solutions journalism to gain practical insight into how contemporary problems can be addressed. Students will produce a publishable solutions journalism

story by carefully researching a problem and the responses to it through in-depth interviews with community members as well as experts, gathering evidence of impact (effectiveness as well as limitations), and completing a story that is insightful, factually accurate and written with intellectual depth and compelling prose.

Repeatable: *N*
Minimum Credits 3 **Maximum Credits** 3

Production and Design Electives

Complete 6 credits from the following courses:

COMM 599 Advanced Topics in Communication and Media

In this course, students explore the topical issues, scholarship, and theories driving emerging communication and media industry practice. Topics change as appropriate and necessary.

Repeatable: *Y*
Requirements Permission Required (DP)
Minimum Credits 3 **Maximum Credits** 3

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

JOUR 567 Solutions Journalism Lab

Graduate students will produce a short solutions journalism project as they assume various roles in research, pre-production, production and post-production. As part of the production process, students will learn how to write a journalistic documentary treatment, determine the appropriate media production tools and platform, establish a community engagement plan, and develop an appropriate method for distribution to connect with their targeted audience. Graduate students are asked to have additional reflections and to analyze the impact of their solutions journalism work.

Repeatable: *N*
Requirements Permission Required (DP)
Minimum Credits 3 **Maximum Credits** 3

JOUR 599 Topics in Storytelling for Social Change

In this course, graduate students explore emerging journalism and media industry practice in which storytelling drives social change. Students will research, pitch and produce a media work that leads to impactful social change, choosing the appropriate tools and platforms to reach their intended audience. Projects may take the form of interactive or immersive media, cloud-based mobile media, location-based

media experiences, serious games, video or other approved media. Topics change as appropriate and necessary.

Repeatable: *Y*
Requirements Permission Required (DP)
Minimum Credits 1 **Maximum Credits** 3

Practicum and Thesis Electives

Complete 4 credits from the following courses:

COMM 589 Communication Practicum

In this course, graduate students function as strategic communication specialists (account management, creative, media, project management, production) in a team working with an actual client on an integrated marketing campaign. They participate in client meetings, generate contact reports, conduct research, develop strategies and communication planning, write media plans, and contribute to concepting and production.

Repeatable: *N*
Requirements Permission Required (DP)
Minimum Credits 3 **Maximum Credits** 3

COMM 601 Civic Media Practicum

In this capstone course, students might work in teams or individually to design, test, implement, document, and assess a collaborative civic media project in a real-world community context. Using strategic framework, analysis of sustainability studies, and systems thinking, students will connect their findings and impact stories with broader issues and contexts to cultivate meaningful and long-term community adoption.

Repeatable: *Y*
Minimum Credits 3 **Maximum Credits** 3

COMM 691 Thesis

The civic media thesis can be a scholarly or journalistic story or civically-minded strategic media project that demonstrates research, documentation and media competencies. Theses are approved and reviewed by a thesis review committee graduate faculty and subject to approval by a thesis review committee, which serves as mentors and advisors.

Repeatable: *N*
TH
Requirements Permission Required (DP)
Minimum Credits 1 **Maximum Credits** 1

Strategic Communication, MA

The Strategic Communication MA leverages Columbia's distinctive position as a strategically creative-driven school with a proven approach to hands-on communication problem-solving rooted in current industry best

practices. It also takes advantage of Columbia College's dedication to diversity, equity, and inclusion by emphasizing management, collaboration, and communication informed by diverse voices and perspectives. Its user-friendly format (hybrid, full-time for three semesters or part-time for five semesters), Columbia College's location in the third-largest U.S. media market, and existing faculty who are well-connected with leading agencies and communication firms make this program especially well-positioned.

As a result of successfully completing program requirements, students should be able to:

- create, plan, and implement impactful communication strategies and strategic frameworks that are insights-based, audience relevant, competitively unique, creative, metrics-based, and innovative;
- design, conduct, and analyze research initiatives using both secondary and innovative primary research tools, KPIs (key performance indicators), and other performance metrics;
- lead and successfully participate in a diverse team, involving collaboration and connection with different perspectives, backgrounds, cultural values and lifestyles, skill sets, working styles, and expectations;
- manage and support the content creation process by leveraging best practices in project management, team communication, production tools, and methodologies; and
- adapt an inclusive framework to strategic planning, leadership, implementation, research, and content management to ensure an equitable process with diverse perspectives and contributions.

PROGRAM REQUIREMENTS - 30 credits required

COMM 530 Communication Research

This class focuses on core strategic communication research tools and methods, including consumer profile databases, social media listening, mobile consumer diaries, digital and physical focus groups, in-home studies, and co-creation and projective techniques. The final communication research project for an organization is suitable for inclusion in the student's portfolio.

Repeatable: *N*
Minimum Credits 3 **Maximum Credits** 3

COMM 550 Organizational Communication

The most effective organizations build brand loyalty across all stakeholder groups, internal and external, as a method of achieving business strategy. Through open discussions, case studies, research, readings and guest speakers in the discipline, students will learn how some of the world's most successful organizations including Southwest Airlines, Target, Trader Joe's, and Apple, grow market share and build world-class brands through effective organizational communication. Students will gain insights into the design and strategy of the organizational communication function, and the profile, character traits and strategies of the effective leader communicator. Students will also learn how organizational communication unlocks the potential and passions of key stakeholder groups, particularly internal stakeholder groups; builds loyalty and trust; enhances the reputation of the organization; and drives the achievement of key performance indicators (KPIs).

Repeatable: *N*
Minimum Credits 3 **Maximum Credits** 3

COMM 570 Digital Content and Analytics

Course focuses in on digital communication specific industry tools utilized today to strategically plan, create, execute, and evaluate strategic communication programs across contemporary platforms, both well-established and emerging. Industry tools to be explored: Google Analytics, HubSpot CRM, YouTube Advertising, social media platforms (Facebook, Instagram, LinkedIn and newer platforms), search engine marketing and email marketing. Students will explore strategically planning, creating and analyzing digital content outcomes.

Repeatable: *N*
Minimum Credits 3 **Maximum Credits** 3

COMM 610 Communication Planning

Course explores core communication planning theories and methods to arrive at distinguishing and powerful strategic insights for brands, associations, and organizations. Students will construct research-based communication briefings and strategic plans across digital and other communication platforms for all intended publics.

Repeatable: *N*
Minimum Credits 3 **Maximum Credits** 3

COMM 620 Public Relations Seminar

This course enables students to develop strategic communications skills and real-life media relations for responding to various issues and crisis with an emphasis on ethical public relations management. Students analyze, critique, discuss, and develop media outreach strategies and assess media placement outcomes. Students learn a range of effective public relations methods for handling various events with respect to target audiences.

Repeatable: *N*
Minimum Credits 3 **Maximum Credits** 3

COMM 630 Advertising Seminar

This course enables students to delve into strategic issues facing modern advertisers and develop a strategic advertising planning campaign across many contemporary advertising platforms. Students critically explore a brand or organization's category, key competitors and trends, research and analyze strategic consumer opportunities, develop an integrated 360 campaign with media placement recommendations, and identify critical KPIs (key performance indicators) and measurement goals.

Repeatable: *N*
Minimum Credits 3 **Maximum Credits** 3

COMM 640 Brand Management

This course explores leadership and management of the communication team for a brand (be it a product, service, association, organization, or an individual). Students will explore techniques for managing both "down and up." Strategic leadership tools will also be explored for overseeing day-today needs as well as long term communication planning across all platforms. Coursework will include needs analysis, conflict anticipation and resolution, partnership management, and strategic brand guidance for a variety of critical audiences, inside and outside of an organization.

Repeatable: *N*
Minimum Credits 3 **Maximum Credits** 3

Choose one of the following courses:

COMM 589 Communication Practicum

In this course, graduate students function as strategic communication specialists (account management, creative, media, project management, production) in a team working with an actual client on an integrated marketing campaign. They participate in client meetings, generate contact reports, conduct research, develop strategies and communication planning, write media plans, and contribute to concepting and production.

Repeatable: *N*
Requirements Permission Required (DP)
Minimum Credits 3 **Maximum Credits** 3

COMM 650 Strategic Communication Lab

This is the culminating course in the Strategic Communication Master of Arts degree. Course leverages all prior graduate degree learning and practical experiences students have had prior into this culminating course. In this capstone applied project course the students will work in teams with an organization to be determined each semester (non-profit, profit, cause, consulting firm, brand, etc.). Students will engage in primary and secondary research, analyze the market and competition, identify key findings, design strategic frameworks, arrive at an insight, construct an over-arching strategy and develop comprehensive cross-platform solutions in a strategic communication plan.

Repeatable: *N*
Minimum Credits 3 **Maximum Credits** 3

Complete 6 credits from the following courses:

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 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 679 Strategic Leadership for Entrepreneurs

In this course, students will learn the essential knowledge and skills of strategic leadership, how to develop their own leadership vision and competencies, and how to communicate strategic vision to others within a new venture framework.

Repeatable: *N*
Minimum Credits 3 **Maximum Credits** 3

COMM 555 Civic Data Analytics and Impact Communication

This course provides students with an overview of the ways advocates can use and apply civic data to systematically analyze and create social actions. Students will learn to access, analyze, and evaluate pre-existing and collected data. By observing current civic movements and identifying needs, students will be able to design and conduct a study that addresses a social issue. By the end of the semester, students will engage in digital storytelling of their applied research to drive a social change.

Repeatable: *N*
Minimum Credits 3 **Maximum Credits** 3

COMM 599 Advanced Topics in Communication and Media

In this course, students explore the topical issues, scholarship, and theories driving emerging communication and media industry practice. Topics change as appropriate and necessary.

Repeatable: *Y*
Requirements Permission Required (DP)
Minimum Credits 3 **Maximum Credits** 3

COMM 690 Graduate Internship: Communication & Media

In this individualized course, students are provided essential supervision, mentorship, and critical internship feedback. Prior to committing to an internship, students must secure the approval of both their graduate program director and internship and career advisor. During internships, students are required to keep all parties (graduate program director, internship and career advisors, and sponsoring organization) up to date regarding their activities. This course can be repeated a maximum of three times.

Repeatable: *Y*
Requirements Permission Required (DP)
Minimum Credits 1 **Maximum Credits** 1

COMM 699 Advanced Topics in Communication and Media

In this course, students explore the topical issues, scholarship, and theories driving emerging communication and media industry practice. Topics change as appropriate and necessary.

Repeatable: *Y*
Minimum Credits 1 **Maximum Credits** 3

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 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

User Experience and Interaction Design, MA

The Master of Arts in User Experience and Interaction Design program provides a technically and creatively challenging environment intersecting art, design, and emerging technologies. Leadership, interaction design theory, and development are at the core of this degree. Graduates complete the program with a portfolio showcasing how they problem solve with critical thinking and design.

As a result of successfully completing program requirements, students should be able to:

- apply participant-centered design theory using industry-standard research methodologies, analyzing data, and creating successful user experiences (UX) and user interfaces (UI);
- utilize problem solving and critical thinking skills to develop successful solutions to complex problems;
- create work using industry-standard development technologies appropriate to one of the degree concentration areas; and
- demonstrate professional quality project and documentation using effective verbal and written communication skills.

PROGRAM REQUIREMENTS - 31 credits required

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 503 Research and Evaluation Methods

Through hypothesis creation and evaluation methods, students will be introduced to techniques for defining an audience and testing their work, as well as existing interfaces. A variety of tools and methodologies will be explored; students will create reflective and research-based case studies to document their process.

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 570 Studio Leadership

Consult, mentor, and guide senior undergraduate teams in capstone courses. Work closely with faculty to learn teamwork best practices and collaboration methodologies while strengthening practical leadership skills. This is a graduate level course.

Repeatable: *Y*
Requirements Permission Required (DP)
Minimum Credits 3 **Maximum Credits** 3

INMD 575 Creative Leadership Skills I

Leadership skills I introduces the fundamental skills and techniques of becoming a leader including developing principles of decision making, managing apprenticeships, developing mentorships, personal responsibility, and work ethic application. This is a graduate level course.

Repeatable: *N*
Requirements Permission Required (DP)
Minimum Credits 1 **Maximum Credits** 1

INMD 576 Creative Leadership Skills II

Creative Leadership Skills II builds on the concepts covered in Creative Leadership Skills I. Advanced strategies for productive, efficient, management and leadership skills are covered, including workplace dynamics and 360 management skills. This is a graduate level course.

Repeatable: *N*

Prerequisites INMD 575 Creative Leadership Skills I
Minimum Credits 1 **Maximum Credits** 1

INMD 577 Creative Leadership Skills III

Creative Leadership Skills III explores practical management scenarios and advanced leadership skillsets. Transformational leadership skills are practiced in the context of a holistic organizational view. Course builds on knowledge and skills obtained in Creative Leadership Skills II. This is a graduate level course.

Repeatable: *N*
Prerequisites INMD 576 Creative Leadership Skills II
Minimum Credits 1 **Maximum Credits** 1

INMD 691 Thesis

In consultation with a graduate faculty advisor in the Interactive Arts and Media department, plan, design, develop, document, and present a project that makes at least a minor contribution to current research or understanding of the discipline. This is a graduate level course.

Repeatable: *N*
Formerly INMD 590
TH
Requirements Permission Required (DP)
Minimum Credits 1 **Maximum Credits** 1

Development Electives

Complete 6 credits from the following courses:

PROG 550A Code Sprint

Learn a new programming language, or refresh your understanding of a language you've worked with previously, in an accelerated, fast pace setting. Industry best practices are used as you iterate versions of an application. Complete the course with work for your portfolio. This is a graduate level course.

Repeatable: *Y*
Requirements Permission Required (DP)
Minimum Credits 1 **Maximum Credits** 1

PROG 550B Code Sprint

Learn a new programming language, or refresh your understanding of a language you've worked with previously, in an accelerated, fast pace setting. Industry best practices are used as you iterate versions of an application. Complete the course with work for your portfolio. This is a graduate level course.

Repeatable: *Y*
Requirements Permission Required (DP)
Minimum Credits 1 **Maximum Credits** 1

PROG 550C Code Sprint

Learn a new programming language, or refresh your understanding of a language you've worked with previously, in an accelerated, fast pace setting. Industry best practices are used as you iterate versions of an application. Complete the course with work for your portfolio. This is a graduate level course.

Repeatable: *Y*
Requirements Permission Required (DP)
Minimum Credits 1 **Maximum Credits** 1

PROG 555 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. This course is graduate level, and a sophisticated level of work is expected.

Repeatable: *N*
Requirements Permission Required (DP)
Minimum Credits 3 **Maximum Credits** 3

AREAS OF FOCUS

Complete one area of focus.

Immersive Experiences

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 530 Immersive Environments I

Examine historical and contemporary uses of immersive environments. Generate a variety of work using Augmented Reality, Virtual Reality & 360 Video technologies. Explore 21st Century alternative modes of spectatorship; in particular immersive and interactive ways of experiencing visual spectacle. Develop a sophisticated portfolio of work using industry-standard technologies. This is a graduate level course.

Repeatable: *N*
Requirements Permission Required (DP)
Minimum Credits 3 **Maximum Credits** 3

INMD 535 Immersive Environments II

Continue to explore immersive and interactive visual engagement on a graduate level. Design immersive environmental projects for institutions, galleries, and public forums, and develop idiosyncratic and

multipurpose animated visual sculptures, projections, immersive video environments, and/or art showcases. This is a graduate level course.

Repeatable: *N*
Prerequisites INMD 530 Immersive Environments I
Requirements Permission Required (DP)
Minimum Credits 3 **Maximum Credits** 3

Interfaces and Applications

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 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

User Experience

INMD 502 User Behavior

This course aims to provide students with an understanding of cognitive theory and the behaviors that impact choice, preference, and behavior as it relates to interactive design. Students will be encouraged to view work through the lens of emotional design to create highly engaging and enjoyable interfaces.

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 507 Universal Design

This course will focus on inclusive design methods; specifically how to create products, environments, and tools that are accessible without forcing the user to become adaptable. Students will critique current work and cite both modern theory and legal regulations to document a path to universal accessibility.

Repeatable: *N*
Minimum Credits 3 **Maximum Credits** 3

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.

As a result of successfully completing program requirements, students should be able to:

- demonstrate an in-depth understanding of the role of the mission of an arts, entertainment, or media organization;
- demonstrate ability to recognize economic trends, models, and principles and apply them effectively as arts managers and entrepreneurs;
- prepare, interpret, and analyze financial statements and utilize them as a decision-making tool;
- develop a strategic marketing plan for an arts, entertainment or media organization;
- identify and understand the basic legal principles pertaining to for-profit and not-for-profit arts, entertainment, and media organizations;
- apply leadership skills to create a productive environment within an arts, entertainment, or media organization;
- demonstrate an understanding of the challenges and recognize the opportunities for arts managers and entrepreneurs as a result of new and developing technology;

- incorporate aesthetics and make aesthetic judgments as part of the arts management decision-making process; and
- make effective decisions by generating, assessing, and selecting strategic options to diagnose and prescribe future action for an arts, entertainment and media organization.

PROGRAM REQUIREMENTS - 48 credits required

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 605 Accounting for Decision Making

This course provides a comprehensive overview of financial accounting topics related to the creative industries. The course examines the accounting cycle of both a sole proprietorship and a corporation, including the analysis and interpretation of business transactions and the creation of financial statements. Key differences between service-based and sales-based businesses, as well as for-profit and not-for-profit organizations, are examined.

Repeatable: *N*
Formerly 28-6111
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 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 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

Electives

Complete 24 credits from the following courses:

BUSE 515 International Cultural Heritage Management: Rome

Rome is home to over 2000 years of human history and culture. Students spend an intensive J-term session investigating cultural sites, archeological excavations, museums and exhibitions in and around the city. Through first-hand observation, research, and reflection, students analyze differing strategies used to engage visitors from diverse backgrounds with the cultural heritage of Rome. These include approaches to curatorial direction, exhibition design and production, interpretative methodologies, use of technology, and marketing and communication strategies.
Site visits include museums and cultural sites such as the Roman Forum, Colosseum and Palatine Hill; the Vatican Museum and Sistine Chapel; Borghese Gallery; Museum of Contemporary Art; Keats-Shelley Memorial House and Cinecitta film studio; as well as a day trip to Pompeii.

Repeatable: *N*
Formerly 28-5178J
Requirements Permission Required (DP)
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 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 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 strategic techniques used in negotiations for the creative industries. Topics covered include diversity issues, conflict resolution, cultural sensitivity, styles of negotiation; preparation needed prior to negotiations, and negotiation tactics. The course provides aspects of experiential learning, providing students with an opportunity to develop their skills by participating in negotiations and integrating their experiences with the principles presented in the assigned readings and course discussions.

Repeatable: *N*
Formerly 28-6154
Minimum Credits 3 **Maximum Credits** 3

BUSE 638 Project Management

Project management is fundamental to the successful realization of creative practice and ventures. Designed for artists, arts managers and other creatives, students in this course investigate current project management models and strategies, analyze case studies from the creative industries, and engage with professionals in the creative sector as they develop critical planning, management, and assessment competencies. Students apply the concepts and skills learned to create a working project management plan for a specific creative endeavor of the student's choice.

Repeatable: *N*
Formerly 28-6161
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 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 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
Requirements Permission Required (DP)
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
TH
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
TH
Requirements Permission Required (DP)
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

Master of Fine Arts

Acting and Contemporary Performance Making, MFA

Columbia College Chicago's MFA in Acting and Contemporary Performance Making, a partnership with Arthaus Berlin International Training Centre for Devised Theatre and Performance, offers a practice-based international theatre experience in the fields of acting, devising, and performance making.

Students spend the first year of the program at Columbia's campus in Chicago, where they explore the foundational skills of acting and performance making, including approaches to presence, characterization, physical and vocal expression, improvisation, realistic and heightened texts, collaboration, and creative experimentation. Students will receive exposure to multiple styles, performance formats and media (including on-camera and voiceover work) and will create and publicly present multiple original performances, including one fully-produced original play.

The second year takes place at the Arthaus studios in Berlin, where students advance their performance training through a deeper investigation of their personal creative voice and vision. Students apply this knowledge to the creation of an original thesis performance.

As a result of successfully completing program requirements, students should be able to:

- apply vocal, movement and acting techniques from the realistic to the abstract within performance;
- create and perform material within different theatrical styles and performance languages;
- demonstrate artistic autonomy through the construction of original devised dramatic and post-dramatic performance works;
- engage successfully in the artistic and administrative aspects of a collaborative ensemble;
- contribute scholarship to the emerging field of performance making 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; and
- apply the transferable skills acquired during the two-year program to career options within the performing arts and related disciplines.

PROGRAM REQUIREMENTS - 49 credits required

THEA 601 Vocal Techniques I

The focus of this course is on developing flexibility, range and power in vocal expression. Students will be introduced to and develop their own personal warm-up methods.There will also be application of the vocal training to text. Troubleshooting will occur on an individual level, to begin dealing with student's personal vocal difficulties.

Repeatable: *N*
Formerly 31-6350LSP
Concurrent Requisite THEA 610 Constructing Contemporary Performance I
Theatre MA and MFA only (G310)
Minimum Credits 2 **Maximum Credits** 2

THEA 602 Vocal Techniques II

The focus of this course is on developing flexibility, range and power in vocal expression. There will also be application of the vocal training to text. Various exercises and practices will explore the voice as a conduit for energetic presence, intention, emotion and meaning, and embodied language. Troubleshooting will occur on an individual level, to continue dealing with student's personal vocal difficulties.

Repeatable: *N*
Formerly 31-6355LSP
Prerequisites THEA 601 Vocal Techniques I
Theatre MA and MFA only (G310)
Minimum Credits 2 **Maximum Credits** 2

THEA 605 Movement for the Performer I

A core element of the first year of training, the work of this two-semester class is designed to enable students to develop a practical understanding of the moving human body in space and time, and a more profound understanding of those essential movement laws which structure natural life. Through study of Feldenkrais and Authentic Movement, students gain an appreciation of the expressive and creative potential of the body in performance.

Repeatable: *N*
Formerly 31-6330LSP
Theatre MA and MFA only (G310)
Minimum Credits 2 **Maximum Credits** 2

THEA 606 Movement for the Performer II

A core element of the first year of training, the work of this unit is designed to enable the student to apply their growing awareness of movement to the demands of contemporary theatre and performance. Through continued study of Feldenkrais and Authentic Movement, students deepen their appreciation of 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, paving the way for an autonomous, creative use of this understanding for devising, writing, directing and performing.

Repeatable: *N*
Formerly 31-6335LSP
Prerequisites THEA 605 Movement for the Performer I
Theatre MA and MFA only (G310)
Minimum Credits 2 **Maximum Credits** 2

THEA 610 Constructing Contemporary Performance I

This course traces the historical emergence of the building blocks of contemporary performance practice (space, time, memory, embodied presence), through avant-garde practices in theatre, dance, music and film, informed by activist trends in the social and political landscapes. Students will engage in practice-based research leading to performance.

Repeatable: *N*
Formerly 31-6100LSP
Theatre MA and MFA only (G310)
Minimum Credits 2 **Maximum Credits** 2

THEA 611 Constructing Contemporary Performance II

Building on the foundational knowledge acquired in THEA 610, this course examines the intersection of post-dramatic theatre with performance art practices. Topics will include the use of video in the works of performance artists such as Nam June Paik, the creation of digital-based interactive art, design-activated performance, installation art, and the cyborg aesthetic of artists such as Stelarc. Students will engage in practice-based research leading to performance.

Repeatable: *N*
Formerly 31-6105LSP
Prerequisites THEA 610 Constructing Contemporary Performance I
Theatre MA and MFA only (G310)
Minimum Credits 2 **Maximum Credits** 2

THEA 620 Acting and Performance I

As a core element of the first year of training, the work of this two-semester class prepares students for multiple approaches important to contemporary acting and performance-making. Meeting on a daily basis, classes focus on enhancing physical, emotional, imaginative and cognitive playfulness and expressiveness. We explore the elements of acting and performance making, including time, space, rhythm, comedic and dramatic dynamics, character, story, and performer/audience relationship. Training includes rigorous encounters with a range of techniques and disciplines from psychophysical realism to mask performance, comedic performance, object theatre, on-camera/media work, work with modern and classic texts, and ensemble-based devised performance.

Repeatable: *N*
Formerly 31-6310LSP
Theatre MA and MFA only (G310)
Minimum Credits 5 **Maximum Credits** 5

THEA 621 Acting and Performance II

As a core element of the first year of training, the work of this two-semester class prepares students in multiple approaches important to contemporary acting and performance making. Meeting on a daily basis, classes focus on enhancing physical, emotional, imaginative and cognitive playfulness and expressiveness. We explore the elements of acting and performance making, including time, space, rhythm, comedic and dramatic dynamics, character, story, and performer/audience relationship. Training includes continued encounters with a range of techniques and disciplines, and progressive application to the creation of original performances.

Repeatable: *N*
Formerly 31-6315LSP
Prerequisites THEA 620 Acting and Performance I
Theatre MA and MFA only (G310)
Minimum Credits 5 **Maximum Credits** 5

THEA 625 Personal Creative Process

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 MA and MFA only (G310)
Minimum Credits 1 **Maximum Credits** 1

THEA 629 Performance 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 immerse themselves into practical and theoretical 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 a public audience.

Repeatable: *N*
Formerly 31-6216LSP
Theatre MA and MFA only (G310)
Minimum Credits 1 **Maximum Credits** 1

THEA 630 Advanced Vocal and Movement Techniques I

Building on the work done in Vocal Techniques and Movement for the Performer 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 original devised performance works.

Repeatable: *N*
Formerly 31-6340
Prerequisites THEA 601 Vocal Techniques I
Theatre MA and MFA only (G310)
Minimum Credits 4 **Maximum Credits** 4

THEA 631 Advanced Vocal and Movement Techniques II

Building on the work of THEA 630, the work in this course continues to deepen the student's technical knowledge and practical application of vocal and movement skills in the service of creating and presenting original devised performance works. Coursework will include mentoring in support of vocal and physical requirements as students begin developing their final Thesis projects.

Repeatable: *N*
Formerly 31-6345
Prerequisites THEA 602 Vocal Techniques II and THEA 606 Movement for the Performer II
Theatre MA and MFA only (G310)
Minimum Credits 4 **Maximum Credits** 4

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 621 Acting and Performance II
Theatre MA and MFA only (G310)
Minimum Credits 5 **Maximum Credits** 5

THEA 636 Styles and Forms II

This is a continuation of the work done in STYLES AND FORMS I (THEA 635). As 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. Classes introduce students to a range of essential styles and dramatic works in the history of western theatre. The objective of the course is to deepen the students' understanding of the relationship between style and content, to increase their physical, poetical and intellectual understanding of the underlying structures within very different theatrical styles, and to develop the students' ability to negotiate highly transposed levels of play. This exploration will allow students to develop a better insight into what kind of theatre and performance they are passionate about, and also enable them to go beyond already existing forms in order to create their own work.

Repeatable: *N*
Formerly 31-6325
Prerequisites THEA 635 Styles and Forms I
Theatre MA and MFA only (G310)
Minimum Credits 5 **Maximum Credits** 5

THEA 650 Devised Performance Thesis Project

The Thesis Project will be the culminating experience for the MFA in Acting and Contemporary Performance Making. During the final semester 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. The thesis project performance will be supported by visual and written documentation, detailing every stage of the process from conception to performance.

Repeatable: *N*
Formerly 31-6225
Prerequisites THEA 651 Guided Research/Thesis Preparation
Theatre MA and 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 of physical theatre and devised performance. 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 Constructing Contemporary Performance II
Theatre MA and MFA only (G310)
Minimum Credits 1 **Maximum Credits** 1

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. The thesis project performance will be supported by visual and written documentation, detailing every stage of the process from conception to performance.

Repeatable: *N*
Formerly 31-6227
TH
Theatre MA and MFA only (G310)
Minimum Credits 2 **Maximum Credits** 2

Choose one of the following courses:

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 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 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 671 New Ventures in the Creative Marketplace

In this course, students will learn about the commercial and social importance of innovation in creative industries. Discussion topics include: the entrepreneurial landscape, the traits of a successful entrepreneur, opportunities and challenges in launching and managing new creative ventures, and market viability. Students will work collaboratively to develop, model, produce, and analyze their business ideas.

Repeatable: *N*
Minimum Credits 3 **Maximum Credits** 3

Cinema and Television Directing, MFA

The MFA Program in Cinema and Television Directing is dedicated to developing cinema and television 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, with series production and their thesis film in the second year. Columbia's MFA Program in Cinema and Television Directing focuses on working collaboratively with producers to create character-driven narratives that are diverse, authentic, invoke the human experience and connect with an audience. Directing students take 9 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 program immerses the student in rigorous coursework in directing, writing, and production as preparation for their short thesis film, which they may complete during or after their coursework. Students complete written long-form projects, either a feature screenplay or a series show bible, and create a career plan to launch themselves professionally after graduation.

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; effective utilization of beats in both writing and directing;
- adapt their understanding of the human experience into dramatic material for cinema and television;
- 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 - 56 credits required

CINE 503 Directing for the Screen I

With an emphasis on fictional narrative form, the course covers basic skills in the effective communication of ideas through the language of cinema and television. 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. Focus is on the development of hands-on proficiencies in cinema and television production. Students work on their own projects as well as those of their peers.

Repeatable: *N*
Formerly 24-6361
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
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
Minimum Credits 3 **Maximum Credits** 3

CINE 510 Line Producing

The course focuses on teaching the student how to navigate through production obstacles commonly associated with line producing or production managing a film. This course teaches 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 set in principal photography. Students will learn how to work within the structure that is governed by budgets, schedules, casting, contracts and crew, etc.

Repeatable: *N*
Formerly 24-6604A
Prerequisites CINE 503 Directing for the Screen I or CINE 506 Acquisition, Development & Presentation
Minimum Credits 2 **Maximum Credits** 2

CINE 513 Ideation and Development

Ideation and Development (MFA) is a course designed to help students approach the creative process in multiple ways and to explore story, character and theme in conjunction with considerations of personal vision and expression. Students develop and research 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 is intended to be further developed into Thesis projects.

Repeatable: *N*
Formerly 24-6700
Prerequisites CINE 503 Directing for the Screen I
Minimum Credits 3 **Maximum Credits** 3

CINE 521 Constructing the Image

This course explores and analyzes the visual element and design of the cinematic image. Through lectures, practical assignments, and critiques, students refine their ability to compose and light their project. The class addresses how to translate ideas into images and experiment with varied lighting designs to create compelling images. Lenses, exposure, contrast, camera placement, composition, movement, continuity, and color, as well as working with crew will also be covered.

Repeatable: *N*
Minimum Credits 3 **Maximum Credits** 3

CINE 541 Sound Acquisition and Design

This graduate course covers theory and aesthetics of sound as it is used in cinema and television, emphasizing storytelling through audio. Through lectures, demonstrations and exercises, students will learn how to record, edit, design and mix audio, with emphasis on visual media and the relationship of sound to emotion and story.

Repeatable: *N*
Minimum Credits 2 **Maximum Credits** 2

CINE 542 Media Financing

In this course, Master of Fine Arts students will learn concepts and strategies for funding narrative films and documentary projects. Focus will be on both independent strategies, and studio / network funding. Crowd funding, grant writing, fiscal sponsorship, and equity funding will be among the topics covered.

Repeatable: *N*
Prerequisites CINE 508 Business and Legal or CINE 503 Directing for the Screen I
Minimum Credits 1 **Maximum Credits** 1

CINE 548 Introduction to Cinema and Television Studies and Theory

This course is designed to provide graduate students in the Department of Cinema and Television Arts with an introduction to foundational approaches in the study and analysis of film and television, focusing on film and television history and the ways in which creative artists can benefit from understanding the ways in which media scholars discuss film and television. Readings will offer students exposure to classical examinations of both mediums, and the course will provide opportunities for students to apply insights from these scholarly examinations to film and television of their choosing. An additional component of the course

invites students to examine film and television theory and analysis through a critical lens, considering how foundational theories and methods are rooted in Western European, male and hetero-centric understandings of film and television.

Repeatable: *N*
Prerequisites CINE 504 Writing for Producers or CINE 507 Screenwriting I
Minimum Credits 3 **Maximum Credits** 3

CINE 601 Advanced Preproduction

Advanced Preproduction is an online workshop-style course in which Master of Fine Arts students will actively engage in the development and preproduction of their thesis project, creating preparatory materials, detailed plans, and developing strategies to bring them to the shooting stage of the project. Materials developed in this course will be utilized in the creation of the students' greenlight package and thesis project.

Repeatable: *N*
Prerequisites CINE 512 Story Development or CINE 513 Ideation and Development
Minimum Credits 1 **Maximum Credits** 1

CINE 603 Directing for the Screen II

Building on the foundations of Directing for the Screen I and Screenwriting I, students will develop, cast, rehearse, prepare, shoot, and edit two short narrative films 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, in an effort to become better visual storytellers.

Repeatable: *N*
Formerly 24-6362
Prerequisites CINE 503 Directing for the Screen I
Minimum Credits 3 **Maximum Credits** 3

CINE 604 Marketing, Distribution and Exhibition

The Marketing, Distribution and Exhibition seminar is a course that explores the Marketing, Distribution and Exhibition phase in film, television and related media.

Repeatable: *N*
Formerly 24-6613
Prerequisites CINE 512 Story Development or CINE 681 Thesis Workshop
Minimum Credits 3 **Maximum Credits** 3

CINE 624 Advanced Post Production Applications

This advanced post-production course guides the completion for Year 1 projects. Then, using their cumulative knowledge of postproduction and finishing strategies, students will engage in planning and production for their Thesis project with a focus on editing and post production requirements.

Repeatable: *N*
Prerequisites CINE 509 Editing Theory and Practice or CINE 514 Post-Production
Minimum Credits 1 **Maximum Credits** 1

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 509 Editing Theory and Practice or CINE 514 Post-Production
Minimum Credits 3 **Maximum Credits** 3

CINE 632 Writing and Directing the Series

In this advanced workshop, students will serve as writers and directors for a new fiction series. Students will have the opportunity to experience all phases of production from concept and development through filming and finalizing the program.

Repeatable: *N*
Prerequisites CINE 513 Ideation and Development
Minimum Credits 3 **Maximum Credits** 3

CINE 640 Career Management

Cinema and Television graduate students will prepare for their professional careers after graduation. Students will learn about talent management, LLCs, freelancing, business plans, portfolios, promotional vehicles and revenue streams in motion picture industries.

Repeatable: *N*
Prerequisites CINE 681 Thesis Workshop
Minimum Credits 1 **Maximum Credits** 1

CINE 645 Screenwriting II

This course has been developed to provide graduate students with a variety of experiences designed to hone observation, problem-solving, creativity and writing skills as they apply to developing long-form works, either feature-length screenplays or show bibles for series. The class operates as an intensive workshop. The goal is to help students produce longer and more complex screenplays; to facilitate a deeper understanding of the screenwriting process for both features and series; 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
Prerequisites CINE 507 Screenwriting I
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
TH
Prerequisites CINE 603 Directing for the Screen II
Minimum Credits 3 **Maximum Credits** 3

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
TH
Prerequisites CINE 512 Story Development or CINE 513 Ideation and Development
Requirements Permission Required (DP)
Minimum Credits 1 **Maximum Credits** 6

Electives

Complete 9 credits from the following courses:

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 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 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

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
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 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
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 documentary students to work in the documentary production industry as a hired producer/director/writer. 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 an distribution requirements.

Repeatable: *Y*
Formerly 24-5810
Minimum Credits 2 **Maximum Credits** 2

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 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 577 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. Graduate students will contribute to scholarship in documentary as well as practice professional exhibition strategies using press kits and other strategies.

