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2019

2019-2020 Course Catalog

Columbia College Chicago

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Catalog Home

Welcome to Columbia College Chicago's Catalog

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

- About Columbia College Chicago
- Mission
- Accreditation
- Student Outcomes Assessment
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About Columbia College Chicago

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

Mission

Columbia College Chicago is an undergraduate and graduate institution whose principal commitment is to provide a comprehensive educational opportunity in the arts, communications, and public information within a context of enlightened liberal education. Columbia's intent is to educate students who will communicate creatively and shape the public's perceptions of issues and events, and who will author the culture of their times. Columbia is an urban institution whose students reflect the economic, racial, cultural, and educational diversity of contemporary America. Columbia conducts education in close relationship to a vital urban reality and serves an important civic purpose by active engagement in the life and culture of the City of Chicago.

Columbia's purpose is:

- to educate students for creative occupations in diverse fields of the arts and media and to encourage awareness of their aesthetic relationship and the opportunity of professional choice among them;
- to extend educational opportunity by admitting unreservedly, at the undergraduate level, a student population with creative ability in or inclination to the subjects of Columbia's interest;
- to provide a college climate that offers students an opportunity to try themselves out, to explore, and to discover what they can and want to do;
- to give educational emphasis to the work of a subject by providing a practical setting, professional facilities, and the example and guide of inventive faculty members who work professionally in the subjects they teach;
- to teach students to do expertly the work they like, to master the crafts of their intended occupations, and to discover alternative opportunities to employ their talents in settings other than customary marketplaces;
- to help students find out who they are, discover their own voices, respect their own individuality, and improve their self-esteem and self-confidence; 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	312-369-7769

Office of the Registrar

registrar@colum.edu

312-369-7769

Student Financial Services

sfs@colum.edu

312-369-7140

Equal Opportunity

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

Academic Calendar

Academic Calendar

Columbia's academic year consists of two 15-week semesters (fall and spring) and a summer session. While the usual term of a class is 15 weeks, some subjects may be offered in shorter periods, ranging from three to eight weeks. Such intensive segments meet more frequently than traditional 15-week courses. Courses are scheduled during the day and evening as well as on Saturdays. The January session (J-Session), part of the spring semester, is designed to offer concentrated learning experiences usually unavailable in the regular semester. Such courses are designed for both the matriculating and non-matriculating undergraduate student and may include, but are not limited to, immersion, intensive research, travel, certification, internships, master classes, community service, and workshops. Please see Academic Calendar.

Academic Policies

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

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

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.

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

designee (or dean or designee) finds the evidence supports the faculty member's decision, he/she should not alter the consequence already imposed. Again, the designated academic officer or office must be notified of the results of the appeal.

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

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

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

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

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

Categories of Violations

Misuse of Sources (not a violation):

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

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

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

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

Consequences

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

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

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

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

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Campus Security Act

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In compliance with the Campus Security Act of 1990, as amended, Columbia College Chicago prepares and distributes an annual campus security report. A copy of each annual report is located on the campus Safety and Security website at 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 policies regarding procedures and facilities for students and others to report criminal actions or other emergencies occurring on campus and policies concerning the college's response to such reports;
- Current campus policies concerning security and access to campus facilities, including campus residences, and security considerations used in the maintenance of campus facilities;
- Current policies concerning campus law enforcement, including the law enforcement authority of campus security personnel, the working relationship of campus security personnel with state and local law enforcement agencies, policies which encourage accurate and prompt reporting of all crimes to campus security, and the appropriate law enforcement agencies, when the victim of such a crime elects or is unable to make such a report;
- A description of the type and frequency of programs designed to inform students and employees of campus security procedures and practices and to encourage students and employees to be responsible for their own security and the security of others;
- Notification procedures pertaining to the report of a missing student from a student housing facility;

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

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

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Family Educational Rights and Privacy Act Annual Notice to Students

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

I. Students may inspect and review their education records by submitting a written request to the registrar. Columbia will provide the student an opportunity to inspect and review his or her education records within a reasonable time after receiving the request, not exceeding 45 days from the receipt of the request. Students' education records are maintained under the supervision of the registrar in the Office of the Registrar, 600 S. Michigan Ave., room 611, Chicago, IL 60605.

II. Students have the right to provide written consent before Columbia discloses personally identifiable information from students' education records, except to the extent that FERPA authorizes

disclosure without consent (e.g., regarding disclosures to certain college officials and concerning information designated in this policy as directory information and other circumstances).

III. Under one exception, Columbia discloses education records without a student's consent to "school officials" with "legitimate educational interests." A school official is a person employed by Columbia in an administrative, supervisory, academic, research or support staff position; a person serving on the board of trustees; or a student serving on an official committee, such as a disciplinary or grievance committee, or assisting another school official in performing his or her tasks. A school official may also include a volunteer, consultant, or contractor outside of Columbia who performs an institutional service or function for which the college would otherwise use its own employees and who is under the direct control of the college with respect to the use and maintenance of personally identifiable information from education records. A school official has a legitimate educational interest if the official needs to review an education record in order to fulfill his or her professional responsibility.

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

IV. Another exception permits Columbia to disclose a student's directory information without the student's consent. Columbia designates the following as directory information: the student's name; information on whether or not a student is registered at the college during the term in which the information is requested; grade level; dates of attendance; information concerning the student's graduation status, including whether or not he or she has graduated from the college; the date of any degree awarded, and the type of degree awarded; major field of study; awards received; the student's photograph; participation in officially recognized activities, sports, and organizations; and student ID number, user ID, or other unique personal identifiers used by the student to communicate in electronic systems. Students who do not want Columbia to disclose the above information must notify the registrar in writing. The form for opting out of the release of directory information is available in the Office of the Registrar.

V. Upon request, Columbia also discloses education records without consent to officials of another school in which a student seeks or intends to enroll, or is already enrolled, if the disclosure is for purposes related to the student's enrollment or transfer.

VI. As required by FERPA, Columbia maintains a record of written requests for access to each disclosure of personally identifiable information. Each student has the right to inspect and review the record of written requests and disclosures.

VII. A student has the right to request amendment of any education records that he or she believes are inaccurate, misleading, or otherwise in violation of the student's privacy rights under FERPA. The procedure to seek amendment of a student's education records is as follows:

1. A written request must be submitted to the registrar, specifically identifying the part of the record the student wants changed, stating the reason for the requested amendment, and attaching any supporting documentation to the request.
2. Within a reasonable time after receiving the request, but in no event longer than 45 days, the registrar will issue a decision in response to the student's request. If the college decides not to amend the record as requested, the college will notify the student of his or her right to

a hearing before a panel of the associate deans (Academic Standards Review Committee) on the request to amend. Additional information regarding the hearing procedures will be provided to the student when notified of the right to a hearing. The decision of the Academic Standards Review Committee is final.

3. If the Academic Standards Review Committee denies the student's amendment request, the student has the right to include a written statement setting forth his or her reasons for disagreeing with the committee.

VIII. Each student has the right to file a complaint with the United States Department of Education concerning alleged failures by Columbia to comply with the requirements of the Act and the regulations passed pursuant thereto. The name and address of the office that administers FERPA is: Family Policy Compliance Office, U.S. Department of Education, 400 Maryland Ave., SW, Washington D.C. 20202.

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Graduate Academic Policies

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

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

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 as a whole.

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

Degree Descriptions

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

- **The Master of Arts (MA)** degree programs guide and support artists and educators who wish to develop advanced knowledge of a specific field of study or area of professional practice by deepening their understanding of theory, history, technique, and creative practice. Students learn to integrate various aspects of their discipline, 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 which, depending upon the

department, may be a thesis or practicum experience. The MFA is a terminal degree which 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.

Degree Requirements

Individual programs may have graduation requirements that are stricter than those listed here. Students should consult their program policies and/or their graduate program director.

- For degrees requiring 40 credits or fewer, no more than six credits of independent project enrollment may be applied toward fulfillment of degree requirements. For degrees requiring 41 credits or more, no more than 12 credits may be applied.
- Candidates for master's degrees and graduate certificates must maintain a cumulative grade point average of at least 3.0 (B) in graduate coursework.
- No more than six credit hours of coursework with a grade of 2.0 (C) may be applied toward a graduate degree or certificate.
- Courses with a grade lower than 2.0 (C) are not applied toward the fulfillment of degree requirements; however, the grades are included in the calculation of the cumulative grade point average (GPA).
- All candidates for master's degrees in programs that require completion of a thesis or thesis project (collectively "thesis") must submit and have approved an acceptable final thesis.
- Students working on their thesis must maintain continuous Fall and Spring registration in Thesis.

Program	Program Credit Hours Required for Completion	Maximum Timeframe Attempted Credit Hours	Maximum Years
MFA	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	12-30	45	4 Years

If a student does not complete the degree within the prescribed time limit, the degree will not be awarded. Students who wish to request an extension of time to complete the degree beyond the maximum time limit must submit, in writing, a petition for exception to this policy. The petition should be submitted electronically to the graduate program director in which the student is or was enrolled and must be approved by the graduate program director, the department chair, and the dean of graduate studies. If the petition for exception is approved, the program may require that courses be retaken. The original grades for any

retaken courses are not replaced but appear on the academic record along with the "retake" course grade and are included in the calculation of the cumulative grade point average. If a petition for exception is granted to a student who has interrupted their studies for more than one semester, the student must complete the applicable degree requirements for the current catalog year.

Course Loads

All degree-seeking graduate students are expected to maintain at least part-time status (six graduate credit hours) each fall and spring semester they are registered. Some programs do not allow part-time enrollment. International students should be aware of any additional policies in the "Requirements for Graduate Admission" section of the Columbia College Chicago catalog.

Full-time graduate enrollment for fall and spring semester requires a minimum of nine graduate credit hours each semester. Full-time graduate enrollment for the summer session requires a minimum of five graduate credit hours. Some programs may require additional credits per semester to stay on track for degree completion or to be eligible for scholarships.

To be eligible for federal student loans in the summer session, a student must be enrolled in a minimum of three graduate credit hours.

The exception to these minimum credit requirements is when a student is enrolled in Thesis for credit, in which case they are considered full-time.

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

Students who wish to drop or withdraw from one or more courses after registration, thereby decreasing their enrollment below the six-credit minimum, must also submit a request for waiver, along with a curricular plan, to the graduate program director. Approval of such a request is not automatic and will be considered on a case-by-case basis.

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

Candidacy and Status Reviews

In addition to course requirements, some graduate programs require reviews of student achievement at specific points in their program of study. The timing of these assessments and the criteria for passing these assessments will be clearly delineated in the program manual and will apply to all students in the program. A student who does not successfully pass such an assessment may be placed on probation until they meet the criteria for the assessment or may be dismissed from the program. The graduate program director will notify the department chair, dean and/or associate dean of graduate studies, and the registrar of the decision regarding probation or dismissal. The student will be notified by the registrar at least three weeks prior to the subsequent term.

Master's Thesis

For all of Columbia's graduate programs that require the completion of a thesis or thesis project (collectively "thesis"), a description of the nature, scope, and format of the thesis for each program appears in departmental publications along with a summary of the departmental procedures for submission, review, and, if required, revision and resubmission.

Except as otherwise specified in departmental publications, each master's thesis is reviewed departmentally by a thesis committee. The thesis committee shall consist of the thesis advisor and at least one other member. The thesis advisor will serve as chair of the thesis committee. The other committee member(s) will be chosen as specified in departmental publications. The student may request a member from outside the department or program to serve on the committee, subject to the approval of the graduate program director.

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

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

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

In some programs, students who have enrolled in Thesis for the maximum number of times may, with permission of the graduate program director, enroll in a thesis course for 0 credit ("0 Credit Thesis"). Students who have enrolled in Thesis for the maximum number of times permitted by their program and have still not completed their thesis should consult with their graduate program director regarding this possibility. Students enrolled in 0 Credit Thesis are actively engaged in thesis research under the supervision of a thesis advisor, and thus are in compliance with the continuous enrollment policy.

Grading Policies

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

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

C-		1.7
D	Below Average	1.0
F	Failure	0.0
I	Incomplete	0.0
IP	In Progress	0.0
W	Withdrawal	0.0
NG	No Grade	0.0
S	Satisfactory Progress	
U	Unsatisfactory Progress	

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

Incomplete (I) Grade

- A graduate student whose performance in a course has been satisfactory and who finds, due to extraordinary and unforeseeable circumstances, that they are unable to complete one or more course requirements by the close of the term, may request a grade of incomplete (I). Incomplete grades are not included in a student's grade point average calculation, but are considered in the completion rate and maximum time frame calculations. Students must apply for an incomplete grade and their request may be approved or denied by the college. The award of an incomplete grade is not automatic. It requires consultation between the student and instructor and commits each of them to a specific agreement concerning the submission of the outstanding 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 must be submitted during the semester in which the incomplete grade is requested. If medical excuses are part of the student's documentation for requesting an incomplete grade, these must be submitted during the semester in which the incomplete is requested. A student may not complete the work for a course in which an incomplete grade was received by enrolling in or attending the same class in the next semester.

An incomplete grade can only be issued for a graduate student who has met one of the following criteria:

1. The student has successfully completed all course requirements to date but is faced with unexpected circumstances during the final weeks of the semester, resulting in the inability to complete course requirements by the end of the semester. The student must have, in the instructor's estimation, the ability to complete missed coursework outside of class by the end of the eighth week of the following semester. The instructor must agree to evaluate the student's work and replace the incomplete grade before the end of the following semester. A student-faculty agreement, specifying work to be completed and a due date, must be signed by both instructor and

student and approved by the department chair. Approval of a request for an incomplete should be on file no later than the last day of the semester. In the event an instructor is no longer employed by the college, a graduate program director or department chair can evaluate the work and assign the course grade.

2. An external supervisor for an internship has failed to submit a final report and grade recommendation by the deadline for grade submission. The internship coordinator or 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 or department chair can evaluate the work and assign the course grade.

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

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

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

Withdrawal (W) from Course(s)

Withdrawal from a course is only permitted at certain times. Please check with the Office of the Registrar for detailed information regarding withdrawal dates and deadlines. For each such course, a grade of W is entered on the student's academic record. Courses with a grade of W do not earn credit and are not included in the calculation of the grade point average (see Course Loads).

After the withdrawal period has passed and, if discontinuation of a course is dictated by circumstances beyond the student's control, the grade of incomplete may be appropriate (see Incomplete Grade). Otherwise, the instructor will assign a course grade based upon the amount and quality of work completed prior to discontinuation, which may be an F.

If the withdrawal period has passed, and the instructor does not agree to a grade of incomplete, the student may file a petition for administrative withdrawal with the Student Financial Services Office. The student's request for an administrative withdrawal will be reviewed by the graduate program director, AVP of Student Financial Services, 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 the graduate program director and Student Financial Services. It is the student's responsibility to make sure they have met all withdrawal requirements and to be aware of any consequences, financial or otherwise, associated with the decision to withdraw. It is especially important that international graduate students also consult the Global Education office to learn how their decision may affect their status (see also Withdrawal from Program).

Change of Grade

All grade changes must be initiated by the instructor in whose course the original grade was awarded, or by the department chair or associate dean of the school in which the department is housed in cases of appeal. The request for a grade change must be submitted by the end of the semester following the term for which the original grade was awarded. Grade changes are approved by the department chair and then confirmed

by the associate dean of the school in which the department is housed. A change of grade usually results from one of the circumstances listed below.

- Removal of an incomplete grade following completion of outstanding requirements.
- Discovery of a posting error.
- Discovery of a violation of academic integrity.
- Reconsideration following an appeal.

Course Credit, Course Transfer, and Academic Records

A graduate student seeking transfer credit must submit a written request to the graduate program director along with an official transcript showing the course(s) in question. If the request is approved at the departmental level, a written recommendation of transfer credit is then forwarded to the dean and/or associate dean of graduate studies for approval. If approved, the student, the graduate program director, and the registrar are notified in writing and the change is made to the student's academic record. To be eligible for transfer, 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.
- Some departments do not allow transfer of credit for required courses.

The total of all hours earned through transfer and credit-by-examination may not exceed six credits in programs requiring 40 credits or fewer or 12 credits in programs requiring 41 credits or more.

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

Transfer credit evaluations are conducted only for admitted graduate students. While some preliminary transfer credit evaluation may be possible for prospective students, it is at the discretion of the graduate program, and it is not official or binding.

Credit by Examination

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

The results of the examination, including a grade, are submitted to the graduate program director for final approval. Credit by examination will only be approved if the student earns a grade of 3.0 (B) or higher. If credit by examination is approved, the course title, number and credits are then submitted to the registrar along with the name of the examining instructor for entry onto the student's academic record. Student Financial Services prepares the appropriate statement of charges (equal to the current tuition rate per credit hour multiplied by the number of credit hours earned) for each posting of credits.

Credit by examination earns credit toward completion of degree requirements but is not included in the calculation of the cumulative grade point average. A total of all hours earned through transfer credit and credit by examination may not exceed six credit hours for programs requiring 40 credit hours or fewer or 12 credit hours for programs requiring 41 credit hours or more.

Internal Transfer

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

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

A graduate student who wishes to transfer from one program to another must submit the following to the Office of Graduate Admissions by the appropriate application deadline:

- A letter of intent addressed to the director of graduate admissions.
- A new application form for the new program.
- Any supplemental materials, such as documents, work samples, etc., required by the new program.

Such students must follow the regular guidelines and deadlines as outlined in the admission instructions. These students will be reviewed for admission along with other applicants for that cycle. If the student is admitted to the program to which they desire to transfer, the registrar, the dean and/or associate dean of graduate studies, and the graduate program director from which the student transferred are notified by the director of graduate admissions.

Except when a student is enrolled in an accelerated 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 an accelerated 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 an accelerated 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 an accelerated master's program, the student may enroll in undergraduate courses at Columbia only in the period 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. Columbia does not offer course waivers or other exemptions, such as life experience, at the graduate level. Therefore, graduate students cannot receive credit by "placing out" of courses. However, the admissions committee of a graduate program may recommend waiving prerequisite undergraduate courses normally required for admission to that program.

Course Substitutions

When a required graduate course would essentially duplicate life experience or a course previously taken for undergraduate credit, a graduate student may request departmental approval to substitute the required course for another graduate course. Prior to the start of the semester, the student must petition the graduate program director for approval to substitute the required course with another course in the program curriculum. If approved, a course substitution form is completed, and the registrar, department chair and the dean and/or associate dean of graduate studies are notified. The approval of a course substitution does not

in any way reduce the credit requirements for earning a graduate degree. Some departments do not allow substitution of required courses.