Repeatable: *Y*
Requirements Permission Required (DP)
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 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 coures 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 699A 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*
Formerly CINE 699
Prerequisites   CINE 501 Introduction to Cinema Directing and CINE 502 Introduction To Creative Producing
Requirements Permission Required (DP)
Minimum Credits 1 **Maximum Credits** 4

CINE 699B 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

CINE 699C 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

CINE 699D 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

CINE 699E 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 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

GRAD 610 Teaching Methods and Pedagogies

This course introduces graduate students from across the college to teaching methods and pedagogies, more broadly conceived, as well as in their home disciplines. Students will have the opportunity to work with a faculty member in an undergraduate classroom. 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 the theoretical, thought-provoking issues centered on both teaching and learning.

Repeatable: *N*
Requirements Permission Required (DP)
Minimum Credits 3 **Maximum Credits** 3

Cinema and Television Producing, MFA

The Cinema and Television Producing MFA at Columbia College Chicago is an immersive degree designed to develop enterprising creative leaders with the skills to deliver successful media projects from conception to distribution. Educating students to serves as Creative Producers, the program teaches the creative aspects of seeking new material, anticipating and adapting to the industry, screenwriting, collaboration 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, production of both films and series, 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;
- demonstrate writing for cinema and television through the production of screenplays, show bibles or other forms;
- 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 - 56 credits required

CINE 504 Writing for Producers

This course explores 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, with a particular emphasis on screenwriting.

Repeatable: *N*
Formerly 24-6721
Minimum Credits 3 **Maximum Credits** 3

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 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
Minimum Credits 3 **Maximum Credits** 3

CINE 510 Line Producing

The course focuses on teaching the student how to navigate through production obstacles commonly associated with line producing or production managing a film. This course teaches 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 set in principal photography. Students will learn how to work within the structure that is governed by budgets, schedules, casting, contracts and crew, etc.

Repeatable: *N*
Formerly 24-6604A
Prerequisites CINE 503 Directing for the Screen I or CINE 506 Acquisition, Development & Presentation
Minimum Credits 2 **Maximum Credits** 2

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 504 Writing for Producers
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 552 The Production Team
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
Minimum Credits 3 **Maximum Credits** 3

CINE 525 Producing the Short Film

In this course, Creative Producing students will produce a short film, completing the development, preproduction and production. They will also begin the editing and postproduction, with a plan for completion of their film. They will work in collaboration with students in the Cinema Directing program, who will serve as directors for these films.

Repeatable: *N*
Prerequisites CINE 506 Acquisition, Development & Presentation
Minimum Credits 2 **Maximum Credits** 2

CINE 542 Media Financing

In this course, Master of Fine Arts students will learn concepts and strategies for funding narrative films and documentary projects. Focus will be on both independent strategies, and studio / network funding. Crowd funding, grant writing, fiscal sponsorship, and equity funding will be among the topics covered.

Repeatable: *N*
Prerequisites CINE 508 Business and Legal or CINE 503 Directing for the Screen I
Minimum Credits 1 **Maximum Credits** 1

CINE 548 Introduction to Cinema and Television Studies and Theory

This course is designed to provide graduate students in the Department of Cinema and Television Arts with an introduction to foundational approaches in the study and analysis of film and television, focusing on film and television history and the ways in which creative artists can benefit from understanding the ways in which media scholars discuss film and television. Readings will offer students exposure to classical examinations of both mediums, and the course will provide opportunities for students to apply insights from these scholarly examinations to film and television of their choosing. An additional component of the course invites students to examine film and television theory and analysis through a critical lens, considering how foundational theories and methods are rooted in Western European, male and hetero-centric understandings of film and television.

Repeatable: *N*
Prerequisites CINE 504 Writing for Producers or CINE 507 Screenwriting I
Minimum Credits 3 **Maximum Credits** 3

CINE 552 The Production Team

This course is an introduction to the process and strategies required for short narrative film production. First year graduate producers will experience first-hand responsibilities as assistant director, line producer, production manager and related disciplines, in both structured on-set exercises and advanced films. The aim is for students to learn these various disciplines in order to better produce their own projects, coordinate appropriate crew and advance their skills in navigating the challenges of larger scale work.

Repeatable: *N*
Minimum Credits 2 **Maximum Credits** 2

CINE 601 Advanced Preproduction

Advanced Preproduction is an online workshop-style course in which Master of Fine Arts students will actively engage in the development and preproduction of their thesis project, creating preparatory materials, detailed plans, and developing strategies to bring them to the shooting stage of the project. Materials developed in this course will be utilized in the creation of the students' greenlight package and thesis project.

Repeatable: *N*
Prerequisites CINE 512 Story Development or CINE 513 Ideation and Development
Minimum Credits 1 **Maximum Credits** 1

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 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 604 Marketing, Distribution and Exhibition

The Marketing, Distribution and Exhibition seminar is a course that explores the Marketing, Distribution and Exhibition phase in film, television and related media.

Repeatable: *N*
Formerly 24-6613
Prerequisites CINE 512 Story Development or CINE 681 Thesis Workshop
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 624 Advanced Post Production Applications

This advanced post-production course guides the completion for Year 1 projects. Then, using their cumulative knowledge of postproduction and finishing strategies, students will engage in planning and production for their Thesis project with a focus on editing and post production requirements.

Repeatable: *N*
Prerequisites CINE 509 Editing Theory and Practice or CINE 514 Post-Production
Minimum Credits 1 **Maximum Credits** 1

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 509 Editing Theory and Practice or CINE 514 Post-Production
Minimum Credits 3 **Maximum Credits** 3

CINE 631 Writing and Producing the Series

In this advanced workshop, students will serve as writers and directors for a new fiction series. Students will have the opportunity to experience all phases of production from concept and development through filming and finalizing the program.

Repeatable: *N*
Prerequisites CINE 512 Story Development
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 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
TH
Prerequisites CINE 512 Story Development or CINE 513 Ideation and Development
Requirements Permission Required (DP)
Minimum Credits 1 **Maximum Credits** 6

      Complete 3 credits from the following courses:

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 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 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 strategic techniques used in negotiations for the creative industries. Topics covered include diversity issues, conflict resolution, cultural sensitivity, styles of negotiation; preparation needed prior to negotiations, and negotiation tactics. The course provides aspects of experiential learning, providing students with an opportunity to develop their skills by participating in negotiations and integrating their experiences with the principles presented in the assigned readings and course discussions.

Repeatable: *N*
Formerly 28-6154
Minimum Credits 3 **Maximum Credits** 3

BUSE 638 Project Management

Project management is fundamental to the successful realization of creative practice and ventures. Designed for artists, arts managers and other creatives, students in this course investigate current project management models and strategies, analyze case studies from the creative industries, and engage with professionals in the creative sector as they develop critical planning, management, and assessment competencies. Students apply the concepts and skills learned to create a working project management plan for a specific creative endeavor of the student's choice.

Repeatable: *N*
Formerly 28-6161
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

CINE 521 Constructing the Image

This course explores and analyzes the visual element and design of the cinematic image. Through lectures, practical assignments, and critiques, students refine their ability to compose and light their project. The class addresses how to translate ideas into images and experiment with varied lighting designs to create compelling images. Lenses, exposure, contrast, camera placement, composition, movement, continuity, and color, as well as working with crew will also be covered.

Repeatable: *N*
Minimum Credits 3 **Maximum Credits** 3

CINE 527 Producing the Documentary

This course prepares documentary students to work in the documentary production industry as a hired producer/director/writer. 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 an distribution requirements.

Repeatable: *Y*
Formerly 24-5810
Minimum Credits 2 **Maximum Credits** 2

Creative Writing, MFA

The MFA in Creative Writing is a multi-faceted, interdisciplinary, multi-genre immersion into the literary arts. Writers may choose to focus on a primary genre, explore a secondary genre, or design their own multi-genre curriculum. The program embodies a creative-critical approach to the literary arts, incorporating literature seminars, workshops, courses in theory and craft, as well as interdisciplinary electives that can be taken accross graduate programs at the college, including travel abroad options. Students will be able to take courses in literary editing and production. A majority of our students also teach as Graduate Student Instructors.

As a result of successfully completing the program requirements, students should be able to:

- engage critically across literary texts written in various genres;
- continue to generate creative work in their chosen genre(s) of study;
- articulate critical and theorectical approaches to their own creative work as well as the work of others, across genre and literary traditions;
- demonstrate knowledge of the current literary publishing landscape; and
- craft texts across media and genre or in a specific form that are informed by tradition, innovation, as well as the contemporary literary discourse.

PROGRAM REQUIREMENTS - 35 credits required

CRWR 660 Thesis: Creative Writing

Thesis credits, under direction by faculty, toward completion of the thesis.

Repeatable: *Y*

Formerly 59-6891
Minimum Credits 1 **Maximum Credits** 2

Workshops

Choose three of the following courses:

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 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 640 Workshop: Open Genre

Students will have their creative work discussed and critiqued in a workshop format. Engaging in a variety of genres and the possibilities inherent in transgenre work, students will explore methods in theory and discourse of genre inclusivity. To that end, students will read a variety of texts that explore the demarcation or blurring of genre as well as the current publishing landscape.

Repeatable: Y
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

Thesis Workshop

Choose one of the following courses:

CRWR 645 Thesis Development: Open Genre

Students will work towards completing a draft of the thesis, in any genre, required for graduation. Course includes revising and arranging the manuscript and analyzing books in various genres as well as publishing. This course prepares students to work with their thesis advisors.

Repeatable: *N*
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 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 665 Thesis Development: Nonfiction

Students in this course will work towards completing a draft of the nonfiction thesis required for graduation. Course includes revising and arranging the manuscript and analyzing books of nonfiction as well as nonfiction publishing. This course prepares students to work with their thesis advisors.

Repeatable: *N*
Minimum Credits 3 **Maximum Credits** 3

Craft Seminars

Choose two of the following courses:

CRWR 612A Craft Seminar in Fiction

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 and other forms of creative writing.

Repeatable: *Y*
Formerly CRWR 612
Minimum Credits 3 **Maximum Credits** 3

CRWR 612B Craft Seminar in Fiction

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 and other forms of creative writing.

Repeatable: *Y*
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 630A Craft 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 Forms of Poetry, Hybridity, What Poets May Learn from Stories, and Marginalia: Otherness in Verse.

Repeatable: *Y*
Formerly CRWR 630
Minimum Credits 3 **Maximum Credits** 3

CRWR 630B Craft 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 Forms of Poetry, Hybridity, What Poets May Learn from Stories, and Marginalia: Otherness in Verse.

Repeatable: *Y*
Minimum Credits 3 **Maximum Credits** 3

CRWR 661A Craft Seminar in Nonfiction

A class in the craft and theory of different forms of creative nonfiction. Students might write autobiographical essays, journals, prose poetry, letters, biographical pieces, and experimental kinds of prose that are hybrids, or invented forms. The class may also focus on a certain kind of nonfiction writing, such as writing queer nonfiction, or the experimental essay. Some of this work will be discussed in the workshop format. Students will also read different theoretical works that discuss the nature of nonfiction literature.

Repeatable: *Y*
Formerly CRWR 661
Minimum Credits 3 **Maximum Credits** 3

CRWR 661B Craft Seminar in Nonfiction

A class in the craft and theory of different forms of creative nonfiction. Students might write autobiographical essays, journals, prose poetry, letters, biographical pieces, and experimental kinds of prose that are hybrids, or invented forms. The class may also focus on a certain kind of nonfiction writing, such as writing queer nonfiction, or the experimental essay. Some of this work will be discussed in the workshop format. Students will also read different theoretical works that discuss the nature of nonfiction literature.

Repeatable: *Y*
Minimum Credits 3 **Maximum Credits** 3

CRWR 663 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. 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 other contemporary NF forms and topics. These courses will be offered different semesters. Content will vary slightly according to instructors.

Repeatable: *Y*
Formerly 59-6810
Minimum Credits 3 **Maximum Credits** 3

CRWR 699A Craft Seminar 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 CRWR 699
Minimum Credits 3 **Maximum Credits** 3

CRWR 699B Craft Seminar 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*
Minimum Credits 3 **Maximum Credits** 3

Literature Seminars

Choose two of the following courses:

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 679A 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 LITR 679
Minimum Credits 3 **Maximum Credits** 3

LITR 679B 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*
Minimum Credits 3 **Maximum Credits** 3

Electives

Choose three of the following courses:

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 612A Craft Seminar in Fiction

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 and other forms of creative writing.

Repeatable: *Y*
Formerly CRWR 612
Minimum Credits 3 **Maximum Credits** 3

CRWR 612B Craft Seminar in Fiction

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 and other forms of creative writing.

Repeatable: *Y*
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
Requirements Permission Required (DP)
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 630A Craft 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 Forms of Poetry, Hybridity, What Poets May Learn from Stories, and Marginalia: Otherness in Verse.

Repeatable: *Y*
Formerly CRWR 630
Minimum Credits 3 **Maximum Credits** 3

CRWR 630B Craft 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 Forms of Poetry, Hybridity, What Poets May Learn from Stories, and Marginalia: Otherness in Verse.

Repeatable: *Y*
Minimum Credits 3 **Maximum Credits** 3

CRWR 640 Workshop: Open Genre

Students will have their creative work discussed and critiqued in a workshop format. Engaging in a variety of genres and the possibilities inherent in transgenre work, students will explore methods in theory and discourse of genre inclusivity. To that end, students will read a variety of texts that explore the demarcation or blurring of genre as well as the current publishing landscape.

Repeatable: *Y*
Minimum Credits 3 **Maximum Credits** 3

CRWR 661A Craft Seminar in Nonfiction

A class in the craft and theory of different forms of creative nonfiction. Students might write autobiographical essays, journals, prose poetry, letters, biographical pieces, and experimental kinds of prose that are hybrids, or invented forms. The class may also focus on a certain kind of nonfiction writing, such as writing queer nonfiction, or the experimental essay. Some of this work will be discussed in the workshop format. Students will also read different theoretical works that discuss the nature of nonfiction literature.

Repeatable: *Y*
Formerly CRWR 661
Minimum Credits 3 **Maximum Credits** 3

CRWR 661B Craft Seminar in Nonfiction

A class in the craft and theory of different forms of creative nonfiction. Students might write autobiographical essays, journals, prose poetry, letters, biographical pieces, and experimental kinds of prose that are hybrids, or invented forms. The class may also focus on a certain kind of nonfiction writing, such as writing queer nonfiction, or the experimental essay. Some of this work will be discussed in the workshop format. Students will also read different theoretical works that discuss the nature of nonfiction literature.

Repeatable: *Y*
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

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. 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 other contemporary NF forms and topics. These courses will be offered different semesters. Content will vary slightly according to instructors.

Repeatable: *Y*
Formerly 59-6810
Minimum Credits 3 **Maximum Credits** 3

CRWR 670 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 59-6171J
Requirements Permission Required (DP)
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
Requirements Permission Required (DP)
Minimum Credits 3 **Maximum Credits** 3

CRWR 699A Craft Seminar 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 CRWR 699
Minimum Credits 3 **Maximum Credits** 3

CRWR 699B Craft Seminar 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*
Minimum Credits 3 **Maximum Credits** 3

GRAD 610 Teaching Methods and Pedagogies

This course introduces graduate students from across the college to teaching methods and pedagogies, more broadly conceived, as well as in their home disciplines. Students will have the opportunity to work with a faculty member in an undergraduate classroom. 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 the theoretical, thought-provoking issues centered on both teaching and learning.

Repeatable: *N*
Requirements Permission Required (DP)
Minimum Credits 3 **Maximum Credits** 3

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 679A 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 LITR 679
Minimum Credits 3 **Maximum Credits** 3

LITR 679B 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*
Minimum Credits 3 **Maximum Credits** 3

Fine Arts, MFA

The Master of Fine Arts 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 writing and presenting papers; and
- develop professional practices to enact career and artistic outcomes.

PROGRAM REQUIREMENTS - 60 credits required

ARTH 520 Modern and Contemporary Art History and Theory

This seminar surveys 20th and 21st century art and its critical discourses. The course provides historical and theoretical frames for understanding the experiments and investigations of modern, postmodern, and contemporary artists working in painting, sculpture, installation, media art, performance, sound and olfactory art, among other forms. Work by historians and theorists will be inclusive and diverse, centering the writing and practices of women, people of color, and others historically under-represented or excluded in the study of modern and contemporary art. The core experience of the class includes reading, writing, research, and presentations.

Repeatable: *N*
Formerly ARTH 510
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

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 630 Professional Practices for Artists

In this course, 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 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
TH
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
TH
Prerequisites ARTS 681 Thesis I
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 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

GRAD 610 Teaching Methods and Pedagogies

This course introduces graduate students from across the college to teaching methods and pedagogies, more broadly conceived, as well as in their home disciplines. Students will have the opportunity to work with a faculty member in an undergraduate classroom. 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 the theoretical, thought-provoking issues centered on both teaching and learning.

Repeatable: *N*
Requirements Permission Required (DP)
Minimum Credits 3 **Maximum Credits** 3

Complete 6 credits from the following courses:

ARTS 599A 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. Rotating topics may include: Multiples and Democratized Experience; Shaping Solid Light; Art Activism Studio; Art and Archives.

Repeatable: *Y*
Minimum Credits 3 **Maximum Credits** 3

ARTS 599B 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. Rotating topics may include: Multiples and Democratized Experience; Shaping Solid Light; Art Activism Studio; Art and Archives.

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 690 Graduate Internship: Fine Art

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 Art and Art History Graduate Program Director and Internship Coordinator are required before a student can apply for an internship. Students are responsible to coordinate with the Graduate Program Director, Faculty Advisor, Sponsoring Organization, and Internship Coordinator to design and implement their internship.

Repeatable: *Y*
Requirements Permission Required (DP)
Minimum Credits 1 **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 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 638 Project Management

Project management is fundamental to the successful realization of creative practice and ventures. Designed for artists, arts managers and other creatives, students in this course investigate current project management models and strategies, analyze case studies from the creative industries, and engage with professionals in the creative sector as they develop critical planning, management, and assessment competencies. Students apply the concepts and skills learned to create a working project management plan for a specific creative endeavor of the student's choice.

Repeatable: *N*
Formerly 28-6161
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

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 - from electronic music production and traditional orchestration, to conducting, live recording and mixing, plus overviews over 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

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 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 wided variety of styles, genres and types of media - following the same trajectory through the creative process the original composter 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 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
Requirements Permission Required (DP) 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
Requirements Permission Required (DP) 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
TH
Prerequisites MUSC 622 Scoring IV
Requirements Permission Required (DP) Music Composition for the Screen MFA majors (G320)
Minimum Credits 3 **Maximum Credits** 3

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.

As a result of successfully completing program requirements, students should be able to:

- develop an extensive and cohesive body of work to continue and build upon after graduation;
- refine photogtraphic skills and techniques, as well as explore interdisciplinary time-based modes of art practice;
- cultivate a comprehensive knowledge of the field and a profound understanding of the artists and approaches to art making they find most inspiring toward their practice;
- acquire the critical and conceptual skils that will sustain a globally-aware professional artistic practice; and
- clearly articulate and evaluate the core underpinnings of their research and art practice.

PROGRAM REQUIREMENTS - 60 credits required

ARTH 520 Modern and Contemporary Art History and Theory

This seminar surveys 20th and 21st century art and its critical discourses. The course provides historical and theoretical frames for understanding the experiments and investigations of modern, postmodern, and contemporary artists working in painting, sculpture, installation, media art, performance, sound and olfactory art, among other forms. Work by historians and theorists will be inclusive and diverse, centering the writing and practices of women, people of color, and others historically under-represented or excluded in the study of modern and contemporary art. The core experience of the class includes reading, writing, research, and presentations.

Repeatable: *N*
Formerly ARTH 510
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

Prerequisites 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 655 Photographic History, Theory & Criticism

This course surveys the major issues within the history, theory and criticism of photography from 1900-Present 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 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 670 Visual Thesis in Photography

This course supports the completion of a body of work which makes an original and significant contribution to the field of photography. All graduating students must present their work as part of a group MFA exhibition that is held in a gallery space. Students in this course develop skills in the following areas: presentation and production of their work; exhibition design and organization; catalogue design and production; and marketing and publicity of their MFA Thesis work.

Repeatable: *N*
Prerequisites PHOT 605 Research as Creative Practice

Photography MFA Students Only (G230)
Minimum Credits 3 **Maximum Credits** 3

Electives

Complete 9 credits from the following courses:

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 630 Professional Practices for Artists

In this course, 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 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 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
TH
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
TH
Prerequisites ARTS 681 Thesis I
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

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 gradates.

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
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 575 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.

Repeatable: *N*
Formerly 23-5795
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 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 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 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
Requirements Permission Required (DP)
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
Prerequisites PHOT 601 Graduate Seminar
Minimum Credits 3 **Maximum Credits** 3

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-Acting Majors

Students are introduced to the craft and discipline of the actor. Through physical, vocal, and improvisational exercises and the exploration of scripts of various kinds, students will develop their theatrical imaginations, learn to act on impulse and build listening and ensemble skills. Observation, collaboration and active participation is encouraged.

Repeatable: *N*
Formerly 31-1200
Minimum Credits 3 **Maximum Credits** 3

THEA 102 Scene Study for Non-Acting Majors

Students learn to solve beginning acting problems through work on scenes from a diverse range of plays. Students study the acting text for clues to character behavior and motivation. They explore the rehearsal process with an emphasis on listening and responding to their scene partner, making choices and reflection and revision. Observation and detailed, constructive critique engages students in each other's work in class.

Repeatable: *N*
Formerly 31-1205
Prerequisites THEA 101 Acting Basic Skills for Non-Acting Majors or 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, resonation, 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 Improvisation Essentials

Designed for both Theatre and non-Theatre majors, this course is a study of improvisational techniques, rooted in the work of Viola Spolin, that are foundational to theatre such as The Second City and Upright Citizens Brigade. Students will work individually, in small groups, and as a single ensemble to experience the process of improvising together. Drawing from both everyday life and improvisational concepts (such as give and take, support, mirroring, explore and heighten, environment, object work, and character) students will actively explore through exercises to create consistent and effective scene work.

Repeatable: *N*
Formerly 31-1210
Minimum Credits 3 **Maximum Credits** 3

THEA 207 Scenes: Performance & Analysis

Students take an active and creative role in analyzing and rehearsing scenes for performance. Students are encouraged to make choices that explore the text in the current cultural moment, but also to analyze the given circumstances embedded in the text. The integration of physical and vocal technique into performance continues from previous course work. Students will present scenes for live and on-camera performance.

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

Advertising Minor

The Advertising Minor provides 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. 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 Advertising Principles

This course explores advertising in emerging arenas including digital, mobile, native and social media, and more traditional venues such as television and magazines. Advertising is explored as an interdisciplinary business that brings together designers, art directors, photographers, creative writers, filmmakers, and others. The first half of the course 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 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 Advertising Principles
Minimum Credits 3 **Maximum Credits** 3

AREAS OF STUDY

Complete one area of study.

Creative

ADVE 220 Concepting I: The Big Idea

This course teaches students to develop concepts (including 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
Prerequisites ADVE 101 Advertising Principles or COMM 203 Social Media Strategy
Minimum Credits 3 **Maximum Credits** 3

ADVE 325 Concepting II: CW/AD Teams

Offered jointly by the Design Department and the 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 Concepting I: The Big Idea

Requirements Sophomore Standing or Above (SO)
Minimum Credits 3 **Maximum Credits** 3

COMM 219 Social Media Content

This course trains students to create strategic and ethical social media and digital content; develop concise and accurate writing and editing skills; and employ search engine optimized keywords, links, and hashtags to grow audiences and motivate them to action.

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 109 Writing and Rhetoric I Stretch B or TWC-T-7 EXAM-TWC WRITING MINIMUM SCORE = 7
Minimum Credits 3 **Maximum Credits** 3

Strategy and Management

ADVE 340 Brand Strategy

This course introduces account planning as the discipline responsible for leveraging consumer insights into powerful and differentiating communication strategies. The class emphasizes using consumer research in the context of strategic brand management. And the course examines the essential features of a consumer insight: what it is, how to get to it, and how to use it.

Repeatable: *N*
Formerly 54-3810
Prerequisites ADVE 120 Consumer Behavior
Requirements Junior Standing or Above (JR)
Minimum Credits 3 **Maximum Credits** 3

ADVE 371 Digital Media Planning

Students create digital-first paid media communication solutions by identifying the right mix of digital advertising platforms, including social, mobile, search, video, digital display, non-digital platforms, and more. Students analyze media data, develop strategic insights, and create recommendations. The course involves media strategy, costing, scheduling, audience analysis, negotiation strategies, and programmatic buying. Students will learn professional resume-building and create a portfolio-ready, contemporary media plan.

Repeatable: *N*
Formerly 54-3102
Requirements Junior Standing or Above (JR)
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 Advertising Principles or PURE 102 Intro to Public Relations or COMM 203 Social Media Strategy
Requirements Junior Standing or Above (JR)
Minimum Credits 3 **Maximum Credits** 3

Animation Minor

The Animation minor provides a solid grounding in the technique and theory of animation. In required core courses, you will study the history of animation around the globe, explore basic techniques such as object, hand-drawn and stop-motion animation, and draw digitally using industry-standard editing and storyboarding software, creating a story reel for a final project.

PROGRAM REQUIREMENTS - 18 credits required

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 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 201 Storyboarding for Animation

Learn the art of visual storytelling for animation as a cinema art form. Draw digitally using industry-standard technologies and create a story reel for the final project; a movie comprised of all of storyboard panels (which may include dialogue, music, and sound effects) timed out to reflect the actual pacing of the film.

Repeatable: *N*
Formerly 26-2040

Prerequisites ANIM 101 Animation Foundations or ANIM 105 Introduction to Traditional Animation
Minimum Credits 3 **Maximum Credits** 3

Complete 9 credits from the following courses:

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 Computer Animation: Keyframing I

This course establishes a beginning understanding of computer-generated (CG) keyframing via object and camera keyframing using industry standard software application. Further animation assignments focus on an intermediate level of character animation through a provided CG character and rig.

Repeatable: *N*
Formerly 26-1015
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 101 Animation Foundations or ANIM 105 Introduction to Traditional Animation
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 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 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 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 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 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
Requirements Sophomore Standing or Above (SO)
Minimum Credits 3 **Maximum Credits** 3

ANIM 350 Computer Animation: Keyframing II

Course will expand upon the skills and concepts introduced in ANIM 150 Computer Animation: Keyframing I. Using current 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 150 Computer Animation: Keyframing I
Minimum Credits 3 **Maximum Credits** 3

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: *Y*
Formerly 26-3082
Prerequisites GAME 201 Computer Animation: Modeling or ANIM 240 Computer Animation
Minimum Credits 3 **Maximum Credits** 3

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: *Y*
Formerly 26-3086
Prerequisites GAME 201 Computer Animation: Modeling or ANIM 240 Computer Animation
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 Computer Animation: Keyframing I
Minimum Credits 4 **Maximum Credits** 4

ANIM 373A 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 ANIM 373
Prerequisites ANIM 240 Computer Animation
Minimum Credits 1 **Maximum Credits** 1

ANIM 373B 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
Prerequisites ANIM 240 Computer Animation
Minimum Credits 1 **Maximum Credits** 1

ANIM 373C 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
Prerequisites ANIM 240 Computer Animation
Minimum Credits 1 **Maximum Credits** 1

ANIM 373D 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
Prerequisites ANIM 240 Computer Animation
Minimum Credits 1 **Maximum Credits** 1

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 210 Drawing for Animation I or ANIM 201 Storyboarding for Animation and ANIM 240 Computer Animation
Minimum Credits 3 **Maximum Credits** 3

ANIM 374A 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
Formerly ANIM 374
Prerequisites ANIM 210 Drawing for Animation I
Requirements Sophomore Standing or Above (SO)
Minimum Credits 1 **Maximum Credits** 3

ANIM 374B 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 374C 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 374D 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 451 Advanced Character & Environmental Design

Course continues to refine and advance the design and technical abilities needed to model 3D characters and non-character 3D objects. Using industry standard software for 3D modeling and advanced texture-mapping, students will design and build either characters or environments based on industry standards.

Repeatable: *N*
Formerly 26-4089
Prerequisites ANIM 352 Character Design and Modeling or ANIM 351 Environmental Design & Modeling
Minimum Credits 3 **Maximum Credits** 3

Art History Minor

The minor in Art History aims to provide skills in analyzing and interpreting art in relation to its historical and cultural contexts. Students will have the opportunity to 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 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 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
Requirements Junior Standing or Above (JR)
Minimum Credits 3 **Maximum Credits** 3

Choose one of the following courses:

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
HU DEI
Minimum Credits 3 **Maximum Credits** 3

ARTH 105H Introduction to Visual Culture: Honors

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. This is an Honors course and in addition to any pre-requisites, students need a minimum 3.50 GPA to enroll.

Repeatable: *N*
HU DEI
Requirements 3.5 or Higher GPA (35GP)
Minimum Credits 3 **Maximum Credits** 3

Choose one of the following courses:

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
HU
Requirements Sophomore Standing or Above (SO)
Minimum Credits 3 **Maximum Credits** 3

ARTH 230 Craft Culture and History

In this course, the history of creative making is broadly explored from the point of view of Craft as Cultural Expression, Chicago histories in Craft, Transmaterial Craft, Contemporary Making, and Microindustry. The course is committed to a study of non-dominant narratives in Craft, including, among others, Black, Indigenous, and feminist contributions to the field. Students will have the opportunity to contextualize regional foci with international movements in a project of their own direction guided by course discussions and site visits. Studio visits to regional makers may also take place.

Repeatable: *N*
HU
Requirements Sophomore Standing or Above (SO)
Minimum Credits 3 **Maximum Credits** 3

ARTH 234 Queer Visual Culture

This course surveys visual culture in the US through the lens of Queer Theory, exploring issues of sexuality, gender, race, class, and ability that historically and currently inform representations of Queerness in the public sphere. Students will examine germinal writings from cultural theorists to understand the historical framework of Queer visual culture. Students will explore concepts around subjectivity, referencing the dynamics between the ways we see ourselves and others.

Repeatable: *N*
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 DEI 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
HU DEI GA
Requirements Sophomore Standing or Above (SO)
Minimum Credits 3 **Maximum Credits** 3

ARTH 238A 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 ARTH 238
HU GA
Requirements Sophomore Standing or Above (SO)
Minimum Credits 3 **Maximum Credits** 3

ARTH 238B 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*
HU
Requirements Sophomore Standing or Above (SO)
Minimum Credits 3 **Maximum Credits** 3

ARTH 239 Image + Object: Postpunk

In this course students will study the intersection of punk, fashion, music, art/design, theory, and economics. This is not a course about the history of punk (although that history will be present); rather it is a course

about the anti-aesthetics and effects of punk, especially as a mechanism for critiquing social control. Noisy and anarchic, punk grappled with an everyday reality saturated with contradiction and dilemma, turning mundane things like safety pins and plaid into objects of social critique. This course follows the trajectory of that critique *circa* 1979 in the music of the Sex Pistols, the fashion of Vivienne Westwood, the record sleeves of Jamie Reed and Raymond Pettibon, the poetic/violent refusals of Black Flag, to present concerns with DIY projects and culture, struggles for autonomy, and critical making in the work of designers and artists operating post punk. Related topics include postmodernism, youth subcultures, the music industry, and issues of politics, race, and gender.

Repeatable: *N*
HU
Requirements Sophomore Standing or Above (SO)
Minimum Credits 3 **Maximum Credits** 3

ARTH 299A 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 ARTH 299
Requirements Sophomore Standing or Above (SO)
Minimum Credits 3 **Maximum Credits** 3

ARTH 299B 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*
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
Requirements 3.5 or Higher GPA (35GP) and Sophomore Standing or Above (SO)
Minimum Credits 3 **Maximum Credits** 3

Choose two of the following courses:

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
HU PL

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

ARTH 311 Histories of the Graphic Novel

This course will explore the multifaceted development of the graphic novel as an artistic form. The term "graphic novel" may have been coined in 1964, but the form itself has reached its current state from a variety of historical and cultural developments. Topics covered will range from Tijuana Bibles to Jack Chick tracts, from Classics Illustrated to the "Black-and-white Boom" of the 1980s, and from underground comix to the New York Times bestseller list. Readings will be a mixture of comics and secondary literature. Students will gain an understanding the of various artistic movements, publishing strategies, and cultural discourses which have led to wide-ranging possibilities exhibited in the graphic novels of today.

Repeatable: *N*
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 to 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

This course focuses on practices of contemporary artists, who recognize the spiritual and social transformative power of their art and utilize their creative skills to challenge oppressive and destructive attitudes such as racism, sexism, consumerism, authoritarianism, and otherizing. Organized in a thematic structure with student-led presentations and discussions, it focuses on human-centered (versus object-centered) art-making practices of diverse American and international artists including Kum-Hwa Kim, Pablo Amaringo, Dawoud Bey, Kathleen Petyarre, and Lalla Essaydi.

Repeatable: *N*
HU DEI
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*
HU DEI
Requirements Junior Standing or Above (JR)
Minimum Credits 3 **Maximum Credits** 3

ARTH 347 Portraiture + Self + Society

This upper division art history course explores the recent resurgence in practice and performance of portraiture. From venerated oil paintings to family snapshots to social media 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
HU DEI PL
Requirements Junior Standing or Above (JR)
Minimum Credits 3 **Maximum Credits** 3

ARTH 348 Art and Ritual

This course focuses on ritual as a critical tool to understand historical and contemporary visual arts of various cultures around the globe. Students study examples of art and ritual from the Middle East, the Mediterranean, Africa, Asia, and the Americas, recognizing the importance of contextuality with a special emphasis on cultural constructs of religion, the cycle of life, power, and sexuality. Student-led discussions, peer-to-peer activities, and presentations create opportunities for further exploration of art and ritual.

Repeatable: *N*
Formerly 22-2141
HU DEI GA
Requirements Junior Standing or Above (JR)
Minimum Credits 3 **Maximum Credits** 3

ARTH 420 Modern and Contemporary Art History and Theory

This seminar surveys 20th and 21st century art and its critical discourses. The course provides historical and theoretical frames for understanding the experiments and investigations of modern, postmodern, and contemporary artists working in painting, sculpture, installation, media art, performance, sound and olfactory art, among other forms. Work by historians and theorists will be inclusive and diverse, centering the writing and practices of women, people of color, and others historically under-represented or excluded in the study of modern and contemporary art. The core experience of the class includes reading, writing, research, and presentations. This course is intended for seniors.

Repeatable: *N*

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

Arts in Health 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 and community contexts, making a difference in the lives of community members, 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.

As a result of successfully completing program requirements, students should be able to:

- gain and apply knowledge of history and evolving practice of the Arts in Health field;
- gain and apply knowledge of theories, methods, and techniques in the culturally informed practice of facilitating arts based experiences across the lifespan in healthcare and community settings;
- develop, implement, and evaluate arts based projects for enhancing health and promoting well-being within healthcare and community settings; and
- gain and apply knowledge of effective communication practices in order to advocate for health and well-being with communities through the informed use of the creative process.

PROGRAM REQUIREMENTS - 18 credits required

DANC 276 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 across healthcare and community settings. Practitioners in art therapy, drama therapy, music therapy, and dance/movement therapy present on their discipline, offer experiential learning, and share case studies. Emphasis is placed on the creative process and the students' experience with it.

Repeatable: *Y*
Formerly CRAT 415
Requirements Sophomore Standing or Above (SO)
Minimum Credits 1 **Maximum Credits** 1

DANC 277 Introduction to Expressive Arts Therapy

This course introduces students to the theory and application of Expressive Arts Therapy, a multi-modal form of creative arts therapy, to the practices of Arts in Health. Students engage their imaginations through an intermodal approach to art making, combining the visual arts, dance/movement, drama, music, writing, and other creative processes to promote the expression of feelings and thoughts from which new meaning can emerge. Case studies illustrate ways that Expressive Arts Therapy can foster deep personal growth and community development.

Repeatable: *Y*
Formerly CRAT 420
Requirements Sophomore Standing or Above (SO)
Minimum Credits 1 **Maximum Credits** 1

DANC 278 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: *Y*
Formerly CRAT 410
Requirements Sophomore Standing or Above (SO)
Minimum Credits 1 **Maximum Credits** 1

DANC 375 Arts in Health: Theory

This course explores the arts in health 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: *Y*
Formerly CRAT 425
Requirements Junior Standing or Above (JR)
Minimum Credits 3 **Maximum Credits** 3

DANC 380 Arts in Health: Practice

This course offers students a faculty guided practice in the development, implementation, and evaluation of arts-based programming in healthcare and community settings. Students will gain experience in developing arts-based projects focusing on 5 key areas: patient care, healthcare environments, care for the caregiver, medical humanities, and community well-being. This course will culminate with implementing group projects in a healthcare or community setting.

Repeatable: *N*
Formerly DANC 475
Prerequisites DANC 375 Arts in Health: Theory
Requirements Junior Standing or Above (JR)
Minimum Credits 3 **Maximum Credits** 3

Choose one of the following courses:

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*

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
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

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
HU DEI
Minimum Credits 3 **Maximum Credits** 3

ARTH 105H Introduction to Visual Culture: Honors

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. This is an Honors course and in addition to any prerequisites, students need a minimum 3.50 GPA to enroll.

Repeatable: *N*
HU DEI
Requirements 3.5 or Higher GPA (35GP)
Minimum Credits 3 **Maximum Credits** 3

ARTH 348 Art and Ritual

This course focuses on ritual as a critical tool to understand historical and contemporary visual arts of various cultures around the globe. Students study examples of art and ritual from the Middle East, the

Mediterranean, Africa, Asia, and the Americas, recognizing the importance of contextuality with a special emphasis on cultural constructs of religion, the cycle of life, power, and sexuality. Student-led discussions, peer-to-peer activities, and presentations create opportunities for further exploration of art and ritual.

Repeatable: *N*
Formerly 22-2141
HU DEI GA
Requirements Junior Standing or Above (JR)
Minimum Credits 3 **Maximum Credits** 3

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
> *Successful completion of six credits of 300- or 400-level skill/technique based 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

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 210 Economics for Creatives

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

Choose one of the following courses:

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 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.

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 170 Business of Live Entertainment

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

Choose one of the following courses:

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 207 Nonprofit Management in the Creative Industries

Students interested in founding or working for a nonprofit explore the fundamentals of forming, organizing, managing, and leading mission-driven organizations. Students investigate the essential elements that differentiate nonprofit organizations from their for-profit counterparts. These include the core principles of nonprofit organizations: mission and vision; focus on audiences served; impact on communities in the context of diversity, equity and inclusion; legal and tax-exemption requirements; governance and board development; and fundraising.

Repeatable: *N*
Requirements Sophomore Standing or Above (SO)
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

Choose one of the following courses:

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

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

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

An introductory course in American Sign Language (ASL). This course concentrates on the development of conversational fluency in ASL. Students will develop expressive and receptive skills through discussions of such topics as sharing information about us and everyday life. Actvites include short presentations, storytelling, and lab exercises that provide extensive hands-on practice using different methods of delivery. Students will also be exposed to diverse Deaf signers, modeling appropriate language and culture behaviors in various situations.

Repeatable: *N*
Formerly 37-1151
HU DEI
Minimum Credits 3 **Maximum Credits** 3

SIGN 102 American Sign Language II

A continuation of an introductory course in American Sign Language (ASL). This course includes further training in receptive and expressive skills through discussions of such topics as sharing information about our surroundings and us. Actvities include short presentations, storytelling, and lab exercises that provide extensive hands-on practice using different methods of delivery. Students will be also be exposed to Deaf culture and diverse Deaf signers, modeling appropriate language and cultural behaviors in various situations.

Repeatable: *Y*
Formerly 37-1152
HU DEI
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 DEI PL
Minimum Credits 3 **Maximum Credits** 3

SIGN 201 American Sign Language III

This is the third course in the series of American Sign Language (ASL). This course focuses on the further development of conversational activities. ASL skill development with application to complex grammatical structures continues through discussion of such topics as us, the Deaf community, and its culture. Activities include presentations, storytelling, and lab exercises that provide extensive hands-on practice using different methods of delivery. For community engagement, students are expected to navigate into the diverse Deaf community in order to learn about Deaf co-culture in and beyond Chicago.

Repeatable: *Y*

Formerly 37-2153
HU
Prerequisites SIGN 102 American Sign Language II
Minimum Credits 3 **Maximum Credits** 3

SIGN 202 American Sign Language IV

This intermediate American Sign Language course is specifically designed to refine expressive and receptive skills of students pursuing a degree in ASL Interpreting or Deaf Studies. Advanced linguistic structures are introduced and put into practice. Activties include delivering live presentations, narrating life experiences, discussing current events, and lab exercises that provide students opportunities to apply their linguistic and cultural knowledge. For the community engagement, students are expected to engage in the diverse Deaf community to learn their places and develop networks within the community in and beyond Chicago.

Repeatable: *Y*
Formerly 37-2154
HU DEI
Prerequisites SIGN 201 American Sign Language III
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
Complete 3 credits from the following courses:

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 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 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 DEI 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

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
PL
Prerequisites SIGN 125 Deaf Culture
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 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 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 and SIGN 201 American Sign Language III
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
Minimum Credits 3 **Maximum Credits** 3

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 credits required

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

Choose one of the following courses:

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 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 orACCU-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 ALEK-1-61 EXAM-ALEKS MINIMUM SCORE = 61
Minimum Credits 4 **Maximum Credits** 4

Choose one of the following courses:

BIOL 115 Botany

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 125 General Zoology

This class examines the diversity of the animal kingdom, focusing on 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 conducting dissections and drawing labeled illustrations to examine physical differences across the major phyla.

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 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. We will explore the special adaptations that allow organisms to thrive and create the complex web of ocean life. Laboratories in this class include exploration of evolution, biodiversity, marine organisms, and more.

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

Choose one of the following courses:

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 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

Choose one of the following courses:

BIOL 205 Epidemics

In this course, students will examine well-known epidemics and investigate classes of pathogens, modes of transmission, pathology of illness, the immune response, and the co-evolution of infectious agents and humans. Students will assess how colonialism, globalization, and other human movements help spread disease. Each epidemic is discussed through the lens of the public health response and the impact of concurrent scientific breakthroughs in addition to the surrounding environment, while also considering the nature and challenges of contemporary global diseases as it relates to multi-faceted responses.

Repeatable: *N*
Formerly 56-2100
SC
Minimum Credits 3 **Maximum Credits** 3

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 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 DEI
Requirements 3.5 or Higher GPA (35GP)
Minimum Credits 3 **Maximum Credits** 3

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 or ALEK-1-46 EXAM-ALEKS MINIMUM SCORE = 46
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

> *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

In this course, we will examine the basic biology of HIV, including an understanding of the pathophysiology of HIV and AIDS and their impacts on the immune system. Topics we will explore include epidemiology, cell biology, basic genetics, virology, and the immune system, and their connection to the development of antiretroviral drugs and vaccines, testing for and diagnosis of HIV infection, and an understanding of the virus life cycle. We will also consider the roles of various structures of power and privilege and their influences on the initial outbreak response, the continued response to the pandemic, and the disproportionality of infection in marginalized groups, and how activism induced, and continues to bring about, progressive changes within those power structures.

Repeatable: *N*
Formerly 56-1117
SC DEI
Minimum Credits 3 **Maximum Credits** 3

BIOL 140 Biology of the Human Immune System

What causes illness and maintains health? How does the immune system guard against disease? These and other important topics of health are discussed in this class. We will debate the effects of diet, stress, and drugs and discuss HIV and AIDS, genetics, cancer, and other related current topics. Laboratory work is a required component of the course.

Repeatable: *N*
Formerly 56-1182
SL
Minimum Credits 4 **Maximum Credits** 4

BIOL 165 Sensation & Perception

In this course, we will study sensation and perception through sight, hearing, taste, touch, and smell. We will examine the senses as they relate to biology, chemistry, physics, and psychology. We will also study how the senses are involved with coordination and balance.

Repeatable: *N*
Formerly 56-1615
SL
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 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 4 **Maximum Credits** 4

SCIE 496 Independent Project: Science and Mathematics

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.

Repeatable: *Y*
Formerly 56-3198
Requirements Permission Required (DP)
Minimum Credits 1 **Maximum Credits** 6

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

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 DEI GA
Minimum Credits 3 **Maximum Credits** 3
  Choose four of the following courses:

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

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

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 DEI 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 DEI 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 DEI 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 DEI 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 DEI 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 DEI GA
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 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 DEI 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 DEI 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 DEI 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 DEI PL
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 DEI
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 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
GA
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 DEI PL
Minimum Credits 3 **Maximum Credits** 3
Complete 3 credits from the following courses:

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 DEI PL
Requirements Sophomore Standing or Above (SO)
Minimum Credits 3 **Maximum Credits** 3

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 or DWAF-1-100 EXAM-DWAF MINIMUM SCORE = 100
Minimum Credits 1 **Maximum Credits** 1

DANC 135 Hip-Hop for Non-Majors

This course is an introduction to Hip-Hop technique, culture and history. Through this course, students learn about and embody the aesthetics, history and sociocultural context of Hip-Hop. The primary work of this course is embodied practice. Students learn foundational techniques and embodied concepts associated with Hip-Hop and related street dance styles including: breaking, locking, popping & house. The physical training is supplemented with activities such as readings, videos, discussions, lectures & writing assignments. Students also engage in Hip-Hop-centered cultural events to deepen their learning.

Repeatable: *Y*
Formerly 33-1230
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 185A Hip-Hop and Street Dance Technique I

This course focuses on foundational techniques of Hip-Hop dance and related street dance styles (e.g., breaking, locking, popping and house) that have contributed significantly to the birth, growth and development of Hip-Hop culture and movement. Students develop proficiency in foundational movement vocabulary associated with these forms, as well as core Hip-Hop techniques and concepts, including: isolations, groove, dynamic range, foot work, freestyle, and musicality. Students also learn about and embody the history, ethos and sociocultural context of Hip-Hop via videos and other resources, class discussions, and attending Hip-Hop-centered cultural events.

Repeatable: *Y*
Formerly DANC 185
Minimum Credits 1 **Maximum Credits** 1

DANC 285A Hip-Hop and Street Dance Technique II

This course focuses on intermediate-level foundational techniques of Hip-Hop dance and related street dance forms (e.g., breaking, locking, popping, and house) that have contributed significantly to the birth, growth and development of Hip-Hop culture and movement. Students develop proficiency in intermediate-level movement vocabulary (associated with the specific forms being taught), as well as core Hip-Hop techniques and concepts, including isolations, groove, dynamic range, footwork, freestyle and musicality. There is an emphasis on performance quality and artistry through set and improvised movement. Students also learn about and embody the history, ethos and sociocultural context of Hip-Hop via videos (and other resources), class discussion, and participating in Hip-Hop-centered cultural events.

Repeatable: *Y*
Formerly DANC 285
Prerequisites DANC 185A Hip-Hop and Street Dance Technique I or DHIP-2-100 EXAM-DHIP MINIMUM SCORE = 100
Minimum Credits 1 **Maximum Credits** 1

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 DEI
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 340A 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 LITR 340
HL DEI PL
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

LITR 340B 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*
HL DEI PL
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

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 112H Writing and Rhetoric II: Honors or ENGL 122 International 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 112H Writing and Rhetoric II: Honors or ENGL 122 International Writing and Rhetoric II
Minimum Credits 3 **Maximum Credits** 3

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
HU DEI PL
Requirements Sophomore Standing or Above (SO)
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
DEI PL
Minimum Credits 3 **Maximum Credits** 3

MUSC 163 Afro-Latin and Caribbean: US Musical Crosscurrents

This course examines the musical traditions of the African diaspora as they have developed within Latin America and the Caribbean and their significant influence on popular music in the US. Through reading, writing, and focused listening, students will explore historical and contemporary musical styles from Cuba, Puerto Rico, the Dominican Republic, Jamaica, Haiti, Trinidad and Tobago, the French Antilles and Brazil. Through close consideration of the music's political, social, and cultural contexts, students will develop an understanding of the shared roots, diasporal unities, and rich practices of exchange associated with the musical cultures of this region.

Repeatable: *N*
Formerly 32-1624
HU DEI 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
DEI PL
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 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

Cinema and Television Studies Minor

Students enrolled in the Cinema and Television Studies minor will analyze our new screen culture of the 21st century. In particular, they will have opportunities to closely analyze cinema and television texts; write different kinds of critical, analytical, and research essays; study global and historical trends in cinema and television; read major theorists and philosophers of the disciplines; and explore the aesthetic and cultural convergence between television and cinema.

PROGRAM REQUIREMENTS - 18 credits required

CINE 234 Cinema and Television Analysis and Criticism

This course is an introduction to cinema and television studies. Students learn how to think about and discuss cinema and television using a variety of established approaches, including aesthetic analysis, ideological analysis, reception analysis, and industrial analysis. Screenings may change at the instructor's discretion, but the nature of the assessments will remain similar for each offering of the course.

Repeatable: *N*
Formerly 24-2500
Requirements Sophomore Standing or Above (SO)
Minimum Credits 3 **Maximum Credits** 3

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
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

Choose one of the following courses:

CINE 143 World Cinema from 1894-1945

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 from 1945-present

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

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
DEI
Minimum Credits 3 **Maximum Credits** 3

Choose one of the following courses:

CINE 235A Authorship:

This course is an intensive study of a single or small collection of either film directors, TV writers, or TV producers, as the topic listed indicates. The class examines recurring themes, formal innovations and practices, and historical change, while also exploring how authorship is understood within the fields of film and TV.

Repeatable: *Y*
Formerly CINE 235
Requirements Sophomore Standing or Above (SO)
Minimum Credits 3 **Maximum Credits** 3

CINE 235B Authorship:

This course is an intensive study of a single or small collection of either film directors, TV writers, or TV producers, as the topic listed indicates. The class examines recurring themes, formal innovations and practices, and historical change, while also exploring how authorship is understood within the fields of film and TV.

Repeatable: *Y*
Requirements Sophomore standing or Above (SO)
Minimum Credits 3 **Maximum Credits** 3

CINE 235C Authorship:

This course is an intensive study of a single or small collection of either film directors, TV writers, or TV producers, as the topic listed indicates. The class examines recurring themes, formal innovations and practices, and historical change, while also exploring how authorship is understood within the fields of film and TV.

Repeatable: *Y*
Sophomore Standing or Above (SO)
Minimum Credits 3 **Maximum Credits** 3

CINE 235D Authorship:

This course is an intensive study of a single or small collection of either film directors, TV writers, or TV producers, as the topic listed indicates. The class examines recurring themes, formal innovations and practices, and historical change, while also exploring how authorship is understood within the fields of film and TV.

Repeatable: *Y*
Requirements Sophomore Standing or Above (SO)
Minimum Credits 3 **Maximum Credits** 3

CINE 235E Authorship:

This course is an intensive study of a single or small collection of either film directors, TV writers, or TV producers, as the topic listed indicates. The class examines recurring themes, formal innovations and practices, and historical change, while also exploring how authorship is understood within the fields of film and TV.

Repeatable: *Y*
Requirements Sophomore Standing or Above (SO)
Minimum Credits 3 **Maximum Credits** 3

CINE 235F 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*
Minimum Credits 3 **Maximum Credits** 3

CINE 238A Media History and Culture

This course examines specific historical and cultural issues in cinema and/or television. Topics may include specific genres or forms, historical periods, representations of identity groups, film and TV from different national and global regions, and the impact of technological or industrial shifts. Because this is a course centered on history and culture, strong emphasis will be given to understanding the historical and cultural context of the topic studied.

Repeatable: *Y*
Formerly CINE 238
Requirements Sophomore Standing or Above (SO)
Minimum Credits 3 **Maximum Credits** 3

CINE 238B Media History and Culture

This course examines specific historical and cultural issues in cinema and/or television. Topics may include specific genres or forms, historical periods, representations of identity groups, film and TV from different national and global regions, and the impact of technological or industrial shifts. Because this is a course centered on history and culture, strong emphasis will be given to understanding the historical and cultural context of the topic studied.

Repeatable: *Y*
Requirements Sophomore Standing or Above (SO)
Minimum Credits 3 **Maximum Credits** 3

CINE 238C Media History and Culture

This course examines specific historical and cultural issues in cinema and/or television. Topics may include specific genres or forms, historical periods, representations of identity groups, film and TV from different national and global regions, and the impact of technological or industrial shifts. Because this is a course centered on history and culture, strong emphasis will be given to understanding the historical and cultural context of the topic studied.

Repeatable: *Y*
Requirements Sophomore Standing or Above (SO)
Minimum Credits 3 **Maximum Credits** 3

CINE 238D Media History and Culture

This course examines specific historical and cultural issues in cinema and/or television. Topics may include specific genres or forms, historical periods, representations of identity groups, film and TV from different national and global regions, and the impact of technological or industrial shifts. Because this is a course centered on history and culture, strong emphasis will be given to understanding the historical and cultural context of the topic studied.

Repeatable: *Y*
Requirements Sophomore Standing or Above (SO)
Minimum Credits 3 **Maximum Credits** 3

CINE 238E Media History and Culture

This course examines specific historical and cultural issues in cinema and/or television. Topics may include specific genres or forms, historical periods, representations of identity groups, film and TV from different national and global regions, and the impact of technological or industrial shifts. Because this is a course centered on history and culture, strong emphasis will be given to understanding the historical and cultural context of the topic studied.

Repeatable: *Y*
Requirements Sophomore Standing or Above (SO)
Minimum Credits 3 **Maximum Credits** 3

CINE 238F 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*
Requirements Sophomore Standing or Above (SO)
Minimum Credits 3 **Maximum Credits** 3

CINE 240A Cinema and 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 CINE 240
Requirements Sophomore Standing or Above (SO)
Minimum Credits 3 **Maximum Credits** 3

CINE 240B Cinema and 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*

Requirements Sophomore Standing or Above (SO)
Minimum Credits 3 **Maximum Credits** 3

CINE 240C Cinema and 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*
Requirements Sophomore Standing or Above (SO)
Minimum Credits 3 **Maximum Credits** 3

CINE 240D Cinema and 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*
Requirements Sophomore Standing or Above (SO)
Minimum Credits 3 **Maximum Credits** 3

CINE 240E Cinema and 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*
Requirements Sophomore Standing or Above (SO)
Minimum Credits 3 **Maximum Credits** 3

TELE 250A 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 TELE 250
HU
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

TELE 250B 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*
HU
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

TELE 250C 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*
HU
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

TELE 250D 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*
HU
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

TELE 250E 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*
HU
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

Choose one of the following courses:

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

TELE 385A 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 TELE 385

Prerequisites CINE 235A Authorship: or CINE 235B Authorship: or CINE 235C Authorship: or CINE 235D Authorship: or CINE 235E Authorship: or CINE 235F Authorship: or CINE 238A Media History and Culture or CINE 238B Media History and Culture or CINE 238C Media History and Culture or CINE 238D Media History and Culture or CINE 238E Media History and Culture or CINE 238F Cinema History and Culture or CINE 240A Cinema and Global Media Culture or CINE 240B Cinema and Global Media Culture or CINE 240C Cinema and Global Media Culture or CINE 240D Cinema and Global Media Culture or CINE 240E Cinema and Global Media Culture or TELE 250A Television Studies: or TELE 250B Television Studies: or TELE 250C Television Studies: or TELE 250D Television Studies: or TELE 250E Television Studies: or TELE 320 Critical Television Theory and Analysis
Requirements Sophomore Standing or Above (SO)
Minimum Credits 3 **Maximum Credits** 3

TELE 385B 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*
Prerequisites CINE 235A Authorship: or CINE 235B Authorship: or CINE 235C Authorship: or CINE 235D Authorship: or CINE 235E Authorship: or CINE 235F Authorship: or CINE 238A Media History and Culture or CINE 238B Media History and Culture or CINE 238C Media History and Culture or CINE 238D Media History and Culture or CINE 238E Media History and Culture or CINE 238F Cinema History and Culture or CINE 240A Cinema and Global Media Culture or CINE 240B Cinema and Global Media Culture or CINE 240C Cinema and Global Media Culture or CINE 240D Cinema and Global Media Culture or CINE 240E Cinema and Global Media Culture or TELE 250A Television Studies: or TELE 250B Television Studies: or TELE 250C Television Studies: or TELE 250D Television Studies: or TELE 250E Television Studies: or TELE 320 Critical Television Theory and Analysis
Requirements Sophomore Standing or Above (SO)
Minimum Credits 3 **Maximum Credits** 3

TELE 385C 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*
Prerequisites CINE 235A Authorship: or CINE 235B Authorship: or CINE 235C Authorship: or CINE 235D Authorship: or CINE 235E Authorship: or CINE 235F Authorship: or CINE 238A Media History and Culture or CINE 238B Media History and Culture or CINE 238C Media History and Culture or CINE 238D

Media History and Culture or CINE 238E Media History and Culture or CINE 238F Cinema History and Culture or CINE 240A Cinema and Global Media Culture or CINE 240B Cinema and Global Media Culture or CINE 240C Cinema and Global Media Culture or CINE 240D Cinema and Global Media Culture or CINE 240E Cinema and Global Media Culture or TELE 250A Television Studies: or TELE 250B Television Studies: or TELE 250C Television Studies: or TELE 250D Television Studies: or TELE 250E Television Studies: or TELE 320 Critical Television Theory and Analysis
Requirements Sophomore Standing or Above (SO)
Minimum Credits 3 **Maximum Credits** 3

TELE 385D 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*
Prerequisites CINE 235A Authorship: or CINE 235B Authorship: or CINE 235C Authorship: or CINE 235D Authorship: or CINE 235E Authorship: or CINE 235F Authorship: or CINE 238A Media History and Culture or CINE 238B Media History and Culture or CINE 238C Media History and Culture or CINE 238D Media History and Culture or CINE 238E Media History and Culture or CINE 238F Cinema History and Culture or CINE 240A Cinema and Global Media Culture or CINE 240B Cinema and Global Media Culture or CINE 240C Cinema and Global Media Culture or CINE 240D Cinema and Global Media Culture or CINE 240E Cinema and Global Media Culture or TELE 250A Television Studies: or TELE 250B Television Studies: or TELE 250C Television Studies: or TELE 250D Television Studies: or TELE 250E Television Studies: or TELE 320 Critical Television Theory and Analysis
Requirements Sophomore Standing or Above (SO)
Minimum Credits 3 **Maximum Credits** 3

TELE 385E 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*
Prerequisites CINE 235A Authorship: or CINE 235B Authorship: or CINE 235C Authorship: or CINE 235D Authorship: or CINE 235E Authorship: or CINE 235F Authorship: or CINE 238A Media History and Culture or CINE 238B Media History and Culture or CINE 238C Media History and Culture or CINE 238D Media History and Culture or CINE 238E Media History and Culture or CINE 238F Cinema History and Culture or CINE 240A Cinema and Global Media Culture or CINE 240B Cinema and Global Media Culture or CINE 240C Cinema and Global Media Culture or CINE 240D Cinema and Global Media Culture or CINE

240E Cinema and Global Media Culture or TELE 250A Television Studies: or TELE 250B Television Studies: or TELE 250C Television Studies: or TELE 250D Television Studies: or TELE 250E Television Studies: or TELE 320 Critical Television Theory and Analysis
Requirements Sophomore Standing or Above (SO)
Minimum Credits 3 **Maximum Credits** 3

Choose one of the following courses:

CINE 440A Seminar in Cinema, Television, and Media Studies

In this seminar, students will engage in extensive research into areas of cinema and/or television 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 CINE 440
Requirements Junior Standing or Above (JR)
Minimum Credits 3 **Maximum Credits** 3

CINE 440B Seminar in Cinema, Television, and Media Studies

In this seminar, students will engage in extensive research into areas of cinema and/or television 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
Requirements Junior Standing or Above (JR)
Minimum Credits 3 **Maximum Credits** 3

CINE 440C Seminar in Cinema, Television, and Media Studies

In this seminar, students will engage in extensive research into areas of cinema and/or television 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
Requirements Junior Standing or Above (JR)
Minimum Credits 3 **Maximum Credits** 3

CINE 440D Seminar in Cinema, Television, and Media Studies

In this seminar, students will engage in extensive research into areas of cinema and/or television 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
Requirements Junior Standing or Above (JR)
Minimum Credits 3 **Maximum Credits** 3

CINE 440E Seminar in Cinema, Television, and Media Studies

In this seminar, students will engage in extensive research into areas of cinema and/or television 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*
Requirements Junior Standing or Above (JR)
Minimum Credits 3 **Maximum Credits** 3

Contemporary Music Minor

Drawing on influences from contemporary, jazz and popular music, the Contemporary Music minor is designed to offer non-music majors an opportunity to study music at the college level. The program is composed of foundational courses aimed at establishing instrumental and/or vocal proficiency followed by courses focused in specific areas which allow the student to gain deeper knowledge and experience in contemporary music.

As a result of successfully completing program requirements, students should be able to:

- read and write traditional and contemporary music notation;

- perform and improvise on an instrument or voice;

- describe the characteristics, performance practices, and historical context of a diverse range of musical styles and genres;

- apply knowledge and foundational skills in songwriting, improvisation or digital music production;

- create and produce original music; and

- integrate music into a career that utilizes creative and artistic knowledge, skills and experiences.

PROGRAM REQUIREMENTS - 22 credits required

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 contemporary music theory, aural skills, piano keyboard (or equivalent), digital audio workstations and a variety of applications used widely in the music industry.

Repeatable: *N*
Formerly 32-1120
DEI
Concurrent Requisite MUSC 174 Applied Music I
Minimum Credits 4 **Maximum Credits** 4

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 contemporary music theory, aural skills, piano keyboard (or equivalent), digital audio workstations and a variety of applications used widely in the music industry.

Repeatable: *N*
DEI
Prerequisites MUSC 110 Foundations of Music I
Concurrent Requisite MUSC 175 Applied Music II
Minimum Credits 4 **Maximum Credits** 4

MUSC 174 Applied Music I

This course provides an applied experience contemporary instrumental and vocal students need prior to enrolling in private lessons. Students will study the technique, scales, chords, sight-reading and repertoire as appropriate to their discipline. Students will apply their Foundations of Music skills to begin developing an improvisational approach to their instrument.

Repeatable: *N*
Formerly 32-1321
Concurrent Requisite MUSC 110 Foundations of Music I
Minimum Credits 2 **Maximum Credits** 2

MUSC 175 Applied Music II

This course provides an applied experience contemporary instrumental and vocal students need prior to enrolling in private lessons. Students will study technique, scales, chords, sight-reading and repertoire as appropriate to their discipline. Students will apply their Foundations of Music skills to begin developing an improvisational approach to their instrument.

Repeatable: *N*
Concurrent Requisite MUSC 111 Foundations of Music II
Minimum Credits 2 **Maximum Credits** 2

Complete 6 credits from the following courses:

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 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 MSCL-1-100 EXAM-MSCL MINIMUM SCORE = 100

Music Department Students Only (8MUS)
Minimum Credits 1 **Maximum Credits** 1

MUSC 223 Elements of Music Design

Elements 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*
DEI
Prerequisites MUSC 111 Foundations of Music II
Minimum Credits 3 **Maximum Credits** 3

MUSC 228 Digital Music Composition and Performance

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 electro-acoustic 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 111 Foundations of Music II
Minimum Credits 2 **Maximum Credits** 2

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 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

Prerequisites MUSC 111 Foundations of Music II
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 111 Foundations of Music II
Minimum Credits 2 **Maximum Credits** 2

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.

Repeatable: *N*
Formerly 32-2611
DEI
Prerequisites MUSC 111 Foundations of Music 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 ascendency of African-American musical practices.

Repeatable: *N*
Formerly 32-2612
DEI
Prerequisites MUSC 111 Foundations of Music II
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 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

Choose four of the following courses:

MUSC 180 Styles & Techniques Ensemble

Styles and Techniques Ensemble is an introductory-level performance class for instrumentalists and/or vocalists. Styles and Techniques ensembles investigate characteristic elements of a variety of classic and contemporary genres, through a series of genre-specific modules. 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
Requirements Permission Required (DP) Music Department Students Only (8MUS)
Minimum Credits 1 **Maximum Credits** 1

MUSC 181G Gospel Choir

This ensemble is an introductory-level performance class focused on Gospel choral music. Students apply basic music skills, build ensemble awareness, and develop performance techniques necessary for participating in a large chorus experience. No audition required.

Repeatable: *Y*
Minimum Credits 1 **Maximum Credits** 1

MUSC 181J Jazz/Pop Choir

This ensemble is an introductory-level performance class focused on Jazz and contemporary music arranged for choir. Students apply basic music skills, build ensemble awareness, and develop performance techniques necessary for participating in a large chorus experience. No audition required.

Repeatable: *Y*
Minimum Credits 1 **Maximum Credits** 1

MUSC 280 Performance Ensemble: Survey

The Performance Survey Ensemble course is an intermediate-level performance class for instrumentalists and/or vocalists. Survey Ensembles investigate characteristic elements of a variety of classic and contemporary genres, through a series of genre-specific modules. 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
DEI
Requirements Permission Required (DP) Music Department Students Only (8MUS)
Minimum Credits 1 **Maximum Credits** 1

MUSC 380A Performance Ensemble: American Roots

The Performance Genre Ensemble course is an advanced-intermediate level performance class for instrumentalists, composers and/or vocalists. Genre ensembles engage in the history, performance and composition of specific styles and threads of contemporary and popular music. 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 MUSC 380
Requirements Permission Required (DP) Music Department Students Only (8MUS)
Minimum Credits 1 **Maximum Credits** 1

MUSC 380B Performance Ensemble: Breakaway

The Performance Genre Ensemble course is an advanced-intermediate level performance class for instrumentalists, composers and/or vocalists. Genre ensembles engage in the history, performance and composition of specific styles and threads of contemporary and popular music. 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*
Requirements Permission Required (DP) Music Department Students Only (8MUS)
Minimum Credits 1 **Maximum Credits** 1

MUSC 380C Performance Ensemble: Laptop Ensemble

The Performance Genre Ensemble course is an advanced-intermediate level performance class for instrumentalists, composers and/or vocalists. Genre ensembles engage in the history, performance and composition of specific styles and threads of contemporary and popular music. 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*
Requirements Permission Required (DP) Music Department Students Only (8MUS)
Minimum Credits 1 **Maximum Credits** 1

MUSC 380G Performance Ensemble: Gospel Repertory Ensemble

The Performance Genre Ensemble course is an advanced-intermediate level performance class for instrumentalists, composers and/or vocalists. Genre ensembles engage in the history, performance and composition of specific styles and threads of contemporary and popular music. 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*
Requirements Permission Required (DP) Music Department Students Only (8MUS)
Minimum Credits 1 **Maximum Credits** 1

MUSC 380J Performance Ensemble: Jazz Combos

The Performance Genre Ensemble course is an advanced-intermediate level performance class for instrumentalists, composers and/or vocalists. Genre ensembles engage in the history, performance and composition of specific styles and threads of contemporary and popular music. 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*
Requirements Permission Required (DP) Music Department Students Only (8MUS)
Minimum Credits 1 **Maximum Credits** 1

MUSC 380L Performance Ensemble: Latin Ensemble

The Performance Genre Ensemble course is an advanced-intermediate level performance class for instrumentalists, composers and/or vocalists. Genre ensembles engage in the history, performance and composition of specific styles and threads of contemporary and popular music. 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*
Requirements Permission Required (DP) Music Department Students Only (8MUS)
Minimum Credits 1 **Maximum Credits** 1

MUSC 380M Performance Ensemble: Musical Theatre Ensemble

The Performance Genre Ensemble course is an advanced-intermediate level performance class for instrumentalists, composers, and/or vocalists. Genre ensembles engage in the history, performance, and composition of specific styles and threads of contemporary and popular music. 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*
Requirements Junior Standing or Above (JR) Music Department Students Only (8MUS)
Minimum Credits 1 **Maximum Credits** 1

MUSC 380N Performance Ensemble: New Music Ensemble

The Performance Genre Ensemble course is an advanced-intermediate level performance class for instrumentalists, composers and/or vocalists. Genre ensembles engage in the history, performance and composition of specific styles and threads of contemporary and popular music. 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*
Requirements Permission Required (DP) Music Department Students Only (8MUS)
Minimum Credits 1 **Maximum Credits** 1

MUSC 380P Performance Ensemble: Hip-Hop Ensemble

The Performance Genre Ensemble course is an advanced-intermediate level performance class for instrumentalists, composers and/or vocalists. Genre ensembles engage in the history, performance and composition of specific styles and threads of contemporary and popular music. 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*
Requirements Permission Required (DP) Music Department Students Only (8MUS)
Minimum Credits 1 **Maximum Credits** 1

MUSC 380U Performance Ensemble: Guitar Ensemble

The Performance Genre Ensemble course is an advanced-intermediate level performance class for instrumentalists, composers and/or vocalists. Genre ensembles engage in the history, performance and composition of specific styles and threads of contemporary and popular music. 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*
Requirements Permission Required (DP) Music Department Students Only (8MUS)
Minimum Credits 1 **Maximum Credits** 1

MUSC 480F Showcase Ensemble: Fusion Ensemble

Fusion 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*
Requirements Permission Required (DP) Music Department Students Only (8MUS)
Minimum Credits 1 **Maximum Credits** 1

MUSC 480G Showcase Ensemble: Gospel Band

The Gospel Band 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*
Requirements Permission Required (DP) Music Department Students Only (8MUS)
Minimum Credits 1 **Maximum Credits** 1

MUSC 480J Showcase Ensemble: Columbia College Jazz Ensemble

The Columbia College Jazz Ensemble course is an advanced-level performance class for instrumentalists. 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*
Requirements Permission Required (DP) Music Department Students Only (8MUS)
Minimum Credits 1 **Maximum Credits** 1

MUSC 480L Showcase Ensemble: Latin Ensemble

The Latin 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*
Requirements Permission Required (DP) Music Department Students Only (8MUS)
Minimum Credits 1 **Maximum Credits** 1

MUSC 480P Showcase Ensemble: Pop/Rock Ensemble

The Pop Rock Showcase 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
Requirements Permission Required (DP) Music Department Students Only (8MUS)
Minimum Credits 1 **Maximum Credits** 1

MUSC 480R Showcase Ensemble: R&B Ensemble

The R&B 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
Requirements Permission Required (DP) Music Department Students Only (8MUS)
Minimum Credits 1 **Maximum Credits** 1

MUSC 480V Showcase Ensemble: ChicagoVox

Chicago Vox is an advanced-level performance class for 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
Requirements Permission Required (DP) Music Department Students Only (8MUS)
Minimum Credits 1 **Maximum Credits** 1

MUSC 481 Recording and Performance Ensemble

This advanced course requires students to develop their own collaborative projects, with the ultimate goal of creating a professionally marketable performing and recording entity. Over the course of the academic year, with the advice and coaching of their ensemble directors, the groups will develop a set of material for live-showcase performance, and create a fully produced, 3-5 song set of recordings suitable for commercial release. The bands will work closely with faculty, staff producers, resident and guest artists in creating their recorded product, and will have additional opportunities to create and perform in concert with select resident artists. Over the course of their two-semester project, band members may be engaged in various aspects of their project's creative and business activities including development of group persona, genre and direction, songwriting and repertoire development. Projects may also collaborate on their promotional, and overall artist-development materials with students and teams from the Music Business program. The class closely models experiences found in the professional space, and takes the student outside of their comfort zone in preparing them for the challenges of the music industry.