Dropping Courses

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

Retaking Courses

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

Before a student decides to retake a course, they should first consult with a faculty advisor or the graduate program director to determine whether such a decision would affect their academic standing, and with Student Financial Services to determine whether such a decision would have an impact on their financial aid.

Transcripts

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

Auditing Undergraduate Courses

This policy makes it possible for graduate students to audit undergraduate courses that enhance their academic and creative experiences in their graduate program. This policy refers only to graduate students auditing undergraduate courses. This does not apply to undergraduates auditing undergraduate or graduate courses, nor does it apply to graduate students auditing graduate courses.

Process for Auditing a Course

Note: A student must follow this process in order to audit a course. Unregistered students are not allowed to sit in a course.

A student interested in auditing a course should contact the School of Graduate Studies for more information gradstudy@colum.edu. The student must first seek approval from the graduate program director of the program in which the student is enrolled. Both the student and the graduate program director are responsible for understanding the policies related to auditing detailed here, and both should consider the student's ability to continue to make timely progress toward the graduate degree. The graduate program director and student should discuss how auditing this course might contribute to the student's academic or creative experience.

If the graduate program director approves, the student must then seek approval (in this order) from the chair of the department in which the course is housed and the instructor of the course. Auditing opportunities are subject to availability of facilities, equipment, and seats in the class. The instructor may delay a decision until regular enrollment in the course is determined for the semester but should notify the student before the 'add' deadline for the term in question.

When the approvals of the graduate program director, chair, and instructor are obtained, the registrar will register the student. Students auditing coursework must be officially registered. Unregistered students are not permitted to audit courses.

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 turning in coursework.

The instructor is responsible for including the student in class discussions and activities and making available to the student all course materials and access to the Learning Management System (LMS). The instructor is **not** responsible for responding to or grading any coursework.

Eligibility

Only degree-seeking graduate students are eligible to audit undergraduate courses. This policy does not apply to 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. This grade has no value toward the grade point average.

No credit is earned.

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 an undergraduate student-at-large). However, the work done during the audit experience does not count toward credit. In other words, a student cannot earn credit retroactively.

Cost of Auditing a Course

There is a fee for auditing a course, which 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 and is not 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 and instructor approval only. (See Process for Auditing a Course)

Additional Policies

Students can audit up to the equivalent 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 semester, Fall and Spring, until they complete program requirements. Any exceptions to this policy should adhere to the policies concerning Leave of Absence. Some programs may require summer enrollment; students should consult their program manual and/or graduate program director.

Leave of Absence

Graduate students may be granted a leave of absence for up to one full academic year (Fall and Spring semesters) upon the recommendation of the graduate program director. An approved leave of absence does not extend the time limit for completion of degree requirements. All leaves must commence or resume at the beginning of a semester. A leave of absence cannot be taken mid-semester.

The request for a leave of absence must be submitted in writing using the relevant School of Graduate Studies form to the graduate program director before the end of the official drop period for the semester in which the student requests the leave; the student should consult the Office of the Registrar for details regarding drop dates and deadlines. The request must state the reason why the student is requesting a leave and the period for which the leave is requested. Contact the School of Graduate Studies for more information gradstudy@colum.edu.

At the close of the authorized period of leave, the student must contact the graduate program director in writing, at least six weeks prior to the beginning of the semester in which the student wishes to resume study. A student who fails to resume study at the end of the period for which leave has been granted must make a written request for readmission to the 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.

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

Withdrawal From Program

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

Applicants who have accepted an offer of admission and have registered for classes must notify the director of graduate admissions and the 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 and/or associate dean 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 Student Financial Services offices. The student's request for an administrative withdrawal will be reviewed by the graduate program director, AVP of Student Financial Services, and 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 Student Financial Services to determine the implications of their drop or withdrawal, and to resolve any outstanding balances.

Academic Probation

A student whose progress in a graduate program fails to meet minimum academic standards is placed on academic probation for the following Fall or Spring semester. A student who is on probation will be notified in writing by the registrar. The graduate program director, department chair, and the dean and/or associate dean 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 in order 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 and/or associate dean of graduate studies are also notified by the registrar when a student returns to good standing.

If either the semester 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 the Student Financial Services website for policies regarding satisfactory academic progress (SAP) and financial aid eligibility.

Academic Dismissal

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

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

The graduate program director, department chair, and dean and/or associate dean of graduate studies are notified by the registrar 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 from a leave of absence. If a student has left the program without an approved leave of absence or has been absent from the program for longer than the period for which leave was granted, they will need either written approval from the graduate program director or official readmission based upon a new application form 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 any reason for a semester or longer without being granted an official leave of absence or did not resume study at the end of an approved leave (see Leave of Absence), will be withdrawn from the program. Such students must submit a written request for readmission to the graduate program director. The written request must include an explanation of their absence from the program and must be made at least three weeks prior to the start of the term in question. The graduate program director will notify the student in writing of his or her decision regarding readmission at least one week prior to the start of the term in question. The department chair, the dean and/or associate dean of graduate studies, and the registrar will be notified in writing of the graduate program director's decision. If the request for readmission is granted, the student must meet with the graduate program director prior to registering to discuss required coursework and develop a written plan for timely graduation. Any graduate assistantships, scholarships, fellowships, etc., awarded at the time of matriculation will not carry forward.

Outside Degree Completion Time Limit

Students who have exceeded the time limit for completion of the graduate program in which they matriculated and have interrupted their studies for one full academic year or longer (regardless of whether they have received an official leave of absence) will be withdrawn from the program. Such students must submit a written petition for exception to the time limit for program completion to the graduate program director 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 graduate studies. The dean of graduate studies will notify the student in writing of his or her decision at least three weeks prior to the start of the term in question. The graduate program director, the department chair, the dean of graduate studies, and the registrar will be notified in writing of the decision of the dean of graduate studies. If the petition for exception is granted, the student must meet with the 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 gradstudy@colum.edu.

Appeals Procedures

Academic Appeals

Graduate students may appeal for review of any academic decision.

Grade change requests for graduate students (see Change of Grade) are handled in the same manner as grade change requests for undergraduate students .

For all other academic appeals, a written letter of petition must be submitted by the student to the graduate dean using the relevant School of Graduate Studies form. The decision of the graduate dean is final. Written notification of the graduate dean's decision is sent to the student with a copy to the graduate program director, department chair, and the registrar.

Accelerated Masters Programs (or 3+2 or 4+1 Programs or Combined Undergraduate and Graduate Degree Programs)

In a combined undergraduate and 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. All course substitutions that are not pre-approved by the degree plan must be approved by the relevant college representative.

Except as outlined here, all graduate policies will apply to students enrolled in an accelerated master's degree.

The maximum timeframe for degree completion, as listed above, applies to accelerated master's programs, with the understanding that the timeframe is calculated from the student's first graduate course after he or she has earned the undergraduate degree.

Leave of absence policies, as outlined above, apply to combined undergraduate and graduate degree programs only after the student has earned the undergraduate degree.

The following requirements apply to students in accelerated master's programs during the period before the student has earned his or her undergraduate degree:

- A student who earns a semester grade point average of 2.5 or less in any term when he or she is enrolled in graduate courses will have their admission to the accelerated 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 still count toward their undergraduate degree. If the student wishes to reapply to the graduate program, he or she may do so after earning his or her undergraduate degree, but none of the credits earned may be applied toward the graduate degree.

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

Graduation Procedures

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

Assessment of the Graduation Fee

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

Degree-seeking graduate students are assessed the graduation fee once upon completion of the graduation application. This fee is assessed even if a student opts not to participate in the graduation ceremony.

The graduation fee is nonrefundable.

Policy Administration

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

Gainful Employment Disclosure

To view Columbia's Gainful Employment Disclosure for Graduate Certificate programs:

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

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Undergraduate Academic Policies

- Expectations and Responsibilities
- Major Declaration
- Baccalaureate Degree Programs
- The Columbia Core Curriculum
- 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

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Expectations and Responsibilities

Columbia College Chicago emphasizes the responsibility of each student to participate in the educational process. This involves the conscientious preparation of assignments and the recognition of the frequent interdependence of students when individual contribution to a group or class effort is required.

Attendance: Students are expected to attend classes and to complete assignments as required by the instructor. They should expect their academic progress to suffer if they miss classes.

Advising: Students are expected to meet regularly with their 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.

Major Declaration

All Columbia students must declare a major by the time they have earned 45 credits. Transfer students with 45 credits or more need to make this declaration at the end of their first semester at Columbia. Certain majors may only be declared via selection by the academic department. Students interested in these majors must follow guidelines set forth by the respective academic department. 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 Student Financial Services, 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.

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, 39 credits of LAS Core coursework, and a small number of college-wide electives.

Bachelor of Science Degree Requirements

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

- 128 credits
- 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. Credits applied to the original degree cannot fulfill degree requirements; however, specific courses may be waived based on work experiences or courses from the original degree. Not all departments offer second bachelor of arts degrees. Please call undergraduate admissions for updated offerings.

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 take three **Columbia Experience** courses (nine credits), which highlight the unique academic mission of Columbia College Chicago, and 11 **Essential Liberal Arts and Sciences** courses (33 credits). Nine (9) of the total Columbia Core credit hours must be completed at 200-level or higher.

The Columbia Core requirements and total credits:

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 required

- Writing and Rhetoric I (EN) - 3 credits
- Writing and Rhetoric II (EN) - 3-6 credits (3 minimum)

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 (LI) - 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

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.

Co-requisites are courses that may be taken prior to or at the same time as a given course. **Concurrent requisites** are courses that must be taken at the same time as a given course.

Course **Requirements** are requirements, other than courses, that a student must meet to register for a course. Course requirements may include a specific number of completed credits, a minimum GPA, a minimum grade in a prerequisite course, departmental consent, audition, or portfolio review.

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 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.

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)

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

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

Articulation Agreements

Articulation agreements are designed to build strong relationships between two-year institutions and Columbia College Chicago so that transfer students understand exactly what courses will and will not transfer when they enroll at Columbia. Not to be confused with course equivalencies which identify whether or not individual courses will apply towards a degree at Columbia, articulation agreements identify how an entire group of courses from an awarded associates degree apply toward a degree at Columbia. For a current list of articulation agreements and established transfer guides with partner institutions, please visit www.colum.edu/transfers.

CLEP/AP Credit

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

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

Qualifying scores on Advanced Placement tests may also be accepted for credit. Official score reports must be sent to Admissions for consideration. Credit for CLEP and Advanced Placement tests is applicable only to students with freshman or sophomore standing and is considered inappropriate for more advanced students. For more information about Advanced Placement credit please see the AP Evaluation Guide.

Life Experience Credit

Under special circumstances, a student may be granted up to 16 credit hours in their major for life and work experience. Applications are available in the Office of the Registrar for evaluation of non-college learning experiences.

International Baccalaureate (IB)

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

Cambridge International Examinations IGCSE

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

Military Credit

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

Continuing Education Credit

Degree-seeking students at Columbia College Chicago may enroll for continuing education credit-bearing courses in Columbia's Digital Learning division, "Columbia College Chicago Online." However, these courses are not eligible for financial aid and do not apply toward degree completion. Charges for these courses will not reflect in the MyColumbia (formerly Oasis) student portal and must be paid separately. In addition, courses taken through continuing education are documented on a separate academic transcript. For more information, please see an academic advisor.

Courses offered by Digital Learning in summer term for which students register through the college's MyColumbia portal are not considered continuing education credit and are not subject to this policy.

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. (See also colum.edu/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 see colum.edu/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 colum.edu/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 Student Financial Services prior to withdrawing. Withdrawing from a course can impact the student's financial standing with the college, and can also impact the student's academic standing.

If a student completely withdraws from courses through the 60 percent point of the term (or session if not enrolled for the full term) and was awarded Title IV aid (federal financial aid) they will have their financial aid award prorated based on the last date of attendance. Award adjustments may result in an outstanding student account balance.

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 Student Financial Services prior to their departure. Please note, failing to attend classes does not constitute an official withdrawal from the College. All accounts are considered active until the effective date of the official withdrawal.

Administrative Withdrawals

Columbia College Chicago recognizes there may be extenuating and mitigating circumstances affecting student academic progress. A student may petition for a TOTAL administrative withdrawal from ALL classes after the end of the official withdrawal period by submitting a petition supported by appropriate documentation. An administrative withdrawal after the end of the semester is not permitted if the petition is submitted later than 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 Student Financial Services, 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 Student Financial Services 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 all students to observe the religious holidays associated with their faith. If a student will be absent from class due to religious holiday observance, the student is expected to contact the 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		3.0
B-	Above Average	2.7
C+		2.3
C		2.0
C-		1.7
D	Below Average	1.0
F		0.0
P		0.0
I		0.0
W	Withdrawal	0.0
NG		0.0
NS		0.0
AU		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.
- 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. The instructor's approval is required. Once this form is submitted the decision cannot be reversed.
- Failure grades (F) are included in the computation of the grade point average, and they are considered in the completion rate and maximum time frame calculations.
- Grades of A, B, C, and D (including pluses and minuses) are included in the grade point calculation and are considered in the completion rate and maximum time frame calculations.
- 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 ($120 \times 150 \text{ percent} = 180$).

Treatment of Grades Reported

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

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

Grade Changes

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

Remedial Coursework

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

Treatment of Transfer Credit

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

Retaking Course Work Not Designated as Repeatable for Credit

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

The retaken course must be the same as, or equivalent to, the original course, and students will pay tuition and fees for the retaken course. The grade achieved in the retaken course (whether higher, lower, or the same) is included in the computation of the grade point average, and the course is included in the completion rate and maximum time frame calculations. The original course title and original grade remain on the student's academic record. Any credit earned in the first attempt will be replaced by any credit earned in the second attempt; credit can only be earned once for courses not designated as repeatable for credit. The student's academic record will reflect the current academic transaction and SAP compliance for each semester of enrollment. **Federal and state financial aid may only be used for one retake of a course in which a passing grade (D- or above) was previously earned.**

Courses Designated as Repeatable for Credit

Students may register in successive semesters for skill-building, special topics courses, and workshops classified as repeatable for credit courses on the Course Schedule. The number of times a repeatable for credit course may be taken varies, and students should always consult their Academic Advisor prior to registration for these courses. Grades received for courses designated as repeatable for credit will appear separately on the transcript. Tuition and fees are paid each time the course is taken. Courses designated as repeatable for credit may not be retaken to improve a grade.

Notification of SAP Status

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

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

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

Financial Aid Warning (Academic Warning)

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

before registering for the subsequent semester. Students are eligible to continue receiving financial aid and to register for future courses while on financial aid warning.^{[1][1]}_[SEP]

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.^{[1][1]}_[SEP]

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.^{[1][1]}_[SEP]

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.^{[1][1]}_[SEP]

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.^{[1][1]}_[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 Student Financial Services reviews all SAP appeals. Because Columbia's academic standing policy and SAP policy are the same, students submit one appeal for both standards and the decision of the committee applies to both the student's financial aid eligibility and the student's ability to continue pursuing a degree at Columbia. If the appeal committee denies a student's appeal or a student declines to submit an appeal, the student is no longer eligible for financial aid and is prohibited from registering for future courses at Columbia.

Deadlines to Appeal

- Fall SAP suspension: 15 days after notification of financial aid suspension
- Summer SAP suspension: 7 days after notification of financial aid suspension ^{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.

Academic Options and Opportunities

The Honors Program

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

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

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

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

Undergraduate Research Mentorship Initiative **(URMI)**

The Undergraduate Research Mentorship Initiative (URMI) connects talented students with junior standing and at least a 3.0 GPA who are interested in conducting academic research with faculty members involved in scholarly projects in their areas of expertise. Students who participate in an URMI project can earn a maximum of 3 credits. Honors URMI courses can also be taken for up to 3 credit hours toward the Honors Program requirement. Complete proposals for URMI projects will include a faculty proposal, a student proposal, and the URMI Proposal Cover Sheet. Complete proposals are due to the LAS Dean's Office by the first Friday of 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

Independent Projects

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

Independent Project Cover Sheet

Directed Studies

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

Directed Study Cover Sheet

Internships

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, J-term, semester, or full-year program, there are numerous options for students to earn credit while seeing the world. In a global society, the true professional artist needs an international consciousness. Through the Education Abroad Office (part of Global Education), the college offers students the opportunity to challenge their cultural assumptions and develop as artists and world citizens.

Through Columbia's cornerstone college-wide international exchanges, students can spend a full semester or year abroad studying at one of the college's partner institutions. With Columbia's departmental programs, students have the opportunity to participate in a Columbia faculty-led class specific to a course of study run at varied sites and time periods (J-term, summer, and semester-long). Lastly, Provider Programs and Independent Study Abroad 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, and with proper approval, via the study abroad portal, receive credit and federal financial aid.

The Education Abroad 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.

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

The Education Abroad Office provides:

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

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

Any student wishing to get approval for a program not on the list of exchanges and partner provider programs must submit a request, in writing, to the Education Abroad Office, located at 600 S. Michigan Ave., 7th floor. For spring, summer, and J-term programs, this request must be submitted by September 1. For fall programs, this deadline is March 1.

NOTE: Submitting a request does not guarantee approval. The acceptability of study abroad programs is made at the sole discretion of the Education Abroad Office. The requestor will be notified once the Education Abroad Office has made a decision. All decisions are final.

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

Additionally, all requested programs will be reviewed by Education Abroad Office for issues of safety and general operations.

An approvable external program must:

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

Graduation Audit and Posting of Degrees

Students must complete an online application for graduation from the graduation application link on the students tab in MyColumbia (formerly Oasis). The application must be submitted one academic year before the expected graduation date. (For example, if a student intends to complete degree requirements at the close of the Spring 2019 semester, they should submit their graduation application in the Spring 2018 semester.) Once grades are certified for the final semester of enrollment, a final degree audit is completed by the Office of the Registrar and the degree is posted if all requirements are met by the student. Once the degree is posted, the transcript of a student's academic record at Columbia College Chicago will not be changed. Attendance at the commencement ceremony does not constitute degree completion or graduation. The diploma and official transcript cannot be issued until all financial obligations to the college are settled.

Assessment of the Graduation Fee

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

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

The \$175 graduation fee is nonrefundable.

Academic Distinction

Dean's List

Students are eligible for the Dean's List if they are full-time degree-seeking students (12 or more credits per semester) and have an earned grade point average of 3.75 or higher for the term. The Dean's List for each school of the college is posted at colum.edu/registrar, 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.

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Directed Study Eligibility, Requirements and Process

Eligibility and Requirements

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

Students will devote a minimum of three hours of work per week for each credit awarded for the directed study (a total of 45 clock hours per semester per credit awarded). Thus, a three-credit course will entail an average of nine hours per week over 15 weeks.