Repeatable: Y

Formerly MUSC 480
Requirements Permission Required (DP) Music Department Students Only (8MUS)
Minimum Credits 1 **Maximum Credits** 1

Craft Minor

The Craft Minor is intended to support a variety of students who seek to develop technical skill proficiency and material knowledge that will creatively inform or strategically complement their personal educational journeys and career aspirations. Students complete a 6-credit common experience of a *Craft Culture and History* course and three foundational classes introducing ideation sketching, and traditional and contemporary crafts of making. Students also complete 12 credits of electives from lower-and mid-division courses. Structured with inclusivity, accessibility, and flexibility in mind, this minor accommodates both those who wish to explore Craft more generally (by taking courses in a variety of media) and those who desire a more focused course of study of a particular tradition. Further, it supports those invested in advanced, project-based explorations of contemporary Craft practice.

As a result of successfully completing program requirements, students should be able to:

- use appropriate tools and apply technical skills in producing images, objects, and/or spaces;
- demonstrate a developed sensitivity to formal elements, principles of composition, material, technique, and style as they relate to physically produced images, objects, and/or spaces;
- synthesize craft-based knowledge, skills, histories, and concepts in the creation of images, objects, and/or spaces; and
- relate the minor field of study to the student's major discipline and future professional fields.

PROGRAM REQUIREMENTS - 18 credits required

ARTH 230 Craft Culture and History

In this course, the history of creative making is broadly explored from the point of view of Craft as Cultural Expression, Chicago histories in Craft, Transmaterial Craft, Contemporary Making, and Microindustry. The course is committed to a study of non-dominant narratives in Craft, including, among others, Black, Indigenous, and feminist contributions to the field. Students will have the opportunity to contextualize regional foci with international movements in a project of their own direction guided by course discussions and site visits. Studio visits to regional makers may also take place.

Repeatable: *N*
HU
Requirements Sophomore Standing or Above (SO)
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 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

Complete 12 credits from the following courses:

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

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 131 Foundation Skill: Stamps and Stencils

This course introduces the student to techniques for making stamps and stencils through a series of exercises designed to integrate the core concepts of image replication, from hand-cut stamps and utility (X-Acto) knife-cut paint stencils to images that originated in software and are output via laser cutter.

Repeatable: *N*
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 145 Foundation Skill: 3D Printing

This course introduces students to the basics of 3D Printing technology. Students learn how to create digital models using 3D modeling tools; how to prepare those digital models for 3D printing; and how to use 3D printers to create physical versions of their digital models. Students will additionally consider uses of 3D printing in a range of creative practices.

Repeatable: *N*
Minimum Credits 1 **Maximum Credits** 1

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 students in the basic techniques, materials, processes, and concepts used in the Papermaking Studio. Technique will be taught as a method of investigation and 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, and other papermaking techniques.

Repeatable: *N*
Formerly 66-2100
Requirements Sophomore Standing or Above (SO)
Minimum Credits 3 **Maximum Credits** 3

ARTS 239 Artists' Books

In this studio course you will be introduced to the tools and techniques of book construction as well as the conceptual possibilities and concerns of the book as a significant contemporary art form. You will construct a variety of blank book models, learn simple image transfer techniques, engage digital and risographic printing techniques, and produce your own artists' books. We will reflect on the artistic cultures of publication from mass produced offset runs to DIY zine cultures to one of a kind objects.

Repeatable: *N*
Formerly 22-2239
Requirements Sophomore Standing or Above (SO)
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 334 Lithography

This course will introduce students to intermediate and more advanced lithographic processes including multi-color printing using aluminum plate and photo lithography. Students will explore innovative and experimental fine art editioning practices in lithography and build a body of work that is conceptually, as well as technically, proficient.

Repeatable: *N*
Formerly 22-3224
Prerequisites ARTS 230 Printmaking I
Minimum Credits 3 **Maximum Credits** 3

ARTS 335 Etching

In this course, you will explore a wide range of materials and techniques used to create the linear, tonal, and photographic images of the intaglio print. Basic techniques cover line etching for precise linework, drypoint for velvety and textured lines, soft ground for both crayon-like lines and textures, aquatint for tones, and lift grounds for the quality of watercolor. Inking techniques include black-and-white and color intaglio, and may include others such as à la poupée, stenciling, and chine collé for added color and texture. All processes will be discussed and demonstrated, along with photo etching techniques. You may be producing monoprints, collagraphs, and/or carborundum prints.

Repeatable: *N*
Prerequisites ARTS 230 Printmaking I
Minimum Credits 3 **Maximum Credits** 3

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 4 **Maximum Credits** 4

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 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 144 Foundation Skill: Wood or ARTS 105 Foundation Studio or CINE 208 Set Design and Construction for Cinema and Television or THEA 161 Introduction to Scenic Construction
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 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

Requirements Sophomore Standing or Above (SO)
Minimum Credits 3 **Maximum Credits** 3

FASH 251 Textile Fabrication and Surface Embellishment: Craft Techniques

This course explores creation and embellishment of fabrics. History and uses of fabrics are studied and applied to design assignments. Students learn weaving, knitting, and felting techniques to produce samples of various fabrics. Students study and utilize fabric embellishment, such as quilting, beading, printing, and painting.

Repeatable: *Y*
Formerly 27-2620
Requirements Sophomore Standing or Above (SO)
Minimum Credits 3 **Maximum Credits** 3

FASH 252 Textile Fabrication and Surface Embellishment: Digital Applications

This course explores the creation of embellishments and application using digital technology. The history and usage of digitally created fabrics are introduced as a foundation for student's creative work. Students will learn techniques including cross stitching that incorporates laser-cutting embellishment and 3D printing fabric fabrication.

Repeatable: *N*
Requirements Sophomore Standing or Above (SO)
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

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

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-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 or ALEK-1-46 EXAM-ALEKS MINIMUM SCORE = 46
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

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 the assembling of these elements to form a theatrical set. Health and safety in the workplace will comprise a substantial section of the course. During the semester, students will experience the reading and interpretation of ground plans and drawings, the safe use of basic shop and power tools, and strategies for 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 163 Introduction to Costume Construction

This course provides an introduction to Costume Shop techniques and procedures. Through demonstrations and assigned projects, students learn basic machine and hand-sewing techniques, pattern development, and all aspects of costume construction from the interpretation of a rendering to a finished costume. Content provides an overview of related subjects such as millinery, costume props, and formal wear.

Repeatable: *N*
Formerly 31-1525
Minimum Credits 3 **Maximum Credits** 3

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 - 18 credits required

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

Complete 6 credits from the following courses:

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 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
Minimum Credits 1 **Maximum Credits** 2

CRWR 120A 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 CRWR 120
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
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
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
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
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
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
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
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
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
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
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
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
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
Minimum Credits 3 **Maximum Credits** 3

CRWR 144A 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 CRWR 144
Minimum Credits 3 **Maximum Credits** 3

CRWR 199A 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 CRWR 199
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
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 216 Small Press Publishing

Course covers the how-to, economic, copyright, technical, and mailing regulation considerations of founding a press or magazine and examines the current, important phenomenon of the developing small-press movement in the American literary scene. Course includes an electronic publication component.

Repeatable: *N*
Formerly 59-2102
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 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
Prerequisites CRWR 150 Fiction Workshop: Beginning or CRWR 155 Poetry Workshop: Beginning or CRWR 160 Creative Nonfiction Workshop: Beginning
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
Prerequisites CRWR 150 Fiction Workshop: Beginning or CRWR 155 Poetry Workshop: Beginning or CRWR 160 Creative Nonfiction Workshop: Beginning
Minimum Credits 3 **Maximum Credits** 3

CRWR 222 Craft and Process Seminar in Fiction: Women Writers

Course researches writing processes of women writers and ways in which their reading and responses to reading play influential roles in the fiction-writing process. Journals and other writings by Virginia Woolf, Zora Neale Hurston, Katherine Anne Porter, Katherine Mansfield, Eudora Welty, Toni Cade Bambara, and others are used as examples of how writers read, write about what they read to develop their fiction, and see their work in relation to other writers' works. Manuscripts and notes of famous works may be used to show writers' processes and development. Students' own fiction writing is also part of the course.

Repeatable: *N*
Formerly 59-2303
PL
Prerequisites CRWR 150 Fiction Workshop: Beginning or CRWR 155 Poetry Workshop: Beginning or CRWR 160 Creative Nonfiction Workshop: Beginning
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
Prerequisites CRWR 110 Foundations in Creative Writing
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.

Repeatable: *N*
Formerly 59-2410
Prerequisites CRWR 150 Fiction Workshop: Beginning or CRWR 155 Poetry Workshop: Beginning or CRWR 160 Creative Nonfiction Workshop: Beginning
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
Prerequisites CRWR 150 Fiction Workshop: Beginning or CRWR 155 Poetry Workshop: Beginning or CRWR 160 Creative Nonfiction Workshop: Beginning
Minimum Credits 3 **Maximum Credits** 3

CRWR 242A 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 CRWR 242
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 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 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

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 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
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 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, Haceks, outrageous novel Good Soldier Svejk, Kundera's The Unbearable Lightness of Being and works by Karol Capek and Bohumil Hrabel.

Repeatable: *N*
Formerly 59-3173
GA
Requirements Permission Required (DP)
Minimum Credits 3 **Maximum Credits** 3

CRWR 326A 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 CRWR 326
Prerequisites   CRWR 160 Creative Nonfiction Workshop: Beginning
Minimum Credits 3 **Maximum Credits** 3

CRWR 357A 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 CRWR 357
Prerequisites   CRWR 155 Poetry Workshop: Beginning
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
Requirements Permission Required (DP)
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

Requirements Permission Required (DP)
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

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
DEI

English or Creative Writing Major or Minor Only (4ECW)
Minimum Credits 3 **Maximum Credits** 3

LITR 386A 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 LITR 386
Prerequisites ENGL 112 Writing and Rhetoric II and LITR 103 Introduction to Literary Interpretation or ENGL 112H Writing and Rhetoric II: Honors and LITR 103 Introduction to Literary Interpretation or ENGL 122 International Writing and Rhetoric II and LITR 103 Introduction to Literary Interpretation or ENGL 112 Writing and Rhetoric II and LITR 105 Literature, Culture, and Power or ENGL 112H Writing and Rhetoric II: Honors and LITR 105 Literature, Culture, and Power or ENGL 122 International Writing and Rhetoric II and LITR 105 Literature, Culture, and Power
Minimum Credits 3 **Maximum Credits** 3

LITR 386B 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*
Prerequisites ENGL 112 Writing and Rhetoric II and LITR 103 Introduction to Literary Interpretation or ENGL 112H Writing and Rhetoric II: Honors and LITR 103 Introduction to Literary Interpretation or ENGL 122 International Writing and Rhetoric II and LITR 103 Introduction to Literary Interpretation or ENGL 112 Writing and Rhetoric II and LITR 105 Literature, Culture, and Power or ENGL 112H Writing and Rhetoric II: Honors and LITR 105 Literature, Culture, and Power or ENGL 122 International Writing and Rhetoric II and LITR 105 Literature, Culture, and Power
Minimum Credits 3 **Maximum Credits** 3

LITR 386C 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*
Prerequisites ENGL 112 Writing and Rhetoric II and LITR 103 Introduction to Literary Interpretation or ENGL 112H Writing and Rhetoric II: Honors and LITR 103 Introduction to Literary Interpretation or ENGL 122 International Writing and Rhetoric II and LITR 103 Introduction to Literary Interpretation or ENGL 112 Writing and Rhetoric II and LITR 105 Literature, Culture, and Power or ENGL 112H Writing and Rhetoric II: Honors and LITR 105 Literature, Culture, and Power or ENGL 122 International Writing and Rhetoric II and

LITR 105 Literature, Culture, and Power
Minimum Credits 3 **Maximum Credits** 3

AREAS OF STUDY

Complete one area of study.

Fiction

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 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
Prerequisites CRWR 150 Fiction 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

Nonfiction

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
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
Prerequisites CRWR 160 Creative Nonfiction 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
Prerequisites CRWR 260 Creative Nonfiction Workshop: Intermediate
Minimum Credits 3 **Maximum Credits** 3

Poetry

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 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 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

Cultural Studies Minor

The Cultural Studies (CS) minor is an interdisciplinary approach to the analysis of contemporary culture and its relation to society that prepares students to transform creative enterprises and industries with a commitment to equity, social justice, and a more humane, democratic society. CS helps students to think critically about cultural politics more generally, looking at the way identities and subjectivity are developed, reinforced, embodied, and performed by becoming adept at examining how race and ethnicity, gender and sexuality, social and economic class, and nationality inform the power structures that undergird culture. While the CS major provides an important centrepoint for the critical study of culture and society in the humanities and social sciences across the curriculum, the Cultural Studies minor is an excellent supplement to those studying production and performance. Serving students who seek the superior thinking and communications skills afforded by the liberal arts, Cultural Studies prepares students for career opportunities in arts administration, non-profit management, teaching, community and social service management, public relations, and social media communications positions, as well as preparing students for graduate school or law school.

PROGRAM REQUIREMENTS - 18 credits required

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

THEA 280 Theories of Performance Studies

What is performance? What does performance do? Why is performance classified as a central element of political, social and cultural life? What are the distinctions between performance as event, theory, and method? In answering these questions, this course introduces students to performance studies, an interdisciplinary field that investigates a wide range of repeatable, embodied, and symbolic actions. Specifically, this course offers a critical survey of the genealogies as well as foundational theories and theorists of performance studies including Zora Neale Hurston, Richard Schechner, Dwight Conquergood, Ervin Goffman, Victor Turner, Judith Butler, E. Patrick Johnson, and D. Soyini Madison. Students will examine a broad range of performances both on and off the stage from rituals and storytelling to live and recorded performances, and from political speeches and protests to human interaction and individual acts of

identity expression. Additionally, we will apply analytical frameworks of performance theory to sites and happenings including theatre, religious events, social media, community gatherings, and sporting events as well as examine people's habitual patterns and behaviors of everyday life as performance.

Repeatable: *N*
Prerequisites CULS 101 Introduction to Cultural Studies or CULS 101H Introduction to Cultural Studies: Honors or THEA 106 Theatre Survey I: Global Drama and THEA 111 Theatre Foundation I: Theatre Making
Requirements Sophomore Standing or Above (SO)
Minimum Credits 3 **Maximum Credits** 3

Choose one of the following courses:

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 DEI
Minimum Credits 3 **Maximum Credits** 3

CULS 101H Introduction to Cultural Studies: Honors

This course introduces students to the terms, analytical techniques, and interpretive strategies commonly employed in cultural studies. Emphasis is on critical 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, political, and economic contexts; and thereby prepare for more advanced coursework in cultural studies. 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*
HU DEI
Requirements 3.5 or Higher GPA (35GP)
Minimum Credits 3 **Maximum Credits** 3

Choose one of the following courses:

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
HU DEI 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
HU DEI
Requirements Sophomore Standing or Above (SO) and 3.5 or Higher GPA (35GP)
Minimum Credits 3 **Maximum Credits** 3

> *Choose two of the following courses:*

COLL 230 Internship: Professionalism and Creativity

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 students to gain hands-on experience and explore career interests while applying knowledge and skills learned in the classroom to a work setting. The online, academic component of this internship fosters student understanding of how organizations operate and provides for structured reflection on their experiences and assessment of their knowledge and skills. 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: *N*
Formerly 99-2300
Requirements Permission Required (DP)
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
Requirements Sophomore Standing or Above (SO)
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 DEI GA
Minimum Credits 3 **Maximum Credits** 3

CULS 215 Exploring Star Wars: Spectacle, Culture, Fandom

This course is an examination of the Star Wars phenomenon, as a transmedia narrative, as a cultural reflection of our world, as an object of spectacle and consumerism, and as a space of highly creative fan communities. Drawing from cultural studies, screen studies and the new discipline of participatory culture studies, the course also critically explores how Star Wars articulates social discrimination and xenophobia, issues of gender and sexuality, and notions of imperialism and colonialism. The course covers films and comics, television and fiction, even cosplay and fan art/film.

Repeatable: *N*
HU
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.

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.

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.

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.

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
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
DEI
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
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 101 Introduction to Cultural 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 224A 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 HUMA 224

HU DEI
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

HUMA 224B 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*
HU DEI
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

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 DEI 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 DEI GA
Minimum Credits 3 **Maximum Credits** 3

HUMA 230 Feminism and Film

Feminist film critic Laura Mulvey argues in her oft-cited essay "Visual Pleasure and Narrative Cinema," that Hollywood film reflects the patriarchal social unconscious, and this can be exemplified in the way women are frequently represented in film as the object of the male gaze. Other scholars, such as Jane Gaines, have

written about the way that people of color are often constructed as the object of the white gaze in mainstream cinema. Often times, women and people of color are rendered altogether invisible within the production of film and media, translating into problematic on-screen representations. This course introduces students to feminist film and media studies, engaging major questions that have shaped the vigorous fields of gender and sexuality studies, feminist film theory and feminist media history while considering the works of women filmmakers. Through a feminist lens, students will gain hands-on experience applying theory and history to film analysis.

Repeatable: *N*
HU DEI
Minimum Credits 3 **Maximum Credits** 3

HUMA 330 Feminist and Queer Environmentalism

What does environmental crisis and issues like climate change, natural resource depletion, and pollution have to do with gender and sexuality? How does Nature function as a discourse that informs cultural understandings around gender and sexuality? Why are women on the frontlines of environmental justice movements? Drawing on research in environmental studies as well as gender and sexuality studies, this course provides a critical framework for addressing these questions and examining the linkages between gender, sexuality, and the environment. Students will be introduced to key debates and theoretical inquiry in feminist and queer ecologies.

Repeatable: *N*
HU DEI
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

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 212H Philosophical Issues in Film: Honors

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. Honors section includes independent research and peer writing critique. This is an Honors course and students need a cumulative GPA of 3.50 or higher to register.

Repeatable: *N*
HU

Requirements 3.5 or Higher GPA (35GP)
Minimum Credits 3 **Maximum Credits** 3

PHIL 320 Philosophy of Food and Culture

The course is an interdisciplinary investigation into the philosophical and 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 CULS 320
HU
Prerequisites CULS 101 Introduction to Cultural Studies or CULS 101H Introduction to Cultural Studies: Honors or PHIL 101 Introduction to Philosophy or MEDI 201 Culture, Race and Media or MEDI 201H Culture, Race and Media: Honors
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 DEI
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

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 21 credit hours of required course work. The program is anchored by 9 credits of training in the physical techniques of dance, with additional studies of creative practices, 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 - 21 credits required

DANC 167 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 DANC 230
Prerequisites DANC 105 Modern IA   or DANC 205A Modern Technique II or DANC 205B Modern Technique II or DANC 205C Modern Technique II or 33 1211 Intro to Dance Technique I or 33 1311 Modern Technique I or 33 2011 Modern Technique II
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
HU DEI
Minimum Credits 3 **Maximum Credits** 3

Choose one of the following courses:

DANC 205A 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 DANC 205
Prerequisites DANC 106 Modern IB or DMOD-2-100 EXAM-DMOD MINIMUM SCORE = 100
Minimum Credits 1 **Maximum Credits** 1

DANC 205B 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*
Prerequisites DANC 106 Modern IB or DMOD-2-100 EXAM-DMOD MINIMUM SCORE = 100
Minimum Credits 1 **Maximum Credits** 1

DANC 205C 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*
Prerequisites DANC 106 Modern IB or DMOD-2-100 EXAM-DMOD MINIMUM SCORE = 100
Minimum Credits 1 **Maximum Credits** 1

DANC 205D Modern Technique II

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. Live musicians accompany all modern classes.

Repeatable: *Y*
Prerequisites DANC 106 Modern IB or DMOD-2-100 EXAM-DMOD MINIMUM SCORE = 100
Minimum Credits 1 **Maximum Credits** 1

DANC 215A 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 DANC 215
Prerequisites DANC 116 Ballet Technique IB or DBAL-2-100 EXAM-DBAL MINIMUM SCORE = 100
Minimum Credits 1 **Maximum Credits** 1

DANC 215B 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*
Prerequisites DANC 116 Ballet Technique IB or DBAL-2-100 EXAM-DBAL MINIMUM SCORE = 100
Minimum Credits 1 **Maximum Credits** 1

DANC 215C 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*
Prerequisites DANC 116 Ballet Technique IB or DBAL-2-100 EXAM-DBAL MINIMUM SCORE = 100
Minimum Credits 1 **Maximum Credits** 1

DANC 220A 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 DANC 220
Prerequisites DANC 121 West African Dance Technique IB or DWAF-2-100 EXAM-DWAF MINIMUM SCORE = 100
Minimum Credits 1 **Maximum Credits** 1

DANC 220B 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*
Prerequisites DANC 121 West African Dance Technique IB or DWAF-2-100 EXAM-DWAF MINIMUM SCORE = 100
Minimum Credits 1 **Maximum Credits** 1

DANC 285A Hip-Hop and Street Dance Technique II

This course focuses on intermediate-level foundational techniques of Hip-Hop dance and related street dance forms (e.g., breaking, locking, popping, and house) that have contributed significantly to the birth, growth and development of Hip-Hop culture and movement. Students develop proficiency in intermediate-level movement vocabulary (associated with the specific forms being taught), as well as core Hip-Hop techniques and concepts, including isolations, groove, dynamic range, footwork, freestyle and musicality. There is an emphasis on performance quality and artistry through set and improvised

movement. Students also learn about and embody the history, ethos and sociocultural context of Hip-Hop via videos (and other resources), class discussion, and participating in Hip-Hop-centered cultural events.

Repeatable: *Y*
Formerly DANC 285
Prerequisites DANC 185A Hip-Hop and Street Dance Technique I or DHIP-2-100 EXAM-DHIP MINIMUM SCORE = 100
Minimum Credits 1 **Maximum Credits** 1

DANC 285B Hip-Hop and Street Dance Technique II

This course focuses on intermediate-level foundational techniques of Hip-Hop dance and related street dance forms (e.g., breaking, locking, popping, and house) that have contributed significantly to the birth, growth and development of Hip-Hop culture and movement. Students develop proficiency in intermediate-level movement vocabulary (associated with the specific forms being taught), as well as core Hip-Hop techniques and concepts, including isolations, groove, dynamic range, footwork, freestyle and musicality. There is an emphasis on performance quality and artistry through set and improvised movement. Students also learn about and embody the history, ethos and sociocultural context of Hip-Hop via videos (and other resources), class discussion, and participating in Hip-Hop-centered cultural events

Repeatable: *Y*
Prerequisites DANC 185A Hip-Hop and Street Dance Technique I or DHIP-2-100 EXAM-DHIP MINIMUM SCORE = 100
Minimum Credits 1 **Maximum Credits** 1

DANC 285C Hip-Hop and Street Dance Technique II

This course focuses on intermediate-level foundational techniques of Hip-Hop dance and related street dance forms (e.g., breaking, locking, popping, and house) that have contributed significantly to the birth, growth and development of Hip-Hop culture and movement. Students develop proficiency in intermediate-level movement vocabulary (associated with the specific forms being taught), as well as core Hip-Hop techniques and concepts, including isolations, groove, dynamic range, footwork, freestyle and musicality. There is an emphasis on performance quality and artistry through set and improvised movement. Students also learn about and embody the history, ethos and sociocultural context of Hip-Hop via videos (and other resources), class discussion, and participating in Hip-Hop-centered cultural events

Repeatable: *Y*
Prerequisites DANC 185A Hip-Hop and Street Dance Technique I or DHIP-2-100 EXAM-DHIP MINIMUM SCORE = 100
Minimum Credits 1 **Maximum Credits** 1

Choose two of the following courses:

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 245 Choreography I

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 DANC 345
Prerequisites DANC 167 Dance Improvisation
Minimum Credits 3 **Maximum Credits** 3

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
HU DEI
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

Electives

Complete 8 credits from the following courses:

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 or DMOD-1-100 EXAM-DMOD MINIMUM SCORE = 100
Minimum Credits 2 **Maximum Credits** 2

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 or DBAL-1-100 EXAM-DBAL MINIMUM SCORE = 100
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 or DWAF-1-100 EXAM-DWAF MINIMUM SCORE = 100
Minimum Credits 1 **Maximum Credits** 1

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 185A Hip-Hop and Street Dance Technique I

This course focuses on foundational techniques of Hip-Hop dance and related street dance styles (e.g., breaking, locking, popping and house) that have contributed significantly to the birth, growth and development of Hip-Hop culture and movement. Students develop proficiency in foundational movement vocabulary associated with these forms, as well as core Hip-Hop techniques and concepts, including: isolations, groove, dynamic range, foot work, freestyle, and musicality. Students also learn about and embody the history, ethos and sociocultural context of Hip-Hop via videos and other resources, class discussions, and attending Hip-Hop-centered cultural events.

Repeatable: *Y*
Formerly DANC 185
Minimum Credits 1 **Maximum Credits** 1

DANC 185B Hip-Hop and Street Dance Technique I

This course focuses on foundational techniques of Hip-Hop dance and related street dance styles (e.g., breaking, locking, popping and house) that have contributed significantly to the birth, growth and development of Hip-Hop culture and movement. Students develop proficiency in foundational movement vocabulary associated with these forms, as well as core Hip-Hop techniques and concepts, including: isolations, groove, dynamic range, foot work, freestyle, and musicality. Students also learn about and embody the history, ethos and sociocultural context of Hip-Hop via videos and other resources, class discussions, and attending Hip-Hop-centered cultural events.

Repeatable: *Y*
Minimum Credits 1 **Maximum Credits** 1

DANC 198A 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*
Formerly DANC 198
Minimum Credits 1 **Maximum Credits** 1

DANC 198B 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 205A 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 DANC 205
Prerequisites DANC 106 Modern IB or DMOD-2-100 EXAM-DMOD MINIMUM SCORE = 100
Minimum Credits 1 **Maximum Credits** 1

DANC 205B 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*
Prerequisites DANC 106 Modern IB or DMOD-2-100 EXAM-DMOD MINIMUM SCORE = 100
Minimum Credits 1 **Maximum Credits** 1

DANC 205C 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*
Prerequisites DANC 106 Modern IB or DMOD-2-100 EXAM-DMOD MINIMUM SCORE = 100
Minimum Credits 1 **Maximum Credits** 1

DANC 205D Modern Technique II

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. Live musicians accompany all modern classes.

Repeatable: *Y*
Prerequisites DANC 106 Modern IB or DMOD-2-100 EXAM-DMOD MINIMUM SCORE = 100
Minimum Credits 1 **Maximum Credits** 1

DANC 215A 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 DANC 215
Prerequisites DANC 116 Ballet Technique IB or DBAL-2-100 EXAM-DBAL MINIMUM SCORE = 100
Minimum Credits 1 **Maximum Credits** 1

DANC 215B 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*
Prerequisites DANC 116 Ballet Technique IB or DBAL-2-100 EXAM-DBAL MINIMUM SCORE = 100
Minimum Credits 1 **Maximum Credits** 1

DANC 215C 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*
Prerequisites DANC 116 Ballet Technique IB or DBAL-2-100 EXAM-DBAL MINIMUM SCORE = 100
Minimum Credits 1 **Maximum Credits** 1

DANC 220A 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 DANC 220
Prerequisites DANC 121 West African Dance Technique IB or DWAF-2-100 EXAM-DWAF MINIMUM SCORE = 100
Minimum Credits 1 **Maximum Credits** 1

DANC 220B 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*
Prerequisites DANC 121 West African Dance Technique IB or DWAF-2-100 EXAM-DWAF MINIMUM SCORE = 100
Minimum Credits 1 **Maximum Credits** 1

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 205A Modern Technique II or 33 1212 Intro to Dance Technique II or 33 1311 Modern Technique I
Minimum Credits 1 **Maximum Credits** 1

DANC 285A Hip-Hop and Street Dance Technique II

This course focuses on intermediate-level foundational techniques of Hip-Hop dance and related street dance forms (e.g., breaking, locking, popping, and house) that have contributed significantly to the birth, growth and development of Hip-Hop culture and movement. Students develop proficiency in intermediate-

level movement vocabulary (associated with the specific forms being taught), as well as core Hip-Hop techniques and concepts, including isolations, groove, dynamic range, footwork, freestyle and musicality. There is an emphasis on performance quality and artistry through set and improvised movement. Students also learn about and embody the history, ethos and sociocultural context of Hip-Hop via videos (and other resources), class discussion, and participating in Hip-Hop-centered cultural events.

Repeatable: *Y*
Formerly DANC 285
Prerequisites DANC 185A Hip-Hop and Street Dance Technique I or DHIP-2-100 EXAM-DHIP MINIMUM SCORE = 100
Minimum Credits 1 **Maximum Credits** 1

DANC 285B Hip-Hop and Street Dance Technique II

This course focuses on intermediate-level foundational techniques of Hip-Hop dance and related street dance forms (e.g., breaking, locking, popping, and house) that have contributed significantly to the birth, growth and development of Hip-Hop culture and movement. Students develop proficiency in intermediate-level movement vocabulary (associated with the specific forms being taught), as well as core Hip-Hop techniques and concepts, including isolations, groove, dynamic range, footwork, freestyle and musicality. There is an emphasis on performance quality and artistry through set and improvised movement. Students also learn about and embody the history, ethos and sociocultural context of Hip-Hop via videos (and other resources), class discussion, and participating in Hip-Hop-centered cultural events

Repeatable: *Y*
Prerequisites DANC 185A Hip-Hop and Street Dance Technique I or DHIP-2-100 EXAM-DHIP MINIMUM SCORE = 100
Minimum Credits 1 **Maximum Credits** 1

DANC 285C Hip-Hop and Street Dance Technique II

This course focuses on intermediate-level foundational techniques of Hip-Hop dance and related street dance forms (e.g., breaking, locking, popping, and house) that have contributed significantly to the birth, growth and development of Hip-Hop culture and movement. Students develop proficiency in intermediate-level movement vocabulary (associated with the specific forms being taught), as well as core Hip-Hop techniques and concepts, including isolations, groove, dynamic range, footwork, freestyle and musicality. There is an emphasis on performance quality and artistry through set and improvised movement. Students also learn about and embody the history, ethos and sociocultural context of Hip-Hop via videos (and other resources), class discussion, and participating in Hip-Hop-centered cultural events

Repeatable: *Y*
Prerequisites DANC 185A Hip-Hop and Street Dance Technique I or DHIP-2-100 EXAM-DHIP MINIMUM SCORE = 100
Minimum Credits 1 **Maximum Credits** 1

DANC 310A Intermediate Contemporary Modern Techniques

This course will challenge you physically, going deeper into contemporary modern dance vocabulary that emphasizes more complex and layered dance phrasework. You will draw upon skills acquired in Modern Technique II with increasing focus on body alignment specific to modern dance technique, rhythmic clarity, and spatial intent. Emphasis is on deeper skill building in relationship to stamina, focus, and concentration in the practice of more complex physical vocabulary. You must complete four credits of Modern Technique II prior to enrolling in this course.

Repeatable: Y
Formerly DANC 310
Prerequisites DANC 205A Modern Technique II and DANC 205B Modern Technique II or DANC 205A Modern Technique II and DANC 205C Modern Technique II or DANC 205B Modern Technique II and DANC 205C Modern Technique II or DMOD-3-100 EXAM-DMOD MINIMUM SCORE = 100
Minimum Credits 1 **Maximum Credits** 1

DANC 310B Intermediate Contemporary Modern Techniques

This course will challenge you physically, going deeper into contemporary modern dance vocabulary that emphasizes more complex and layered dance phrasework. You will draw upon skills acquired in Modern Technique II with increasing focus on body alignment specific to modern dance technique, rhythmic clarity, and spatial intent. Emphasis is on deeper skill building in relationship to stamina, focus, and concentration in the practice of more complex physical vocabulary. You must complete four credits of Modern Technique II prior to enrolling in this course.

Repeatable: Y
Prerequisites DANC 205A Modern Technique II and DANC 205B Modern Technique II or DANC 205A Modern Technique II and DANC 205C Modern Technique II or DANC 205B Modern Technique II and DANC 205C Modern Technique II or DMOD-3-100 EXAM-DMOD MINIMUM SCORE = 100
Minimum Credits 1 **Maximum Credits** 1

DANC 310C Intermediate Contemporary Modern Techniques

This course develops physical proficiency in the performance of complex dance materials, emphasizing the deepening of technical practices in modern technical forms. Material may draw upon skills acquired in 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 leveland/or receive a teacher recommendation. Or,students must have completed 4 credits of **ModernTechnique II** and 1 credit of **Hip-Hop DanceTechnique I** prior to enrolling in this course.

Repeatable: Y
Prerequisites DANC 205A Modern Technique II and DANC 205B Modern Technique II or DANC 205A Modern Technique II and DANC 205C Modern Technique II or DANC 205B Modern Technique II and DANC 205C Modern Technique II or DMOD-3-100 EXAM-DMOD MINIMUM SCORE = 100
Minimum Credits 1 **Maximum Credits** 1

DANC 315A 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. Students must audition

to be placed at this level.

Repeatable: *Y*
Formerly DANC 315
Prerequisites DBAL-3-100 EXAM-DBAL MINIMUM SCORE = 100
Minimum Credits 1 **Maximum Credits** 1

DANC 315B 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. Students must audition to be placed at this level.

Repeatable: *Y*
Prerequisites DBAL-3-100 EXAM-DBAL MINIMUM SCORE = 100
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 220A West African Dance Technique II or DANC 220B West African Dance Technique II or DWAF-3-100 EXAM-DWAF MINIMUM SCORE = 100
Minimum Credits 1 **Maximum Credits** 1

DANC 370 Dance Professionalism: Navigating and Transforming the Field

This course prepares students to both enter the dance community as a professional and transform it. Through community engagement, guest speakers, and peer leadership opportunities, students build their professional networks and learn best practices for a sustainable career. Students create promotional materials, practice interview skills and resume building, learn how to manage the physical and emotional stress of careers in dance to maintain well-being, and strategize how to use DEI awareness to better the dance community.

Repeatable: *N*
Prerequisites DANC 245 Choreography I
Requirements Junior Standing or Above (JR)
Minimum Credits 3 **Maximum Credits** 3

DANC 385A Hip-Hop and Street Dance Technique III

This course focuses on intermediate to advanced-level techniques of Hip-Hop dance and related street dance forms (e.g., breaking, locking, popping, and house) that have contributed significantly to the birth, growth and development of Hip-Hop culture and movement. Students develop proficiency in intermediate to advanced-level movement vocabulary (associated with the specific forms being taught), as well as core Hip-Hop techniques and concepts, including isolations, groove, dynamic range, footwork, freestyle and musicality. There is an emphasis on performance quality, artistry and the development of original style through set and improvised movement. Students are expected to interface with the broader Hip-Hop community, professional artists, as well as demonstrate a high level of proficiency in technique and the embodiment of history, ethos and philosophies of Hip-Hop (and/or related street dance forms).

Repeatable: *Y*
Formerly DANC 385
Prerequisites DANC 285A Hip-Hop and Street Dance Technique II or DHIP-3-100 EXAM-DHIP MINIMUM SCORE = 100
Minimum Credits 1 **Maximum Credits** 1

DANC 385B Hip-Hop and Street Dance Technique III

This course focuses on intermediate to advanced-levelfoundational techniques of Hip-
Hop dance and related streetdance forms (e. g., breaking, locking, popping, and house) thathave contributed significantly to the birth, growth anddevelopment of Hip-
Hop culture and movement. Studentsdevelop proficiency in intermediate to advanced-levelmovement vocabulary (associated with the specific formsbeing taught), as well as core Hip-
Hop techniques andconcepts, including isolations, groove, dynamic range,footwork, freestyle and musicality.
 There is an emphasis onperformance quality, artistry and the development of originalstyle through set and i
mprovised movement. Students areexpected to interface with the broader Hip-
Hop communityand, professional artists, and as well demonstrate a highlevel of proficiency in technique a
nd the embodiment ofhistory, ethos and philosophies of Hip-Hop (and/or relatedstreet dance forms).

Repeatable: *Y*
Prerequisites DANC 285A Hip-Hop and Street Dance Technique II or DHIP-3-100 EXAM-DHIP MINIMUM SCORE = 100
Minimum Credits 1 **Maximum Credits** 1

DANC 425A Advanced Contemporary Modern Techniques

This course will challenge you physically with an advanced contemporary modern vocabulary that emphasizes your individual contributions to the class material. You will draw upon skills acquired in Intermediate Contemporary Modern Techniques with increasing focus on building a stronger class community with your peers, to work both as an ensemble, as well as cultivating your unique voice and individuality. Emphasis is on building complex and layered physical vocabulary that challenges you to think creatively with curiosity and commitment, empowers you to take risks, and consider your individual role within the class context. You must audition for placement at this level.

Repeatable: *Y*
Formerly DANC 425
Prerequisites DMOD-4-100 EXAM-DMOD MINIMUM SCORE = 100
Minimum Credits 1 **Maximum Credits** 1

DANC 425B Advanced Contemporary Modern Techniques

This course will challenge you physically with an advanced contemporary modern vocabulary that emphasizes your individual contributions to the class material. You will draw upon skills acquired in Intermediate Contemporary Modern Techniques with increasing focus on building a stronger class community with your peers, to work both as an ensemble, as well as cultivating your unique voice and individuality. Emphasis is on building complex and layered physical vocabulary that challenges you to think creatively with curiosity and commitment, empowers you to take risks, and consider your individual role within the class context. You must audition for placement at this level.

Repeatable: *Y*
Prerequisites DMOD-4-100 EXAM-DMOD MINIMUM SCORE = 100
Minimum Credits 1 **Maximum Credits** 1

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

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 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 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

DSGN 110 Design Thinking

This course introduces design thinking, and its theories and methods that 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

Choose one of the following courses:

BUSE 210 Economics for Creatives

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 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 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

Choose one of the following courses:

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 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 Junior Standing or Above (JR)
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 476 Branded Entertainment Practicum

Students in this interdisciplinary course gain theoretical and practical experience in the strategy, production, and distribution of client-based branded entertainment media. Students collaborate within interdisciplinary teams and work with commercial and not-for-profit clients to develop and execute branded entertainment strategic plans, media content and analytic processes. Contemporary social media platforms, business

models and best practices for evaluating impact are presented and used by the student teams.

Repeatable: *N*
Formerly 28-4242
Requirements Junior Standing or Above (JR)
Minimum Credits 3 **Maximum Credits** 3

Devising Collaborative Performance Minor

Devising Collaborative Performance is a method of performance generation that engages in collaborative creation and often uses improvisational work by the performing ensemble. For theatre majors, this program will build upon the interest in devising that is developed in the first-year Theatre Foundation classes. For others, regardless of major, the minor serves as a place to build on their particular artistic and creative expertise in exploration of collaborative performance-making and multi-disciplinary performance experiences. Students will take classes in theatre and dance and other departments that build on skills of writing, improvisation, adaptation, documentary performance, and movement.

As a result of successfully completing program requirements, students should be able to:

- demonstrate proficiency in multi-disciplinary communication and performance making;
- exhibit knowledge about multiple devising processes including text-based, movement-based and documentarian;
- demonstrate the application of a variety of performance styles and forms toward the creation of original performance; and
- communicate understanding of devising practices across cultures and countries.

PROGRAM REQUIREMENTS - 21 credits required

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 450 Devising I

Students will explore, devise and present ensemble created works in various styles.

Repeatable: *N*
Formerly 31-3706
Prerequisites THEA 112 Theatre Foundation II: Performance or THEA 101 Acting Basic Skills for Non-Acting Majors or THEA 152 Aesthetics for Theatre Makers or MUSC 223 Elements of Music Design or ARTS 105 Foundation Studio or DANC 167 Dance Improvisation or THEA 121 Comedy Foundations II:

Point of View and Performance
Minimum Credits 3 **Maximum Credits** 3

THEA 451 Devising II: Physical Approaches

In Devising II: Physical Approaches, students will work on learning movement vocabullary and skills to enable them to devise new work. Using movement methodologies from Jacques LeCoq, Robert LePage, companies Frantic Assembly and Complicite and phyical approaches embedded in Commedia dell-Arte and Mask Work, students will practice making short pieces in various styles.

Repeatable: *N*
Prerequisites THEA 450 Devising I
Minimum Credits 3 **Maximum Credits** 3

THEA 452 Devising III: Performance for Social Justice

In Devising III: Performance for Social Justice, students will work on learning vocabulary and skills to enable them to devise work that engages communities, creates space for marginalized groups and social justice issues. Using methodologies from such artists as Augusto Boal, Michael Rohd, Emily Mann, companies such as Cornerstone Theatre, Tectonic Theatre Project, Teatro Campasino, Bread and Puppet Theatre, students will practice making short pieces in various styles - Theatre of Testimony, Docudrama, Verbatim.

Repeatable: *N*
Prerequisites THEA 450 Devising I
Minimum Credits 2 **Maximum Credits** 2

Choose one of the following courses:

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

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 135 Hip-Hop for Non-Majors

This course is an introduction to Hip-Hop technique, culture and history. Through this course, students learn about and embody the aesthetics, history and sociocultural context of Hip-Hop. The primary work of this course is embodied practice. Students learn foundational techniques and embodied concepts associated with Hip-Hop and related street dance styles including: breaking, locking, popping & house. The physical training is supplemented with activities such as readings, videos, discussions, lectures & writing assignments. Students also engage in Hip-Hop-centered cultural events to deepen their learning.

Repeatable: *Y*
Formerly 33-1230
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

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 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

Choose one of the following courses:

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 MEDI 101 Cinematic Storytelling or 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

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
Minimum Credits 3 **Maximum Credits** 3

INMD 240 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 writer's 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 GAME 260
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

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

Electives

Complete 6 credits from the following courses:

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 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

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 or DMOD-1-100 EXAM-DMOD MINIMUM SCORE = 100
Minimum Credits 2 **Maximum Credits** 2

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 167 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 DANC 230
Prerequisites DANC 105 Modern IA   or DANC 205A Modern Technique II or DANC 205B Modern Technique II or DANC 205C Modern Technique II or 33 1211 Intro to Dance Technique I or 33 1311 Modern Technique I or 33 2011 Modern Technique II
Minimum Credits 3 **Maximum Credits** 3

DANC 205A 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 DANC 205
Prerequisites DANC 106 Modern IB or DMOD-2-100 EXAM-DMOD MINIMUM SCORE = 100
Minimum Credits 1 **Maximum Credits** 1

DANC 205B 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*
Prerequisites DANC 106 Modern IB or DMOD-2-100 EXAM-DMOD MINIMUM SCORE = 100
Minimum Credits 1 **Maximum Credits** 1

DANC 205C 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*
Prerequisites DANC 106 Modern IB or DMOD-2-100 EXAM-DMOD MINIMUM SCORE = 100
Minimum Credits 1 **Maximum Credits** 1

DANC 205D Modern Technique II

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. Live musicians accompany all modern classes.

Repeatable: *Y*
Prerequisites DANC 106 Modern IB or DMOD-2-100 EXAM-DMOD MINIMUM SCORE = 100
Minimum Credits 1 **Maximum Credits** 1

DSGN 110 Design Thinking

This course introduces design thinking, and its theories and methods that 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

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

Requirements Permission Required (DP) Musical Theatre Majors Only (2MUS)
Minimum Credits 3 **Maximum Credits** 3

MUSC 109 Foundations of Music Supplement

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*
Requirements Permission Required (DP) 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 contemporary music theory, aural skills, piano keyboard (or equivalent), digital audio workstations and a variety of applications used widely in the music industry.

Repeatable: *N*
Formerly 32-1120
DEI
Concurrent Requisite MUSC 174 Applied Music I
Minimum Credits 4 **Maximum Credits** 4

MUSC 174 Applied Music I

This course provides an applied experience contemporary instrumental and vocal students need prior to enrolling in private lessons. Students will study the technique, scales, chords, sight-reading and repertoire as appropriate to their discipline. Students will apply their Foundations of Music skills to begin developing an improvisational approach to their instrument.

Repeatable: *N*
Formerly 32-1321
Concurrent Requisite MUSC 110 Foundations of Music I
Minimum Credits 2 **Maximum Credits** 2

PHOT 101 Photographic Practice I

This course introduces 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

THEA 106 Theatre Survey I: Global Drama

This course is designed to introduce students to dramas - across history and cultures - that have influenced major trends in theatre. In doing so, students will engage a range of dramatic texts from classical and contemporary dramas to adaptations and revisions of canonical works. Students will study and discuss a sampling of plays that exemplify an array of genres and forms resulting in the student's ability to make connections between a text's form and its context.

Repeatable: *N*
Minimum Credits 2 **Maximum Credits** 2

THEA 107 Theatre Survey II: American Drama

The American theatre both reflects and creates American identity. This course will examine plays from the mid-nineteenth century through the present day to investigate the ways that Americans participated in the construction, and deconstruction, of Americans' sense of self. Rather than a complete review of American drama, this course will survey a range of content, form, and styles as they define American drama and American identity.

Repeatable: *N*
Prerequisites THEA 106 Theatre Survey I: Global Drama or THEA 124 Comedy Survey I or THEA 141 Musical Theatre Foundations
Minimum Credits 2 **Maximum Credits** 2

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
Concurrent Requisite THEA 106 Theatre Survey I: Global Drama
Minimum Credits 4 **Maximum Credits** 4

THEA 120 Comedy Foundations I: Ensemble and Discovery

Students investigate the elements and principles of process that can be applied to all aspects of comedy creation. Students will improvise, write and perform jokes and sketches for both video and live performance. Readings, ensemble-work, exercises, and attendance at Columbia College Chicago productions deepen understanding and appreciation of the scope of contemporary comedy practices.

Repeatable: *N*
Formerly 31-1253
Concurrent Requisite THEA 124 Comedy Survey I
Minimum Credits 4 **Maximum Credits** 4

THEA 124 Comedy Survey I

This course invites incoming students into their role as Comedy Writing and Performance Majors at Columbia College, and 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, exercises, 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 141 Musical Theatre Foundations

Musical Theatre (MT) Foundations prepares incoming students for their role as creative practitioners of musical theatre. Students investigate the elements and principles of the artistic process that can be applied to all aspects of creating musical theatre. The course develops students' awareness, observation and collaborative skills, and their ability to transpose experiences in the world of the play or musical into written, vocal and physical form. Production numbers that explore style and representative genres will be major projects. Readings, composition work in class, and attendance at productions deepen students' understanding and appreciation of the scope of contemporary musical theatre-making. The course will meet in a five-week sub session.

Repeatable: *N*
Musical Theatre Majors Only (3MUS)
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 includes 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 are introduced to musical theatre dance combinations and professional musical theatre audition procedures.

Repeatable: *Y*
Formerly 31-1430
Musical Theatre Majors Only (3MUS)
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 243 Musical Theatre Dance II

This course expands the technical skills in musical theatre dance styles required of musical theatre majors at the intermediate level. Each class includes 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

Education Minor

This eighteen-credit hour minor is available to all Columbia College 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

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

Choose five of the following courses:

COLL 230 Internship: Professionalism and Creativity

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 students to gain hands-on experience and explore career interests while applying knowledge and skills learned in the classroom to a work setting. The online, academic component of this internship fosters student understanding of how organizations operate and provides for structured reflection on their experiences and assessment of their knowledge and skills. 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: *N*
Formerly 99-2300

Requirements Permission Required (DP)
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
Requirements Sophomore Standing or Above (SO)
Minimum Credits 3 **Maximum Credits** 3

EDUC 210 Language Development

This course focuses on the process of acquiring language(s) from birth through adulthood. Various theoretical perspectives on language acquisition will be presented and current information regarding the biological, social, and cognitive bases for language will be reviewed. Major communicative achievements that characterize the various stages of language development will be discussed while examining stories of children who are developing language in a typical and atypical manners, and as people in multicultural and linguistically diverse or bilingual contexts. Methods for describing language performance and documenting language growth will be reviewed and students will examine the ways the arts facilitate language development.

Repeatable: *N*
Formerly 38-2130
SS
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.

Repeatable: *N*
Formerly 38-2601
HL DEI
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 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 112H Writing and Rhetoric II: Honors or ENGL 122 International Writing and Rhetoric II
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 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

SOSC 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 SOCI 114
SS
Minimum Credits 3 **Maximum Credits** 3

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

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 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 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 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 ENGL 112 Writing and Rhetoric II or ENGL 112H Writing and Rhetoric II: Honors or ENGL 122 International Writing and Rhetoric II or TWC-T-7 EXAM-TWC WRITING MINIMUM SCORE = 7
Requirements Junior Standing or Above (JR)
Minimum Credits 3 **Maximum Credits** 3

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
Complete 6 credits from the following courses:

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 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 presents topics that will enhance the student's understanding of the financial statements, including an introduction to ratio analysis.

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.

Repeatable: *N*
Formerly 28-2120
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 ENGL 112 Writing and Rhetoric II or ENGL 112H Writing and Rhetoric II: Honors or ENGL 122 International 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 210 Economics for Creatives

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 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 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.

Repeatable: *N*
Formerly 28-3110
Prerequisites BUSE 201 Accounting
Minimum Credits 3 **Maximum Credits** 3

BUSE 309 Entrepreneurship: Business Plan and Pitch

Students meet with entrepreneurs to gain insights into the characteristics of successful new ventures; develop their own business plan; produce a pitch deck; and present their proposal to a panel of potential investors, donors, and partners. Students analyze the elements of competitive business plans, compare various plan structures, and apply research methods and tools in the development of their own plan.

Repeatable: *N*
Formerly 28-3514
Requirements Junior Standing or Above (JR)
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 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 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

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 all 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 an independent study project or skill-based class in environmental science depending on their 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 these 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; and
- communicate science effectively in both written and oral formats, to think critically and logically and to apply these skills.

PROGRAM REQUIREMENTS - 21 credits required

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 4 **Maximum Credits** 4

Complete 3 credits from the following courses:

SCIE 305 Environmental Studies Data Interpretation

This class is an environmental chemistry course which will introduce students to: chemistry sampling and research methods; heavy metals; pesticides; nuclear power; CFCs/the ozone layer and also climate change. This class will have a Chicago emphasis to it and a strong laboratory component that will allow students to learn water, soil and plant techniques as well as toxicology, Atomic Absorption Spectroscopy (AAS), the use of Geographic Information Systems (GIS), and climate change modeling.

Repeatable: *N*
Prerequisites SCIE 205 Environmental Science and MATH 205 Introduction to Statistics and ENGL 112 Writing and Rhetoric II or SCIE 205 Environmental Science and MATH 205 Introduction to Statistics and ENGL 112H Writing and Rhetoric II: Honors or SCIE 205 Environmental Science and MATH 205 Introduction to Statistics and ENGL 122 International Writing and Rhetoric II
Requirements Junior Standing or Above (JR)
Minimum Credits 3 **Maximum Credits** 3

SCIE 496 Independent Project: Science and Mathematics

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.

Repeatable: *Y*
Formerly 56-3198
Requirements Permission Required (DP)
Minimum Credits 1 **Maximum Credits** 6

Choose two of the following courses:

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 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 or ALEK-1-46 EXAM-ALEKS MINIMUM SCORE = 46
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

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

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

Choose two of the following courses:

BIOL 115 Botany

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

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 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. We will explore the special adaptations that allow organisms to thrive and create the complex web of ocean life. Laboratories in this class include exploration of evolution, biodiversity, marine organisms, and more.

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 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

CHEM 110 Concepts of Biochemistry

In this course, we will learn about basic chemical and biochemical principles and some of the latest breakthroughs in the field. We will make connections between biomolecules and the functioning of living organisms, disease, forensic tests, environmental issues, and biotechnology. Specially designed laboratory experiments help us to discover the hidden chemistry of life.

Repeatable: *N*
Formerly 56-1215
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 140H Paleontology Field Observation & 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

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

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 or ALEK-1-46 EXAM-ALEKS MINIMUM SCORE

= 46
Minimum Credits 3 **Maximum Credits** 3

Fashion Communication Minor

The Fashion Communication minor offers students the opportunity to develop practical communication skills for the fashion industry. This minor complements skills Columbia students develop in several majors, including Advertising, Communication, Fashion Studies, Marketing and Public Relations.

As a result of successfully completing the program requirements, students should be able to:

- understand the development, current state, and emerging trends of fashion communication and its audiences;
- create communication content for the fashion industry across a variety of media forms, appropriate to specific audiences, purposes, contents, and contexts; and
- accomplish goals with a critical awareness of fashion communication practices.

PROGRAM REQUIREMENTS - 18 credits required

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
DEI
Minimum Credits 3 **Maximum Credits** 3

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 203 Trendspotting

This course introduces students to research methodology and critical assessment of trend sources and research used to develop products, marketing and merchandising campaigns for fashion and adjacent industries.

Repeatable: *N*

Formerly 27-2125
DEI
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: *Y*
Formerly 54-2715
Prerequisites PURE 102 Intro to Public Relations or FASH 101 Intro to the Fashion Industry
Minimum Credits 3 **Maximum Credits** 3

Choose one of the following courses:

COMM 202 Applied Communication Research

This course introduces students to best practices in communication research design and process. Students develop a mixed research methodology encompassing contemporary digital research and consumer collaborative creative methodologies to make better decisions for their audience's needs. It emphasizes translating research into actionable insights and applicable plans. The final project is an applied communication research project for an organization, non-profit, association, or brand, suitable for inclusion in the student's portfolio.

Repeatable: *N*
Requirements Sophomore Standing or Above (SO)
Minimum Credits 3 **Maximum Credits** 3

COMM 219 Social Media Content

This course trains students to create strategic and ethical social media and digital content; develop concise and accurate writing and editing skills; and employ search engine optimized keywords, links, and hashtags to grow audiences and motivate them to action.

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 109 Writing and Rhetoric I Stretch B or TWC-T-7 EXAM-TWC WRITING MINIMUM SCORE = 7
Minimum Credits 3 **Maximum Credits** 3

Choose one of the following courses:

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 Advertising Principles or FASH 101 Intro to the Fashion Industry
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
DEI
Requirements Permission Required (DP)
Minimum Credits 3 **Maximum Credits** 3

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 II
Minimum Credits 3 **Maximum Credits** 3

Fashion for Game Art Minor

Fashion Studies has collaborated with Interactive Arts and Media to create a hybrid course of study designed to expose students to the intersections of fashion and the video game industry. The purpose of the minor is to provide introductory interdisciplinary contexts for understanding fashion for game art, character concepts and character designs. The purpose of the program is not to create fashion majors with comprehensive character design abilities, nor is it to create game artists who can personally construct fashion products. Instead, the goal is to increase cross-industry knowledge for both types of students and those in related disciplines so that they mutually understand conceptual and practical opportunities at the convergence of fashion with game art. The minor will emphasize dexterity in cross-functional team collaborations using problem-based learning, industry partnerships, and other methods. Exposures can encompass outlets ranging from outfit design through gameplay (e.g. Destiny II) to using games and gameplay for future-imagining (e.g. SolarPunk). There is also a DEI component to the program, since fashion may drive more women and BIPOC artists and designers to careers in the video game industry.

As a result of successfully completing program requirements, students should be able to:

- apply the fundamentals of fashion garment construction to game development and 3D modeling/animation;
- identify software tools for creating digital outfits and create digital wardrobes in virtual communities;
- identify conceptual and practical opportunities for linking Fashion Design and Game Art;
- solve industry problems through cross-functional collaborations; and
- examine DEI issues related to the impact of fashion on game role-play, identity, ethics, group behavior, competition, gender, race and aesthetics.

PROGRAM REQUIREMENTS - 18 credits required

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

In this course, students learn about and practice foundational skills in the interdisciplinary field of game development, including the areas of game design, game art, programming, sound design UI/UX, and project management. Additionally, students are introduced to the business and career requirements of the game industry. They will learn the personal management skills of a developer. They will identify the skills relevant to the game development discipline of their choice and devise a plan for demonstrating these skills in a professional portfolio. Throughout the course, students will build a prototype digital game from their design, giving them exposure to all aspects of game development and the production process.

Repeatable: *N*
Formerly 36-1500
Minimum Credits 3 **Maximum Credits** 3

FASH 352 3D Fashion for Digital Environments

In this course students will learn about the 3D and digital tools that are being used by major fashion brands and game designers in order to create digital garments and communicate products effectively with the consumer. The course will also expand curiosity about and create connections with different industries in order to examine and forecast the impact and reach of the fashion industry into digital environments.

Repeatable: *N*
Prerequisites FASH 103 Introduction to Sewing and GAME 105 Game Culture
Minimum Credits 3 **Maximum Credits** 3

Choose one of the following courses:

FASH 103 Introduction to Sewing

In this course, students will be introduced to sewing equipment, basic seams, and the fundamentals to begin functional patternmaking.

Repeatable: *Y*
Fashion Majors and Minors Only (2FSH)
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
Fashion Majors and Minors Only (2FSH)
Minimum Credits 3 **Maximum Credits** 3

Choose two of the following courses:

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: *Y*
Formerly 26-3086
Prerequisites GAME 201 Computer Animation: Modeling or ANIM 240 Computer Animation
Minimum Credits 3 **Maximum Credits** 3

FASH 203 Trendspotting

This course introduces students to research methodology and critical assessment of trend sources and research used to develop products, marketing and merchandising campaigns for fashion and adjacent industries.

Repeatable: *N*
Formerly 27-2125
DEI
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
Minimum Credits 3 **Maximum Credits** 3

FASH 307 A History of Fashion in 100 Objects

By decentering the traditionally Eurocentric focus of fashion history, students will come to understand the universality of fashion and how humans throughout history have utilized dress objects to signal status, construct identity and cultivate community. Through regular visits to the Fashion Study Collection, students will also be introduced to the material culture of dress, the evolution of fashion journalism, retail history and developments in manufacturing and construction.

Repeatable: *N*
Formerly 27-3175
DEI
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 481 Fashion Lab Practicum

The Fashion Lab Practicum is an interdisciplinary course designed to connect Columbia students with iconic brands and industry leaders or institutional partners in product development and consumer insights through the execution of collaboratively-designed, innovation-oriented, bespoke research projects.

Repeatable: *Y*
DEI
Requirements Junior Standing or Above (JR) and Permission Required (DP)
Minimum Credits 3 **Maximum Credits** 3

GAME 201 Computer Animation: Modeling

This course covers basic principles and language of three-dimensional (3D) modeling and animation utilizing industry standard software. Lectures cover the language and applications of these tools for use in the game, animation and film industries. By the completion of this course, students construct a series of sophisticated beginner level character and environment model 3D assets for their 3D portfolio. This course is suitable for students with little to no prior experience in 3D modeling or digital design.

Repeatable: *N*
Formerly 36-2370
Minimum Credits 3 **Maximum Credits** 3

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

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 203 Trendspotting

This course introduces students to research methodology and critical assessment of trend sources and research used to develop products, marketing and merchandising campaigns for fashion and adjacent industries.

Repeatable: *N*
Formerly 27-2125
DEI
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 231 Approaches and Process in Fashion Design

This course introduces individual and teamed students to design-focused product development through consumer market-segment research and category-specific design challenges across traditional and niche markets such as women's, men's, children's, active sports, underwear, event, occasion, and

special-needs wear and accessories.

Repeatable: *N*
Formerly 27-2730
Prerequisites FASH 101 Intro to the Fashion Industry
Minimum Credits 3 **Maximum Credits** 3

FASH 306 Apparel Evaluation

This course provides students with a production vocabulary based on a thorough knowledge of the relationship between textiles and finished garments. Students will learn about garment fit, construction details, federal regulations, quality control and wholesale/retail pricing based on market segmentation. Decision making and negotiating skills are also highlighted.

Repeatable: *N*
Formerly 27-3115
Prerequisites FASH 101 Intro to the Fashion Industry or FASH 205 Textiles Survey
Minimum Credits 3 **Maximum Credits** 3

FASH 307 A History of Fashion in 100 Objects

By decentering the traditionally Eurocentric focus of fashion history, students will come to understand the universality of fashion and how humans throughout history have utilized dress objects to signal status, construct identity and cultivate community. Through regular visits to the Fashion Study Collection, students will also be introduced to the material culture of dress, the evolution of fashion journalism, retail history and developments in manufacturing and construction.

Repeatable: *N*
Formerly 27-3175
DEI
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

Fashion Styling Minor

The minor in Fashion Styling will introduce students to the disciplines within this broader field. Students will learn about costuming for film, television, and theater, editorial styling, personal wardrobing, and styling for ecommerce. As part of collaborative teams, fashion students will work with students in adjacent disciplines such as photography, cinema, television, and theater to develop, analyze, and create still and motion imagery and scenes.

As a result of successfully completing program requirements, students should be able to:

- demonstrate an understanding of the collaborative practice and various roles of the fashion stylist;
- research historical periods and current trends to determine style direction for potential client;
- evaluate requirements and available resources to make decisions that support the client's final deliverable;
- analyze a basic script for film, television, or theater to inform the development of the costumes for the production;

- select, defend and critique styling choices and options based on informed positions considering cultural, historical, and aesthetic elements; and
- create an innovative body of work demonstrating a high degree of professionalism, creativity, motivation, and self-management.

PROGRAM REQUIREMENTS - 18 credits required

CINE 140 Concept to Screen

This course provides students with an opportunity to learn more about the methods by which professionals approach, break down, or prepare a script for filming. Students analyze various drafts of scripts from several feature length films and television programs. 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.

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

FASH 203 Trendspotting

This course introduces students to research methodology and critical assessment of trend sources and research used to develop products, marketing and merchandising campaigns for fashion and adjacent industries.

Repeatable: *N*
Formerly 27-2125
DEI
Minimum Credits 3 **Maximum Credits** 3

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
Minimum Credits 3 **Maximum Credits** 3

THEA 262 Costume Design

This course will introduce students to the art and business of Costume Design for theatre and film. Projects will focus on character development from text, costume research, the creation of color palettes, the use of fabric, and organizational paperwork. The development and presentation of costume design for entire productions will be explored.

Repeatable: *N*
Formerly 31-2615
Prerequisites THEA 111 Theatre Foundation I: Theatre Making or FASH 285 Fashion Styling I
Minimum Credits 3 **Maximum Credits** 3

Choose one of the following courses:

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 307 A History of Fashion in 100 Objects

By decentering the traditionally Eurocentric focus of fashion history, students will come to understand the universality of fashion and how humans throughout history have utilized dress objects to signal status, construct identity and cultivate community. Through regular visits to the Fashion Study Collection, students will also be introduced to the material culture of dress, the evolution of fashion journalism, retail history and developments in manufacturing and construction.

Repeatable: *N*
Formerly 27-3175
DEI
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

Choose one of the following courses:

FASH 384 Fashion Styling: Location

This course brings together Fashion Studies and Photography students to work on real-world situations in which Fashion Studies students provide styling for location photography, as well as learn promotion and media strategies for a variety of business environments. The goal of the course is to foster an atmosphere of collaborative learning.

Repeatable: *N*
Formerly FASH 355
Prerequisites FASH 285 Fashion Styling I
Requirements Junior Standing or Above (JR)
Minimum Credits 3 **Maximum Credits** 3

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: Studio

This course brings together Fashion Studies and Photography students to work on real-world situations in which Fashion Studies students provide styling for studio photography, as well as learn promotion and media strategies for 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 Junior Standing or Above (JR)
Minimum Credits 3 **Maximum Credits** 3

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

Choose three of the following courses:

ARTS 110 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 in various exercises augmented by critiques, slide lectures, and discussions.

Repeatable: *N*
Formerly ARTS 210
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 226 Color Strategies

In this course, you will study the application and effective use of color. We will explore a range of historical and contemporary case studies, examining global and culture-specific color theory and color systems. You will utilize the knowledge and techniques covered throughout the semester in the production of a body of work related to your major area of study.

Repeatable: *N*
Formerly 22-2960
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 students in the basic techniques, materials, processes, and concepts used in the Papermaking Studio. Technique will be taught as a method of investigation and 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, and other papermaking techniques.

Repeatable: *N*
Formerly 66-2100
Requirements Sophomore Standing or Above (SO)
Minimum Credits 3 **Maximum Credits** 3

ARTS 239 Artists' Books

In this studio course you will be introduced to the tools and techniques of book construction as well as the conceptual possibilities and concerns of the book as a significant contemporary art form. You will construct a variety of blank book models, learn simple image transfer techniques, engage digital and risographic printing techniques, and produce your own artists' books. We will reflect on the artistic cultures of publication from mass produced offset runs to DIY zine cultures to one of a kind objects.

Repeatable: *N*
Formerly 22-2239
Requirements Sophomore Standing or Above (SO)
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 for the production of image and time-based art works. Students will extend their understanding of the Adobe Creative Suite, and the digital processes artists use to extend their art practices using contemporary tools. The course will introduce history and current theory related to digital art making, sound and video art, and their broader application in art contexts. Students may also have the opportunity to extend their digital creations into physical space.

Repeatable: *N*
Formerly 22-2219
Requirements Sophomore Standing or Above (SO)
Minimum Credits 3 **Maximum Credits** 3

ARTS 299A Topics in Studio Art I:

This rotating topics course introduces topics not addressed in the regular course offerings, and may engage new, experimental, or highly interdisciplinary approaches to art practice. This is a vital, open space for experimentation and for representing a diversity of art media, practices, and themes. Studio instruction may be augmented with field trips, slide lectures, readings, critiques, and discussions that help critically, currently, and historically situate the course topic.

Repeatable: *Y*
Formerly ARTS 299
Requirements Sophomore Standing or Above (SO)
Minimum Credits 3 **Maximum Credits** 3

ARTS 299B Topics in Studio Art I:

This rotating topics course introduces topics not addressed in the regular course offerings, and may engage new, experimental, or highly interdisciplinary approaches to art practice. This is a vital, open space for experimentation and for representing a diversity of art media, practices, and themes. Studio instruction may be augmented with field trips, slide lectures, readings, critiques, and discussions that help critically, currently, and historically situate the course topic.

Repeatable: *Y*
Requirements Sophomore Standing or Above (SO)
Minimum Credits 3 **Maximum Credits** 3

Choose three of the following courses:

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

ARTS 320A 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 ARTS 320
Prerequisites ARTS 220 Painting I
Minimum Credits 3 **Maximum Credits** 3

ARTS 320B 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*
Prerequisites ARTS 220 Painting 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 334 Lithography

This course will introduce students to intermediate and more advanced lithographic processes including multi-color printing using aluminum plate and photo lithography. Students will explore innovative and experimental fine art editioning practices in lithography and build a body of work that is conceptually, as well as technically, proficient.

Repeatable: *N*
Formerly 22-3224
Prerequisites ARTS 230 Printmaking I
Minimum Credits 3 **Maximum Credits** 3

ARTS 335 Etching

In this course, you will explore a wide range of materials and techniques used to create the linear, tonal, and photographic images of the intaglio print. Basic techniques cover line etching for precise linework, drypoint for velvety and textured lines, soft ground for both crayon-like lines and textures, aquatint for tones, and lift grounds for the quality of watercolor. Inking techniques include black-and-white and color intaglio, and may include others such as à la poupée, stenciling, and chine collé for added color and texture. All processes will be discussed and demonstrated, along with photo etching techniques. You may be producing monoprints, collagraphs, and/or carborundum prints.

Repeatable: *N*
Prerequisites ARTS 230 Printmaking I
Minimum Credits 3 **Maximum Credits** 3

ARTS 340A 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*
Formerly ARTS 340
Prerequisites ARTS 240 Sculpture I
Minimum Credits 3 **Maximum Credits** 3

ARTS 340B 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 354 Installation/Site-Specific Art

In this studio course, students are challenged to expand their visual and conceptual vocabulary using various spatial, time-based, and site-specific approaches to the creation of new work. Research and development, execution, documentation, and presentation of projects will be supported through course assignments. Classroom/studio activity will promote the creative process in a relationship between the artist's expression and the designated medium and site.

Repeatable: *N*
Formerly 22-3234
Requirements Sophomore Standing or Above (SO)
Minimum Credits 3 **Maximum Credits** 3

ARTS 356 Performance Art

This course gives students a comprehensive introduction to the history and practice of performance art with a particular emphasis on the performative body in art since the 1960s, including experiments in live art in feminism and multiculturalism that have made particular use of performance. Students will respond to prompts to create their own performance works, which will be presented for critique. Particular emphasis will be placed on idea development and the role of the experiential in art production and reception.
Various documentation strategies will be covered in the class, including photographic and video techniques.

Repeatable: *N*
Formerly 22-3236
Requirements Sophomore Standing or Above (SO)
Minimum Credits 3 **Maximum Credits** 3

ARTS 499A 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. Rotating topics may include: Multiples and Democratized Experience; Shaping Solid Light; Art Activism Studio; Art and Archives.

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

ARTS 499B 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. Rotating topics may include: Multiples and Democratized Experience; Shaping Solid Light; Art Activism Studio; Art and Archives.

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

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

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

In this course, students learn about and practice foundational skills in the interdisciplinary field of game development, including the areas of game design, game art, programming, sound design UI/UX, and project management. Additionally, students are introduced to the business and career requirements of the game industry. They will learn the personal management skills of a developer. They will identify the skills relevant to the game development discipline of their choice and devise a plan for demonstrating these skills in a professional portfolio. Throughout the course, students will build a prototype digital game from their design, giving them exposure to all aspects of game development and the production process.

Repeatable: *N*
Formerly 36-1500
Minimum Credits 3 **Maximum Credits** 3

GAME 201 Computer Animation: Modeling

This course covers basic principles and language of three-dimensional (3D) modeling and animation utilizing industry standard software. Lectures cover the language and applications of these tools for use in the game, animation and film industries. By the completion of this course, students construct a series of sophisticated beginner level character and environment model 3D assets for their 3D portfolio. This course is suitable for students with little to no prior experience in 3D modeling or digital design.

Repeatable: *N*

Formerly 36-2370
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 teaches students the fundamentals of traditional 2D animation. The twelve principles of animation will be used to help students develop strong 2D and 3D animation skills. Assignments such as bouncing ball, pendulum and walk cycles will be taught. Industry pipelines and techniques are taught through lectures, demos, and weekly assignments.

Repeatable: *N*
Formerly 36-2360
Prerequisites GAME 205 2D Art for Games or INMD 120 Digital Image Design and GAME 110 Introduction to Game Development
Minimum Credits 3 **Maximum Credits** 3

GAME 215 Character Visualization for Games

In this course students are guided through the character concept creation process. Students begin by learning to effectively utilize complex and abstract geometric forms to communicate ideas. Students then expand their understanding value, shadows, shading, perspective, and composition in the creation of compelling character concept sheets. Lectures and drawing demos support in-depth creative projects that culminate into a final presentation. This course is designed to assist in the transition between foundations of drawing to methods of communicating character concepts.

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 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 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

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

In this course, students learn about and practice foundational skills in the interdisciplinary field of game development, including the areas of game design, game art, programming, sound design UI/UX, and project management. Additionally, students are introduced to the business and career requirements of the game industry. They will learn the personal management skills of a developer. They will identify the skills relevant to the game development discipline of their choice and devise a plan for demonstrating these skills in a professional portfolio. Throughout the course, students will build a prototype digital game from their design, giving them exposure to all aspects of game development and the production process.

Repeatable: *N*
Formerly 36-1500
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
Minimum Credits 3 **Maximum Credits** 3

GAME 236 Game Design I

Course begins the process of developing a suite of design skills. Design thinking will be defined as a process where many solutions are simultaneously possible. They will learn basics of game theory, mechanism design, and play theory. They will learn gameplay design patterns which are considered best practice. They use and develop skills such as sketching, acting, paper prototyping, digital prototyping, etc. They will begin to identify their own personal style of game design, such as narrative design, strategy design, etc. They will produce a substantial game design and prototype and document as necessary.

Repeatable: *N*
Formerly 36-2520
Prerequisites GAME 110 Introduction to Game Development
Minimum Credits 3 **Maximum Credits** 3

PROG 101 Programming I

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 programming best practices.