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

A directed study cover sheet must be completed and attached to the student's proposal. The cover sheet must be signed by a faculty advisor and the department chair prior to registration. Please see the process below.

Proposal

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

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

Process

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

In consultation with his or her faculty advisor, the student must complete the directed study cover sheet and attach his or her proposal. See the Directed Study Cover Sheet for details.

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

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

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

Independent Projects Eligibility, Requirements and Process

Eligibility and Requirements

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

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

Students will devote a minimum of three hours of work per week for each credit awarded for the independent project (a total of 45 clock hours per semester per credit awarded). Thus, a three-credit course will entail an average of nine hours per week over 15 weeks.

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

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

Proposal

Students must submit a written proposal describing the independent project. A written proposal for the independent project should address the following:

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

Process

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

In consultation with the faculty advisor, the student must complete the independent projects cover sheet and attach their proposal. See the Independent Project Cover Sheet for details.

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

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

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

Course Numbering

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

52-3646

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

52-3646

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

1000-1999 - Introductory/Novice

Generally courses numbered 1000 to 1999 are introductory and open to first-year students. They typically do not have prerequisites.

2000-2999 - Intermediate

Courses numbered 2000 to 2999 are designed primarily for sophomores, juniors, and some seniors, though many are also open to first-year students. They are often courses with a 1000-level prerequisite or courses dedicated to a specialized area or field within a discipline.

3000-3999 - Advanced

Courses numbered 3000 to 3999 are designed for upper division students, juniors and seniors, with the expectation that the courses build on an intentional sequence of previous coursework, skills, and knowledge and likely have prerequisite sequences. Most often for students clearly qualified in and interested in a field/discipline.

4000-4999 - Advanced Upper Division

Courses at the 4000 level represent specialized work for senior majors in the departments and programs. Can include internship and practicum courses and capstone experiences.

5000- 6999 - Master Level

52-3646

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

52-3646

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

Courses

As a reminder, all courses have been renumbered beginning with the Fall 2018 semester. Click on Course Number Look-up Tool and/or the Office of the Registrar's main page.

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 380 19th Century Art: From Neoclassicism to Post-Impressionism: 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 110 Special Issues in Advertising

ADAD 201 Advertising Art Direction: Introduction

ADAD 252 Advertising Design

ADAD 306 Art Director/Copywriter Team

ADAD 317 Photo Communication

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 Introduction to Advertising

ADVE 120 Consumer Behavior

ADVE 210 Ad Awards Workshop

ADVE 220 Advertising Copywriting I

ADVE 230 Digital Platforms

ADVE 232 Multicultural Marketing

ADVE 236 Business to Business Advertising

ADVE 245 Advertising Production

ADVE 250 Sports Communication II

ADVE 255 Retail Marketing

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 Advertising Copywriting II

ADVE 325 Copywriter/Art Director Team

ADVE 330 Interactive Advertising Campaign Development

ADVE 340 Brand Strategy

ADVE 342 Fashion Advertising

ADVE 345 Niche Communication

ADVE 350 Retail Competition

ADVE 362 International Advertising

ADVE 371 Media Planning

ADVE 372 Advanced Media Planning

ADVE 377 Media Workshop

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 I

ADVE 481 Campaign Practicum II

ADVE 492 Ad 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 334 Animation Work-in-Progress

ANIM 340 The Business of Animated Content

ANIM 341 Cinematics for Games

ANIM 350 Advanced Computer Animation

ANIM 351 Environmental Design & Modeling

ANIM 352 Character Design and Modeling

ANIM 353 Motion Capture II

ANIM 361 CVFX: Studio

ANIM 362 CVFX: Cinematography II

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 383 CVFX: Compositing 3

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 489 Animation Studios in L.A.

ANIM 495 Directed Study: Animation

ANIM 496 Independent Project: Animation

ANIM 575 Studies in Motion Graphics

ANTH 101 Introduction to Anthropology

ANTH 210 Urban Anthropology

ANTH 211 Ethnographic Films

ANTH 212 Anthropology of Communication: Voices, Gestures, Silences

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 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 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 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 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 430 History of Interdisciplinary Art

ARTH 491 Written Thesis

ARTH 495 Directed Study: Art History

ARTH 496 Independent Project: Art History

ARTH 510 Modern and Contemporary Art History and Theory

ARTH 599 Topics in Contemporary Art History and Theory:

ARTH 612 History of New Media

ARTH 661 In and On the Page

ARTH 665 21st Century Aesthetics

ARTS 103 Art Now! Art and Art History Speaker Series

ARTS 105 Foundation Studio

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 142 Foundation Skill: Plastics

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 210 Drawing I

ARTS 211 Drawing Studio

ARTS 220 Painting I

ARTS 230 Printmaking I

ARTS 231 Papermaking

ARTS 233 Beginning Bookbinding

ARTS 240 Sculpture I

ARTS 250 New Genres I

ARTS 251 Digital Media

ARTS 261 BFA Review in Fine Arts

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 323 Print Production

ARTS 330A Printmaking II:

ARTS 330B Printmaking II:

ARTS 331 Silkscreen

ARTS 333 Letterpress Studio

ARTS 340A Sculpture II:

ARTS 340B Sculpture II:

ARTS 350A New Genres II:

ARTS 350B New Genres II:

ARTS 360 Junior Fine Arts BFA Studio

ARTS 371 Conceptual Strategies

ARTS 399A Topics in Studio Art II:

ARTS 399B Topics in Studio Art II:

ARTS 441 CNC Fabrication Fundamentals

ARTS 450 Senior Fine Arts Studio

ARTS 460 The Art of Collaboration

ARTS 461 Material Social Practices

ARTS 462 Applied Material Practice

ARTS 463 Professional Practices in Fine Arts

ARTS 464 Public Art

ARTS 465 Senior Fine Arts BFA Exhibition

ARTS 471 Fine Arts Thesis Exhibition Workshop I

ARTS 472 Senior Fine Arts BFA Exhibition

ARTS 495 Directed Study: Fine Arts

ARTS 496 Independent Project: Fine Arts

ARTS 541 CNC Fabrication Fundamentals

ARTS 560 The Art of Collaboration

ARTS 561 Material Social Practices

ARTS 562 Applied Material Practice

ARTS 564 Public Art

ARTS 603 Art Practice Now!

ARTS 615 Graduate Studio

ARTS 620 Graduate Critique

ARTS 621 Visual Art Workshop

ARTS 625 Image, Time and Motion

ARTS 628 Performing in Artificial Space

ARTS 630 Professional Practices for Artists

ARTS 631 Graduate Teaching Seminar

ARTS 650 Interactive Media

ARTS 651 Media Performance

ARTS 652 Sound As Art Material

ARTS 654 Code/Language

ARTS 655 Excavating the Image

ARTS 656 Shaping Solid Light

ARTS 657 Silence/Sonorous Objects

ARTS 660 Conceptual Strategies

ARTS 663 Space & Place

ARTS 666 Art and Science Collaboration

ARTS 670 Print

ARTS 671 Paper

ARTS 672 Bookbinding

ARTS 675 Artists Books / Book Arts

ARTS 676 Multiples

ARTS 681 Thesis I

ARTS 690 Graduate Internship: Fine Art

ARTS 691 Thesis II

ARTS 695 Directed Graduate Projects

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 Processes and Programming

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 304 Careers in Audio

AUDI 311 Sound Synthesis Programming And Applications

AUDI 312 Principles of Audio Deliverables Mastering and Preservation

AUDI 313 Building Circuits for Synthesis

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 344 Level, Intelligibility, and Feedback

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 Pedals and Pickups

AUDI 415 Advanced Practicum in Sound Art

AUDI 416 Advanced Practicum in Analog Studio Recording

AUDI 425 Music Industry Immersion: Recording Workshop

AUDI 426 Advanced Practicum in Album Production

AUDI 431 Acoustical Testing I

AUDI 432 Acoustical Testing II

AUDI 433 Acoustical Modeling

AUDI 434 Engineered Acoustics

AUDI 435 Studies in Loudspeaker Theory

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: Life of a Virus

BIOL 115 Botany: Plants and Society

BIOL 120 Introduction to Horticulture: Applied Plant Sciences

BIOL 125 General Zoology

BIOL 130 Human Anatomy and Physiology

BIOL 135 Animal Physiology

BIOL 140 Biology of the Human Immune System: Health and Disease

BIOL 145 Marine Biology

BIOL 150 Animal Behavior

BIOL 165 Sensation & Perception

BIOL 205 Epidemics: History of Disease and Response

BIOL 210 Cancer Biology

BIOL 215 Genetics

BIOL 215H Genetics: Honors

BIOL 220 Human Evolution

BIOL 225 Microbiology

BIOL 230 Molecular and Cell Biology

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

BIOL 315H Modeling Biology with Mathematics: Honors

BUSE 101 Introduction to Marketing

BUSE 105 Introduction to Management and Entrepreneurship

BUSE 109 Information Management

BUSE 125 Business of Visual Arts

BUSE 130 Business of Design

BUSE 135 Business of Music

BUSE 140 Promotional Marketing

BUSE 145 Selling with Your Ears: Listening and Other Personal Selling

BUSE 150 Business of Media

BUSE 155 Business of Film and TV

BUSE 160 Special Events and Promotions

BUSE 165 Business of Sports

BUSE 170 Business of Performing Arts

BUSE 179 Entrepreneurs Now: Speakers Series

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 221 Managing Human Resources

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 268 Script Analysis

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 305 Ethics & Business of Arts

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 327 The Press, Consumers, and the Entertainment Industry

BUSE 330 Music Promotion

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 365 International Perspectives in Cultural Entrepreneurship

BUSE 368 Leadership

BUSE 370 Music Industry Deals

BUSE 371 Global Marketing

BUSE 373 Film Marketing

BUSE 375 Sports Law

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 410 Customer Relationship

BUSE 415 Cultural Heritage Management: Visitor Engagement

BUSE 420 Puerto Rico: Arts and Cultural Management

BUSE 425 European Experiments in Arts Policy and Management

BUSE 430 Global Music Industries

BUSE 435 Global Entertainment Marketing: LA

BUSE 440 Entertainment and Media Analysis

BUSE 445 Entertainment & Media Marketing

BUSE 450 Creative Industry Trends: Miami

BUSE 475 Sponsorship Practicum

BUSE 476 Branded Entertainment Practicum

BUSE 477 Entertainment & Media Marketing Communication: 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 510 Customer Relationship

BUSE 515 Cultural Heritage Management: Visitor Engagement

BUSE 520 Puerto Rico: Arts and Cultural Management

BUSE 525 European Experiments in Arts Policy and Management

BUSE 530 Global Music Industries

BUSE 535 Global Entertainment Marketing: LA

BUSE 540 Entertainment and Media Analysis

BUSE 545 Entertainment & Media Marketing

BUSE 550 Creative Industry Trends: Miami

BUSE 575 Sponsorship Practicum

BUSE 577 Entertainment & Media Marketing Communication: 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 582 Entrepreneurship: 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 608 Human Resources

BUSE 610 Financial Management

BUSE 613 Behavioral Economics

BUSE 615 Arts, Media, and the Law

BUSE 620 Strategic Planning

BUSE 623 Presentation Skills

BUSE 625 Seminar

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 641 Museum Management

BUSE 645 Gallery and Art Market Management

BUSE 647 Fundraising

BUSE 650 Cultural Policy and Planning

BUSE 654 Criticism in Arts, Media and Entertainment

BUSE 657 New Media Strategies

BUSE 660 Concepts of Recorded Music in the Entertainment In

BUSE 663 Entrepreneurship and New Business Creation

BUSE 667 Sponsorship & Broadcasting Rights Management

BUSE 670 Box Office & Revenue Management

BUSE 671 Introduction to Creative Entrepreneurship: Ideation and Discovery of New Ventures

BUSE 672 Global Economics and Emerging Markets

BUSE 673 Social Influence and Community Engagement in Entrepreneurship

BUSE 674 Marketing and Positioning New Ventures

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 & 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 A River Runs Through It: Crossroads Chicago and the Making of America

CCCX 130 Chicago Latinx! Community, Culture and Citizenship

CCCX 199 Big Chicago

CCCX 199H Big Chicago: Honors

CCCX 299 Creative Communities:

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 120 Chemistry of Art and Color

CHEM 125 Chemistry of Photography

CHEM 130 Chemistry of Artifact Conservation

CHEM 135 The Chemistry of Science Fiction

CHEM 140 Material Science Technology

CHEM 145 Crime Lab Chemistry: Solving Crime Through Analytical Chemistry

CHEM 150 Nutritional Chemistry

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 114 The Art of Editing and Postproduction

CINE 115 Next Generation Cinema

CINE 117 Introduction to Producing

CINE 118 Introduction to Sound for Cinema and Television

CINE 121 Lighting I

CINE 125 Introduction to Digital Cinematography

CINE 128 Acting and Directing Workshop

CINE 130 Editing I

CINE 131 Editing I Studio

CINE 135 Photoshop Workshop for Editors

CINE 140 Script Analysis for Cinema

CINE 142 Idea Development for Cinema

CINE 143 World Cinema I

CINE 144 World Cinema II

CINE 145 Screenwriting I: Writing the Short Film

CINE 148 Introduction to Documentary

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 SFC Topics

CINE 183B SFC Topics

CINE 183C SFC Topics

CINE 183D SFC Topics

CINE 183E SFC Topics

CINE 184 Seminar in Producing

CINE 201 Set Decorating Workshop for Cinema

CINE 202 Cinematic Art in the Land of Leonardo

CINE 203 Production: Fact and Fiction

CINE 204 Production: The Cinematic Essay

CINE 205 Cinema Props

CINE 208 Cinema Set Design and Construction

CINE 209 Production Design Rendering Techniques

CINE 211 Post-Production Audio I

CINE 213 Location Sound Recording I

CINE 214 Music for Cinema

CINE 215 Cinematography:Camera Seminar

CINE 216 Image Design for Cinema

CINE 221 Photo Theory/Lab Practice

CINE 223 Cinema Color I

CINE 224 Color Correction for Editors

CINE 225 Cinema Directing I

CINE 226 Digital Workflow

CINE 227 Advanced Post-Production Tools

CINE 228 Editing the Documentary

CINE 229 The Assistant Editor

CINE 230 Editing II

CINE 231 Editing II Studio

CINE 232 Post-Production Supervisor

CINE 234 Cinema Analysis and Criticism

CINE 235A Authorship:

CINE 235B Authorship:

CINE 235C Authorship:

CINE 235D Authorship:

CINE 235E Authorship:

CINE 235F Authorship:

CINE 236 Recent Directors

CINE 238A Cinema History and Culture

CINE 238B Cinema History and Culture

CINE 238C Cinema History and Culture

CINE 238D Cinema History and Culture

CINE 238E Cinema 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 242 Studies in Film History

CINE 243 Studies in Film Aesthetics

CINE 245 Screenwriting II: The Feature Film

CINE 246 The Art and Business of Casting: Casting Director Workshop for Cinema

CINE 248 Producing I: Production Team

CINE 249 Introduction to Script Supervising

CINE 250 Advanced Script Supervising

CINE 251 The Art of Pitching

CINE 253 Adaptation

CINE 255 Seminar in Directing:

CINE 257 Screenwriting Workshop: Reading for Coverage in LA

CINE 259 Screenwriting Workshops:

CINE 260 Screen Treatment & Presentation

CINE 261 Intro to Producing the Commercial

CINE 264 Documentary Production Module II: The Interview

CINE 266 Documentary Storytelling

CINE 267 Documentary Production Module I: Location Camera and Sound

CINE 268 Producing and Directing the Interview

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 306 Cinematography I

CINE 307 Production Design II

CINE 308 Digital Cinematography

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 Cinema Directing II

CINE 326 Directing Techniques for the Micro Feature

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 338 The Machine Room

CINE 340 Cinema and Media Theory

CINE 345 Advanced Casting Director

CINE 348 Producing II: Legal and Financial Options

CINE 349 Producing III: The Creative Producer

CINE 350 Producing IV: Project Development

CINE 351 Location Scouting and Management Workshop

CINE 355A Screenwriting Workshops:

CINE 355B Screenwriting Workshops:

CINE 355C Screenwriting Workshops:

CINE 355D Screenwriting Workshops:

CINE 355E Screenwriting Workshops:

CINE 360 Screen Treatment & Presentation II in LA

CINE 362 Los Angeles Speaker Series

CINE 364 The Assistant Director's Workshop

CINE 365 Set Decoration

CINE 368 The Line Producer Workshop

CINE 369 Producing the Commercial

CINE 373 Comparative Screenwriting:

CINE 374A Genres in Screenwriting:

CINE 374B Genres in Screenwriting:

CINE 374C Genres in Screenwriting:

CINE 374D Genres in Screenwriting:

CINE 374E Genres in Screenwriting:

CINE 376 Script Rewrite and Polish

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 Advanced Topics in Cinema Editing and Post Production

CINE 382B Advanced Topics in Cinema Editing and Post Production

CINE 382C Advanced Topics in Cinema Editing and Post Production

CINE 382D Advanced Topics in Cinema Editing and Post Production

CINE 382E Advanced Topics in Cinema Editing and Post Production

CINE 383A Advanced Topics in Cinema Directing

CINE 383B Advanced Topics in Cinema Directing

CINE 383C Advanced Topics in Cinema 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 405 The Professional Director

CINE 406 Cinematography II

CINE 409 Pitching Hollywood: Los Angeles

CINE 410 Advanced Editing Seminar

CINE 411 Post-Production Audio III

CINE 412 Editing the Feature

CINE 413 Advanced Production Sound Applications

CINE 414 Digital Cinema Mastering

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 423 Research & Analysis of the Film & Television Industries (LA)

CINE 424 Strategic Distribution for Filmmakers

CINE 425 Cinema Directing III

CINE 426 Cinema Comedy Directing

CINE 427 Producing the Documentary

CINE 428 The Business of Screenwriting

CINE 430 Creative Seminar

CINE 431 Music Video Production

CINE 432 Producing Creative Content - Los Angeles

CINE 435 Exploration in Career Development:

CINE 438 The Machine Room

CINE 440A Seminar in Cinema and Media Studies

CINE 440B Seminar in Cinema and Media Studies

CINE 440C Seminar in Cinema and Media Studies

CINE 440D Seminar in Cinema and Media Studies

CINE 440E Seminar in Cinema and Media Studies

CINE 445 Screenwriting III: Senior Thesis

CINE 466 Production Design: Special Effects

CINE 475 Experimental Production II

CINE 477 Documentary Projects

CINE 479 Editing and Finishing the Advanced Project

CINE 480 Script Development Practicum

CINE 481 The Documentary Practicum

CINE 482 Editing Practicum

CINE 483 Directing Practicum

CINE 484 Producing V: Production Practicum

CINE 485 Production Design Practicum

CINE 486 Cinematography Practicum

CINE 488 Editing Practicum I

CINE 489 Screenwriting III: Senior Thesis LA

CINE 491 BFA Thesis

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 Character

CINE 504 Writing for Producers

CINE 505 The Professional Director

CINE 506 Acquisition, Development & Presentation

CINE 507 Screenwriting I

CINE 508 Business and Legal

CINE 509 Editing Theory and Practice

CINE 510 Line Producing I-A

CINE 511 Line Producing I-B

CINE 512 Story Development

CINE 513 Ideation and Theme

CINE 514 Post-Production

CINE 515 Teacher Training in Cinema

CINE 516 Advanced First Assistant Director

CINE 517 Producing: Distribution & Marketing Workshop (ONLINE)

CINE 518 Producing: Film Financing Workshop (ONLINE)+

CINE 519 Producing: Legal Elements Workshop (ONLINE)

CINE 520 Concept, Pitch & Sales - Los Angeles

CINE 521 Constructing the Image

CINE 522 Critical Analysis of Contemporary Film & Media

CINE 523 Research & Analysis of the Film & Television Indus

CINE 524 Digital Cinema Mastering

CINE 525 Producing the Short Film

CINE 527 Producing the Documentary

CINE 528 The Business of Screenwriting

CINE 529 Directing the Biographical Documentary

CINE 531 Music Video Production

CINE 532 Studio Producing - Los Angeles

CINE 534 Cinema Studies I

CINE 535 Cinema Studies II

CINE 540 Advanced Editing Seminar

CINE 551 Fiction / Documentary Hybrids

CINE 575 Experimental Production II

CINE 577 Documentary Projects

CINE 602 Long-Form Narrative Development

CINE 603 Directing for Drama

CINE 604 Marketing, Distribution and Exhibition

CINE 611 Business Affairs

CINE 612 Long Form Narrative Package

CINE 615 Cinematography:Camera Seminar

CINE 616 Image Design for Cinema

CINE 621 Lighting I

CINE 625 Applied Postproduction

CINE 626 Directing Techniques for the Micro Feature

CINE 628 Acting and Directing Workshop

CINE 634 Cinema Studies III

CINE 635 Authorship:

CINE 645 Screenwriting II:Feature Film

CINE 653 Adaptation

CINE 655 Screenwriting Workshops

CINE 660 Screen Treatment and Presentation

CINE 665 The Entrepreneurial Producer

CINE 673 Comparative Screenwriting:

CINE 674 Genres In Screenwriting

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 200 Internship

COLL 210 Internship

COLL 230 Internship: Professionalism and Creativity

COLL 232 Internship

COLL 330 Advanced Internship: Professionalism and Creativity

COLL 480 Undergraduate Research Mentorship

COLL 480H Undergraduate Research Mentorship: Honors

COLL 600 Graduate Internship

COMM 102 Communication Essentials

COMM 103 Introduction to Social Media and Digital Strategies

COMM 110 Pitching the Media for the Layman

COMM 120 Truth, Lies and Accuracy in the Digital Age

COMM 150 Sports Communication

COMM 201 Communication Professional Practices Across the U.S.

COMM 210 Visual Communication

COMM 219 Social Media Content

COMM 222 Communication Ethics

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 320 Media Ecosystems

COMM 325 Strategies in Data Visualization

COMM 326 Semiotics for Creators of Popular Culture

COMM 326H Semiotics for Creators of Popular Culture: Honors

COMM 399A Advanced Topics in Communication

COMM 399B Advanced Topics in Communication

COMM 399C Advanced Topics in Communication

COMM 399D Advanced Topics in Communication

COMM 460 Communication Capstone

COMM 465 Communication Portfolio Seminar

COMM 485 Social Media and Digital Strategy Practicum

COMM 495 Directed Study: Communication

COMM 496 Independent Project:

COMM 503 Introduction to Civic Media

COMM 505 Civic Media Applied Research

COMM 601 Civic Media Practicum

CRAT 105 Embodied Learning: Artist within a Social Context

CRAT 405 Introduction to Laban Movement Analysis

CRAT 410 Performance as Therapy

CRAT 415 Introduction to Creative Arts Therapies

CRAT 420 Introduction to Expressive Arts Therapy

CRAT 425 Arts in Healthcare: Theory

CRAT 430 Arts in Healthcare: Practice

CRAT 495 Directed Study: Arts in Health

CRAT 499 Special Topics:

CRAT 505 Introduction to Laban Movement Analysis

CRAT 510 Performance as Therapy

CRAT 515 Introduction to Creative Arts Therapies

CRAT 520 Introduction to Expressive Arts Therapy

CRAT 599 Special Topics:

CRAT 601 Social and Cultural Foundations

CRAT 603 Intro to the Body/Mind: Experience in Movement

CRAT 606 Human Development

CRAT 609 Observation & Assessment of Movement I

CRAT 610 Observation and Assessment of Movement II

CRAT 612 Dance/Movement Therapy Theory I

CRAT 613 Dance/Movement Therapy Theory II

CRAT 615 Psychopathology

CRAT 616 Theories & Principles of Counseling

CRAT 617 Clinical Techniques of Counseling

CRAT 620 Methods of Group Therapy

CRAT 623 Professional, Legal & Ethical Responsibilities through Fieldwork

CRAT 628 Family Counseling

CRAT 631 Research Methods

CRAT 632 Literature Review Seminar

CRAT 633 Thesis Seminar

CRAT 637 Clinical Appraisal and Treatment Planning

CRAT 640 Deepening Diversity

CRAT 643 Addictions Counseling

CRAT 645 Bartenieff Fundamentals

CRAT 646 Lifestyles and Career Development

CRAT 660 Graduate Laban Certificate in Movement Analysis I

CRAT 661 Graduate Laban Certificate in Movement Analysis II

CRAT 662 Graduate Laban Certificate in Movement Analysis III

CRAT 665 Graduate Laban Certificate in Movement Analysis IV: Professional Issues

CRAT 670 Movement Pattern Analysis I

CRAT 671 Movement Pattern Analysis II

CRAT 672 MPA Profile

CRAT 673 Team Building Practicum

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 106 Fantasy Genre Writing

CRWR 107 Science Fiction Genre Writing

CRWR 108 Popular Fiction Genre Writing

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 124 Craft and Process Seminar in Fiction: 19th Century Russian Authors

**CRWR 125 Craft and Process Seminar in Fiction: Contemporary European
Masterpiece Authors**

CRWR 126 Craft and Process Seminar In Fiction: Contemporary Russian Authors

CRWR 127 Craft and Process Seminar in Fiction: American Voices

**CRWR 128 Critical Reading & Writing: Fiction Writers as Creative Non-fiction
Writers**

CRWR 129 Craft and Process Seminar in Fiction: Autobiographical Fiction

CRWR 130 Craft and Process Seminar in Fiction: Crime & Story

CRWR 131 Story in Fiction and Film

CRWR 132 Story in Fiction and Film: International

CRWR 133 Story in Graphic Forms

CRWR 134 Young Adult Fiction

CRWR 135 Dreams and Fiction Writing

CRWR 136 Suspense Thriller Fiction Writing

CRWR 137 Writing Popular Fiction

CRWR 138 Science Fiction Writing

CRWR 139 Writing for Children

CRWR 140 Story and Journal

CRWR 141 Fantasy Writing Workshop

CRWR 142 Interactive Storytelling

CRWR 143 Journal and Sketchbook: Ways of Seeing

CRWR 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 217 Manuscript Preparation for Writers

CRWR 220 Craft and Process Seminar in Fiction: Novelists

CRWR 221 Craft and Process Seminar in Fiction: Short Story

CRWR 222 Craft and Process Seminar in Fiction: Women Writer

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

CRWR 233 Researching and Writing Historical Fiction

CRWR 234 Advanced Young Adult Fiction

CRWR 238 Advanced Science Fiction Writing Workshop

CRWR 239 Dialects and Fiction Writing

CRWR 242A Topics in Nonfiction

CRWR 242B Topics in Nonfiction

CRWR 243 Creative Non-Fiction: Journal Writing

CRWR 244 Creative Non-Fiction: Writing Theory

CRWR 245 Creative Non-Fiction: Writing Memoir

CRWR 246 Creative Nonfiction: Writing Memoir II

CRWR 247 Creative Non-Fiction: Queer Writings

CRWR 248 Creative Non-Fiction: Travel & Food Writing

CRWR 249 Nonfiction Film As Literature

CRWR 250 Fiction Workshop: Intermediate

CRWR 251 Prose Forms

CRWR 255 Poetry Workshop: Intermediate

CRWR 260 Creative Nonfiction Workshop: Intermediate

CRWR 288 Practice Teaching: Tutor Training

CRWR 289 Practice Teaching: Classroom

CRWR 315 Creative Writers and Publishing

CRWR 316 Writer's Portfolio

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

CRWR 325 Craft and Process Seminar in Nonfiction: Form and Theory

CRWR 326A Craft and Process Seminar in Nonfiction

CRWR 326B Craft and Process Seminar in Nonfiction

CRWR 350 Fiction Workshop: Advanced

CRWR 351 Advanced Prose Forms

CRWR 355 Poetry Workshop: Advanced

CRWR 356 Poetics

CRWR 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 371 Dreams and Creative Writing: Prague

CRWR 372 Topics in Writing Abroad: Rome

CRWR 415 Literary Magazine Editing

CRWR 416 Literary Magazine Production

CRWR 450 Fiction Workshop: Thesis

CRWR 455 Poetry Workshop: Thesis

CRWR 460 Creative Nonfiction Workshop: Thesis

CRWR 490 Internship: Creative Writing

CRWR 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 611 Fiction Seminar

CRWR 612A Graduate Critical Reading and Writing

CRWR 612B Graduate Critical Reading and Writing

CRWR 620 Critical Reading and Writing: Kafka and European Masters

CRWR 625 MFA Poetry Workshop

CRWR 626 Graduate Poetics Seminar

CRWR 630A Craft Seminar

CRWR 630B Craft Seminar

CRWR 650 Thesis Development: Fiction

CRWR 651 Thesis: Fiction

CRWR 655 Thesis Development: Poetry

CRWR 656 Thesis: Poetry

CRWR 660 Thesis: Nonfiction

CRWR 661A Form and Theory of Nonfiction

CRWR 661B Form and Theory of Nonfiction

CRWR 662 Graduate Workshop: Nonfiction

CRWR 663 Topics in Nonfiction

CRWR 670 Creative Writing: J-Term in Paris

CRWR 671 Dreams and Creative Writing: Prague

CRWR 672 Topics in Writing Abroad: Rome

CRWR 690 Internship: Creative Writing

CRWR 695 Directed Study

CRWR 696 Independent Project: Creative Writing

CRWR 699A Topics in Creative Writing

CRWR 699B Topics 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 211 Art and Activism Studio Project

CULS 212 Philosophical Issues in Film

CULS 213 Power and Freedom on Screen

CULS 214 Media, Politics and Intervention

CULS 219 Puerto Rican Culture: Negotiation and Resistance

CULS 310 Theories of Media, Society, & Culture

CULS 311 Theorizing Power

CULS 312 Queer Theory

CULS 313 Postmodernism and Posthumanism in Theory and Practice

CULS 314 Marx and Marxisms: A Seminar on Marxist Cultural Theory

CULS 315 Post-Colonial Studies

CULS 316 Semiotics and Cultural Change

CULS 317 Making and Unmaking Whiteness

CULS 318 Cybercultures

CULS 319 Technology and Culture

CULS 320 Food and Culture

CULS 321 Globalization and Culture

CULS 322 Writing, Language, and Culture Seminar

CULS 323 Quantitative Toolkit: Lies, Damn Lies, and Statistics

CULS 401 Practicing Media and Popular Culture Studies

CULS 402 Practicing Literary Studies

CULS 403 Practicing Urban Studies

CULS 409 Cultural Studies Capstone Project

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 125 The Concert Dance Experience for Non-Majors

DANC 130 Hip-Hop Studies Symposium

DANC 135 Hip-Hop Dance and Culture

DANC 140 Jazz Dance for Non-Majors

DANC 145 African Dance for Non-Majors

DANC 150 Tap Dance for Non-Majors

DANC 151A Tap Dance Technique I

DANC 151B Tap Dance Technique I

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 185 Hip-Hop 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 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 250 American Tap and Percussive Dance History

DANC 251A Tap Dance Technique 2A

DANC 251B Tap Dance Technique 2B

DANC 255 Tai Chi Chuan II

DANC 260 Yoga II

DANC 285 Hip Hop Dance Technique II

DANC 305 Artistic Immersion Beyond Chicago: Technique & Creative Process

DANC 310A Intermediate Contemporary Techniques

DANC 310B Intermediate Contemporary Techniques

DANC 310P Intermediate Contemporary Techniques

DANC 315A Ballet Technique III

DANC 315B Ballet Technique III

DANC 316 Ballet Technique IV

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 351 Tap Dance: Improvisation

DANC 355 Concert Production

DANC 360 Kinesiology

DANC 365 Screen Dance and Sound Design

DANC 374 Graduate Dancemaking II: Representing Self and Other

DANC 377 Graduate Dance Studies II: The Politics of Postmodernism

DANC 399A Advanced Topics in Dance

DANC 399B Advanced Topics in Dance

DANC 425A Advanced Contemporary Techniques

DANC 425B Advanced Contemporary Techniques

DANC 425P Advanced Contemporary 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 212 Ceramics II

DSGN 213 Jewelry and Objects II

DSGN 265 Furniture I

DSGN 268 Metal Fabrication

DSGN 315 Digital Presentation Techniques

DSGN 350 Portfolio

DSGN 365 Furniture II

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 125 Vertebrate Paleontology

EASC 125H Vertebrate Paleontology: Honors

EASC 130 Mammal Evolution

EASC 135 Dinosaur Evolution and Extinction

EASC 136 Dinosaur Evolution and Extinction: Lab

EASC 140H Paleontology Field Observations & Methods: Honors

EASC 145 Historical Geology

ECON 101 Introduction to Economics

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

**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

ECON 312 Urban Economics of Creative Industries

EDUC 105 Introduction to Early Childhood Education

EDUC 110 Integrating Literature in ECE

EDUC 115 Human Development Across the Lifespan

EDUC 120 Brain Development in Childhood

EDUC 210 Language Learning and Linguistic Development

EDUC 215 Child, Family & Community: Critical Perspectives

EDUC 220 Teaching English Language Learners: Theoretical Foundations

EDUC 225 Education of Learners with Exceptional and Diverse Needs

EDUC 230 Culture in Young Children's Literature

EDUC 299 Topics in Early Childhood Education

EDUC 305 Pre-Primary Methods for Math and Science

EDUC 315 Seminar I: Preprimary Methods for Language, Literacy and the Arts

EDUC 320 Infant, Toddler, and Two-Year- Old Programming and Methods

EDUC 325 Seminar II: Environments and Relationships that Cultivate Learning

EDUC 350 Documenting and Assessing Children's Learning

EDUC 355 Methods for Teaching Language Arts in Primary Grades

EDUC 360 Methods for Teaching English as a Second Language

EDUC 365 Methods for Teaching Mathematics in Primary Grades

EDUC 375 Methods for Teaching Social Studies and Science in Primary Grades

EDUC 380 The Teaching Artist in School and Community Settings

EDUC 385 Arts Integration: Interdisciplinary Learning K-12

EDUC 390 Teaching Artist Internship

EDUC 405 The Reflective Professional

EDUC 410 Seminar IV: Primary Student Teaching

EDUC 480 Preprimary Practicum

EDUC 481 Seminar III: Primary Practicum

EDUC 490 Primary Student Teaching Internship

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 244 Careers in Writing

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 310 Writing Center Theory and Practice

ENGL 341 Rhetoric of Digital Media

ENGL 343 Publishers and Writers Seminar

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 620 U.S. Academic Language and Culture

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 130 Patternmaking and Construction I

FASH 154 Fashion Illustration Workshop

FASH 170 Fashion Foundations

FASH 171 Garment Construction I

FASH 172 Fashion Illustration

FASH 173 Apparel Studio I

FASH 174 Fashion Design Studio I

FASH 180 Sewing for Non-Majors

FASH 181 Visual Merchandising

FASH 182 Fashion Show Production

FASH 183 Clothing and Society

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

FASH 253 Millinery

FASH 271 Garment Construction II

FASH 273 Apparel Studio II

FASH 274 Fashion Design Studio II

FASH 275 Contemporary Fashion

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 287 Fashion in Italy:

FASH 306 Apparel Evaluation

FASH 307 Fashion History: Global Perspectives

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 351 Digital Textiles

FASH 355 Fashion Styling: Designer

FASH 356 Advanced Garment Construction

FASH 357 Menswear Design

FASH 370 Merchandising: Concept to Consumer

FASH 372 Decision Making for Fashion Business:

FASH 373 Apparel Studio III

FASH 374 Fashion Design Studio III

FASH 376 Senior Thesis I

FASH 377 Digital Patternmaking

FASH 378 Production to Showroom

FASH 379 Senior Thesis II

FASH 383 The Fabric of Cultures

FASH 385 Costume Styling for Television

FASH 386 Fashion Styling: Business

FASH 387 Fashion Studies in the Field: New York

FASH 399A Special Topics in Fashion Studies

FASH 399B Special Topics in Fashion Studies

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 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 302 Technical Art Programming

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 355 Mobile Game Development and Distribution

GAME 360 Advanced Topics in Game Art

GAME 361 Advanced Topics in Game Design

GAME 362 Advanced Topics in Game Sound

GAME 365 Locomotion Systems for Game Engines

GAME 370 Studio Collaboration

GAME 436 Advanced 3D Digital Sculpting

GAME 440 Game Audio Studio

GAME 470 Indie Team Game Project

GAME 475 Indie Team Game Studio

GAME 480 Large Team Game Project

GAME 485 Large Team Game Studio

GAME 495 Directed Study: Game Production

GAME 496 Independent Project: Game Production

GEOG 210 Urban Geography: The Study of Cities

GEOG 211 Social Cultural Geography

GERM 101 German I: Language and Culture

GERM 102 German II: Language and Culture

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 245 Interaction Design

GRDE 250 3D NURBS Modeling

GRDE 305 Publication Design

GRDE 315 Book Design

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 201 Nelson Mandela and the Anti-Apartheid Movement

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 255 The Civil Rights Movement in Biography & Film