Repeatable: *N*
Formerly 36-1501
Minimum Credits 3 **Maximum Credits** 3

PROG 201 Programming II

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 projects for your portfolio.

Repeatable: *N*
Formerly 36-2600
Prerequisites PROG 101 Programming I
Minimum Credits 3 **Maximum Credits** 3

Choose one of the following courses:

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 gain 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 201 Computer Animation: Modeling and GAME 205 2D Art for Games and PROG 101 Programming I
Requirements Sophomore Standing or Above (SO)
Minimum Credits 3 **Maximum Credits** 3

GAME 345 Advanced Game Scripting and Environments

This course builds on the gameplay scripting practices developed in Game Engine Scripting. They will learn confidence in developing 2D and 3D games, utilizing their own original, functional script elements and stock game assets and environments. Students learn programming design patterns and practice version control workflows with branches and code review. They will learn the basics of technical leadership in the context of game development. Using these skills, students create a new game project with an industry standard game engine.

Repeatable: *N*
Formerly 36-3510
Prerequisites GAME 225 Game Engine Scripting
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 INMD 240 Story Development for Interactive Media or CINE 245 Scriptwriting II: The Feature Film or TELE 246 Scriptwriting II: The Television Program
Minimum Credits 3 **Maximum Credits** 3

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 Minor in Graphic Design 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.

As a result of successfully completing program requirements, students should be able to:

- utilize software for print and web to gain the ability to seek out new uses for emerging technologies; and
- use developed skills in typography and layout to create clear and dynamic visual communication solutions.

PROGRAM REQUIREMENTS - 21 credits required

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

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 and GRDE 136 Design Lab or 22 1920 Making 2 and 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
Concurrent Requisite GRDE 238 Typography for Graphic Design
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

Choose one of the following courses:

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
HU DEI
Minimum Credits 3 **Maximum Credits** 3

ARTH 105H Introduction to Visual Culture: Honors

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. This is an Honors course and in addition to any pre-requisites, students need a minimum 3.50 GPA to enroll.

Repeatable: *N*
HU DEI
Requirements 3.5 or Higher GPA (35GP)
Minimum Credits 3 **Maximum Credits** 3

Health and Wellness Minor

The Health and Wellness Minor educates students on the physiological, environmental, and psychosocial components that impact personal health and well-being. The minor promotes an evidence-based mindset and the acquisition of practical life skills that could empower students to reflect on their own well-being and evaluate their health-related behaviors. The Science and Mathematics Department hosts the core classes of personal wellness, nutrition, and human anatomy to provide students a solid foundation in the physiological component of health. In this interdisciplinary minor, students also choose from a selection of environmental science courses as well as courses in psychology and sociology.

PROGRAM REQUIREMENTS - 21 credits required

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

SCIE 132 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 BIOL 160
SC
Minimum Credits 3 **Maximum Credits** 3

SCIE 133 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 BIOL 155
SC
Minimum Credits 3 **Maximum Credits** 3

Physiology/Biology Elective

Choose one of the following courses:

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 140 Biology of the Human Immune System

What causes illness and maintains health? How does the immune system guard against disease? These and other important topics of health are discussed in this class. We will debate the effects of diet, stress, and drugs and discuss HIV and AIDS, genetics, cancer, and other related current topics. Laboratory work is a required component of the course.

Repeatable: *N*
Formerly 56-1182
SL
Minimum Credits 4 **Maximum Credits** 4

BIOL 165 Sensation & Perception

In this course, we will study sensation and perception through sight, hearing, taste, touch, and smell. We will examine the senses as they relate to biology, chemistry, physics, and psychology. We will also study how the senses are involved with coordination and balance.

Repeatable: *N*
Formerly 56-1615
SL
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 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 DEI
Requirements 3.5 or Higher GPA (35GP)
Minimum Credits 3 **Maximum Credits** 3

CHEM 110 Concepts of Biochemistry

In this course, we will learn about basic chemical and biochemical principles and some of the latest breakthroughs in the field. We will make connections between biomolecules and the functioning of living organisms, disease, forensic tests, environmental issues, and biotechnology. Specially designed laboratory experiments help us to discover the hidden chemistry of life.

Repeatable: *N*
Formerly 56-1215
SL
Minimum Credits 4 **Maximum Credits** 4

Environmental Science Elective

Choose one of the following courses:

BIOL 110 The Biology of AIDS

In this course, we will examine the basic biology of HIV, including an understanding of the pathophysiology of HIV and AIDS and their impacts on the immune system. Topics we will explore include epidemiology, cell biology, basic genetics, virology, and the immune system, and their connection to the development of antiretroviral drugs and vaccines, testing for and diagnosis of HIV infection, and an understanding of the virus life cycle. We will also consider the roles of various structures of power and privilege and their influences on the initial outbreak response, the continued response to the pandemic, and the disproportionality of infection in marginalized groups, and how activism induced, and continues to bring

about, progressive changes within those power structures.

Repeatable: *N*
Formerly 56-1117
SC DEI
Minimum Credits 3 **Maximum Credits** 3

BIOL 205 Epidemics

In this course, students will examine well-known epidemics and investigate classes of pathogens, modes of transmission, pathology of illness, the immune response, and the co-evolution of infectious agents and humans. Students will assess how colonialism, globalization, and other human movements help spread disease. Each epidemic is discussed through the lens of the public health response and the impact of concurrent scientific breakthroughs in addition to the surrounding environment, while also considering the nature and challenges of contemporary global diseases as it relates to multi-faceted responses.

Repeatable: *N*
Formerly 56-2100
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

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

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 4 **Maximum Credits** 4

Social Sciences Electives

Choose one of the following courses:

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

HUMA 104 Introduction to Women's, Gender and Sexuality 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 DEI PL
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

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

Choose one of the following courses:

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
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

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
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 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 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
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

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
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 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

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

COLL 230 Internship: Professionalism and Creativity

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 students to gain

hands-on experience and explore career interests while applying knowledge and skills learned in the classroom to a work setting. The online, academic component of this internship fosters student understanding of how organizations operate and provides for structured reflection on their experiences and assessment of their knowledge and skills. 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: *N*
Formerly 99-2300
Requirements Permission Required (DP)
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

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
DEI PL
Minimum Credits 3 **Maximum Credits** 3

Choose one of the following courses:

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 DEI
Minimum Credits 3 **Maximum Credits** 3

CULS 101H Introduction to Cultural Studies: Honors

This course introduces students to the terms, analytical techniques, and interpretive strategies commonly employed in cultural studies. Emphasis is on critical 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, political, and economic contexts; and thereby prepare for more advanced coursework in cultural studies. 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*
HU DEI
Requirements 3.5 or Higher GPA (35GP)
Minimum Credits 3 **Maximum Credits** 3

Complete 6 credits from the following courses:

DANC 135 Hip-Hop for Non-Majors

This course is an introduction to Hip-Hop technique, culture and history. Through this course, students learn about and embody the aesthetics, history and sociocultural context of Hip-Hop. The primary work of this course is embodied practice. Students learn foundational techniques and embodied concepts associated with Hip-Hop and related street dance styles including: breaking, locking, popping & house. The physical training is supplemented with activities such as readings, videos, discussions, lectures & writing assignments. Students also engage in Hip-Hop-centered cultural events to deepen their learning.

Repeatable: *Y*
Formerly 33-1230
Minimum Credits 3 **Maximum Credits** 3

DANC 185A Hip-Hop and Street Dance Technique I

This course focuses on foundational techniques of Hip-Hop dance and related street dance styles (e.g., breaking, locking, popping and house) that have contributed significantly to the birth, growth and development of Hip-Hop culture and movement. Students develop proficiency in foundational movement vocabulary associated with these forms, as well as core Hip-Hop techniques and concepts, including: isolations, groove, dynamic range, foot work, freestyle, and musicality. Students also learn about and embody the history, ethos and sociocultural context of Hip-Hop via videos and other resources, class discussions, and attending Hip-Hop-centered cultural events.

Repeatable: *Y*
Formerly DANC 185
Minimum Credits 1 **Maximum Credits** 1

DANC 185B Hip-Hop and Street Dance Technique I

This course focuses on foundational techniques of Hip-Hop dance and related street dance styles (e.g., breaking, locking, popping and house) that have contributed significantly to the birth, growth and development of Hip-Hop culture and movement. Students develop proficiency in foundational movement vocabulary associated with these forms, as well as core Hip-Hop techniques and concepts, including: isolations, groove, dynamic range, foot work, freestyle, and musicality. Students also learn about and embody the history, ethos and sociocultural context of Hip-Hop via videos and other resources, class discussions, and attending Hip-Hop-centered cultural events.

Repeatable: *Y*
Minimum Credits 1 **Maximum Credits** 1

DANC 285A Hip-Hop and Street Dance Technique II

This course focuses on intermediate-level foundational techniques of Hip-Hop dance and related street dance forms (e.g., breaking, locking, popping, and house) that have contributed significantly to the birth, growth and development of Hip-Hop culture and movement. Students develop proficiency in intermediate-level movement vocabulary (associated with the specific forms being taught), as well as core Hip-Hop techniques and concepts, including isolations, groove, dynamic range, footwork, freestyle and musicality. There is an emphasis on performance quality and artistry through set and improvised movement. Students also learn about and embody the history, ethos and sociocultural context of Hip-Hop via videos (and other resources), class discussion, and participating in Hip-Hop-centered cultural events.

Repeatable: *Y*
Formerly DANC 285
Prerequisites DANC 185A Hip-Hop and Street Dance Technique I or DHIP-2-100 EXAM-DHIP MINIMUM SCORE = 100
Minimum Credits 1 **Maximum Credits** 1

DANC 285B Hip-Hop and Street Dance Technique II

This course focuses on intermediate-level foundational techniques of Hip-Hop dance and related street dance forms (e.g., breaking, locking, popping, and house) that have contributed significantly to the birth, growth and development of Hip-Hop culture and movement. Students develop proficiency in intermediate-level movement vocabulary (associated with the specific forms being taught), as well as core Hip-Hop techniques and concepts, including isolations, groove, dynamic range, footwork, freestyle and musicality. There is an emphasis on performance quality and artistry through set and improvised movement. Students also learn about and embody the history, ethos and sociocultural context of Hip-Hop via videos (and other resources), class discussion, and participating in Hip-Hop-centered cultural events

Repeatable: *Y*
Prerequisites DANC 185A Hip-Hop and Street Dance Technique I or DHIP-2-100 EXAM-DHIP MINIMUM SCORE = 100
Minimum Credits 1 **Maximum Credits** 1

DANC 285C Hip-Hop and Street Dance Technique II

This course focuses on intermediate-level foundational techniques of Hip-Hop dance and related street dance forms (e.g., breaking, locking, popping, and house) that have contributed significantly to the birth, growth and development of Hip-Hop culture and movement. Students develop proficiency in intermediate-level movement vocabulary (associated with the specific forms being taught), as well as core Hip-Hop techniques and concepts, including isolations, groove, dynamic range, footwork, freestyle and musicality. There is an emphasis on performance quality and artistry through set and improvised movement. Students

also learn about and embody the history, ethos and sociocultural context of Hip-Hop via videos (and other resources), class discussion, and participating in Hip-Hop-centered cultural events

Repeatable: *Y*
Prerequisites DANC 185A Hip-Hop and Street Dance Technique I or DHIP-2-100 EXAM-DHIP MINIMUM SCORE = 100
Minimum Credits 1 **Maximum Credits** 1

DANC 385A Hip-Hop and Street Dance Technique III

This course focuses on intermediate to advanced-level techniques of Hip-Hop dance and related street dance forms (e.g., breaking, locking, popping, and house) that have contributed significantly to the birth, growth and development of Hip-Hop culture and movement. Students develop proficiency in intermediate to advanced-level movement vocabulary (associated with the specific forms being taught), as well as core Hip-Hop techniques and concepts, including isolations, groove, dynamic range, footwork, freestyle and musicality. There is an emphasis on performance quality, artistry and the development of original style through set and improvised movement. Students are expected to interface with the broader Hip-Hop community, professional artists, as well as demonstrate a high level of proficiency in technique and the embodiment of history, ethos and philosophies of Hip-Hop (and/or related street dance forms).

Repeatable: *Y*
Formerly DANC 385
Prerequisites DANC 285A Hip-Hop and Street Dance Technique II or DHIP-3-100 EXAM-DHIP MINIMUM SCORE = 100
Minimum Credits 1 **Maximum Credits** 1

DANC 385B Hip-Hop and Street Dance Technique III

This course focuses on intermediate to advanced-levelfoundational techniques of Hip-
Hop dance and related streetdance forms (e. g., breaking, locking, popping, and house) thathave contribute d significantly to the birth, growth anddevelopment of Hip-
Hop culture and movement. Studentsdevelop proficiency in intermediate to advanced-
levelmovement vocabulary (associated with the specific formsbeing taught), as well as core Hip-
Hop techniques andconcepts, including isolations, groove, dynamic range,footwork, freestyle and musicality.
 There is an emphasis onperformance quality, artistry and the development of originalstyle through set and i mprovised movement. Students areexpected to interface with the broader Hip-
Hop communityand, professional artists, and as well as demonstrate a highlevel of proficiency in technique and the embodiment ofhistory, ethos and philosophies of Hip-Hop (and/or relatedstreet dance forms).

Repeatable: *Y*
Prerequisites DANC 285A Hip-Hop and Street Dance Technique II or DHIP-3-100 EXAM-DHIP MINIMUM SCORE = 100
Minimum Credits 1 **Maximum Credits** 1

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 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 280 Performance Ensemble: Survey

The Performance Survey Ensemble course is an intermediate-level performance class for instrumentalists and/or vocalists. Survey Ensembles investigate characteristic elements of a variety of classic and contemporary genres, through a series of genre-specific modules. 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
DEI
Requirements Permission Required (DP) Music Department Students Only (8MUS)
Minimum Credits 1 **Maximum Credits** 1

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 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

Choose one of the following courses:

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. During the Spring semester students may be able to enroll in a section of this course that will participate in activities at the SXSW 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 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

Illustration Minor

The Illustration minor offers students an opportunity to develop drawing and visual storytelling skills using materials and techniques in both traditional and digital media (as well as a hybrid of the two). These illustration skills will expand students' communication abilities and professional possibilities. In required core courses, students will study the basics of drawing, as well as figure drawing, concept art, and the history and

studio practice of illustration. Students also choose two electives, allowing them to explore and support their individual career interests.

As a result of successfully completing program requirements, students should be able to:

- apply art and design materials, techniques, technology, concepts to the vocabulary/terminology relative to digital and traditional illustration, through the development of their own aesthetics;
- critically contextualize and analyze ideas and work in relation to illustration and visual communications history;
- describe, analyze, interpret, and contextualize one's own illustration;
- synthesize illustration-based knowledge, skills, and concepts in the creation of finished works of illustration; and
- relate the minor field of study to the student's major discipline and future professional fields.

PROGRAM REQUIREMENTS - 21 credits required

ILLU 203 Illustration: Concept Art I

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 ANIM 105 Introduction to Traditional Animation or ARTS 105 Foundation Studio or ARTS 110 Drawing I or GAME 205 2D Art for Games or ILLU 101 Introduction to Illustration
Requirements Sophomore Standing or Above (SO)
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 I
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 I
Minimum Credits 3 **Maximum Credits** 3

Choose one of the following courses:

ANIM 105 Introduction to Traditional 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 previous explored during the semester.

Repeatable: *N*
Formerly 26-1000
Minimum Credits 3 **Maximum Credits** 3

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 110 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 in various exercises augmented by critiques, slide lectures, and discussions.

Repeatable: *N*
Formerly ARTS 210
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

ILLU 101 Introduction to Illustration

This course is designed to introduce students to the field of illustration and basic illustration processes. Students will experiment within a studio environment with a variety of traditional and digital materials, techniques, styles, and their hybrids. Classes are supplemented with a series of presentations on contemporary illustrators, market trends, demonstrations, and documentation.

Repeatable: *N*
Minimum Credits 3 **Maximum Credits** 3

Choose one of the following courses:

ILLU 204 Figure Drawing I

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 ANIM 105 Introduction to Traditional Animation or ARTS 110 Drawing I or GAME 205 2D Art for Games or ILLU 101 Introduction to Illustration
Minimum Credits 3 **Maximum Credits** 3

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 110 Drawing I or ILLU 101 Introduction to Illustration
Minimum Credits 3 **Maximum Credits** 3

Choose two of the following courses:

ARTH 311 Histories of the Graphic Novel

This course will explore the multifaceted development of the graphic novel as an artistic form. The term "graphic novel" may have been coined in 1964, but the form itself has reached its current state from a variety of historical and cultural developments. Topics covered will range from Tijuana Bibles to Jack Chick tracts, from Classics Illustrated to the "Black-and-white Boom" of the 1980s, and from underground comix to the New York Times bestseller list. Readings will be a mixture of comics and secondary literature. Students will gain an understanding the of various artistic movements, publishing strategies, and cultural discourses which have led to wide-ranging possibilities exhibited in the graphic novels of today.

Repeatable: *N*

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

ILLU 303 Illustration: Concept Art II

This course expands upon and refines the sketching-based processes, methods, media, and techniques covered in Illustration: Concept Art, stressing research, presentation skills, and the importance of drawn environments. Completed projects are designed to support a variety of professional markets and create portfolio level artwork.

Repeatable: *N*
Prerequisites ILLU 203 Illustration: Concept Art I
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: *Y*
Formerly 21-3404
Prerequisites ILLU 204 Figure Drawing or 22 1285 Figurative Sculpture
Minimum Credits 3 **Maximum Credits** 3

ILLU 314 Digital Illustration I

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 110 Drawing I or ILLU 204 Figure Drawing I or ILLU 203 Illustration: Concept Art I 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 360A 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*
Formerly ILLU 360
Prerequisites ILLU 214 Illustration Studio I or ARTS 220 Painting I
Requirements Junior Standing or Above (JR)
Minimum Credits 3 **Maximum Credits** 3

ILLU 360B 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 414 Digital Illustration II

In this course students study more advanced digital art making techniques, application usage and experimental digital processes. Projects may include advanced content creation for print, online interactive, and other media utilizing industry specific guidelines, graphics and design applications. Completed projects are designed to support a variety of professional markets and create portfolio level artwork.

Repeatable: *N*
Prerequisites ILLU 314 Digital Illustration I
Requirements Junior Standing or Above (JR)
Minimum Credits 3 **Maximum Credits** 3

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 or ARTS 110 Drawing I or ILLU 204 Figure Drawing I or ILLU 203 Illustration: Concept Art I or ANIM 210 Drawing for Animation I or GAME 205 2D Art for Games
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 or ARTS 110 Drawing I   or ILLU 204 Figure Drawing I or ILLU 203 Illustration: Concept Art I or ANIM 210 Drawing for Animation I or GAME 205 2D Art for Games
Minimum Credits 3 **Maximum Credits** 3

ILLU 442 Freelance 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 I or ILLU 360A Illustration: Materials & Techniques
Minimum Credits 3 **Maximum Credits** 3

Immersive Media Minor

Immersive media are part of an emerging art and communication practice that synthesizes multiple creative disciplines. These media seek to achieve the psychological state of immersion by redefining a user's perception of reality by replacing it or making it hybrid with digital content. Industries from medicine and engineering to gaming and cultural heritage are embracing immersive media platforms such as the Oculus Rift, HTC Vive, HoloLens, and MagicLeap. Completing the minor will prepare you to leverage a critical liberal arts perspective with the latest affordances of augmented mixed and virtual reality to build compelling, immersive experiences.

PROGRAM REQUIREMENTS - 18 credits required

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

INMD 130 Immersive Environments I

Examine historical and contemporary uses of immersive environments. Generate a variety of work using Augmented Reality, Virtual Reality & 360 Video technologies. Explore 21st Century alternative modes of spectatorship; in particular immersive and interactive ways of experiencing visual spectacle.

Repeatable: *N*
Formerly INMD 430
Minimum Credits 3 **Maximum Credits** 3

INMD 235 Immersive Environments II

Continue to explore immersive and interactive visual engagement. Design immersive environmental projects for institutions, galleries, and public forums, and develop idiosyncratic and multipurpose animated visual sculptures, projections, immersive video environments, and/or art showcases.

Repeatable: *N*
Formerly INMD 435
Prerequisites INMD 130 Immersive Environments I
Minimum Credits 3 **Maximum Credits** 3

Complete 3 credits from the following courses:

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

COMM 120 Truth, Lies and Accuracy in the Digital Age

In this media literacy class, you will examine and develop multiple strategies to access, evaluate, create and reflect on various media texts. You will critique current case studies from economic and cultural perspectives using various analysis tools and reliable sources. Your final research project will include a paper, a presentation and a media product that showcase your skills at locating reliable information, analyzing various points of views, and composing a media text reflecting your perspective and social responsibility.

Repeatable: *N*
Formerly 53-1610
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

Complete 3 credits from the following courses:

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
Requirements Sophomore Standing or Above (SO)
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 240 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 writer's 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 GAME 260
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

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
HU DEI PL
Requirements Sophomore Standing or Above (SO)
Minimum Credits 3 **Maximum Credits** 3

Complete 3 credits from the following courses:

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

COMM 420 Media Ecosystems

In this capstone project, students work in teams to analyze the civic impact and the reciprocal relationships between a media outlet and a local community. By applying media theories of public sphere, media ecology, and audience studies, the group conducts a social power analysis to explore the information flow, power relationships, and impact of all participants in the media ecosystem. Each team will deliver a professional media kit to their industry partner.

Repeatable: *N*
Formerly COMM 320
DEI
Requirements Junior Standing or Above (JR)
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 360A 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*
Formerly INMD 360
Minimum Credits 1 **Maximum Credits** 3

INMD 360B 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 360C 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 360D 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

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

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

Choose two of the following courses:

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 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 presents topics that will enhance the student's understanding of the financial statements, including an introduction to ratio analysis.

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 210 Economics for Creatives

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 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 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.

Repeatable: *N*
Formerly 28-3110
Prerequisites BUSE 201 Accounting
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 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 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 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. During the Spring semester, students may be able to enroll in a section of this course that will participate in activities at the SXSW 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. During the Spring semester, students may be able to enroll in a section of this course that will participate in activities at the SXSW 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

Interactive Media Development and Entrepreneurship Minor

The Interactive Media Development and Entrepreneurship minor enhances the College's mission to provide comprehensive educational opportunity in the arts and communication by addressing two urgent needs of many Columbia students:

- the adoption and contribution to the global technology evolution in arts and media, and
- empowering the arts and media community to manage and monetize creative work.

PROGRAM REQUIREMENTS - 18 credits required

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.

Repeatable: *N*
Formerly 28-1610
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 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 Junior Standing or Above (JR)
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
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 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

Journalism Minor

The minor in Journalism allows students in other majors to explore their interest in journalism, and prepare them 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 - 15 credits required

JOUR 102 Introduction to Journalism

This course explores rules and roles of journalism along with the challenges of the contemporary media landscape. It also introduces reporting, interviewing and writing skills through hands-on assignments.

Repeatable: *N*
Formerly 53-1011
Minimum Credits 3 **Maximum Credits** 3

JOUR 205 Reporting II

The course helps students refine their reporting, interviewing, researching and writing skills as they conceptualize, pitch and produce journalistic stories. Students further develop critical-thinking skills as well as the use of social media for newsgathering and storytelling. It emphasizes precision and clarity. Equipment is required for this course. See the Department website.

Repeatable: *N*
Formerly 53-2020A
Prerequisites JOUR 105 Reporting I and JOUR 108 Copy Editing or JOUR 106 College News Workshop and JOUR 108 Copy Editing
Minimum Credits 3 **Maximum Credits** 3

Choose one of the following courses:

JOUR 105 Reporting I

This course teaches students reporting skills used in all major journalism media formats. It is designed to give stduents a solid foundation for subsequent courses in journalistic storytelling. Equipment is required for this course. See the department website.

Repeatable: *N*
Formerly 53-1015
Prerequisites JOUR 102 Introduction to Journalism and ENGL 111 Writing and Rhetoric I or JOUR 102 Introduction to Journalism and ENGL 111H Writing and Rhetoric I: Honors or JOUR 102 Introduction to Journalism and ENGL 121 International Writing and Rhetoric I or JOUR 102 Introduction to Journalism and ENGL 109 Writing and Rhetoric I Stretch B or JOUR 102 Introduction to Journalism and TWC-T-7 EXAM-TWC WRITING MINIMUM SCORE = 7
Minimum Credits 3 **Maximum Credits** 3

JOUR 106 College News 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 I and it may be substituted for Reporting 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. 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
Prerequisites JOUR 102 Introduction to Journalism and ENGL 111 Writing and Rhetoric I or JOUR 102 Introduction to Journalism and ENGL 111H Writing and Rhetoric I: Honors or JOUR 102 Introduction to Journalism and ENGL 121 International Writing and Rhetoric I or JOUR 102 Introduction to Journalism and ENGL 109 Writing and Rhetoric I Stretch B or JOUR 102 Introduction to Journalism and TWC-T-7 EXAM-TWC WRITING MINIMUM SCORE = 7
Requirements Permission Required (DP)
Minimum Credits 3 **Maximum Credits** 3

Choose one of the following courses:

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
Requirements Sophomore Standing or Above (SO)
Minimum Credits 3 **Maximum Credits** 3

COMM 219 Social Media Content

This course trains students to create strategic and ethical social media and digital content; develop concise and accurate writing and editing skills; and employ search engine optimized keywords, links, and hashtags to grow audiences and motivate them to action.

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 109 Writing and Rhetoric I Stretch B or TWC-T-7 EXAM-TWC WRITING MINIMUM SCORE = 7
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 105 Reporting I or JOUR 106 College News Workshop
Minimum Credits 3 **Maximum Credits** 3

Choose one of the following courses:

JOUR 316 Opinion and Commentary

Course teaches students to write or produce research-based opinion stories in their own voices. Course includes exercises in editorial, column, podcast, op-doc and opinion writing on various platforms, including audio and video.

Repeatable: *N*
Formerly 53-2510
DEI
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 II
Minimum Credits 3 **Maximum Credits** 3

JOUR 321 Covering Urban Affairs

This course is about how a variety of societal forces impact people in urban communities. It explores how decisions and actions by various forces -- including city and county government, media, community leaders and organizations - impact education, health care, housing, transportation, cultural affairs and other quality of life issues in a community. Students will produce multimedia work illustrating these interactions. The course will often focus on a singular topic area.

Repeatable: *N*
Formerly 53-3120
PL
Requirements Junior Standing or Above (JR)
Minimum Credits 3 **Maximum Credits** 3

JOUR 332 Magazine and Feature Writing

In this course, students pitch and write a variety of stories, including a substantive feature story that uses scenes and characters to create an engaging narrative. The course covers idea generation, targeting, research, interviewing, structuring, writing and revising, as well as critique.

Repeatable: *N*
Formerly 53-3216
Prerequisites JOUR 205 Reporting II
Minimum Credits 3 **Maximum Credits** 3

JOUR 335 Business Journalism

Students learn how to research and write articles about business - from large corporations down to small family-owned companies. Students learn terminology specific to business writing and how to craft accessible stories for specialized and general business audiences.

Repeatable: *N*
Formerly 53-3215
Prerequisites JOUR 205 Reporting II
Minimum Credits 3 **Maximum Credits** 3

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 context 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

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 DEI GA
Minimum Credits 3 **Maximum Credits** 3

Choose two of the following courses:

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 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

Choose three of the following courses:

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 DEI 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 DEI 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 DEI 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 DEI 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 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 DEI 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 DEI GA
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
GA
Minimum Credits 3 **Maximum Credits** 3

LITR 236 Introduction to U.S. Latinx Literature

Course provides an introduction to U.S. Latinx 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 336 U.S. Latinx 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 PL
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

MUSC 163 Afro-Latin and Caribbean: US Musical Crosscurrents

This course examines the musical traditions of the African diaspora as they have developed within Latin
America and the Caribbean and their significant influence on popular music in the US. Through reading,
writing, and focused listening, students will explore historical and contemporary musical styles from Cuba,
Puerto Rico, the Dominican Republic, Jamaica, Haiti, Trinidad and Tobago, the French Antilles and Brazil.
Through close consideration of the music's political, social, and cultural contexts, students will develop an
understanding of the shared roots, diasporal unities, and rich practices of exchange associated with the
musical cultures of this region.

Repeatable: *N*
Formerly 32-1624
HU DEI GA
Minimum Credits 3 **Maximum Credits** 3

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

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 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 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
DEI
English or Creative Writing Major or Minor Only (4ECW)
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 DEI
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

An introduction to narrative techniques of literature, this course familiarizes students with the critical study of novels, short novels, and / or short stories.

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 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 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
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

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
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

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
Prerequisites ENGL 122 International Writing and Rhetoric II or ENGL 112 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 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
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

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
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

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 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
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

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
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

LITR 225H Postcolonial Literature: Honors

Generally understood as the literature written in countries that have gone through colonization and decolonization, postcolonial literature includes writing concerned with a wide variety of political and literary issues that include, but are by no means limited to: colonial power and anticolonial conflict, political and cultural legacies of imperialism in the newly independent postcolony, and the role of diaspora. Our class will be structured around these three broad sets of ideas, and will attempt the daunting work of balancing a global understanding of the various moves in postcolonial literature with a particularized and intense analysis of individual works. 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 52-2760HN
HL DEI
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 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 DEI 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. Latinx Literature

Course provides an introduction to U.S. Latinx 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 112H Writing and Rhetoric II: Honors 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 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

LITR 240A Introduction to Black Writers

Course introduces students to selected black writers and literary traditions. Students will examine works of literature in relation to historical context, cultural aesthetics, and critical perspectives on issues such as race, power, and resistance. Course is repeatable as topic changes.

Repeatable: *Y*
HL DEI
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 240B Introduction to Black Writers

Course introduces students to selected black writers and literary traditions. Students will examine works of literature in relation to historical context, cultural aesthetics, and critical perspectives on issues such as race, power, and resistance. Course is repeatable as topic changes.

Repeatable: *Y*
HL DEI
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 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
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

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
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 266A Shakespeare

Students examine Shakespeare's works in their literary, historical, and artistic contexts. Course topics include an introduction to Shakespeare, which provides an overview of Shakespeare's works; Shakespeare: Tragedies, which may include Hamlet, Othello, King Lear, and Macbeth; Shakespeare: Comedies, which may include the Comedy of Errors, Twelfth Night, Measure for Measure, and The Tempest; Shakespeare: Histories, which may include plays from Richard II to Richard III. Texts studied may vary from section to section. Course is repeatable as topic changes.

Repeatable: *Y*
Formerly LITR 365
HL
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

LITR 266B 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*
HL
Prerequisites ENGL 122 International Writing and Rhetoric II or ENGL 112 Writing and Rhetoric II
Minimum Credits 3 **Maximum Credits** 3

LITR 266H 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 LITR 365H
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 3.5 or Higher GPA (35GP)
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
HL
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

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
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 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 or ENGL 112H Writing and Rhetoric II: Honors
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 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

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 277A Fantasy Literature

The course examines selected texts and issues in fantasy literature. Recent topics include Tolkien and Fantasy Literature and Harry Potter. Course can be retaken as topic changes.

Repeatable: *Y*
Formerly LITR 277
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 277B Fantasy Literature

The course examines selected texts and issues in fantasy literature. Recent topics include Tolkien and Fantasy Literature and Harry Potter. Course can be retaken as topic changes.

Repeatable: *Y*
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 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 pre-requisites, 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 Ephriam 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 or ENGL 112H Writing and Rhetoric II: Honors
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 112H Writing and Rhetoric II: Honors or ENGL 122 International Writing and Rhetoric II
Minimum Credits 3 **Maximum Credits** 3

LITR 288A 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 LITR 288
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 288B 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*
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 299A 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 LITR 299
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 299B 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*
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 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
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 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
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

LITR 336 U.S. Latinx 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 PL
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

LITR 340A 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 LITR 340
HL DEI PL
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

LITR 340B 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*
HL DEI PL

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

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 112H Writing and Rhetoric II: Honors 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 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
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

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
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 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
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

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 112H Writing and Rhetoric II: Honors or ENGL 122 International Writing and Rhetoric II
Minimum Credits 3 **Maximum Credits** 3

LITR 379A 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 LITR 379
HL
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

LITR 379B 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
HL
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

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
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

LITR 381A 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 LITR 381
HL DEI GA
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 381B 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
HL DEI

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 382A 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 LITR 382
HL PL
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 382B 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*
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 386A 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 LITR 386
Prerequisites ENGL 112 Writing and Rhetoric II and LITR 103 Introduction to Literary Interpretation or ENGL 112H Writing and Rhetoric II: Honors and LITR 103 Introduction to Literary Interpretation or ENGL 122 International Writing and Rhetoric II and LITR 103 Introduction to Literary Interpretation or ENGL 112 Writing and Rhetoric II and LITR 105 Literature, Culture, and Power or ENGL 112H Writing and Rhetoric II: Honors and LITR 105 Literature, Culture, and Power or ENGL 122 International Writing and Rhetoric II and LITR 105 Literature, Culture, and Power
Minimum Credits 3 **Maximum Credits** 3

LITR 386B 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*
Prerequisites ENGL 112 Writing and Rhetoric II and LITR 103 Introduction to Literary Interpretation or ENGL 112H Writing and Rhetoric II: Honors and LITR 103 Introduction to Literary Interpretation or ENGL 122 International Writing and Rhetoric II and LITR 103 Introduction to Literary Interpretation or ENGL 112 Writing and Rhetoric II and LITR 105 Literature, Culture, and Power or ENGL 112H Writing and Rhetoric II: Honors and LITR 105 Literature, Culture, and Power or ENGL 122 International Writing and Rhetoric II and LITR 105 Literature, Culture, and Power
Minimum Credits 3 **Maximum Credits** 3

LITR 386C 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*
Prerequisites ENGL 112 Writing and Rhetoric II and LITR 103 Introduction to Literary Interpretation or ENGL 112H Writing and Rhetoric II: Honors and LITR 103 Introduction to Literary Interpretation or ENGL 122 International Writing and Rhetoric II and LITR 103 Introduction to Literary Interpretation or ENGL 112 Writing and Rhetoric II and LITR 105 Literature, Culture, and Power or ENGL 112H Writing and Rhetoric II: Honors and LITR 105 Literature, Culture, and Power or ENGL 122 International Writing and Rhetoric II and LITR 105 Literature, Culture, and Power
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 496 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

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

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 253 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 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 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
Requirements Junior Standing or Above (JR)
Minimum Credits 3 **Maximum Credits** 3

Choose one of the following courses:

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 Junior Standing or Above (JR)
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 406 Marketing in Europe: Paris

While studying abroad in Paris, students explore how marketing is critically linked to a firm's global business objectives and they investigate how marketing and communication are influenced by cultural diversity. Students compare and contrast international marketing practices and business processes, and how these are impacted by cultural differences from a European perspective. Students use storytelling as an integral part of creating an effetive marketing strategy.

Repeatable: *N*
Requirements Permission Required (DP)
Minimum Credits 3 **Maximum Credits** 3

BUSE 407 Integrated Marketing and Community Engagement

This course is designed as a collaborative experiential learning opportunity with a diversity, equity, and inclusion (DEI) foundation. Hosted in cities known for digital innovation and marketing, students will partner with underserved/underrepresented organizations, local marketing professionals, and business executives toward the collaborative development of comprehensive, community focused integrated marketing communications plans that leverage the expertise of those local partners. Students will blend their creative backgrounds, online instruction, and site visits into a proposal and pitch that incorporate cultural elements of the community to address a marketing opportunity for their partner organizations.

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

BUSE 476 Branded Entertainment Practicum

Students in this interdisciplinary course gain theoretical and practical experience in the strategy, production, and distribution of client-based branded entertainment media. Students collaborate within interdisciplinary teams and work with commercial and not-for-profit clients to develop and execute branded entertainment strategic plans, media content and analytic processes. Contemporary social media platforms, business models and best practices for evaluating impact are presented and used by the student teams.

Repeatable: *N*
Formerly 28-4242
Requirements Junior Standing or Above (JR)
Minimum Credits 3 **Maximum Credits** 3

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 - 18 credits required

MATH 220 Calculus I

In the first course of the Calculus sequence, students will briefly review essential precalculus topics and then study the fundamental concepts of Calculus-the limit, derivative, and integral. Topics include techniques for calculating limits; continuity; the definition of the derivative; derivatives of polynomial and rational functions; the chain rule; implicit differentiation; Rolle's and the mean value theorems; applications of the derivative; antiderivatives; the calculus of trigonometric, logarithmic, and exponential functions; the definite integral; and the fundamental theorem of calculus.

Repeatable: *N*
Formerly 56-2720
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 or ALEK-1-76 EXAM-ALEKS MINIMUM SCORE = 76
Minimum Credits 4 **Maximum Credits** 4

MATH 221 Calculus II

In the second course of the Calculus sequence, students will study integration techniques and applications of the integral and will analyze the behavior and properties of sequences and series. Topics include area, volume, and other applications of the integral; techniques of integration, including numerical methods, substitution, integration by parts, trigonometric substitution, and partial fractions; indeterminate forms and L'Hôpital's rule; improper integrals; sequences and series; convergence tests; and Taylor and MacLaurin series.

Repeatable: *N*
Formerly 56-2721
MA
Prerequisites MATH 220 Calculus I or MATH 220H Calculus I: Honors
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 or MATH 220H Calculus I: Honors
Minimum Credits 3 **Maximum Credits** 3

Complete 7 credits from the following courses:

MATH 320 Calculus III

In the third course of the Calculus sequence, students learn to extend the ideas of single-variable Calculus to functions of several variables. Topics include vectors and their operations; functions of several variables; partial derivatives; directional derivatives and gradients; double and triple integrals; vector fields; and Green's theorem.

Repeatable: *N*
Formerly 56-3710
MA
Prerequisites MATH 221 Calculus II
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 or MATH 220H Calculus I: Honors
Minimum Credits 4 **Maximum Credits** 4

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 Programming I
Minimum Credits 4 **Maximum Credits** 4

MATH 495 Directed Study: Mathematics

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.

Repeatable: *Y*
Requirements Permission Required (DP)
Minimum Credits 1 **Maximum Credits** 4

Motion Graphics Minor

Motion Graphics is a growing practice that combines video, photo, graphic, typography and 3D elements for cinema, television and the web in the form of title sequences, television commercials, television network identifications, music video effects, and web based graphic animations. The Motion Graphics minor is a sequence of classes in which students design and implement projects using 2D and 3D animation tools, 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 - 15 credits required

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 3 **Maximum Credits** 3

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 3 **Maximum Credits** 3

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 3 **Maximum Credits** 3

Choose one of the following courses:

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

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

Choose one of the following courses:

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

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
Prerequisites GRDE 136 Design Lab
Minimum Credits 3 **Maximum Credits** 3

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 taking one set of two additional music business oriented electives. This minor requires 18 credits for completion.

PROGRAM REQUIREMENTS - 18 credits required

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

AREAS OF STUDY

Complete one area of study.

Artist Management

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

Choose one of the following courses:

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. During the Spring semester, students may be able to enroll in a section of this course that will participate in activities at the SXSW 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 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. During the Spring semester students may be able to enroll in a section of this course that will participate in activities at the SXSW Music Conference and Festival in Austin, TX.

Repeatable: *Y*
Formerly 28-4070
Prerequisites BUSE 248 Talent Management
Requirements Junior Standing or Above (JR)
Minimum Credits 3 **Maximum Credits** 3

Live and Touring

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

Choose one of the following courses:

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

Recorded Music and Publishing

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

Choose one of the following courses:

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. During the Spring semester students may be able to enroll in a section of this course that will participate in activities at the SXSW 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 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. During the Spring semester, students may be able to enroll in a section of this course that will participate in activities at the SXSW 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

Nonprofit and Public Affairs Communication Minor

The Nonprofit and Public Affairs Communication minor offers students the opportunity to develop practical communication skills specific to social services, arts, culture, and governmental entities. This minor complements skills Columbia students develop in many majors (e.g. Fashion Studies, Business and Entrepreneurship, Cinema and Television Arts, Dance, Theatre, Design, Photography, Cultural Studies). It includes both foundational Communication courses and courses specific to nonprofit and public affairs organizations.

As a result of successfully completing program requirements, students should be able to:

- understand the development, current state, and emerging trends of nonprofit and public affairs media and their audiences;
- use a variety of media forms to create communication content for specific audiences of nonprofit and public affairs audiences;
- accomplish goals with a critical awareness of communication best practices in the nonprofit and public affairs sectors; and
- and gain awareness and understanding of career pathways into nonprofit and public affairs career pathways.

PROGRAM REQUIREMENTS - 18 credits required

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 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 ENGL 112 Writing and Rhetoric II or ENGL 112H Writing and Rhetoric II: Honors or ENGL 122 International Writing and Rhetoric II or TWC-T-7 EXAM-TWC WRITING MINIMUM SCORE = 7
Requirements Junior Standing or Above (JR)
Minimum Credits 3 **Maximum Credits** 3

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
DEI
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 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

Choose two of the following courses:

BUSE 207 Nonprofit Management in the Creative Industries

Students interested in founding or working for a nonprofit explore the fundamentals of forming, organizing, managing, and leading mission-driven organizations. Students investigate the essential elements that differentiate nonprofit organizations from their for-profit counterparts. These include the core principles of nonprofit organizations: mission and vision; focus on audiences served; impact on communities in the context of diversity, equity and inclusion; legal and tax-exemption requirements; governance and board development; and fundraising.

Repeatable: *N*
Requirements Sophomore Standing or Above (SO)
Minimum Credits 3 **Maximum Credits** 3

COMM 420 Media Ecosystems

In this capstone project, students work in teams to analyze the civic impact and the reciprocal relationships between a media outlet and a local community. By applying media theories of public sphere, media ecology, and audience studies, the group conducts a social power analysis to explore the information flow, power relationships, and impact of all participants in the media ecosystem. Each team will deliver a professional media kit to their industry partner.

Repeatable: *N*
Formerly COMM 320
DEI
Requirements Junior Standing or Above (JR)
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
Minimum Credits 3 **Maximum Credits** 3

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 375 Strategic Media Relations

This course is designed to deliver each student understanding and experience in real-life media relations. Students will have access to the media database planning tool used by top PR agencies and corporations to develop media outreach strategies and assess media placement outcomes. In addition, students will deliver media pitches and/or media training to a real-world client. This class is designed to enhance the student's body of work; teach firsthand the life and times of the media relations pro; and increase appreciation for the importance of media relationships when it comes to effective public relations.

Repeatable: *N*
Formerly 54-3713
Prerequisites PURE 102 Intro to Public Relations and PURE 105 Public Relations Writing or COMM 102 Communication Essentials 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

Performing Arts Management Minor

The 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 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.

PROGRAM REQUIREMENTS - 18 credits required

BUSE 170 Business of Live Entertainment

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 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 207 Nonprofit Management in the Creative Industries

Students interested in founding or working for a nonprofit explore the fundamentals of forming, organizing, managing, and leading mission-driven organizations. Students investigate the essential elements that differentiate nonprofit organizations from their for-profit counterparts. These include the core principles of nonprofit organizations: mission and vision; focus on audiences served; impact on communities in the

context of diversity, equity and inclusion; legal and tax-exemption requirements; governance and board development; and fundraising.

Repeatable: *N*
Requirements Sophomore Standing or Above (SO)
Minimum Credits 3 **Maximum Credits** 3

BUSE 381 Box Office Management and Ticketing Strategies

Every organization wants to sell more tickets. How can this be achieved? This course presents revenue maximization techniques, including dynamic pricing, promotional and discounting strategies, 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 creative industries.

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

> *Choose one of the following courses:*

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 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 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 ENGL 112 Writing and Rhetoric II or ENGL 112H Writing and Rhetoric II: Honors or ENGL 122 International Writing and Rhetoric II or TWC-T-7 EXAM-TWC WRITING MINIMUM SCORE = 7
Requirements Junior Standing or Above (JR)
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 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

Philosophy and Religion Minor

To be able to contribute to culture, one needs to be able to understand, reflect upon, and critique the philosophical and religious underpinnings of culture. This minor is designed to acquaint students with philosophy and religious studies toward this end.

As a result of successfully completing program requirements, students should be able to:

- make stronger academic arguments;
- improve their critical reading and writing abilities;
- articulate the nuances of major themes in the areas of philosophy and religion they have studied; and
- bring their new questions and critiques of philosophy and religion to bear in their artistic production, as so many major artists in all media have.

PROGRAM REQUIREMENTS - 18 credits required

Students must complete at least one course from philosophy (PHIL, POLS, or CULS) and one course from religious studies (RELI), and complete at least three total courses at the 200-level or above.

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 DEI
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 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
SS

Requirements Junior Standing or Above (JR)
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

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 Logic

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 Contemporary Philosophy

Course examines central issues and major movements in contemporary philosophy in the twentieth and twenty first centuries, including existentialism, pragmatism, deconstructionism, and linguistic analysis.

Repeatable: *N*
Formerly 51-2402
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 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
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

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
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 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 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
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 112H Writing and Rhetoric II: Honors 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, Shintosim, and Confucianism. We will compare and contrast these different

philosophical systems with each other as well as Western systems, but the focus will be on relating Eastern philosophies to the students' lives today. As a class, students will help direct the focus, and learn to actively apply Eastern wisdom traditions to their own 21st century philosophical concerns. Eastern philosophy is lived, embodied practice, not just intellectual reflection. We will actively experience some of these practices in class, including meditation techniques, calligraphy, mandala creation, tea ceremony, Confucian rites of civility, and so on.

Repeatable: *N*
HU DEI
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

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 DEI
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 215 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
SS
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 DEI PL
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

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 DEI 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 DEI 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 112H Writing and Rhetoric II: Honors 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 DEI
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 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 DEI GA
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

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

Photography Minor

The Minor in Photography is designed to provide a solid foundation in Photography and will compliment 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 advance research techniques and collaborative, critique methods.

PROGRAM REQUIREMENTS - 18 credits required

PHOT 101 Photographic Practice I

This course introduces 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 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 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 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
DEI

Prerequisites PHOT 251 History of Photography I
Minimum Credits 3 **Maximum Credits** 3

Choose one of the following courses:

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 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
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 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 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
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

Playwriting Minor

The primary goal of the minor in Playwriting is to provide students with a comprehensive opportunity to broaden their skills in writing for the stage. Students in this program will have the opportunity to develop the requisite skills for both long and short forms of dramatic writing. The range of writing and performance experiences should enhance the student's ability and 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 - 18 credits required

THEA 168 Playwriting I

This course is an introduction to the basic techniques of playwriting from concept to completion. Students will learn basic play structuring, character development, conflict heightening, play synopsizing, and script formatting while writing scenes, ten-minute plays, and one-act plays which are all read aloud as table-readings in class.

Repeatable: *N*
Formerly 31-2800
Minimum Credits 3 **Maximum Credits** 3

THEA 202 Traditions of World Theatre

This course will survey the dramas, history, and aesthetics of performance traditions from various locations around the world including Africa, Asia, Latin America, and the West (United States and Europe), emphasizing important developments and highlighting pivotal movements and participants within their broader historical, social, and cultural contexts. Through an examination of theatrical forms, expressive styles, and contributions of performance traditions from around the world, students will become acquainted with how theatre reflects and constitutes community and culture.

Repeatable: *N*
Formerly 31-2103
HU DEI
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 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 432 New Plays Workshop

Working in teams, Playwriting and Directing students collaborate to develop a playwright's script for performance via a proposed production. The director guides the script through a series of readings with student actors, resulting in subsequent rewrites by the playwright and a production analysis of the play by the director. The semester culminates in a staged reading of the playwrights' final drafts and the directors' final production analysis.

Repeatable: *Y*
Formerly 31-3805
Prerequisites THEA 268 Playwriting II or THEA 266 Directing I
Minimum Credits 3 **Maximum Credits** 3

> *Complete 6 credits from the following courses:*

THEA 287A Topics in Playwriting

Students write new plays in response to a specific and unique playwriting topic presented in each distinctive section of this umbrella course. Possible topics include (but are not limited to) writing musical theatre, writing plays for children, adapting literature into drama, writing experimental plays, creating a living newspaper theatre, generating political theatre, writing modern adaptations of classic drama, and/or writing plays focused on one area of the world or one group of people. Each Topics class culminates in a live staged performance or reading featuring student performers.

Repeatable: *Y*
Formerly THEA 287

Prerequisites THEA 168 Playwriting I
Minimum Credits 3 **Maximum Credits** 3

THEA 287B Topics in Playwriting

Students write new plays in response to a specific and unique playwriting topic presented in each distinctive section of this umbrella course. Possible topics include (but are not limited to) writing musical theatre, writing plays for children, adapting literature into drama, writing experimental plays, creating a living newspaper theatre, generating political theatre, writing modern adaptations of classic drama, and/or writing plays focused on one area of the world or one group of people. Each Topics class culminates in a live staged performance or reading featuring student performers.

Repeatable: *Y*
Prerequisites THEA 168 Playwriting I
Minimum Credits 3 **Maximum Credits** 3

Pre-Law Studies Minor

The Pre-Law Minor offers students a novel path to develop legal knowledge and analytical skills during their undergraduate experience. Students from any discipline who are interested in pursuing a legal career, or simply wish to know how to better protect themselves and their creative assets, will take select classes focusing on law, government, policy, negotiation and business. These concepts will be explored through the lens of the creative industries, providing students with an accessible and meaningful knowledge of the law regardless of which career path they choose to follow.

As a result of successfully completing program requirements, students should be able to:

- demonstrate an understanding of U.S. legal theory;
- identify commonly occurring legal issues in the arts and entertainment;
- employ critical thinking skills to perform basic legal analysis;
- recognize the value of negotiation and mediation as alternative methods of solving legal disputes;
- apply legal and ethical considerations to the process of business decision-making;
- articulate how public policy shapes the relationship between governments and those they govern; and
- recognize how the law can be used to oppress or empower individuals and organizations.

PROGRAM REQUIREMENTS - 18 credits required

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

PHIL 110 Logic

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

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 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 DEI PL
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

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

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
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

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
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
Choose two of the following courses:

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
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

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
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

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
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 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
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
Choose two of the following courses:

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
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

ENGL 346 Cultural Criticism and the Arts

Students hone fundamental skills for research and writing necessary for insightful, interdisciplinary critical readings of trends or topics in media culture. They will also 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.

Repeatable: *N*
Formerly 52-3816
EN
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

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 pre-requisites).

Repeatable: *N*
Formerly 52-3816HN
EN
Prerequisites ENGL 122 International Writing and Rhetoric II or ENGL 112 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

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 112H Writing and Rhetoric II: Honors or ENGL 122 International Writing and Rhetoric II
Minimum Credits 3 **Maximum Credits** 3

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 you with an edge in this competitive economy.

PROGRAM REQUIREMENTS - 18 credits required

PROG 101 Programming I

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 programming best practices.

Repeatable: *N*

Formerly 36-1501
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 201 Programming II

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 projects for your portfolio.

Repeatable: *N*
Formerly 36-2600
Prerequisites PROG 101 Programming I
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 Programming I
Minimum Credits 3 **Maximum Credits** 3

PROG 260 Data Design for Applications

Build applications that use databases and cloud data stores. You'll learn how to build an application that can create, read, update, and delete data from a database. You'll also learn about database design, optimization, security and learn how to write application code that interfaces asynchronously with a database. Industry-standard database tools will be used.

Repeatable: *N*
Formerly 36-3520
Prerequisites INMD 114 Web Development I or PROG 101 Programming I
Minimum Credits 3 **Maximum Credits** 3

PROG 455 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 PROG 355
Prerequisites INMD 214 Web Development II or PROG 201 Programming II or PROG 260 Data Design for Applications
Minimum Credits 3 **Maximum Credits** 3

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 PR minor helps you 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 to 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

COMM 219 Social Media Content

This course trains students to create strategic and ethical social media and digital content; develop concise and accurate writing and editing skills; and employ search engine optimized keywords, links, and hashtags to grow audiences and motivate them to action.

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 109 Writing and Rhetoric I Stretch B or TWC-T-7 EXAM-TWC WRITING MINIMUM SCORE = 7
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
Minimum Credits 3 **Maximum Credits** 3

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 PR Issues and Crises

Course provides an opportunity for 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 and crises. Students analyze, discuss, and develop case studies on how public relations techniques are applied to issues advocacy and crisis response.

Repeatable: *Y*
Formerly 54-2707
Prerequisites PURE 102 Intro to Public Relations or PURE 105 Public Relations Writing
Minimum Credits 3 **Maximum Credits** 3

PURE 375 Strategic Media Relations

This course is designed to deliver each student understanding and experience in real-life media relations. Students will have access to the media database planning tool used by top PR agencies and corporations to develop media outreach strategies and assess media placement outcomes. In addition, students will deliver media pitches and/or media training to a real-world client. This class is designed to enhance the student's body of work; teach firsthand the life and times of the media relations pro; and increase appreciation for the importance of media relationships when it comes to effective public relations.

Repeatable: *N*
Formerly 54-3713
Prerequisites PURE 102 Intro to Public Relations and PURE 105 Public Relations Writing or COMM 102 Communication Essentials and PURE 105 Public Relations Writing
Requirements Junior Standing or Above (JR)
Minimum Credits 3 **Maximum Credits** 3

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, preparing them for a contemporary multi-media environment.

PROGRAM REQUIREMENTS - 18 credits required

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 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
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 210 Radio Production I: Intro

This introduction to digital audio production combines theory with creative, hands-on audio production projects. Each student will use 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 will use a portable digital field recorder to produce class projects.

Repeatable: *N*
Formerly RADI 126
Minimum Credits 3 **Maximum Credits** 3

AREAS OF STUDY

Complete one area of study.

Music

RADI 118 Radio Workshop

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: *Y*
Formerly 41-1121
Prerequisites RADI 105 Voice and Articulation
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 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 using state-of-the-art digital audio workstations and software.

Repeatable: *N*
Formerly 41-3407
Prerequisites RADI 210 Radio Production I: Intro
Minimum Credits 3 **Maximum Credits** 3

RADI 381 WCRX

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. In additon to production, students work on the air as a show host. They also develop content and maintain social media on-line communities for WCRX. In addition to class time, this course requires a minimum of six hours per week of practical activity.

Repeatable: *N*
Formerly RADI 481
Prerequisites RADI 172 On the Air: Be a Radio Host or RADI 210 Radio Production I: Intro
Minimum Credits 3 **Maximum Credits** 3

Storytelling

RADI 302 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 RADI 202
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 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 AUDI 121 Fundamentals of Audio Production or CINE 130 Editing I or CINE 211 Post-Production Audio I or JOUR 350 Digital Storytelling or PHOT 260 Introduction to Photojournalism or RADI 210 Radio Production I: Intro
Requirements Junior Standing or Above (JR)
Minimum Credits 3 **Maximum Credits** 3

Choose one of the following courses:

RADI 230 Podcasting

In this introductory course, students learn the aesthetics of podcasting as well as basic content development and production techniques while creating elements of a podcast.

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 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 Scriptwriting I or TELE 212 Television Arts: Writing
Minimum Credits 3 **Maximum Credits** 3

RADI 423 Radio Dramatic Series: Production

In this production-based capstone course, students create a dramatic episodic radio series for broadcast on WCRX. In addition to genre choice and script development--students will cast and incorporate voice tracks with sound effects and music using techincal and artistic skils to produce a ready-to-broadcast program.

Repeatable: *N*
Formerly RADI 352

Prerequisites RADI 210 Radio Production I: Intro or RADI 224 Audio Drama
Minimum Credits 3 **Maximum Credits** 3

Social Media and Digital Strategy Minor

This minor, with curriculum pulled from three departments, will introduce and prepare students with skills necessary to compete in the social media space, an overarching business tool for companies and causes of all types.

PROGRAM REQUIREMENTS - 18 credits required

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

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

COMM 107 Social Media and Digital Strategy Foundations

This introductory course provides foundational knowledge to enable students to become better social media users and producers. Students will focus on diversity, inclusiveness and accessibility as they learn about the applications, ethics and effects of social media, as well as the impacts of corporate ownership.

Repeatable: *N*
DEI
Minimum Credits 3 **Maximum Credits** 3

COMM 203 Social Media Strategy

This course teaches students how to connect brands (ranging from business to nonprofits and initiatives) to their critical audiences by developing targeted strategies on social media. Through real-world best practices, examples, and hands-on projects, students will learn about previous social media strategies and develop the

strategic components of a social media communication plan that blends aspects of advertising, public relations, and branded content.

Repeatable: *N*
Formerly COMM 103
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

COMM 219 Social Media Content

This course trains students to create strategic and ethical social media and digital content; develop concise and accurate writing and editing skills; and employ search engine optimized keywords, links, and hashtags to grow audiences and motivate them to action.

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 109 Writing and Rhetoric I Stretch B or TWC-T-7 EXAM-TWC WRITING MINIMUM SCORE = 7
Minimum Credits 3 **Maximum Credits** 3

COMM 325 Data Storytelling & Visual Strategies

This class combines theory and practice on strategies of communicating data through digital graphics and various media platforms. It focuses on visual and media literacy, research, narrative storytelling, and media design. Students will gain experience in translating data into public visual stories by designing various digital media infographics and collaborating on a transmedia storytelling project, including images, explanatory charts, maps, animation, and/or diagrams.

Repeatable: *N*
Formerly 53-3230
Requirements Junior Standing or Above (JR)
Minimum Credits 3 **Maximum Credits** 3

Sports Communication Minor

The Sports Communication minor offers students the opportunity to develop practical communication skills for the sports industry. This minor complements skills Columbia students are developing in many majors (e.g., Business and Entrepreneurship, Cinema and Television Arts, Design, Photography, Cultural Studies). It includes two foundational communication courses and four courses focusing on either the history, the business, or the media coverage of sports.

As a result of successfully completing the program requirements, students should be able to:

- understand the development, current state, and emerging trends of sports communication and its audiences;
- create communication content for the sports industry across a variety of media forms, appropriate to specific audiences, purposes, contents, and contexts; and
- accomplish goals with a critical awareness of sports communication practices.

PROGRAM REQUIREMENTS - 15 credits required

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

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
DEI
Minimum Credits 3 **Maximum Credits** 3

COMM 150 Sports Communication

Course explores the breadth of the sports communication industry, with a focus on the skills essential for sports communication professionals, including in media relations, promotions, advertising endorsements, sponsorships, experiential/events, digital and social media.

Repeatable: *N*
Formerly ADVE 150
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

COMM 219 Social Media Content

This course trains students to create strategic and ethical social media and digital content; develop concise and accurate writing and editing skills; and employ search engine optimized keywords, links, and hashtags to grow audiences and motivate them to action.

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 109 Writing and Rhetoric I Stretch B or TWC-T-7 EXAM-TWC WRITING MINIMUM SCORE = 7
Minimum Credits 3 **Maximum Credits** 3

JOUR 245 Covering Sports

This class explores diverse approaches to covering sports across different media. Students will interact with professionals who cover sports for a variety of media; explore various types of sports coverage; and report and create stories about sports.

Repeatable: *N*
Formerly 53-2520
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

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

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 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 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 Junior Standing or Above (JR)
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

COMM 150 Sports Communication

Course explores the breadth of the sports communication industry, with a focus on the skills essential for sports communication professionals, including in media relations, promotions, advertising endorsements, sponsorships, experiential/events, digital and social media.

Repeatable: *N*
Formerly ADVE 150
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

Choose one of the following courses:

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 381 Box Office Management and Ticketing Strategies

Every organization wants to sell more tickets. How can this be achieved? This course presents revenue maximization techniques, including dynamic pricing, promotional and discounting strategies, 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 creative industries.

Repeatable: *N*
Formerly 28-3815
Requirements Junior Standing or Above (JR)
Minimum Credits 3 **Maximum Credits** 3

BUSE 406 Marketing in Europe: Paris

While studying abroad in Paris, students explore how marketing is critically linked to a firm's global business objectives and they investigate how marketing and communication are influenced by cultural diversity. Students compare and contrast international marketing practices and business processes, and how these are impacted by cultural differences from a European perspective. Students use storytelling as an integral part of creating an effetive marketing strategy.

Repeatable: *N*
Requirements Permission Required (DP)
Minimum Credits 3 **Maximum Credits** 3

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

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 109 Writing and Rhetoric I Stretch B or TWC-T-7 EXAM-TWC WRITING MINIMUM SCORE = 7
Minimum Credits 3 **Maximum Credits** 3

THEA 230 Stage Combat I

This beginning course instructs students in 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 in a theatre during the final weeks of the semester.

Repeatable: *N*
Formerly 31-2315
Prerequisites THEA 101 Acting Basic Skills for Non-Acting Majors or 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 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 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 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

Elective

Choose one of the following courses:

THEA 101 Acting Basic Skills for Non-Acting Majors

Students are introduced to the craft and discipline of the actor. Through physical, vocal, and improvisational exercises and the exploration of scripts of various kinds, students will develop their theatrical imaginations, learn to act on impulse and build listening and ensemble skills. Observation, collaboration and active participation is encouraged.

Repeatable: *N*
Formerly 31-1200
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

Sustainable Fashion Minor

This new interdisciplinary minor will explore many facets of sustainability as it relates to the fashion industry including: sustainable and zero waste design and merchandising; history and theory of environmentalism in fashion; textile science; labor issues; sourcing and supply chain; and the legal implications of sustainable and ethical fashion. This comprehensive minor will emphasize both the science underlying each of these areas and how to put them into practice.

PROGRAM REQUIREMENTS - 18 credits required

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 283 Sustainable Fashion Practice

This course provides an overview of sustainable fashion design, merchandising and business practices and develops students' abilities to make informed and ethical decisions at all stages of the fashion process, from ideation to implementation to disposal. The course will include seminars, guest speakers and hands-on exercises in which students will become versed in sustainable materials, supply chain, the lifecycle of clothing and critical design strategies such as upcycling, zero-waste pattern cutting, design for longevity and craft preservation.

Repeatable: *N*
Prerequisites FASH 101 Intro to the Fashion Industry
Minimum Credits 3 **Maximum Credits** 3

Choose two of the following courses:

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

FASH 183 Why We Wear: The Sociology of Dress

This course asks the fundamental question, "Why do we wear what we wear?" Class sessions are structured around meaningful examples, such as the hoodie and the hijab; contemporary case studies, from the ballroom scene to punk; as well as field trips, film screenings and panel discussions that help students to

make sense of the social, political and cultural dynamics of fashion.

Repeatable: *N*
Formerly 27-1930
DEI
Minimum Credits 3 **Maximum Credits** 3

FASH 307 A History of Fashion in 100 Objects

By decentering the traditionally Eurocentric focus of fashion history, students will come to understand the universality of fashion and how humans throughout history have utilized dress objects to signal status, construct identity and cultivate community. Through regular visits to the Fashion Study Collection, students will also be introduced to the material culture of dress, the evolution of fashion journalism, retail history and developments in manufacturing and construction.

Repeatable: *N*
Formerly 27-3175
DEI
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 309 Sourcing and Supply Chain

This course introduces students to the economic, environmental and social challenges that impact sustainability while sourcing textile and apparel locally and globally.

Repeatable: *N*
Formerly 27-3930
DEI
Requirements Junior Standing or Above (JR)
Minimum Credits 3 **Maximum Credits** 3

Choose two of the following courses:

BIOL 165 Sensation & Perception

In this course, we will study sensation and perception through sight, hearing, taste, touch, and smell. We will examine the senses as they relate to biology, chemistry, physics, and psychology. We will also study how the senses are involved with coordination and balance.

Repeatable: *N*
Formerly 56-1615
SL
Minimum Credits 3 **Maximum Credits** 3

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 4 **Maximum Credits** 4

CHEM 116 Chemistry of Advanced Textile Fibers

The course focuses on the chemical composition, intermolecular and intramolecular interactions, micro and macro structure of natural and manufactured fibers, highlighting scientific principles involved in the making, use, and postconsumer life of these fibers. Basic examples of natural fibers, such as cotton, wool, silk, bast-fibers, and relevant examples of manufactured fibers, such as polyester, nylon, rayon, azlon are investigated. Additionally, the course introduces students to recent developments in the field of advanced and functional fibers, and to the environmental impact of fiber production and use.

Repeatable: *N*
SC
Minimum Credits 3 **Maximum Credits** 3

CHEM 120 Chemistry of Art and Color

In this course, students will examine atoms and molecules, how they create color and light, and how they reflect and absorb that light. Topics include: the scientific method; introductory chemistry; chemical reactions such as oxidation/reduction; titration; addition and condensation polymerization reactions; introductory organic functional group chemistry; history and chemistry of paints, pigments and dyes; Beer's Law; and organic binders.

Repeatable: *N*
Formerly 56-1224
SL
Minimum Credits 4 **Maximum Credits** 4

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 4 **Maximum Credits** 4

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 have the opportunity to 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

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 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 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 Junior Standing or Above (JR)
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

Choose one of the following courses:

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 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 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.

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 170 Business of Live Entertainment

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

Choose one of the following courses:

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 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 406 Marketing in Europe: Paris

While studying abroad in Paris, students explore how marketing is critically linked to a firm's global business objectives and they investigate how marketing and communication are influenced by cultural diversity. Students compare and contrast international marketing practices and business processes, and how these are impacted by cultural differences from a European perspective. Students use storytelling as an integral part of creating an effetive marketing strategy.

Repeatable: *N*
Requirements Permission Required (DP)
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. During the Spring semester students may be able to enroll in a section of this course that will participate in activities at the SXSW Music Conference and Festival in Austin, TX.

Repeatable: *Y*
Formerly 28-4070
Prerequisites BUSE 248 Talent Management
Requirements Junior Standing or Above (JR)
Minimum Credits 3 **Maximum Credits** 3

Theatre Directing Minor

The goal of the minor in Directing is to provide students with a concentrated introduction to the theories, skills, and practice of directing for the theater.

As a result of successfully completing program requirements, students should be able to:

- understand Directing as a multifaceted discipline involving the processes of acting, design, and technology;
- demonstrate the organization skills required of the directing process through project management; and
- understand dramatic structure as a key element of the directing process.

In the Minor's capstone course, students will coordinate all of these elements through the production of a one-act play.

This minor will be of interest to students who wish to develop an understanding of the skills necessary to conceptualize, organize, and facilitate the preparation of scripted material for performance.

PROGRAM REQUIREMENTS - 23 credits required

THEA 106 Theatre Survey I: Global Drama

This course is designed to introduce students to dramas - across history and cultures - that have influenced major trends in theatre. In doing so, students will engage a range of dramatic texts from classical and contemporary dramas to adaptations and revisions of canonical works. Students will study and discuss a sampling of plays that exemplify an array of genres and forms resulting in the student's ability to make connections between a text's form and its context.

Repeatable: *N*
Minimum Credits 2 **Maximum Credits** 2

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
Concurrent Requisite THEA 106 Theatre Survey I: Global Drama
Minimum Credits 4 **Maximum Credits** 4

THEA 205 Text Analysis

This course introduces students to varying methods and approaches to script analysis. While students will become familiar with traditional methods of analysis, a significant emphasis will be placed on alternative and complementary methods including contemplation and intuitive responses, visualization and imagery, and somatic responses to play scripts. Through course readings, presentations, and group activities, furthermore, this course will familiarize students with vocabulary and strategies of analysis for actors, designers, and playwrights, thereby facilitating communication of production ideas.

Repeatable: *N*
Formerly 31-2120
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 THEA 111 Theatre Foundation I: Theatre Making and ENGL 122 International Writing and Rhetoric II or THEA 141 Musical Theatre Foundations and ENGL 112 Writing and Rhetoric II or THEA 141 Musical Theatre Foundations and ENGL 112H Writing and Rhetoric II: Honors or THEA 141 Musical Theatre Foundations and ENGL 122 International Writing and Rhetoric II
Minimum Credits 3 **Maximum Credits** 3

THEA 254 Stage Management I

This course will introduce students to the nuts-and-bolts practices and techniques of Stage Management in the professional theatre. Students will assist an advanced stage manager on a department production 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
Requirements Sophomore Standing or Above (SO)
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 or THEA 112 Theatre Foundation II: Performance and ENGL 112 Writing and Rhetoric II or THEA 112 Theatre Foundation II: Performance and ENGL 112H Writing and Rhetoric II: Honors or THEA 112 Theatre Foundation II: Performance and ENGL 122 International Writing and Rhetoric II
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 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 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

Requirements Permission Required (DP)
Minimum Credits 1 **Maximum Credits** 1

Choose one of the following courses:

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 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

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 gives 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

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 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
     Complete 12 credits from the following courses:

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 ENGL 112 Writing and Rhetoric II and MATH 110 College Mathematics or ENGL 112 Writing and Rhetoric II and MATH 115 Liberal Arts Mathematics or ENGL 112 Writing and Rhetoric II and MATH 120 Quantitative Reasoning or ENGL 112 Writing and Rhetoric II and ACCU-T-67 EXAM-ACCUPLACER MATH MINIMUM SCORE = 67 or ENGL 112 Writing and Rhetoric II and ACT-M-23 EXAM-ACT MATH MINIMUM SCORE = 23 or ENGL 112 Writing and Rhetoric II and SAT-M-550 EXAM-SAT MATH MINIMUM SCORE = 550 or ENGL 112H Writing and Rhetoric II: Honors and MATH 110 College Mathematics or ENGL 112H Writing and Rhetoric II: Honors and MATH 115 Liberal Arts Mathematics or ENGL 112H Writing and Rhetoric II: Honors and MATH 120 Quantitative Reasoning or ENGL 112H Writing and Rhetoric II: Honors and ACCU-T-67 EXAM-ACCUPLACER MATH MINIMUM SCORE = 67 or ENGL 112H Writing and Rhetoric II: Honors and ACT-M-23 EXAM-ACT MATH MINIMUM SCORE = 23 or ENGL 112H Writing and Rhetoric II: Honors and SAT-M-550 EXAM-SAT MATH MINIMUM SCORE = 550 or ENGL 122 International Writing and Rhetoric II and MATH 110 College Mathematics or ENGL 122 International Writing and Rhetoric II and MATH 115 Liberal Arts Mathematics or ENGL 122 International Writing and Rhetoric II and MATH 120 Quantitative Reasoning or ENGL 122 International Writing and Rhetoric II and ACCU-T-67 EXAM-ACCUPLACER MATH MINIMUM SCORE = 67 or ENGL 122 International Writing and Rhetoric II and ACT-M-23 EXAM-ACT MATH MINIMUM SCORE = 23 or ENGL 122 International Writing and Rhetoric II and SAT-M-550 EXAM-SAT MATH MINIMUM SCORE = 550 or ENGL 112 Writing and Rhetoric II and ALEK-1-46 EXAM-ALEKS MINIMUM SCORE = 46 or ENGL 112H Writing and Rhetoric II: Honors and ALEK-1-46 EXAM-ALEKS MINIMUM SCORE = 46 or ENGL 122 International Writing and Rhetoric II and ALEK-1-46 EXAM-ALEKS MINIMUM SCORE = 46
Requirements Junior Standing or Above (JR)
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 130 Immersive Environments I

Examine historical and contemporary uses of immersive environments. Generate a variety of work using Augmented Reality, Virtual Reality & 360 Video technologies. Explore 21st Century alternative modes of spectatorship; in particular immersive and interactive ways of experiencing visual spectacle.