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 Slavery and Its Afterlives

HIST 302 The Vietnam War in History, Literature and the Arts

HIST 321H The Enlightenment: Honors

HIST 322H Taste and Consumption in French History: Honors

HIST 351 American Cultural History

HIST 352 Harlem Renaissance: 1918-1935

HIST 353 Oral History: The Art of the Interview

HIST 353H Oral History: The Art of the Interview: Honors

HIST 354 The Great Depression & the New Deal: the U.S. in the 1930s

HIST 354H The Great Depression & the New Deal: the U.S. in the 1930s: Honors

HIST 355 History of Chicago

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 Gay and Lesbian Studies

HUMA 110 Western Humanities

HUMA 111 Eastern Humanities

HUMA 120 Women in Art, Literature, and Music

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 212 Contemporary African Film, Literature, and Music

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 220 Critiquing Children's Culture

HUMA 221 Introduction to Digital Humanities

HUMA 222 Nature and Environmentalism in U.S. Culture

HUMA 223 Media, Politics and Intervention

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 399A Topics in Humanities

HUMA 399B Topics in Humanities

HUMA 495 Directed Study: Humanities

HUMA 496 Independent Project: Humanities

ILLU 203 Illustration: Concept Art

ILLU 204 Figure Drawing

ILLU 206 Illustration: Drawing to Print

ILLU 212 Figure Drawing and Color

ILLU 213 Illustration History & Practice

ILLU 214 Illustration Studio I

ILLU 304 Figure Drawing II

ILLU 310 History of Political and Social Illustration

ILLU 311 BFA Review in Illustration

ILLU 313 Illustration Studio II

ILLU 314 Digital Illustration I

ILLU 320 Cartooning

ILLU 325 Reading Graphically

ILLU 330 Special Issues in Illustration

ILLU 335 Illustration: Motion

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 Commercial 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 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 230 Interactive Advertising Campaign

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 310 Interface Design II

INMD 315 Experience Design

INMD 320 Wearable Interfaces

INMD 340 Emergent Web Technologies

INMD 350 Digital Product Planning & Design

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 364 Computer Vision

INMD 370 Studio Collaboration

INMD 390 McCarthy Technologies Bootcamp

INMD 430 Immersive Environments I

INMD 435 Immersive Environments II

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 590 Thesis

INTA 105 Human Dimension in InArch

INTA 111 Contemporary Practice: InArch

INTA 115 Textiles for InArch

INTA 121 Manual Drafting

INTA 131 Digital Media for InArch I

INTA 201 Design History: Spaces + Objects

INTA 210 Lighting for InArch

INTA 220 Building Codes for InArch

INTA 231 Digital Media for InArch II

INTA 232 Digital Media for InArch III

INTA 240 Construction Documents I

INTA 251 InArch: Introductory Studio

INTA 252 InArch: Surface Manipulation Studio

INTA 261 Moldmaking and Casting

INTA 318 InArch: Corporate Studio

INTA 320 Charette Studio

INTA 324 InArch: Narrative Studio

INTA 340 Construction Documents II

INTA 370 Construction Methods for InArch

INTA 372 Building Systems for InArch

INTA 410 Research Methods for InArch

INTA 415 Professional Practices in InArch

INTA 420 Portfolio Development for InArch

INTA 426 InArch: Detail Studio

INTA 435 InArch: Final Studio

INTA 490 Internship for InArch

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 Newspaper Workshop

JOUR 108 Editing Essentials

JOUR 112 Place, Process and Portfolio: Travel Stories

JOUR 123 So You Want to be a Movie Critic ?

JOUR 128 Comedy Journalism

JOUR 135 Dead Beat: The Art of the Obit

JOUR 140 Smartphone/photo

JOUR 141 Smartphone/video

JOUR 142 Social Media and Journalism

JOUR 143 Smartphone/audio

JOUR 160 War Stories: Following Veterans and Refugees

JOUR 163 In the Field: South Loop

JOUR 168 Essentials of Interviewing

JOUR 172 Writing Tools

JOUR 178 Journalism and Society

JOUR 201 History of Journalism

JOUR 205 Reporting II

JOUR 208 Media Ethics and Law

JOUR 211 Copy Editing

JOUR 216 Blogging: Beyond the Basics

JOUR 218 Truth and Beauty: Covering the Cosmetics Industry

JOUR 227 Social Media Ethics

JOUR 230 Producing NPR Features

JOUR 234 Broadcast News Writing

JOUR 236 Visuals for Communication

JOUR 238 Medicine & Science in Media

JOUR 240 Environmental Reporting

JOUR 245 Covering Sports

JOUR 253 Intro to Fashion Journalism

JOUR 260 How to Get a Job in Journalism

JOUR 265 Reporting for Spanish-Language News Media

JOUR 268 Journalism That Changed the World:

JOUR 269 Travel Writing:

JOUR 275 Introduction to Games Journalism

JOUR 299A Topics in Journalism

JOUR 299B Topics in Journalism

JOUR 299C Topics in Journalism

JOUR 299D Topics in Journalism

JOUR 315 Community News

JOUR 318 Investigative Reporting

JOUR 321 Covering Urban Affairs

JOUR 325 Covering the Courts

JOUR 328 Interpretive Reporting

JOUR 332 Magazine Article Writing

JOUR 335 Business-to-Business Magazine Writing

JOUR 338 Magazine Editing

JOUR 342 Magazine Profile Writing

JOUR 343 Sports Beat

JOUR 345 Music Journalism

JOUR 350 Digital Storytelling

JOUR 351 Multimedia Photo Essay

JOUR 352 Writing & Reporting TV News

JOUR 355 Investigative Reporting Project

JOUR 357 Mobile Journalism

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 401 The Business Beat

JOUR 405 Covering Politics:

JOUR 410 Web Design for Storytelling

JOUR 415 Science and Medicine: Covering the News

JOUR 435 Social Media Storytelling

JOUR 440 Launching a Journalism Startup

JOUR 448 Reporting Entertainment News

JOUR 450 Journalism Short Documentary

JOUR 452 Covering the Iowa Caucuses

JOUR 455 Covering the Federal Courts with Twitter

JOUR 458 International Reporting

JOUR 463 Global Multimedia

JOUR 465 Covering Europe: Ireland

JOUR 467 Multimedia Journalism Lab

JOUR 471 Data Storytelling

JOUR 473 Location: LA

JOUR 481 Practicum in Television News: Newsbeat

JOUR 482 Practicum Television News: Metro Minutes

JOUR 484 College Magazine Workshop

JOUR 495 Directed Study: Journalism

JOUR 496 Independent Project: Journalism

JOUR 501 The Business Beat

JOUR 505 Covering Politics:

JOUR 510 Web Design for Storytelling

JOUR 515 Science and Medicine: Covering the News

JOUR 520 Web Video for Print Journalists: Boot Camp

JOUR 535 Social Media Storytelling

JOUR 540 Launching a Journalism Startup

JOUR 545 Advanced Sports Reporting

JOUR 550 Digital Storytelling II

JOUR 552 Covering the Iowa Caucuses

JOUR 555 Covering the Federal Courts with Twitter

JOUR 563 Global Multimedia Reporting

JOUR 565 Covering Europe: Ireland

JOUR 568 Reporting Entertainment News

JOUR 573 Location: LA

JOUR 580 Convergence Journalism Workshop

JOUR 581 Practicum in Television News: Newsbeat

JOUR 582 Practicum Television News: Metro Minutes

JOUR 584 College Magazine Workshop

JOUR 601 Interactive Graphics

JOUR 605 Mobile Journalism

JOUR 610 Media Entrepreneurship

JOUR 613 Advanced Coding for Media Industries

JOUR 617 Chicago News Bureau

JOUR 620 Local Government & Politics Seminar

JOUR 623 Government and Politics Seminar

JOUR 627 InfoSearchStrategies

JOUR 630 Public Affairs/State

JOUR 634 State/National Govt Seminar

JOUR 638 Public Affairs/National

JOUR 642 Foundations of Journalism

JOUR 645 Legislative & Investigative Reporting

JOUR 648 Journalism Culture: Trends & Traditions

JOUR 650 Creating News Content for the Web

JOUR 652 Advanced Online News Production

JOUR 654 Digital Journalism

JOUR 656 Reporting & Producing TV News

JOUR 658 Magazine Journalism I

JOUR 659 Magazine Journalism II

JOUR 661 Teaching Journalism: Pedagogy & Best Practices

JOUR 690 Internship: Journalism

JOUR 691 Graduate Thesis Project

JOUR 696 Indep Project: Journalism

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 140 Examining the African-American Cultural Experience

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 218 The Vietnam War in Literature

LITR 221 World Literature: To 1660

LITR 222 World Literature: Since 1660

LITR 225 Postcolonial Literature

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 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 283 Baseball in History and Literature: A Contested Narrative

LITR 284 Literature and Visual Culture

LITR 284H Literature and Visual Culture: Honors

LITR 285 Graphic Narrative: Words, Image, Culture

LITR 286 Literature and the Culture of Cyberspace

LITR 286H Literature and the Culture of Cyberspace: Honors

LITR 287 Literature and Gaming

LITR 288A Literary Genres

LITR 288B Literary Genres

LITR 291 The Literature of HIV/AIDS: Service Learning

LITR 299A Topics in Literature

LITR 299B Topics in Literature

LITR 310 Studies in the Novel

LITR 310H Studies in the Novel: Honors

LITR 335 Contemporary Native-American Novel

LITR 336 U.S. Latinx Literature

LITR 340A African American Literature

LITR 340B African American Literature

LITR 342 Issues in African and African American Studies

LITR 344 Slave Narrative as Documentary

LITR 350 Women Writers

LITR 365H Shakespeare: Honors

LITR 370 Romantic Poets

LITR 372 Modern British and American Poetry

LITR 374 Contemporary American Poetry

LITR 375 Poetry and Jazz

LITR 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 384 Seminar in Literature and Culture

LITR 386A Seminar in Literary Interpretation

LITR 386B 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 165 Math for Marketing and Management

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 315H Modeling Biology with Mathematics: Honors

MATH 320 Calculus III

MATH 330 Elementary Differential Equations

MATH 340 Numerical Analysis

MATH 399 Topics in Mathematics:

MEDI 101 Cinematic Storytelling

MEDI 102 Cinema and Television Production

MEDI 201 Culture, Race and Media

MEDI 201H Culture, Race and Media: Honors

MEDI 310 Transmedia Analysis: Games, Film and Television

MEDI 311 Transmedia Development: Cinema

MEDI 312 Transmedia Development: Television

MEDI 313 Transmedia Development: Game

MEDI 315 Transmedia Development: Bible

MEDI 330 Directing and Acting Across the Media

MEDI 365 Interdisciplinary Documentary Outreach and Impact

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 Advanced Interdisciplinary Documentary Lab

MEDI 480B Advanced Interdisciplinary Documentary Lab

MEDI 480C Advanced Interdisciplinary Documentary Lab

MEDI 480D Advanced Interdisciplinary Documentary Lab

MEDI 480E Advanced Interdisciplinary Documentary Lab

MEDI 481 The Sonic Experience

MEDI 482 Music Technology Capstone

MEDI 580 Documentary Arts Laboratory

MUSC 101 Fundamentals of Music Literacy

MUSC 103 Music Prep

MUSC 104 Music Theory for Creatives

MUSC 105 Guitar Prep

MUSC 107 Fundamentals of Musical Theatre Singing

MUSC 109 Music Fundamentals

MUSC 110 Foundations of Music I

MUSC 111 Foundations of Music II

MUSC 118 Foundations of Music Lab I

MUSC 119 Foundations of Music Lab 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 167 Jazz Scenes: Chicago and Beyond

MUSC 168 The Chicago Blues Scene: From the Past to Preservation

MUSC 169 The Blues: Chicago to the Mississippi Delta

MUSC 170 Secondary Lessons

MUSC 171 Primary Lessons

MUSC 172 Beginning Secondary Composition Lessons

MUSC 173 Composition Lessons

MUSC 174 Guitar Techniques I

MUSC 176 Keyboard

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 212 Aural Skills III

MUSC 213 Aural Skills IV

MUSC 215 Theory 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 273 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 Studio Composition I

MUSC 331 Studio Composition II

MUSC 333 Vocal Improvisation II

MUSC 335 Creative Improvisational Practice I

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 380 Performance Ensemble: Genres

MUSC 385 Music Immersion: Music Workshop

MUSC 386 Music Immersion: Songwriters Week

MUSC 421 Renaissance Counterpoint

MUSC 422 Baroque Counterpoint

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 442 Music Pedagogy

MUSC 450 Advanced Music Production

MUSC 461 Music History, Ethnography, and Analysis

MUSC 462 Music Analysis and Criticism

MUSC 465 Advanced Seminar in Musicology

MUSC 471 Primary Lessons

MUSC 473 Composition Lessons

MUSC 475 Private Lessons: Senior Recital

MUSC 479 Collaborative Performance

MUSC 480F Showcase Ensemble: Fusion Ensemble

MUSC 480G Showcase Ensemble: Gospel Band

MUSC 480J Showcase Ensemble: Columbia College Jazz 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

MUSC 695 Directed Study

MUSC 696 Independent Project: Music Composition for the Screen

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 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 312 Advanced Philosophical Issues in Media & Film

PHOT 101 Photographic Practice I

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PHOT 120 Darkroom Dynamics

PHOT 121 Black and White Photography

PHOT 202 Photographic Practice III

PHOT 204 Introduction to Lighting

PHOT 205 Principles of Light

PHOT 206 Digital Imaging I

PHOT 207 Small Lights on Location

PHOT 208 Digital Imaging II

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 275 Photography Studies Abroad: The Netherlands

PHOT 276 Photography Studies Abroad: Southeast Asia

PHOT 320 Experimental Photography/ Graphic Techniques I

PHOT 323 Nineteenth Century Photographic Processes

PHOT 325 The Constructed Image

PHOT 329 Special Topics in Fine Art Photography:

PHOT 330 Commercial Photography

PHOT 336 Photo Social Practice

PHOT 339 Assisting and Digital Tech

PHOT 340 Fashion Photography: Location

PHOT 341 Fashion Photography: Studio

PHOT 349 Special Topics in Fashion Photography:

PHOT 352 Directed Visions

PHOT 360 Documentary Methods

PHOT 362 Image Strategies

PHOT 363 Advanced Retouching and Compositing

PHOT 365 Video for Photographers

PHOT 401 Photography Seminar

PHOT 406 Professional Practice

PHOT 423 Body, Space and Image

PHOT 424 Image and Text

PHOT 426 The Portrait

PHOT 455 History of Photography Seminar:

PHOT 460 The Documentary Book

PHOT 470 Photographing History

PHOT 475 Photography Studies Abroad: Ireland

PHOT 476 Photography Studies Abroad: Cologne, Germany

PHOT 477 Photography Studies Abroad: Pingyao, China

PHOT 485 Sports Photography Workshop:

PHOT 486 Film Scanning Workshop

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 570 Photographing History

PHOT 575 Photography Studies Abroad: Ireland

PHOT 576 Photography Studies Abroad: Cologne, Germany

PHOT 577 Photography Studies Abroad: Pingyao, China

PHOT 599 Advanced Special Topics I:

PHOT 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: 1900-1989

PHOT 656 Photographic History, Theory & Criticism: 1989-Present

PHOT 665 Still/Moving: Photography&Video

PHOT 675 Photography Study Abroad: Ireland

PHOT 676 Photography Study Abroad: Southeast Asia

PHOT 677 Photography Study Abroad: The Netherlands

PHOT 690 Graduate Internship: Photography

PHOT 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 140 Einstein: His Science and his Humanity

PHYS 140H Einstein: His Science and his Humanity

PHYS 145 Quantum Physics: Fundamental Ideas

PHYS 145H Quantum Physics: Fundamental Ideas: Honors

PHYS 210 Image Optics

PHYS 215 The Science of Acoustics I

PHYS 220 Fundamentals of Physics I

PHYS 225 Physics for Filmmakers

PHYS 230 Chaos and Fractals

PHYS 335 Electricity and Magnetism

POLS 110 Politics, Government, and Society

POLS 111 U.S. Foreign Policy

POLS 210 Politics and Civil Rights

POLS 211 Human Rights

POLS 212 Politics of Poverty in Developing Nations

POLS 213 Power and Freedom on Screen

POLS 214 Modern Germany and the European Union

POLS 215 Political Philosophy

POLS 310 Equality and Justice

POLS 311 U.S. Foreign Assistance

POLS 312 Urban Politics

POLS 313 Politics of Money

PROG 101 Introduction to Programming

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 Object Oriented Programming I

PROG 210 Art of Code II

PROG 220 C++ Programming I

PROG 260 Data Design

PROG 301 Object Oriented Programming II

PROG 310 Game Programming I

PROG 330 Game Engine Programming

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 216 Conflict Resolution

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 207 PR in Films

PURE 210 Presentation Skills

PURE 220 PR Issues and Crisis

PURE 230 Social Media and PR Strategies

PURE 240 Fashion Public Relations

PURE 250 PR for Arts, Culture & Social Services

PURE 260 Political & Government PR

PURE 270 PR Cases & Crisis Communication

PURE 310 Social Change Communications

PURE 330 Global PR

PURE 350 Employee Engagement

PURE 360 Advanced Topics in PR

PURE 370 PR Activism and Organizing

PURE 375 Strategic Media Relations

PURE 380 PR Writers Workshop

PURE 399 Advanced Topics in Public Relations:

PURE 420 PR Campaigns

PURE 495 Directed Study:

PURE 496 Independent Project Public Relations

RADI 102 Introduction to Radio

RADI 105 Voice and Articulation

RADI 115 Audiobook Narration

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 185 Smartphone Audio

RADI 202 Radio Storytelling

RADI 205 Writing for Radio

RADI 210 Radio Production I: Intro

RADI 217 The Club DJ Producer

RADI 223 Audio Theatre Production: Richard Durham

RADI 226 Radio Sportscasting

RADI 230 Radio Podcasting

RADI 235 Voiceover

RADI 239 Voice Acting for Intractv Gaming

RADI 258 The Club DJ II

RADI 261 Internet Radio

RADI 270 Club DJ: Turntablism & Hip Hop Performance

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 305 Radio Marketing & Promotion

RADI 310 Radio Programming

RADI 315 Covering International Festivals Iceland

RADI 320 Voiceover Demo Production

RADI 325 Radio Newscasting

RADI 326 Radio Production II: Advanced

RADI 330 Ethics in Broadcasting

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 352 Radio Dramatic 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 421 Radio and Audio Documentary

RADI 480 Covering Elections for Radio: Practicum

RADI 481 WCRX Practicum I

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 216 Mystical Consciousness, East and West

RELI 310 Religion, Capitalism, Empire

RELI 311 Religion and its Critics

RELI 311H Religion and its Critics: Honors

SCIE 105 Documentation for Conservators

SCIE 110 History of Science

SCIE 115 Science, Technology and Society

SCIE 120 Science Film Seminar

SCIE 125 Energy & the Environment

SCIE 130 Astrobiology

SCIE 132 Personal Wellness

SCIE 133 Nutrition

SCIE 135 Frontiers of Science

SCIE 140 Science and Technology in the Arts

SCIE 145 Introduction to Nanotechnology

SCIE 150 Space Exploration

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 210 Space, Time and the Arts

SCIE 210H Space, Time and the Arts: Honors

SCIE 220 Biomechanics: The Biology and Physics of Sports

SCIE 298 Topics in Science:

SCIE 299 Topics in Science with Laboratory:

SCIE 495 Directed Study: Science and Mathematics

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 Career Opportunities within the Deaf Community

SIGN 160 ASL Fingerspelling

SIGN 175 Rehearsal Lab

SIGN 192 American Sign Language II Lab

SIGN 199 Topics in Deaf Studies

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 Language and Translation

SIGN 242 Music Interpreting

SIGN 250 Visual Methodologies

SIGN 260 Creativity and ASL

SIGN 270 Deaf Interpreters

SIGN 272 Cultural Diversity within the Deaf Community

SIGN 274 Interpreting Techniques Lab

SIGN 278 Consumer Assessment: Identifying Culture, Language & Communication Styles

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 320 Intensive Three Week Immersion at Siena School

SIGN 325 Theory of Interpretation

SIGN 330 Interpreting for Special Populations within the De

SIGN 340 Consecutive Interpreting

SIGN 341 Interpreting Discourse Genres

SIGN 342 Transliterating & Educational Interpreting

SIGN 343 Advanced Interpreting Analysis

SIGN 348 2-D Interpreting: VRS and VRI

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

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 114 Education, Culture, and Society

SOCI 115 Women's Health Care Issues

SOCI 210 Gender and Culture

SOCI 211 Family and Society

SOCI 212 Marriage and Family

SOCI 213 Cyberspace and Society

SOCI 214 Arts & Community Development

SOCI 301 White Power Movements and Ideologies

SOSC 199A Topics in Social Sciences

SOSC 199B Topics in Social Sciences

SOSC 201 Pedagogy and Theatre of the Oppressed: An Introduction

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 125 Intensive Spanish: J-Session

SPAN 201 Spanish III: Language and Culture

SPAN 202 Conversational Spanish IV: Hablando de Cine

SPAN 220 Spanish for Heritage Speakers

TELE 110 The History of Television

TELE 112 Aesthetics and Storytelling

TELE 120 Speech:Communicating Message

TELE 125 Television Arts: Production

TELE 135 Online Video Culture

TELE 210 The Television Producer

TELE 212 Television Arts: Writing

TELE 230 Production and Editing I

TELE 235 New Media Tools and Techniques in Contemporary Vid

TELE 240 Broadcast Law

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 260 Television News Documentary, Production

TELE 262 Production and Aesthetics for Television News

TELE 263 Television Covers:

TELE 271 Television Career Strategies

TELE 272 Motion Graphics Photoshop Bootcamp

TELE 276 History of Motion Graphics

TELE 285 Documentary Research and Writing

TELE 287 Rock on Television

TELE 304 Emerging Media and Society

TELE 305 Advanced Location Sound Recording

TELE 309 Sound Mixing for Cinema

TELE 310 Writing for Television

TELE 316 Independent Producer Workshop

TELE 317 Online Video: Trends & Best Practices

TELE 318 Writing the Situation Comedy

TELE 319 Producing the Television Magazine Segment

TELE 320 Critical Television Theory and Analysis

TELE 325 Television Arts: Directing

TELE 327 Writing for Television Genre

TELE 328 Television Program Development

TELE 329 Developing the Reality Show

TELE 330 Production and Editing II

TELE 332 Video for Internet and Mobile TV

TELE 333 Writing for Internet and Mobile TV

TELE 335 Web Series Producer

TELE 337 Creating the TV News Package

TELE 338 Television Equipment Practicum

TELE 339 Advanced Lighting and Camera

TELE 341 Directing and Production: Narrative

TELE 342 Directing and Production: Television Magazine Segment

TELE 343 Remote Television Production

TELE 344 Directing and Production: Live Broadcast

TELE 346 Directing the Webisode

TELE 348 Advanced Control Room Techniques

TELE 354 The Documentary Production Team

TELE 357 Documenting Social Injustice

TELE 360 PostProduction Bootcamp: Avid Techniques

TELE 367 Experimental Production and Editing

TELE 371 Narrative Production and Editing

TELE 372 Documentary Production and Editing

TELE 373 Advanced Post Production Workshop

TELE 375 Introduction to 3D for Motion Graphics

TELE 379 On-Camera Talent

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 420 Master Workshop Narrative: Writing

TELE 421 Master Workshop Narrative: Pre-Production

TELE 422 Master Workshop Narrative: Producing

TELE 423 Master Workshop Narrative: Directing & Production

TELE 425 Advanced Post-Production: Prime Time

TELE 430 Master Workshop Sketch Comedy: Writing

TELE 431 Producing Sketch Comedy

TELE 432 Master Workshop Sketch Comedy: Directing and Production

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 445 Directing and Production: Special Projects

TELE 451 Fiction / Documentary Hybrids

TELE 480 Branded Entertainment Practicum

TELE 483 Writers' Roundtable in LA

TELE 484 Pitching Series Concept in LA

TELE 485 Conceiving & Writing the Show Bible in LA

TELE 486 Analyzing Dramatic Structure

TELE 487 Analyzing Structure SitCom LA

TELE 488 Conceiving and Writing the Situation Comedy Show B

TELE 495 Directed Study: Television

TELE 496 Independent Project: Television

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 Improvisational Techniques I

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

THEA 123B Basics of Comedy

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 131 Theatrical Firearm Safety

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

THEA 152 Aesthetics for Theatre Makers

THEA 157 Rendering for Theatre I

THEA 158 Scene Painting

THEA 159 Drafting for Theatre

THEA 161 Introduction to Scenic Construction

THEA 163 Introduction to Costume Construction

THEA 164 Introduction to Lighting Technologies

THEA 168 Playwriting I

THEA 181 Introduction to Theatre in Chicago

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 208 Intro to Performance Studies

THEA 210 Improvisational Techniques II

THEA 218 Comedy for the Internet and Digital Media

THEA 219 Writing Satiric Prose Comedy

THEA 220 Physical Comedy Workshop

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

THEA 234 Advanced Applications of Stage Violence

THEA 235 Makeup Design

THEA 237 Advanced Makeup for the Performer

THEA 240 Musical Theatre Scene Study

THEA 243 Musical Theatre Dance II

THEA 245 Intermediate Musical Theatre Tap

THEA 247 AUTOCAD for the Performing Arts

THEA 250 Character & Ensemble

THEA 251 Accents and Dialects

THEA 252 Intimacy and Physical Acting

THEA 254 Stage Management I

THEA 255 Production Management

THEA 257 Auditioning for Improvisation

THEA 260 Set Design

THEA 261 Scenic Construction II

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 270 CRW: Page to Stage

THEA 281 Basic Viewpoints Workshop

THEA 282 Meisner Technique Workshop

THEA 284 Voice Over 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 299 Topics in Actor Training

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: Comedy of Wit, Manners & Character

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 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 370 Contemporary British Theatre and Drama

THEA 371 British/European Theatre History

THEA 372 Shakespeare in Performance

THEA 373 Master Class in Contemporary European Voice & Acting

THEA 374 Acting in Contemporary British/ European Theatre

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 399A Topics in Theatre Technology:

THEA 399B 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 for Directors & Actors

THEA 465 Professional Development for Directors

THEA 466 Directing IV

THEA 467 Directing History and Theory

THEA 468 Playwriting: Advanced

THEA 469 Directing and Acting Across the Media

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 575 International Theatre Workshop

THEA 601 Voice and Singing I

THEA 602 Voice and Singing II

THEA 605 Movement Analysis I

THEA 606 Movement Analysis II

THEA 610 Research and Guided Reading I

THEA 611 Research and Guided Reading II

THEA 615 Devising and Creation I

THEA 616 Devising and Creation II

THEA 620 Dramatic Improvisation I

THEA 621 Dramatic Improvisation II

THEA 625 Personal Creative Process I

THEA 626 Personal Creative Process II

THEA 629 Research Project

THEA 630 Vocal and Movement Techniques I

THEA 631 Vocal and Movement Techniques II

THEA 635 Styles and Forms I

THEA 636 Styles and Forms II

THEA 640 Devising Process

THEA 650 Devised Performance Thesis Project

THEA 651 Guided Research/Thesis Preparation

THEA 652 Devised Performance Thesis Extension

THEA 691 Thesis Hours

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 essential liberal arts in the Columbia 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 Columbia 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

Techniques for respiration, phonation, resonance, projection and articulation are explored. Skills in pronunciation and variety and expression are introduced. Technical knowledge is demonstrated in contemporary and classical monologues from theatrical repertoire. Students learn a vocal warm-up, record, memorize and perform. An extended study of voice and speech for the stage is addressed in a text chosen for the course.

Repeatable: *N*

Formerly 31-2300

Prerequisites THEA 103 Voice for Non-Theatre Majors and THEA 101 Acting Basic Skills for Non-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 studies different methodologies of script analysis to help students develop greater skill in interpretation. Analytical methods provide students with glimpses of plays' underlying structural principles, leading to deeper understanding of overall meaning. Instruction includes overview of the history of dramatic criticism in Western theatre. Course provides common working vocabulary and methods of analysis, facilitating communication of production ideas. Writing intensive course is useful for actors, directors, and designers.

Repeatable: *N*

Formerly 31-2120

WI

Prerequisites THEA 111 Theatre Foundation I: Theatre Making and ENGL 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 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 or THEA 240 Musical Theatre Scene Study and THEA 203 Voice for the Actor

Co-requisites THEA 205 Text Analysis

Minimum Credits 4 Maximum Credits 4

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 'bite and taste' of language. Students will research and perform texts from a spectrum of cultural, economic and social perspectives across multiple course sections. 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 somatic relationship between performers. Students will research and explore performance representing 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*

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 322 Voice and Text

This course is a continuation of Voice Training for the Actor I and II in which students develop an effective and flexible voice for the stage. Students will function at an advanced level in the use of vocal techniques including: diaphragmatic breathing and breath support, phonation, resonance, projection, articulation, pronunciation, variety and expression. Emphasis will be placed on assessing skills and applying appropriate

exercises to encourage advancement in each area. Vocal techniques will be explored through various approaches based primarily in the methods of Cicely Berry, Kristin Linklater, and Patsy Rodenburg. Students will learn a vocal warm-up, record, memorize, and perform. Students will present a vocal ensemble performance for critique by the chair and faculty of the Theatre Department at the end of the term.

Repeatable: Y

Formerly 31-3300

Prerequisites THEA 205 Text Analysis and THEA 207 Scenes: Performance & Analysis and THEA 203 Voice for the Actor

Minimum Credits 3 Maximum Credits 3

THEA 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 133A Makeup Techniques:

This repeatable makeup techniques ("Character" or "Beauty/Fashion") course focuses on makeup vocabulary, materials, tools, and skills suitable for a variety of media. Research, discussion, and demonstration combine with hands-on experience as a means to develop student skills in painting, color mixing, blending, and contouring. Topics of skin care, color theory, lighting concerns, and makeup kits (for a variety of users) are covered. Course sections complement each other or may be taken individually.

Repeatable: Y

Formerly THEA 133

Minimum Credits 3 Maximum Credits 3

THEA 133B Makeup Techniques:

This repeatable makeup techniques ("Character/Aging" or "Beauty/Fashion") course focuses on makeup vocabulary, materials/tools, & skills suitable for incorporation into a wide variety of media types. Research, discussion, demonstrations, & materials acquisition/experimentation combine with hands-on experience as a means to develop their painting, color mixing & blending, & contouring skills. Continuous respect to skin care, color theory, lighting concerns, & makeup kits (for the makeup artist, performer, & hobbyist alike) are covered. Course sections complement each other &/or may be taken individually.

Repeatable: Y

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

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

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 get hands on experience in the various shops of the Department.

Repeatable: Y

Formerly 31-2523

Prerequisites THEA 163 Introduction to Costume Construction or THEA 161 Introduction to Scenic Construction or THEA 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 synopsis, 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

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 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 in Los Angeles. In a highly competitive business, the actor who is prepared to face the challenges has a much better chance of succeeding. Meeting in LA, this course will provide an intensive week of hands-on experience, lecture and demonstration with industry professionals. Students are responsible for their own travel and accommodations.

Repeatable: *N*

Formerly 31-3975L

Prerequisites THEA 110 Improvisational Techniques I and THEA 205 Text Analysis and THEA 250 Character & Ensemble

Requirements Permission Required (DP)

Minimum Credits 2 Maximum Credits 2

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

Learning advertising theory in college is good; creating campaigns for real businesses and clients is better. As a Columbia student, you'll do both. And you'll create these strategic creative solutions working with your advertising student partners (copywriters, art directors, strategists, media specialists, account/brand managers, production experts, etc.). This marriage of theory and practical application will prepare you for a successful career in advertising before you graduate. And it will distinguish you from other graduates.

Learn alongside faculty members who have worked with Apple, Nike, Calvin Klein, Samsung, McDonald's, Motorola, Kraft, Amazon and more. Working closely with industry-leading professors and your peers, you'll learn what it takes to succeed in the ad world, from writing creative copy and analyzing consumer behavior data to mastering the art of a perfectly timed Tweet or Snapchat story. You'll graduate with a professional

portfolio of work to help you land a job as an account manager, copywriter, art director, brand manager, content strategist, content creator, media planner, project manager, or general advertising pro.

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

- evaluate the effectiveness of creative solutions for key target audiences by using current and emerging communication platforms;
- correctly articulate the key concepts, strategies, tactics, and processes commonly used across marketing communication disciplines;
- produce advertising solutions that are relevant, competitively distinct, effective and culturally responsive;
- constructively collaborate within teams that reflect diversity and inclusion to produce an effective advertising solution;
- evaluate the social, ethical, and legal implications of proposed advertising strategic and tactical decisions; and
- demonstrate the skills required for obtaining a professional, entry-level position within advertising through the preparation and presentation of professional-quality work.

PROGRAM REQUIREMENTS - 45 credits required

Major Core Courses

ADVE 101 Introduction to Advertising

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

Repeatable: *N*

Formerly 54-1600

Minimum Credits 3 **Maximum Credits** 3

ADVE 120 Consumer Behavior

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

Repeatable: *N*

Formerly 54-1601

Minimum Credits 3 **Maximum Credits** 3

ADVE 230 Digital Platforms

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

students will have developed a strategic digital ad campaign.

Repeatable: *N*

Formerly 54-2607

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

Minimum Credits 3 Maximum Credits 3

ADVE 280 Advertising Workshop

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

Repeatable: *N*

Formerly 54-2601

Prerequisites ADVE 101 Introduction to Advertising

Minimum Credits 3 Maximum Credits 3

ADVE 340 Brand Strategy

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

Repeatable: *N*

Formerly 54-3810

Prerequisites ADVE 120 Consumer Behavior

Minimum Credits 3 Maximum Credits 3

ADVE 492 Ad Portfolio

Course teaches students how to develop a professionally viable advertising campaign portfolio. Course culminates in the students' presentations of their portfolios before a review panel made up of advertising agency executives and professional recruiters. The final portfolio will have original, integrated campaigns, one-shot ideas, and non-traditional elements.

Repeatable: *Y*

Formerly 54-3604

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

Minimum Credits 3 Maximum Credits 3

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 420 Agency

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

Repeatable: Y

Formerly 54-4978

Minimum Credits 3 Maximum Credits 3

ADVE 480 Campaign Practicum I

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

Repeatable: Y

Formerly 54-4605

Requirements Permission Required (DP)

Minimum Credits 3 Maximum Credits 3

Note: *Campaign Practicum II is required if you choose Campaign Practicum I.*

Elective Courses

Complete 6 credits from the following courses:

ADVE 220 Advertising Copywriting I

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

Repeatable: N

Formerly 54-2606

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

Minimum Credits 3 Maximum Credits 3

ADVE 245 Advertising Production

Course allows students to practice the skills needed to plan, produce, and pitch radio and television commercials and infomercials. Students develop creative concepts, prepare treatments, proposals, scripts, and budgets. Students also participate in the workflow of the broadcast advertising business, focusing on personnel requirements, creative techniques, and cost factors that affect pre-production, production, and post-production. Each student creates a professional bid package that demonstrates his or her approach in meeting specific marketing objectives for a particular client and product.

Repeatable: *N*

Formerly 54-2602

Prerequisites ADVE 101 Introduction to Advertising

Minimum Credits 3 Maximum Credits 3

ADVE 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 YouTube, etc.; activation initiatives (e.g., contests, promotions, sampling, pop up shops, etc.); interactive advertising (i.e., location based mobile games) and more.

Repeatable: *N*

Formerly 54-3607

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

Minimum Credits 3 Maximum Credits 3

ADVE 342 Fashion Advertising

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

Repeatable: *N*

Formerly 54-2400

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

Minimum Credits 3 Maximum Credits 3

ADVE 350 Retail Competition

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

pitch will be sent on to the National Retail Federation competition in October. If the student team makes the finals, the group is flown to NYC in January for the NRF's Big Show annual conference.

Repeatable: *N*

Formerly 54-3600

Prerequisites ADVE 280 Advertising Workshop

Requirements Permission Required (DP)

Minimum Credits 3 **Maximum Credits** 3

ADVE 481 Campaign Practicum II

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

Repeatable: *Y*

Formerly 54-4606

Requirements Permission Required (DP)

Minimum Credits 6 **Maximum Credits** 6

COMM 103 Introduction to Social Media and Digital Strategies

This introductory course teaches students how to connect businesses, brands, media and nonprofits to their critical audiences via digital communications. Through real-world best practices examples and hands-on projects, students will learn on-the-job skills and identify possible career paths in a vibrant field that blends aspects of advertising, public relations and journalism.

Repeatable: *N*

Formerly 54-1200

Minimum Credits 3 **Maximum Credits** 3

COMM 219 Social Media Content

This course trains students to post effectively, strategically and ethically on social media platforms; develop concise and accurate writing and editing skills; use search engine optimization; and effectively link and share to grow audiences through strategic social media outreach.