Repeatable: *N*
Formerly INMD 430
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 and INMD 102 Fundamentals of Interaction or ENGL 112H Writing and Rhetoric II: Honors and INMD 102 Fundamentals of Interaction or ENGL 122 International Writing and Rhetoric II and INMD 102 Fundamentals of Interaction
Minimum Credits 3 **Maximum Credits** 3

INMD 220A 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 INMD 220

Prerequisites INMD 102 Fundamentals of Interaction
Minimum Credits 1 **Maximum Credits** 1

INMD 220B 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*
Prerequisites INMD 102 Fundamentals of Interaction
Minimum Credits 1 **Maximum Credits** 1

INMD 220C 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*
Prerequisites INMD 102 Fundamentals of Interaction
Minimum Credits 1 **Maximum Credits** 1

INMD 220D 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*
Prerequisites INMD 102 Fundamentals of Interaction
Minimum Credits 1 **Maximum Credits** 1

INMD 250A Topics in Interactive Arts and Media:

This repeatable course consists of rotating subjects of interest.

Repeatable: *Y*
Formerly INMD 250
Minimum Credits 1 **Maximum Credits** 6

INMD 250B Topics in Interactive Arts and Media:

This repeatable course consists of rotating subjects of interest.

Repeatable: *Y*
Minimum Credits 1 **Maximum Credits** 6

INMD 250C Topics in Interactive Arts and Media:

This repeatable course consists of rotating subjects of interest.

Repeatable: *Y*
Minimum Credits 1 **Maximum Credits** 6

INMD 250D Topics in Interactive Arts and Media:

This repeatable course consists of rotating subjects of interest.

Repeatable: *Y*
Minimum Credits 1 **Maximum Credits** 6

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 370 Studio Collaboration

Students in Studio Collaboration act effectively as interns to IAM Team, which is the final stage in the Interaction Design and Programming senior/capstone sequence. IAM Team is an intensive team production course that 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*
Prerequisites INMD 114 Web Development I or INMD 260 Intro to IAM Team Development or INMD 210 Interface Design I or INMD 235 Immersive Environments II
Requirements Junior Standing or Above (JR)
Minimum Credits 3 **Maximum Credits** 3

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

Choose two foundations courses, either MEDI 101 and 102 or TELE 112 and 230:

MEDI 101 Cinematic Storytelling

This course explores the elements of cinematic storytelling that are used to articulate theme, evoke emotion, and create personal connection with an audience. The student will analyze, research, develop, and visualize cinematic stories for the screen. Aesthetics and storytelling components will be applied in MEDI 102 Cinema and Television Production.

Repeatable: *N*
Concurrent Requisite MEDI 102 Cinema and Television Production
Minimum Credits 3 **Maximum Credits** 3

MEDI 102 Cinema and Television Production

This hands-on course explores the techniques of cinema and television production as a collaborator on both individual and group projects. The student will practice conceptualization, visualization, cinematography, sound recording, and editing techniques through effective visual and oral presentations. The aesthetic and storytelling principles will be applied from MEDI 101 Cinematic Storytelling.

Repeatable: *N*
Concurrent Requisite MEDI 101 Cinematic Storytelling
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 230 Production and 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

Complete 9 credits from the following courses:

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 or MEDI 101 Cinematic Storytelling and MEDI 102 Cinema and Television Production
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
Concurrent Requisite CINE 131 Editing I Studio
Minimum Credits 3 **Maximum Credits** 3

CINE 131 Editing I Studio

This course is required concurrently with Editing I. 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
Concurrent Requisite CINE 130 Editing I
Minimum Credits 1 **Maximum Credits** 1

CINE 145 Scriptwriting I

This course is a workshop that explores basic writing methods for cinema and television, further developing the students' skills in presenting their ideas in written form. Students will develop craft skills basic to scriptwriting: research, story development, scene and story structure, dialogue, and character definition. Emphasis is on finding visual equivalents for human emotions and developing the writer's personal vision. This work culminates in developing three short narrative scripts (one of which will be rewritten). Instrumental

in the development of the student as a writer is the ability to read and effectively respond to the work of their peers.

Repeatable: *N*
Formerly 24-1710
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

CINE 203 Production: Fact and Fiction

Students will have the opportunity to 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. Students will also have the opportunity to explore developing a point-of-view and narrative structures leading to forming their authorial and personal voice. Students will relate fundamental cinematic concepts to their 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 TELE 230 Production and Editing I or CINE 102 Cinema Notebooks and CINE 103 Cinema Image and Process or MEDI 101 Cinematic Storytelling and MEDI 102 Cinema and Television Production
Minimum Credits 3 **Maximum Credits** 3

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 and Editing I or CINE 102 Cinema Notebooks and CINE 103 Cinema Image and Process or MEDI 101 Cinematic Storytelling and MEDI 102 Cinema and Television Production
Minimum Credits 4 **Maximum Credits** 4

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 or MEDI 101 Cinematic Storytelling
Minimum Credits 1 **Maximum Credits** 1

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
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 or MEDI 101 Cinematic Storytelling
Minimum Credits 1 **Maximum Credits** 1

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 111 Writing and Rhetoric I or ENGL 111H Writing and Rhetoric I: Honors or ENGL 121 International Writing and Rhetoric I or ENGL 112 Writing and Rhetoric II or ENGL 112H Writing and Rhetoric II: Honors or ENGL 122 International Writing and Rhetoric II or TWC-T-7 EXAM-TWC WRITING MINIMUM SCORE = 7
Minimum Credits 3 **Maximum Credits** 3

TELE 246 Scriptwriting II: The Television Program

This 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 programs. Student work will be read aloud and work-shopped, 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 formats.

Repeatable: *N*
Formerly TELE 310
Prerequisites TELE 212 Television Arts: Writing or CINE 145 Scriptwriting I or CINE 153 Adaptation
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 and Editing I or CINE 103 Cinema Image and Process
Minimum Credits 3 **Maximum Credits** 3

TELE 332 Video for Internet and Mobile

This class explores online and social video platforms and their influence on culture. The proliferation of mobile devices, platforms, and apps such as YouTube, Facebook, Vimeo, TikTok, Instagram, Tumblr, Twitter have presented the opportunity for the creation and distribution of emerging visual storytelling forms. While exploring multiple platforms, students will create short-form unscripted or soft scripted videos and series. Critical readings will explore why people share and how ideas are transmitted and amplified through online video. Students will consider audience development, analytics, and best practices while developing their voice as makers.

Repeatable: *N*
Formerly 40-3236
Prerequisites PHOT 260 Introduction to Photojournalism or TELE 135 Online Video Culture or TELE 251 Video for Comedians and Performers or CINE 102 Cinema Notebooks and CINE 103 Cinema Image and Process or MEDI 101 Cinematic Storytelling and MEDI 102 Cinema and Television Production
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: *Y*
Formerly 40-3340
SS
Prerequisites MEDI 201 Culture, Race and Media or MEDI 201H Culture, Race and Media: Honors or JOUR 337 Creating the TV News Package or CINE 267 Documentary Production Module I: Location Camera and Sound or CINE 102 Cinema Notebooks and CINE 103 Cinema Image and Process or MEDI 101 Cinematic Storytelling and MEDI 102 Cinema and Television Production
Minimum Credits 3 **Maximum Credits** 3

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 Series for Television

This production course focuses on producing short episodic documentary series content. Practical and technical skills covered include series concept generation, research and project development, advanced shooting and editing techniques (hand-held camera, observational audio, field lighting), interviewing, documentary story structure, and how to work as a team in developing a coherent series.

Repeatable: *Y*
Formerly 40-3412C

Prerequisites CINE 266 Documentary Storytelling or TELE 330 Production and Editing II or CINE 148 Introduction to Documentary and CINE 203 Production: Fact and Fiction or CINE 148 Introduction to Documentary and CINE 264 Documentary Production Module II: The Interview and CINE 267 Documentary Production Module I: Location Camera and Sound
Minimum Credits 3 **Maximum Credits** 3

Visual Arts Management Minor

The Visual Arts Management (VAM) minor seeks to strengthen 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 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 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 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

Choose one of the following courses:

BUSE 207 Nonprofit Management in the Creative Industries

Students interested in founding or working for a nonprofit explore the fundamentals of forming, organizing, managing, and leading mission-driven organizations. Students investigate the essential elements that differentiate nonprofit organizations from their for-profit counterparts. These include the core principles of nonprofit organizations: mission and vision; focus on audiences served; impact on communities in the context of diversity, equity and inclusion; legal and tax-exemption requirements; governance and board development; and fundraising.

Repeatable: *N*
Requirements Sophomore Standing or Above (SO)
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 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

Choose one of the following courses:

BUSE 415 International Cultural Heritage Management: Rome

Rome is home to over 2000 years of human history and culture. Students spend an intensive J-term session investigating cultural sites, archeological excavations, museums and exhibitions in and around the city. Through first-hand observation, research, and reflection, students analyze differing strategies used to engage visitors from diverse backgrounds with the cultural heritage of Rome. These include approaches to curatorial direction, exhibition design and production, interpretative methodologies, use of technology, and marketing and communication strategies.
Site visits include museums and cultural sites such as the Roman Forum, Colosseum and Palatine Hill; the Vatican Museum and Sistine Chapel; Borghese Gallery; Museum of Contemporary Art; Keats-Shelley Memorial House and Cinecitta film studio; as well as a day trip to Pompeii.

Repeatable: *N*
Formerly 28-4178J
GA
Requirements Permission Required (DP)
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

Vocal Performance Minor

The Vocal Performance Minor offers students the opportunity to pursue a study path with a particular focus on developing the singing voice in conjunction with another major area of study. Students will take courses in vocal technique, performance, repertoire, theory and ear training, and pedagogy.

As a result of successfully completing program requirements, students should be able to:

- establish healthy vocal performance technique;
- analyze their performance repertoire;
- exhibit an understanding of a diverse set of styles and genres;
- read scores, lead sheets, and arrangements;
- perform their repertoire with good technique, an understanding of both text and subtext, musical phrasing, and an understanding of the role of the voice in the ensemble;
- participate in contemporary conversations on social and cultural change;
- prepare themselves for an audition; and
- apply creative problem-solving to their music-making, and critical thinking to their preparation for graduate studies, further study in music, and other professions.

PROGRAM REQUIREMENTS - 20 credits required

MUSC 103 Theory I for Musical Theatre

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 MUSC 108
Music Theatre Majors Only (2MUS)
Minimum Credits 3 **Maximum Credits** 3

MUSC 104 Theory II for Musical Theatre

Theory II for Musical Theatre is a fundamental course tailored to musical theatre students in the Musical Theatre BA and Musical Theatre Performance BFA, as well as other programs. The course concentrates on the core theoretical concepts utilized in music and provides basic aural skills training incorporating genre appropriate music. 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 103 Theory I for Musical Theatre or MUSC-T-77 EXAM-MUSC MINIMUM SCORE =

Music Theatre Majors Only (2MUS)
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
Music Department Students Only (8MUS)
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 379 Vocal Artistry and Development

This course further develops skills learned in Techniques in Singing II. Students continue to identify vocal strengths and weaknesses, explore stylistic aesthetics of a variety of genres, vocal versatility, develop performance stamina, set career goals, and implement effective performance techniques. This course includes performance in solo and group settings that develop skills in identifying and utilizing the stylistic elements used by popular singing styles. Students will advance recording and arranging skills.

Repeatable: *N*
Prerequisites MUSC 279 Vocal Techniques II
Minimum Credits 3 **Maximum Credits** 3

MUSC 441 Introduction to Teaching Voice

This course explores the psycho/acoustical/physical aspects of the vocal mechanism in the act of singing, which includes 1) the study of acoustics and the nature of sound, 2) the physiology of the vocal mechanism, and 3) the function and coordination of the processes of respiration, phonation, resonation and articulation in the act of singing. This course prepares the student for further studies in vocal pedagogy.

Repeatable: *N*
Prerequisites MUSC 379 Vocal Artistry and Development
Minimum Credits 3 **Maximum Credits** 3

Complete 4 credits from the following courses:

MUSC 181G Gospel Choir

This ensemble is an introductory-level performance class focused on Gospel choral music. Students apply basic music skills, build ensemble awareness, and develop performance techniques necessary for participating in a large chorus experience. No audition required.

Repeatable: *Y*
Minimum Credits 1 **Maximum Credits** 1

MUSC 181J Jazz/Pop Choir

This ensemble is an introductory-level performance class focused on Jazz and contemporary music arranged for choir. Students apply basic music skills, build ensemble awareness, and develop performance techniques necessary for participating in a large chorus experience. No audition required.

Repeatable: *Y*
Minimum Credits 1 **Maximum Credits** 1

MUSC 380M Performance Ensemble: Musical Theatre Ensemble

The Performance Genre Ensemble course is an advanced-intermediate level performance class for instrumentalists, composers, and/or vocalists. Genre ensembles engage in the history, performance, and composition of specific styles and threads of contemporary and popular music. 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*
Requirements Junior Standing or Above (JR) Music Department Students Only (8MUS)
Minimum Credits 1 **Maximum Credits** 1

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, and tour audio and more.

PROGRAM REQUIREMENTS - 18 credits required

RADI 210 Radio Production I: Intro

This introduction to digital audio production combines theory with creative, hands-on audio production projects. Each student will use 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 will use a

portable digital field recorder to produce class projects.

Repeatable: *N*
Formerly RADI 126
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 422 Voiceover Demo Production

In this performance-based capstone course, students perform and produce their own commercial demo for agent submission, open auditions, and voice-over/broadcast opportunities. Students receive regular critiques on their demo cuts while they develop their unique voice-over style. Course topics are updated for market timeliness and career preparedness in order to enter the voice over industry.

Repeatable: *N*
Formerly RADI 320
Prerequisites RADI 210 Radio Production I: Intro and RADI 235 Voiceover
Minimum Credits 3 **Maximum Credits** 3
Choose one of the following courses:

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

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, resonation, 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 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
Concurrent Requisite THEA 106 Theatre Survey I: Global Drama
Minimum Credits 4 **Maximum Credits** 4

Choose two of the following courses:

RADI 239 Voice Acting for Intractv 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 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 302 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 RADI 202
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 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

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

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
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

Choose three of the following courses:

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 Service Design and Systems Thinking

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 explore the foundational concepts and practices of both user and market research and will have the opportunity to 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 370 Studio Collaboration

Students in Studio Collaboration act effectively as interns to IAM Team, which is the final stage in the Interaction Design and Programming senior/capstone sequence. IAM Team is an intensive team production course that 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*
Prerequisites INMD 114 Web Development I or INMD 260 Intro to IAM Team Development or INMD 210 Interface Design I or INMD 235 Immersive Environments II
Requirements Junior Standing or Above (JR)
Minimum Credits 3 **Maximum Credits** 3

PROG 101 Programming I

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 programming best practices.

Repeatable: *N*
Formerly 36-1501
Minimum Credits 3 **Maximum Credits** 3

PROG 201 Programming II

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 projects for your portfolio.

Repeatable: *N*
Formerly 36-2600
Prerequisites PROG 101 Programming I
Minimum Credits 3 **Maximum Credits** 3

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's, Gender and Sexuality 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 DEI PL
Minimum Credits 3 **Maximum Credits** 3

Choose five of the following courses:

ARTH 234 Queer Visual Culture

This course surveys visual culture in the US through the lens of Queer Theory, exploring issues of sexuality, gender, race, class, and ability that historically and currently inform representations of Queerness in the public sphere. Students will examine germinal writings from cultural theorists to understand the historical framework of Queer visual culture. Students will explore concepts around subjectivity, referencing the dynamics between the ways we see ourselves and others.

Repeatable: *N*
Requirements Sophomore Standing or Above (SO)
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*
HU DEI
Requirements Junior Standing or Above (JR)
Minimum Credits 3 **Maximum Credits** 3

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 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 DEI
Requirements 3.5 or Higher GPA (35GP)
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
Minimum Credits 3 **Maximum Credits** 3

CRWR 222 Craft and Process Seminar in Fiction: Women Writers

Course researches writing processes of women writers and ways in which their reading and responses to reading play influential roles in the fiction-writing process. Journals and other writings by Virginia Woolf, Zora Neale Hurston, Katherine Anne Porter, Katherine Mansfield, Eudora Welty, Toni Cade Bambara, and others are used as examples of how writers read, write about what they read to develop their fiction, and see their work in relation to other writers' works. Manuscripts and notes of famous works may be used to show

writers' processes and development. Students' own fiction writing is also part of the course.

Repeatable: *N*
Formerly 59-2303
PL
Prerequisites CRWR 150 Fiction Workshop: Beginning or CRWR 155 Poetry Workshop: Beginning or CRWR 160 Creative Nonfiction Workshop: Beginning
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
HU
Requirements Junior Standing or Above (JR)
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 DEI 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 DEI 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 DEI PL
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

HUMA 105 Queer Studies

The course explores the contributions of gay, lesbian, bisexual, and transgender individuals to culture. Texts will consider vital topics in a broad engagement with Gay and Lesbian Studies. Readings, films, and guest lecturers will help establish the necessary sociological and historical context for the course.

Repeatable: *N*
Formerly 51-1270
HU DEI PL
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 DEI GA
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
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 230 Feminism and Film

Feminist film critic Laura Mulvey argues in her oft-cited essay "Visual Pleasure and Narrative Cinema," that Hollywood film reflects the patriarchal social unconscious, and this can be exemplified in the way women are frequently represented in film as the object of the male gaze. Other scholars, such as Jane Gaines, have written about the way that people of color are often constructed as the object of the white gaze in mainstream cinema. Often times, women and people of color are rendered altogether invisible within the production of film and media, translating into problematic on-screen representations. This course introduces students to feminist film and media studies, engaging major questions that have shaped the vigorous fields of gender and sexuality studies, feminist film theory and feminist media history while considering the works of women filmmakers. Through a feminist lens, students will gain hands-on experience applying theory and history to film analysis.

Repeatable: *N*
HU DEI
Minimum Credits 3 **Maximum Credits** 3

HUMA 330 Feminist and Queer Environmentalism

What does environmental crisis and issues like climate change, natural resource depletion, and pollution have to do with gender and sexuality? How does Nature function as a discourse that informs cultural understandings around gender and sexuality? Why are women on the frontlines of environmental justice movements? Drawing on research in environmental studies as well as gender and sexuality studies, this course provides a critical framework for addressing these questions and examining the linkages between gender, sexuality, and the environment. Students will be introduced to key debates and theoretical inquiry in feminist and queer ecologies.

Repeatable: *N*
HU DEI
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 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

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
HU DEI PL
Requirements Sophomore Standing or Above (SO)
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 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
DEI 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 DEI PL
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
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 DEI GA
Minimum Credits 3 **Maximum Credits** 3

Writing for Television Minor

This minor provides an introduction to writing for television in its various forms, from comedy, drama and branded entertainment to the growing fields of interactive and web based media. It offers a sequence of courses that begins with an introduction to visual storytelling, continues with specific genre based scriptwriting courses, and finishes with a course that plans 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

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 111 Writing and Rhetoric I or ENGL 111H Writing and Rhetoric I: Honors or ENGL 121 International Writing and Rhetoric I or ENGL 112 Writing and Rhetoric II or ENGL 112H Writing and Rhetoric II: Honors or ENGL 122 International Writing and Rhetoric II or TWC-T-7 EXAM-TWC WRITING MINIMUM SCORE = 7
Minimum Credits 3 **Maximum Credits** 3

TELE 246 Scriptwriting II: The Television Program

This 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 programs. Student work will be read aloud and work-shopped, 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 formats.

Repeatable: *N*
Formerly TELE 310
Prerequisites TELE 212 Television Arts: Writing or CINE 145 Scriptwriting I or CINE 153 Adaptation
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 CINE 145 Scriptwriting I or CINE 248 Producing I: Cinema and Television or TELE 210 The Television Producer or TELE 212 Television Arts: Writing
Requirements Junior Standing or Above (JR)
Minimum Credits 3 **Maximum Credits** 3
Complete 9 credits from the following courses:

COLL 230 Internship: Professionalism and Creativity

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 students to gain hands-on experience and explore career interests while applying knowledge and skills learned in the classroom to a work setting. The online, academic component of this internship fosters student understanding of how organizations operate and provides for structured reflection on their experiences and assessment of their knowledge and skills. 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: *N*
Formerly 99-2300
Requirements Permission Required (DP)
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 246 Scriptwriting II: The Television Program or CINE 145 Scriptwriting I
Minimum Credits 3 **Maximum Credits** 3

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
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

TELE 274 Writing for Genre I

The 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 and cinema.

Repeatable: *N*
Formerly TELE 327
Prerequisites CINE 247 The Story Bible and Worldbuilding
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, Instagram, Tumblr, Bitmoji, 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 3 **Maximum Credits** 3

TELE 385A 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 TELE 385
Prerequisites CINE 235A Authorship: or CINE 235B Authorship: or CINE 235C Authorship: or CINE 235D

Authorship: or CINE 235E Authorship: or CINE 235F Authorship: or CINE 238A Media History and Culture or CINE 238B Media History and Culture or CINE 238C Media History and Culture or CINE 238D Media History and Culture or CINE 238E Media History and Culture or CINE 238F Cinema History and Culture or CINE 240A Cinema and Global Media Culture or CINE 240B Cinema and Global Media Culture or CINE 240C Cinema and Global Media Culture or CINE 240D Cinema and Global Media Culture or CINE 240E Cinema and Global Media Culture or TELE 250A Television Studies: or TELE 250B Television Studies: or TELE 250C Television Studies: or TELE 250D Television Studies: or TELE 250E Television Studies: or TELE 320 Critical Television Theory and Analysis
Requirements Sophomore Standing or Above (SO)
Minimum Credits 3 **Maximum Credits** 3

TELE 385B 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*
Prerequisites CINE 235A Authorship: or CINE 235B Authorship: or CINE 235C Authorship: or CINE 235D Authorship: or CINE 235E Authorship: or CINE 235F Authorship: or CINE 238A Media History and Culture or CINE 238B Media History and Culture or CINE 238C Media History and Culture or CINE 238D Media History and Culture or CINE 238E Media History and Culture or CINE 238F Cinema History and Culture or CINE 240A Cinema and Global Media Culture or CINE 240B Cinema and Global Media Culture or CINE 240C Cinema and Global Media Culture or CINE 240D Cinema and Global Media Culture or CINE 240E Cinema and Global Media Culture or TELE 250A Television Studies: or TELE 250B Television Studies: or TELE 250C Television Studies: or TELE 250D Television Studies: or TELE 250E Television Studies: or TELE 320 Critical Television Theory and Analysis
Requirements Sophomore Standing or Above (SO)
Minimum Credits 3 **Maximum Credits** 3

TELE 385C 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*
Prerequisites CINE 235A Authorship: or CINE 235B Authorship: or CINE 235C Authorship: or CINE 235D Authorship: or CINE 235E Authorship: or CINE 235F Authorship: or CINE 238A Media History and Culture or CINE 238B Media History and Culture or CINE 238C Media History and Culture or CINE 238D Media History and Culture or CINE 238E Media History and Culture or CINE 238F Cinema History and

Culture or CINE 240A Cinema and Global Media Culture or CINE 240B Cinema and Global Media Culture or CINE 240C Cinema and Global Media Culture or CINE 240D Cinema and Global Media Culture or CINE 240E Cinema and Global Media Culture or TELE 250A Television Studies: or TELE 250B Television Studies: or TELE 250C Television Studies: or TELE 250D Television Studies: or TELE 250E Television Studies: or TELE 320 Critical Television Theory and Analysis
Requirements Sophomore Standing or Above (SO)
Minimum Credits 3 **Maximum Credits** 3

TELE 385D 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*
Prerequisites CINE 235A Authorship: or CINE 235B Authorship: or CINE 235C Authorship: or CINE 235D Authorship: or CINE 235E Authorship: or CINE 235F Authorship: or CINE 238A Media History and Culture or CINE 238B Media History and Culture or CINE 238C Media History and Culture or CINE 238D Media History and Culture or CINE 238E Media History and Culture or CINE 238F Cinema History and Culture or CINE 240A Cinema and Global Media Culture or CINE 240B Cinema and Global Media Culture or CINE 240C Cinema and Global Media Culture or CINE 240D Cinema and Global Media Culture or CINE 240E Cinema and Global Media Culture or TELE 250A Television Studies: or TELE 250B Television Studies: or TELE 250C Television Studies: or TELE 250D Television Studies: or TELE 250E Television Studies: or TELE 320 Critical Television Theory and Analysis
Requirements Sophomore Standing or Above (SO)
Minimum Credits 3 **Maximum Credits** 3

TELE 385E 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*
Prerequisites CINE 235A Authorship: or CINE 235B Authorship: or CINE 235C Authorship: or CINE 235D Authorship: or CINE 235E Authorship: or CINE 235F Authorship: or CINE 238A Media History and Culture or CINE 238B Media History and Culture or CINE 238C Media History and Culture or CINE 238D Media History and Culture or CINE 238E Media History and Culture or CINE 238F Cinema History and Culture or CINE 240A Cinema and Global Media Culture or CINE 240B Cinema and Global Media Culture or CINE 240C Cinema and Global Media Culture or CINE 240D Cinema and Global Media Culture or CINE 240E Cinema and Global Media Culture or TELE 250A Television Studies: or TELE 250B Television

Studies: or TELE 250C Television Studies: or TELE 250D Television Studies: or TELE 250E Television
Studies: or TELE 320 Critical Television Theory and Analysis
Requirements Sophomore Standing or Above (SO)
Minimum Credits 3 **Maximum Credits** 3

TELE 388A 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 TELE 388
Prerequisites
TELE 212 Television Arts: Writing or CINE 234 Cinema and Television Analysis and Criticism
Minimum Credits 1 **Maximum Credits** 1

TELE 388B 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*
Prerequisites TELE 212 Television Arts: Writing
Minimum Credits 1 **Maximum Credits** 1

TELE 388C 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*
Prerequisites TELE 212 Television Arts: Writing
Minimum Credits 1 **Maximum Credits** 1

TELE 388D 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*
Prerequisites TELE 212 Television Arts: Writing
Minimum Credits 1 **Maximum Credits** 1

TELE 388E 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
Prerequisites TELE 212 Television Arts: Writing
Minimum Credits 1 **Maximum Credits** 1

TELE 430 Writing Sketch Comedy for Television

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 sketches.

Repeatable: Y
Formerly 40-3230
Prerequisites CINE 145 Scriptwriting I and TELE 212 Television Arts: Writing or TELE 246 Scriptwriting II: The Television Program and TELE 212 Television Arts: Writing
Minimum Credits 4 **Maximum Credits** 4

TELE 440A 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).

Repeatable: Y
Formerly TELE 440
Prerequisites CINE 245 Scriptwriting II: The Feature Film and TELE 246 Scriptwriting II: The Television Program and TELE 274 Writing for Genre I
Minimum Credits 3 **Maximum Credits** 3

TELE 440B 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).

Repeatable: Y
Prerequisites CINE 245 Scriptwriting II: The Feature Film and TELE 246 Scriptwriting II: The Television Program and TELE 274 Writing for Genre I
Minimum Credits 3 **Maximum Credits** 3

TELE 440C 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).

Repeatable: *Y*
Prerequisites CINE 245 Scriptwriting II: The Feature Film and TELE 246 Scriptwriting II: The Television Program and TELE 274 Writing for Genre I
Minimum Credits 3 **Maximum Credits** 3

TELE 440D 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*
Prerequisites TELE 246 Scriptwriting II: The Television Program or CINE 145 Scriptwriting I
Minimum Credits 3 **Maximum Credits** 3

TELE 440E 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*
Prerequisites TELE 246 Scriptwriting II: The Television Program or CINE 245 Scriptwriting II: The Feature Film
Minimum Credits 3 **Maximum Credits** 3

TELE 483 Writers' Roundtable in LA

This course focuses on the process of preparing and tabling a script as an essential part of the writing process.

Repeatable: *Y*
Formerly 40-3820L
Requirements Permission Required (DP)
Minimum Credits 1 **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 CINE 245 Scriptwriting II: The Feature Film or TELE 246 Scriptwriting II: The Television Program
Requirements Permission Required (DP)
Minimum Credits 3 **Maximum Credits** 3

TELE 487 Analyzing Comedy Structure

This course enables students to analyze a variety of 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 CINE 245 Scriptwriting II: The Feature Film or TELE 246 Scriptwriting II: The Television Program
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
Requirements Permission Required (DP)
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

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
- English and Creative Writing
- 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

Columbia College Chicago Online

Note: Effective Summer 2020 this program was discontinued. For more information, visit the Columbia College Chicago Online **web page.**

Columbia Core Curriculum Table

The Columbia Experience (CCCX)		9 Credits Total
CCCX 100-level: Big Chicago		3 credits
CCCX 200-level: Creative Communities		3 credits
CCCX 300-level: Innovation and Impact		3 credits
The Essential Liberal Arts and Sciences		**33 Credits Total**
Communication		*6 Credits Total*
	Writing and Rhetoric I (EN)	3 credits	

	Writing and Rhetoric II (EN)	3-6 credits (3 minimum)	
History and Social Sciences			*9 Credits Total*
	History (HI)	3-6 credits (3 minimum)	
	Social Science (SS)	3-6 credits (3 minimum)	
Humanities			*9 Credits Total*
	Humanities (HU)	3-6 credits (3 minimum)	
	Literature (HL)	3-6 credits (3 minimum)	
Math			*3 Credits Total*
	Math (MA)	3 credits	
Science			*6 Credits Total*
	Science (SC)	3 credits	
	Science with Lab (SL)	3 credits	

Degree 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.

- 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
- Fine Arts, BFA

Audio Arts and Acoustics

- **Audio Arts, BA:**
  - Audio and Sound Design Concentration
  - Audiovisual Systems Integration Concentration
  - Live Sound Reinforcement Concentration
  - Music Recording Concentration
  - General Audio Arts Concentration
- Sound Design, 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
  - Live and Touring Concentration
  - Recorded Music and Publishing Concentration

Cinema and Television Arts

- Documentary, BA
- Film and Television, BA
- **Film and Television, BFA:**
  - Cinematography Concentration
  - Cinema Visual Effects Concentration
  - Directing Concentration
  - Editing and Post-Production Concentration

- o   Producing Concentration
- o   Production Design Concentration
- o   Screenwriting Concentration
- o   Sound for Cinema Concentration
- Television Writing and Business, BFA

Communication

- Advertising, BA
- Communication, BA
- Journalism, BA
- Photojournalism, BA
- Public Relations, BA
- Radio, BA
- Social Media and Digital Strategy, BA

Dance

- Dance, BA
- Dance, BFA

Design

- **Graphic Design, BA:**
  - o   Publication Design Concentration
  - o   Website Design Concentration
  - o   General Graphic Design Concentration
- Illustration, BA
- Graphic Design, BFA
- Illustration, BFA
- Interior Architecture, BFA

English and Creative Writing

- **Creative Writing, BA:**
  - o   Fiction Concentration
  - o   Nonfiction Concentration
  - o   Poetry Concentration
- English, BA

Fashion Studies

- **Fashion Studies, BA:**
  - o   Merchandising Concentration
  - o   Product Development Concentration
- Fashion Design, BFA

Humanities, History and Social Sciences

- Cultural Studies, BA

Interactive Arts and Media

- **Animation, BA:**
  - o   Computer Animation Concentration
  - o   Traditional Animation/Hand-Drawn Concentration
  - o   Traditional Animation/Stop Motion Concentration
- Game Art, BA
- **Game Design, BA:**

- o Game Development Concentration
- o Game Sound Concentration
- Immersive Media, BA
- Programming, BA
- Programming, BS
- User Experience and Interaction Design, BA
- Computer Animation, BFA
- Traditional Animation, BFA

Music

- Music, BA
- Contemporary, Jazz, and Popular Music, BMus
- Music Composition, BMus

Photography

- **Photography, BA:**
  - o Commercial Photography Concentration
  - o Fashion Photography Concentration
  - o Fine Art Photography Concentration
  - o Integrated Photography Concentration
- Photography, BFA

Science and Mathematics

- Environmental and Sustainability Studies, BA

Theatre

- Acting, BA
- Comedy, Writing, and Performance, BA
- Musical Theatre, BA
- **Theatre, BA**:
  - o Directing Concentration
  - o Playwriting Concentration
  - o Stage Management Concentration
  - o Theatre Studies Concentration
- Theatre Design and Technology, BA
- Acting, BFA
- Musical Theatre Performance, BFA

Requirements for Admission

- Admissions Requirements
  - o Undergraduate
  - o Graduate
- Tuition and Fees
  - o Undergraduate
  - o Graduate
- Second Bachelor's Degrees
- Returning Students
  - o Undergraduate
  - o Graduate
- Nondegree-Seeking Students
  - o Undergraduate
  - o Graduate
- Retention of Application Materials

Undergraduate

Columbia College Chicago offers exceptional educational programs in the visual, performing, media, and communications arts. Students with training in these creative areas, as well as students who have a strong interest but no formal training, are invited to apply. Columbia seeks to enroll a culturally, geographically, economically, and educationally diverse student body. Prospective students are expected to demonstrate preparedness through educational experiences and motivation that are sufficient to meet the high academic standards and expectations of the college.

An Admissions Review Committee evaluates all completed applications for admission to the college. For more information, please visit Admissions.

Graduate

Columbia College Chicago offers master's degrees in the arts, media, and the business of the arts. Columbia's 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.

A Graduate Admissions Review Committee conducts a holistic evaluation of all completed applications for admission to the applicants chosen program.

For more information about Columbia College Chicago Graduate Admissions, including requirements, please visit Graduate Requirements and Deadlines.

Tuition and Fees

Undergraduate

Undergraduate 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 18 credits are charged the semester tuition rate. For any additional credit hours of enrollment beyond 18 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 1 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 one flat fee to provide various student services such as orientation, registration, student activities, health services, and student health insurance.

Graduate

Graduate tuition charges are based upon the number of credits for which a student enrolls each semester and are calculated using the then current per-credit-hour rate for that program. Students are also responsible for paying one flat fee to provide various student services associated with graduation, registration, student activities, health services, and student health insurance. Tuition rates, student fees, and refund schedules are established each year. Please consult the Columbia Central website for current details.

Second Bachelor's Degree

If a student has already earned a bachelor's degree from Columbia or another accredited institution, they may earn a second bachelor's degree at Columbia by completing required courses specified by one of the major-granting departments or programs of the college. All other academic requirements will be considered fulfilled within the curriculum of the previously granted bachelor's degree. Credits applied to the original degree and transfer credits cannot count toward this degree; however, specific courses may be waived

based on work experiences or courses from the original degree. Not all departments offer second bachelor's degrees.

<u>Returning Students</u>

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

- A returning undergraduate student must meet with a college advisor in the College Advising Center prior to registration.
- A returning graduate student should contact the School of Graduate Studies to determine a path to graduation.

<u>Nondegree-seeking Students</u>

Undergraduate

Students who are not seeking a college degree and 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 an undergraduate degree program of the College 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.

Graduate

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

Nondegree students may apply for admission as degree-seeking graduate students in accordance with published admission criteria. Students may not change their enrollment status mid-semester; that is, a nondegree student must complete their current semester of enrollment as a nondegree student and enroll as a degree student in the next applicable 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 veterans' benefits or financial aid through federal, state, or institutional programs.

<u>Retention of Application Materials</u>

Only the application form and transcript(s) are retained in a student's permanent educational record at Columbia College Chicago. Letters of recommendation and/or any additional supporting materials are not retained, nor are they available for student perusal prior to or after admission to the college. Columbia does not retain application materials for students who do not enroll.

Sonic Arts Concentration

- *Choose four of the following courses:*

- AUDI 122 DAW Production Techniques and Applications
- AUDI 333 Perception and Cognition of Sound
- AUDI 412 Spatial Audio
- AUDI 415 Advanced Practicum in Sound Art
- MUSC 111 Foundations of Music II
- MUSC 175 Applied Music II - *Foundations of Music II and Applied Music II, taken concurrently, count as one course.*
- MUSC 223 Elements of Music Design
- MUSC 228 Digital Music Composition and Performance
- MUSC 361 Music, Time, and Place I