Repeatable: *N*

Formerly 54-2205

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

Minimum Credits 3 **Maximum Credits** 3

COMM 326 Semiotics for Creators of Popular Culture

Writing-intensive course explores the study and use of semiotics (or symbolic meaning) in the development of advertising and other creative works that contribute to the content of popular culture. Interdisciplinary in scope, the course explores how advertising uses symbolic language from diverse disciplines such as

literature, cinema, television, performing arts, architecture, fashion, and other fields that shape the overall popular culture.

Repeatable: Y

Formerly 54-3670

SS WI

Requirements Junior Standing or Above (JR)

Minimum Credits 3 **Maximum Credits** 3

COMM 326H Semiotics for Creators of Popular Culture: Honors

Writing-intensive course explores the study and use of semiotics (or symbolic meaning) in the development of advertising and other creative works that contribute to the content of popular culture. Interdisciplinary in scope, the course explores how advertising uses symbolic language from diverse disciplines such as literature, cinema, television, performing arts, architecture, fashion, and other fields that shape the overall popular culture. This is an Honors class. In addition to other possible pre-requisites, students need a minimum G.P.A. of 3.50 or higher to enroll.

Repeatable: Y

Formerly 54-3670HN

SS WI

Requirements 3.5 or Higher GPA (35GP)

Minimum Credits 3 **Maximum Credits** 3

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

CONCENTRATIONS

Advertising: Art Direction

Required for the Concentration:

ADAD 252 Advertising Design

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

Repeatable: N

Formerly 21-2520

Prerequisites ADAD 201 Advertising Art Direction: Introduction or ADVE 101 Introduction to Advertising
Minimum Credits 3 Maximum Credits 3

ADVE 245 Advertising Production

Course allows students to practice the skills needed to plan, produce, and pitch radio and television commercials and infomercials. Students develop creative concepts, prepare treatments, proposals, scripts, and budgets. Students also participate in the workflow of the broadcast advertising business, focusing on personnel requirements, creative techniques, and cost factors that affect pre-production, production, and post-production. Each student creates a professional bid package that demonstrates his or her approach in meeting specific marketing objectives for a particular client and product.

Repeatable: *N*

Formerly 54-2602

Prerequisites ADVE 101 Introduction to Advertising

Minimum Credits 3 Maximum Credits 3

ADVE 325 Copywriter/Art Director Team

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 Advertising Copywriting I

Requirements Sophomore Standing or Above (SO)

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 131 Survey of Typography

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

Repeatable: *N*

Formerly 21-1310

Co-requisites GRDE 136 Design Lab
Minimum Credits 3 Maximum Credits 3

Advertising: Copywriting

Required for the Concentration:

ADVE 220 Advertising Copywriting I

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

Repeatable: *N*

Formerly 54-2606

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

Minimum Credits 3 Maximum Credits 3

ADVE 245 Advertising Production

Course allows students to practice the skills needed to plan, produce, and pitch radio and television commercials and infomercials. Students develop creative concepts, prepare treatments, proposals, scripts, and budgets. Students also participate in the workflow of the broadcast advertising business, focusing on personnel requirements, creative techniques, and cost factors that affect pre-production, production, and post-production. Each student creates a professional bid package that demonstrates his or her approach in meeting specific marketing objectives for a particular client and product.

Repeatable: *N*

Formerly 54-2602

Prerequisites ADVE 101 Introduction to Advertising

Minimum Credits 3 Maximum Credits 3

ADVE 320 Advertising Copywriting II

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

Repeatable: *N*

Formerly 54-3650

WI

Prerequisites ADVE 220 Advertising Copywriting I

Minimum Credits 3 Maximum Credits 3

ADVE 325 Copywriter/Art Director Team

Offered jointly by the Design Department and the Communication Department, this course teaches students to work in copywriter/art director teams to develop advertising campaigns. Reflecting standard advertising agency practice, this course sensitizes students to the interdisciplinary nature of the creative process.

Repeatable: *N*

Formerly 54-3603

Prerequisites ADVE 220 Advertising Copywriting I

Requirements Sophomore Standing or Above (SO)

Minimum Credits 3 Maximum Credits 3

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

Advertising: Strategy

Required for the Concentration:

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 YouTube, etc.; activation initiatives (e.g., contests, promotions, sampling, pop up shops, etc.); interactive advertising (i.e., location based mobile games) and more.

Repeatable: *N*

Formerly 54-3607

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

Minimum Credits 3 Maximum Credits 3

ADVE 371 Media Planning

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

Repeatable: N

Formerly 54-3102

Prerequisites ADVE 101 Introduction to Advertising

Minimum Credits 3 **Maximum Credits** 3

ADVE 380 Account Exec & Brand Manager

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

Repeatable: N

Formerly 54-3504

Prerequisites BUSE 101 Introduction to Marketing or ADVE 101 Introduction to Advertising or PURE 102 Intro to Public Relations or COMM 103 Introduction to Social Media and Digital Strategies

Requirements Junior Standing or Above (JR)

Minimum Credits 3 **Maximum Credits** 3

PURE 102 Intro to Public Relations

Course is an overview of the historical development and the contemporary techniques of public relations, one of the fastest-growing career fields in our global information society. Through class discussion and case studies focusing on both actual and creatively imagined situations, students gain insight into the world presented by the major media and learn the importance of research, planning, action, and evaluation, with an emphasis on ethical implications.

Repeatable: N

Formerly 54-1700

Minimum Credits 3 **Maximum Credits** 3

Choose one of 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 WI

Requirements Junior Standing or Above (JR)

Minimum Credits 3 **Maximum Credits** 3

COMM 326H Semiotics for Creators of Popular Culture: Honors

Writing-intensive course explores the study and use of semiotics (or symbolic meaning) in the development of advertising and other creative works that contribute to the content of popular culture. Interdisciplinary in scope, the course explores how advertising uses symbolic language from diverse disciplines such as literature, cinema, television, performing arts, architecture, fashion, and other fields that shape the overall

popular culture. This is an Honors class. In addition to other possible pre-requisites, students need a minimum G.P.A. of 3.50 or higher to enroll.

Repeatable: Y

Formerly 54-3670HN

SS WI

Requirements 3.5 or Higher GPA (35GP)

Minimum Credits 3 Maximum Credits 3

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 - 44 credits required

Major Core 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

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

Minimum Credits 3 Maximum Credits 3

ANIM 106 History of Animation

Course explores the origins of the animation process, beginning with animated films by J. Stewart Blackton, Emil Cohl, Len Lye, Winsor McCay, and many others through to present day productions. The lives and environments, as well as the artistic and narrative influences on these and other animators, will be dissected and studied. The class will involve weekly screenings of films and videos from around the world, including both independent and commercial, to get an understanding of where this art form has been and where it might be going. Emphasis will be on understanding the motivations and influences on animation artists, and how as contemporary animators you might benefit from studying them.

Repeatable: N

Formerly 26-1070

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

Minimum Credits 3 Maximum Credits 3

ANIM 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 ANIM 101 Animation Foundations or CINE 102 Cinema Notebooks and CINE 103 Cinema Image and Process

Requirements Sophomore Standing or Above (SO)

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 105 Introduction to Traditional Animation and ANIM 201 Storyboarding for Animation and ANIM 106 History of Animation

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

Requirements Senior Standing (SR)

Minimum Credits 3 **Maximum Credits** 3

CONCENTRATIONS

Animation: Computer Animation

Required for the Concentration:

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 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

Choose one of the following courses:

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

Choose two of the following courses:

ANIM 350 Advanced Computer Animation

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

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: *N*

Formerly 26-3082

Prerequisites 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: *N*

Formerly 26-3086

Prerequisites ANIM 240 Computer Animation

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

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 312 Cartooning

Course introduces different aspects of cartoon drawing. Course teaches basic techniques of cartoon drawing and investigates five genres of cartooning. Students study in-depth one liner, multi-panel, advertisement, illustrative, and political editorial cartoons. Instruction includes historical study of specific types of cartoons dating from 1745. Course explores style of cartoons, thematic types, and construction of cartoon character for the technique of animation.

Repeatable: N

Formerly 26-3070

Minimum Credits 4 Maximum Credits 4

ANIM 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 RAD1 205 Writing for Radio or RAD1 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 340 The Business of Animated Content

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

Repeatable: N

Formerly 26-3605

Prerequisites ANIM 101 Animation Foundations or CINE 102 Cinema Notebooks and CINE 103 Cinema Image and Process

Requirements Sophomore Standing or Above (SO)

Minimum Credits 3 **Maximum Credits** 3

ANIM 341 Cinematics for Games

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

Repeatable: N

Formerly 26-3071

Prerequisites ANIM 201 Storyboarding for Animation and ANIM 240 Computer Animation

Co-requisites ANIM 373A Advanced Topics in Computer Animation

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 106 History of Animation

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

Minimum Credits 4 **Maximum Credits** 4

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 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 480 Animation Production Studio I

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

Repeatable: Y

Formerly 26-4085

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

Requirements Senior Standing (SR)

Minimum Credits 6 **Maximum Credits** 6

ANIM 481 Animation Production Studio II

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

Repeatable: Y

Formerly 26-4090

Prerequisites ANIM 480 Animation Production Studio I

Requirements Senior Standing (SR)

Minimum Credits 6 **Maximum Credits** 6

ANIM 482 Animation Solo Project

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

Repeatable: Y

Formerly 26-4060

Prerequisites ANIM 382 Animation Preproduction

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

Minimum Credits 4 **Maximum Credits** 4

ANIM 489 Animation Studios in L.A.

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

Repeatable: *N*

Formerly 26-4000LJ

Requirements Permission Required (DP)

Minimum Credits 1 **Maximum Credits** 1

Animation: Traditional Animation (Hand Drawn Pathway)

Required for the Concentration:

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 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 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

200 Level Electives

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 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 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

300 and 400 Level Electives

Complete 12 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 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 106 History of Animation

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

Minimum Credits 4 Maximum Credits 4

ANIM 480 Animation Production Studio I

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

Repeatable: Y

Formerly 26-4085

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

Requirements Senior Standing (SR)

Minimum Credits 6 Maximum Credits 6

ANIM 481 Animation Production Studio II

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

Repeatable: Y

Formerly 26-4090

Prerequisites ANIM 480 Animation Production Studio I

Requirements Senior Standing (SR)

Minimum Credits 6 **Maximum Credits** 6

ANIM 482 Animation Solo Project

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

Repeatable: Y

Formerly 26-4060

Prerequisites ANIM 382 Animation Preproduction

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

Minimum Credits 4 **Maximum Credits** 4

ANIM 489 Animation Studios in L.A.

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

Repeatable: N

Formerly 26-4000LJ

Requirements Permission Required (DP)

Minimum Credits 1 **Maximum Credits** 1

Animation: Traditional Animation (Stop-Motion Pathway)

Required for the Concentration:

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 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 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

300 and 400 Level Electives

Complete 15 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 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 ANIM 101 Animation Foundations or CINE 102 Cinema Notebooks and CINE 103 Cinema Image and Process

Requirements Sophomore Standing or Above (SO)

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 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 106 History of Animation

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

Minimum Credits 4 **Maximum Credits** 4

ANIM 480 Animation Production Studio I

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

Repeatable: Y

Formerly 26-4085

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

Requirements Senior Standing (SR)

Minimum Credits 6 **Maximum Credits** 6

ANIM 481 Animation Production Studio II

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

Repeatable: Y

Formerly 26-4090

Prerequisites ANIM 480 Animation Production Studio I

Requirements Senior Standing (SR)

Minimum Credits 6 **Maximum Credits** 6

ANIM 482 Animation Solo Project

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

Repeatable: Y

Formerly 26-4060

Prerequisites ANIM 382 Animation Preproduction

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

Minimum Credits 4 **Maximum Credits** 4

ANIM 489 Animation Studios in L.A.

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

Repeatable: *N*

Formerly 26-4000LJ

Requirements Permission Required (DP)

Minimum Credits 1 **Maximum Credits** 1

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 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

DEI

Minimum Credits 3 **Maximum Credits** 3

ARTH 110 Art History Survey: Prehistoric to Modern

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

Repeatable: *N*

Formerly 22-1101

HU

Minimum Credits 3 Maximum Credits 3

ARTH 210 20th Century Art History

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

Repeatable: *N*

Formerly 22-2110

HU

Requirements Sophomore Standing or Above (SO)

Minimum Credits 3 Maximum Credits 3

ARTH 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

WI

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

Repeatable: Y

DEI

Minimum Credits 1 **Maximum Credits** 1

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 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 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 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 339 Dada, Surrealism, Futurism

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

response social upheaval and to political conditions of mechanization and war.

Repeatable: *N*

Formerly 22-3105

HU

Requirements Junior Standing or Above (JR)

Minimum Credits 3 **Maximum Credits** 3

ARTH 343 Art as Spiritual and Social Practice

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

Repeatable: *N*

HU

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

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

Repeatable: *N*

Formerly 22-2180

HU PL

Requirements Junior Standing or Above (JR)

Minimum Credits 3 **Maximum Credits** 3

ARTH 348 Art and Ritual

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

Repeatable: *N*

Formerly 22-2141

HU GA

Requirements Junior Standing or Above (JR)

Minimum Credits 3 **Maximum Credits** 3

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 exhibitions that reflect current industry practices; and
- assess how the business practices of arts organizations and the creative industries can be responsive to issues of diversity, equity and inclusion.

PROGRAM REQUIREMENTS - 48 credits required

Major Core Courses

BUSE 101 Introduction to Marketing

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. The course fulfills Columbia College's writing intensive requirement (WI).

Repeatable: *N*

Formerly 28-2120

WI

Prerequisites ENGL 111 Writing and Rhetoric I **or** ENGL 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-7-EXAM-TWC WRITING MINIMUM SCORE = 7**

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

CONCENTRATIONS

Arts Management: Creative Industries

Required for the Concentration:

BUSE 150 Business of Media

This course surveys the business of traditional media fields including radio, television and film, while also studying emerging digital media industries, including the Web and mobile platforms. This course also examines how changes in technology, consumer behavior, and deregulation are transforming the media industry and the production, distribution, and consumption of content in a digital environment. This course is an entry point for other media management classes, a requirement for students pursuing a media management degree, and is also open to non-Business and Entrepreneurship majors.

Repeatable: *N*
Formerly 28-1610
Minimum Credits 3 Maximum Credits 3

BUSE 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 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

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

Arts Management: Film Business

Required for the Concentration:

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

Arts Management: Performing Arts

Required for the Concentration:

BUSE 170 Business of Performing Arts

This course introduces students to management fundamentals of both not-for-profit and for-profit organizations involved in the producing, presenting and promoting of live entertainment and the performing arts. It gives students an overview in conceptualizing, forming, financing, managing and operating such entities, and bringing a live event from idea conception to night-of-show. These concepts are explored through both theoretical discussions and practical exercises that focus on evaluation of real events, from concerts to theater productions and other forms of performance art.

Repeatable: *N*

Formerly 28-1718

Minimum Credits 3 Maximum Credits 3

BUSE 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 SO 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 Sophomore Standing or Above (SO)

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

Arts Management: Visual Arts Management

Required for the Concentration:

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

ARTH 315 Art Theory Seminar

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

Repeatable: *N*

Formerly 22-3110

WI

Requirements Junior Standing or Above (JR)

Minimum Credits 3 **Maximum Credits** 3

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 SO 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 480 Curatorial Practicum

This practicum course enables students of all majors to develop a fully realized exhibition proposal in any media, subject or discipline, with the expectation that the proposal is submitted for review with a Columbia College gallery and/or external galleries or venues. Students apply best practices for curating an exhibition from preliminary research through final production, mentored by exhibition professionals and scholars in related fields.

Repeatable: Y

Formerly 28-4010

Minimum Credits 3 Maximum Credits 3

BUSE 481 Gallery Management: Practicum

This practicum course provides hands-on gallery management, exhibition, curatorial, and design experience for students of all majors. Known as The Hokin Project, this course presents the work of the Columbia College Chicago community through exhibitions, programs, and events in the Hokin Gallery. Gallery Management Practicum is a student-run collaboration of the Business and Entrepreneurship Department and Student Affairs / Department of Exhibitions and Performance Spaces(DEPS).

Repeatable: Y

Formerly 28-4020

Requirements Junior Standing or Above (JR)

Minimum Credits 3 Maximum Credits 3

BUSE 415 Cultural Heritage Management: Visitor Engagement

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

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

Course concentrates on development of conversational fluency in American Sign Language (ASL). Students learn to accurately recognize and produce signs in ASL with appropriate nonmanual behaviors and grammatical features. Course is a basic introduction to ASL, and students develop expressive and receptive ASL skills through discussions of topics such as exchanging personal information and talking about surroundings, residences, families, and activities.

Repeatable: *N*

Formerly 37-1151

HU DEI

Minimum Credits 3 Maximum Credits 3

SIGN 102 American Sign Language II

Course focuses on continued development of conversational fluency in American Sign Language, including further training in receptive and expressive skills, fingerspelling, vocabulary-building, and grammatical structures. Students begin to develop understanding of use of classifiers and signing space in ASL. Topics

introduced include giving directions, describing physical characteristics, making requests, discussion of occupations, attributing qualities to individuals, and daily routines.

Repeatable: Y

Formerly 37-1152

HU DEI

Prerequisites SIGN 101 American Sign Language I

Concurrent Requisite SIGN 192 American Sign Language II Lab

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 Career Opportunities within the Deaf Community

This course introduces students to the fields of interpreting. Focus is placed on the history of the field, growth of the profession and current practices. An introduction to the interpreter's role and ethical decision making is provided. Students will learn in an interactive setting which encourages skills in critical thinking, reading, writing and collaboration.

Repeatable: N

Formerly 37-1253

Co-requisites SIGN 102 American Sign Language II

Minimum Credits 2 Maximum Credits 2

SIGN 201 American Sign Language III

Course includes vocabulary-building and mastery of grammar through rigorous receptive and expressive language activities. ASL skills development with application to complex grammatical structures continues. Topics discussed in ASL include the location and description of items in rooms and buildings, complaints, making suggestions, and making requests. Notes on deaf culture are also discussed.

Repeatable: Y

Formerly 37-2153

HU

Prerequisites SIGN 102 American Sign Language II

Concurrent Requisite SIGN 292 ASL III Lab

Minimum Credits 3 Maximum Credits 3

SIGN 202 American Sign Language IV

Course focuses on continued development of receptive and expressive American Sign Language skills. Course covers the following topics using ASL: telling about life events, describing objects, and discussion of activities and current events. Notes on deaf culture are also included.

Repeatable: Y

Formerly 37-2154

HU DEI

Prerequisites SIGN 201 American Sign Language III

Concurrent Requisite SIGN 392 ASL IV Lab

Minimum Credits 3 Maximum Credits 3

SIGN 228 Linguistics of ASL

Course focuses on the linguistic structures of American Sign Language, including phonology, morphology, syntax, and language. Structural aspects of both American Sign Language and English are compared and contrasted, providing students with valuable insight into both languages.

Repeatable: N

Formerly 37-2253

Prerequisites SIGN 102 American Sign Language II

Minimum Credits 3 Maximum Credits 3

SIGN 230 Interpreting Techniques

This course prepares students to make the leap from intra-lingual analysis to inter-lingual interpreting. Pre-interpreting skills will be introduced in class each week and weekly lab assignments will be required for skill development. Students will begin to develop important critical thinking in order to prepare them for the next development level.

Repeatable: N

Formerly 37-2301

WI

Prerequisites SIGN 201 American Sign Language III and SIGN 125 Deaf Culture

Co-requisites SIGN 202 American Sign Language IV and SIGN 228 Linguistics of ASL

Concurrent Requisite SIGN 274 Interpreting Techniques Lab

Minimum Credits 1 Maximum Credits 1

SIGN 235 Language and Translation

Students translate discourse from English to American Sign Language and from American Sign Language to English. Instruction includes analysis of the text, understanding language equivalence, restructuring the message, and judging appropriateness when translating.

Repeatable: N

Formerly 37-2302

Co-requisites SIGN 202 American Sign Language IV and SIGN 228 Linguistics of ASL

Minimum Credits 3 Maximum Credits 3

SIGN 305 Multicultural Issues

Course explores multicultural issues as related to the interpreting profession and the deaf community. Broad introduction of multiculturalism is followed by an in-depth look at the most common cultures and cultural

issues interpreters encounter. Flexibility in the schedule allows for study of additional cultural groups. Guest presenters and field trips allow students to experience the richness of diverse communities and gain insight that can be applied to their interpreting and to their everyday lives.

Repeatable: N

Formerly 37-3204

Prerequisites SIGN 125 Deaf Culture and SIGN 340 Consecutive Interpreting

Minimum Credits 3 Maximum Credits 3

SIGN 310 Advanced American Sign Language

This advanced ASL course is specifically designed to refine expressive and receptive ASL skills. Advanced linguistic structures are reviewed and applied. Vocabulary building specific to areas in which interpreters find the greatest challenges such as medical, legal, computer technology, sports, religion, academics, business, rehabilitation and local terms is an important aspect of this course. Current events are discussed in ASL, giving students opportunities to apply their linguistic and cultural knowledge while participating in open discussions.

Repeatable: Y

Formerly 37-3205

Prerequisites SIGN 202 American Sign Language IV

Concurrent Requisite SIGN 492 Advanced ASL Lab

Minimum Credits 3 Maximum Credits 3

SIGN 325 Theory of Interpretation

Course examines history of translation, models of interpreting, and equivalence across languages. Study includes theories of spoken language interpreting and sign language interpreting. Theories of basic, practical ethics and behaviors are explored and applied to the interpreting profession.

Repeatable: N

Formerly 37-3304

Prerequisites SIGN 125 Deaf Culture

Co-requisites SIGN 235 Language and Translation

Minimum Credits 3 Maximum Credits 3

SIGN 340 Consecutive Interpreting

Students begin to practice interpreting skills consecutively. Students interpret from American Sign Language to English and from English to American Sign Language with a controlled amount of time between the source and the interpretation. Students are introduced to planned and unplanned material and have opportunities to observe working interpreters.

Repeatable: N

Formerly 37-3401

Prerequisites SIGN 202 American Sign Language IV and SIGN 230 Interpreting Techniques

Requirements Permission Required (DP)

Minimum Credits 3 Maximum Credits 3

SIGN 343 Advanced Interpreting Analysis

Course focuses on simultaneously interpreting monologues from American Sign Language to English and from English to American Sign Language. Interpretation in this case begins before the source message is completed and continues while the source message continues. Students practice interpreting speeches, lectures, and narratives. Opportunities to observe working interpreters are provided.

Repeatable: *N*

Formerly 37-3402

Prerequisites SIGN 341 Interpreting Discourse Genres

Minimum Credits 3 **Maximum Credits** 3

SIGN 341 Interpreting Discourse Genres

Course focuses on simultaneously interpreting dialogues from American Sign Language to English and from English to American Sign Language. Interpretation begins before the source message is completed and continues while the source message continues. Students practice interpreting such events as telephone calls, meetings, and interviews. Opportunities to observe working interpreters are provided.

Repeatable: *N*

Formerly 37-3403

Prerequisites SIGN 340 Consecutive Interpreting

Requirements Permission Required (DP)

Minimum Credits 3 **Maximum Credits** 3

SIGN 342 Transliterating & Educational Interpreting

Course focuses on transfer of information from spoken English to a signing system and from a signing system to spoken English. Students practice transliterating skills in various planned and unplanned situations. Issues specific to educational interpreting settings are discussed, and opportunities to observe educational interpreters are provided.

Repeatable: *N*

Formerly 37-3404

Prerequisites SIGN 340 Consecutive Interpreting

Co-requisites SIGN 341 Interpreting Discourse Genres

Minimum Credits 3 **Maximum Credits** 3

SIGN 481 Interpreting Practicum I

This course provides an opportunity for students to apply their knowledge, skills, and experiences in a variety of interpreting settings--in education, business, public service agencies, and as freelance interpreters. Students will participate in supervised field work. Students will also attend a weekly seminar to examine the various sub-fields of interpreting and to discuss linguistic and ethical dilemmas.

Repeatable: *N*

Formerly 37-4501

Prerequisites SIGN 341 Interpreting Discourse Genres and SIGN 342 Transliterating & Educational Interpreting

Requirements Permission Required (DP)

Minimum Credits 4 **Maximum Credits** 4

SIGN 482 Interpreting Practicum II

This course provides an opportunity for students to apply their knowledge, skills, and experiences in a variety of interpreting settings--in education, business, public service agencies, and as freelance interpreters. Students will participate in both supervised and unsupervised field work. Additionally, students will attend a weekly seminar that focuses on the business aspects of interpreting.

Repeatable: N

Formerly 37-4502

Prerequisites SIGN 481 Interpreting Practicum I

Requirements Permission Required (DP)

Minimum Credits 4 Maximum Credits 4

Elective Courses:

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

No description available.

Repeatable: Y

Formerly 37-2402

Prerequisites SIGN 125 Deaf Culture

Co-requisites SIGN 102 American Sign Language II

Minimum Credits 3 Maximum Credits 3

SIGN 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

Requirements Permission Required (DP)

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

Requirements Permission Required (DP)

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

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

Major Core Courses

AUDI 102 Introduction to Audio

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

Repeatable: *N*

Formerly 43-1111

Minimum Credits 3 **Maximum Credits** 3

AUDI 103 Audio Theory and Systems

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

Repeatable: *N*

Formerly 43-1112

Prerequisites AUDI 102 Introduction to Audio and MATH 110 College Mathematics or AUDI 102 Introduction to Audio and MATH 115 Liberal Arts Mathematics or AUDI 102 Introduction to Audio and MATH 120 Quantitative Reasoning or AUDI 102 Introduction to Audio and ACCU-T-67 EXAM-ACCUPLACER MATH MINIMUM SCORE = 67 or AUDI 102 Introduction to Audio and ACT-M-23 EXAM-ACT MATH MINIMUM SCORE = 23 or AUDI 102 Introduction to Audio and SAT-M-550 EXAM-SAT MATH MINIMUM SCORE = 550

Co-requisites PHYS 215 The Science of Acoustics I

Minimum Credits 3 **Maximum Credits** 3

AUDI 104 Audio Electronics

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

Repeatable: *N*

Formerly 43-1182

Prerequisites MATH 110 College Mathematics or MATH 115 Liberal Arts Mathematics or MATH 120 Quantitative Reasoning or ACCU-T-67 EXAM-ACCUPLACER MATH MINIMUM SCORE = 67 or ACT-M-23 EXAM-ACT MATH MINIMUM SCORE = 23 or SAT-M-550 EXAM-SAT MATH MINIMUM SCORE = 550

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: *Y*

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 a way to evaluate claims made by the history of technology, which is a new and exciting branch of historiography, not only because it reveals human and social struggles to create and to adapt, but also because it has practical effects on the business aspects of today's audio and acoustics industries. Today's profits and livelihoods depend on novelty and exclusivity, and the history of audio is in play every time something is offered as new and better.

Repeatable: *N*

Formerly 43-2720

WI

Prerequisites AUDI 103 Audio Theory and Systems and ENGL 112 Writing and Rhetoric II or AUDI 103 Audio Theory and Systems and ENGL 112H Writing and Rhetoric II: Honors or AUDI 103 Audio Theory and Systems and ENGL 122 International Writing and Rhetoric II

Minimum Credits 3 Maximum Credits 3

PHYS 215 The Science of Acoustics I

The course introduces the physics of vibrating systems, waves and sound. Topics include the sound spectrum, how the ear works, the transmission of sound through fluids at different temperatures and through different materials and the Doppler effect. The properties of reflection, refraction, diffraction and interference are studied with special emphasis on resonance, standing waves and the Inverse Square Law of the intensity of sound. The course concludes with an introduction to auditorium acoustics and basic electricity used in the operation of speakers and microphones.

Repeatable: *N*

Formerly 56-2820

SL

Prerequisites MATH 110 College Mathematics or MATH 115 Liberal Arts Mathematics or MATH 120 Quantitative Reasoning or ACCU-T-67 EXAM-ACCUPLACER MATH MINIMUM SCORE = 67 or ACT-M-23 EXAM-ACT MATH MINIMUM SCORE = 23 or SAT-M-550 EXAM-SAT MATH MINIMUM SCORE = 550 or CMPS-M-67 EXAM-CMPS MATH MINIMUM SCORE = 67

Minimum Credits 3 Maximum Credits 3

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

Co-requisites MATH 110 College Mathematics or MATH 115 Liberal Arts Mathematics or MATH 120 Quantitative Reasoning or MATH 150 Geometry in the Arts or MATH 155 Math in Art and Nature or MATH 160 Mathematical Ideas or MATH 165 Math for Marketing and Management or ACCU-T-67 EXAM-ACCUPLACER MATH MINIMUM SCORE = 67 or ACT-M-23 EXAM-ACT MATH MINIMUM SCORE = 23 or SAT-M-550 EXAM-SAT MATH MINIMUM SCORE = 550 or CMPS-M-67 EXAM-CMPS MATH MINIMUM SCORE = 67

Minimum Credits 3 Maximum Credits 3

CONCENTRATIONS

Audio Arts: 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 Processes and Programming

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

Repeatable: *N*

Formerly 43-2241

Prerequisites AUDI 103 Audio Theory and Systems and PROG 101 Introduction to Programming

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

Co-requisites AUDI 103 Audio Theory and Systems

Minimum Credits 3 Maximum Credits 3

AUDI 324 Audio for Visual Media I

Studio course presents the technology and techniques used in creating sound tracks for TV, film, and multi-media. Students learn the technology and techniques of synchronizing video with all audio platforms, including analog and both linear and non-linear digital recording and editing systems.

Repeatable: *N*

Formerly 43-2420

Prerequisites AUDI 122 DAW Production Techniques and Applications

Minimum Credits 4 Maximum Credits 4

Choose two of the following courses:

AUDI 311 Sound Synthesis Programming And Applications

Students will learn and experiment with sound synthesis methods and concepts, program a series of working software synthesizers, design and implement user interfaces, and create banks of original sound presets. The synthesis methods studied and practiced in the course may include additive, subtractive, and distortion/modulation (i.e. amplitude, phase, and frequency) synthesis, with additional investigation of wavetable and vector synthesis, granular synthesis, physical modeling, and analysis/ resynthesis. Musical instrument and timbral design considerations and challenges are also an integral part of the course. As distinct from AUDI 211 Audio Processes and Programming, this course will introduce students to higher level components of digital audio signal processing, including Fourier analysis and transforms, digital filters, and computational acoustic modeling.

Repeatable: N

Prerequisites AUDI 103 Audio Theory and Systems and PROG 101 Introduction to Programming 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

Minimum Credits 3 Maximum Credits 3

AUDI 313 Building Circuits for Synthesis

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

Repeatable: N

Formerly 43-2261

Prerequisites AUDI 104 Audio Electronics

Minimum Credits 3 Maximum Credits 3

AUDI 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: Y

Requirements JR 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: Y

Formerly 43-3115

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

Requirements Junior Standing or Above (JR)

Minimum Credits 3 Maximum Credits 3

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

Requirements JR Standing or Above (JR)

Minimum Credits 3 **Maximum Credits** 3

AUDI 413 Building Circuits for Pedals and Pickups

Students design and build pickups, drivers, and analog effects such as spring reverb and distortion, from breadboard prototype to soldered circuit board, complete with custom user interface. Readings and quizzes focus on practical knowledge necessary to complete a circuit. Projects are assessed for both craftsmanship and creative results. Students should expect to spend 4-6+ hours per week completing projects outside of class. Students can access class tools during Open Workshop time.

Repeatable: *Y*

Formerly 43-3252

Prerequisites AUDI 104 Audio Electronics

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 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 SAT-M-550 EXAM-SAT MATH MINIMUM SCORE = 550 or

ENGL 112H Writing and Rhetoric II: Honors and 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

ENGL 122 International Writing and Rhetoric II and 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

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

Audio Arts: 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

Co-requisites AUDI 103 Audio Theory and Systems

Minimum Credits 3 **Maximum Credits** 3

AUDI 242 Sound System Design

Course offers an in-depth look at what goes into designing and installing permanent sound systems. Students learn to design systems for coverage, intelligibility, and cost effectiveness. Emphasis is placed on understanding specifications of system component and predicting system performance.

Repeatable: *N*

Formerly 43-3610

Co-requisites AUDI 202 Studies in Hearing

Minimum Credits 3 **Maximum Credits** 3

AUDI 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 344 Level, Intelligibility, and Feedback

This course studies the three key issues in sound-system work: level, the distribution of loudspeaker sound in a room; intelligibility, the characteristics of sound that permit speech phonemes to be apprehended accurately; and feedback, runaway regeneration that can damage sound equipment or human hearing. Course studies all three from theoretical, predictive, and practical points of view.

Repeatable: *N*

Formerly 43-3611

Prerequisites AUDI 103 Audio Theory and Systems

Minimum Credits 3 **Maximum Credits** 3

AUDI 435 Studies in Loudspeaker Theory

Course examines the principles of transduction as they apply to loudspeaker design. Throughout an audio system, from the microphone to the ear, energy is transformed, induced, and transduced. The class's primary focus is on loudspeakers and loudspeaker enclosures: how electrical and mechanical energy is transformed into acoustical energy. Students explore the trade-offs and byproducts of this transfer, engage in aesthetic analyses, learn to predict effects, and examine the challenges involved in constructing various loudspeaker systems. Course analyzes loudspeaker characteristics, how they behave alone, and how they behave together supported by an introduction to loudspeaker performance predictive models.

Repeatable: *N*

Formerly 43-3515

Prerequisites AUDI 242 Sound System Design

Minimum Credits 3 **Maximum Credits** 3

AUDI 436 Research Methods: An Interdisciplinary Approach

Understanding research on quantitative and observable data requires a thorough understanding of the scientific method, familiarity with multiple methodological approaches to research, as well as the ability to critically evaluate the strengths and limitations of methods and data collected within a research paradigm. This multidisciplinary course is designed particularly for students within Media Arts who will benefit from an understanding of research methods in science and communications, as distinct from research in humanities and creative arts. Students in this course will learn about the strengths and limitations of various types of research, as well as directly apply research methods through group and individual research proposals and projects, including projects within their discipline.

This course is not discipline-specific and therefore can serve students outside the department.

Repeatable: *N*

Formerly 43-3583

Prerequisites ENGL 112 Writing and Rhetoric II and 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 SAT-M-550 EXAM-SAT MATH MINIMUM SCORE = 550 or

ENGL 112H Writing and Rhetoric II: Honors and 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

ENGL 122 International Writing and Rhetoric II and 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

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

Audio Arts: 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

Minimum Credits 3 Maximum Credits 3

AUDI 351 Aesthetics of Live Sound II

Course expands of the Aesthetics I course and covers some of the more unusual instruments and ensembles. Instruments may include mandolin, bassoon, Hammond organ, digital keyboards, harp, and more, depending on availability. The course also covers groups such as world music ensembles, and DJ/dance forms such as Hip-Hop, House, R&B/Dusties, Drum & Bass, etc.

Repeatable: N

Formerly 43-3511

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

Minimum Credits 3 Maximum Credits 3

AUDI 353 Live Sound Engineering Practicum

Course presents extremely advanced live sound operational theory in a production context. Instructor presents a theory as it applies to a specific problem, followed by the application of that theory to an actual live performance. Students then apply this knowledge by operating the same systems themselves.

Repeatable: Y

Formerly 43-3525

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

Minimum Credits 3 Maximum Credits 3

AUDI 355 Digital Audio Console Practicum

Course focuses on the role of the digital console in the context of the live sound reinforcement environment. It provides a detailed description and analysis of console operations, including setup, patching, routing, communications, file management, onboard and outboard effects, scenes, defined keys, and integration with other digital devices. Students will be asked to learn both the theory and practical application of console methodology. They will also be exposed to multiple platforms to illustrate the similarities and differences between different manufacturer approaches to digital consoles.

Repeatable: Y

Formerly 43-3527

Prerequisites AUDI 252 Live Sound Reinforcement

Minimum Credits 3 Maximum Credits 3

AUDI 452 Monitor Mixing

Total immersion stage monitor course for advanced live sound reinforcement students undertakes an in-depth exploration of feedback suppression, mix aesthetic, systems design, and signal flow.

Repeatable: Y

Formerly 43-3528

Prerequisites AUDI 353 Live Sound Engineering Practicum

Minimum Credits 3 Maximum Credits 3

AUDI 453 Digital Equalization and System Management

Course explores audio equalization methodology in the digital domain, within the context of loudspeaker management systems and digital console operations. In addition, loudspeaker management functions are explored through real-time operation of digitally controlled sound reinforcement systems. Course is largely hands-on, with real-time adjustments audible through a large-scale sound reinforcement system. All control functions, whether computer or digital console based, are concurrently presented for student evaluation on

large-scale projection screens.

Repeatable: Y

Formerly 43-3526

Prerequisites AUDI 353 Live Sound Engineering Practicum

Minimum Credits 3 **Maximum Credits** 3

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

Co-requisites AUDI 202 Studies in Hearing

Minimum Credits 3 **Maximum Credits** 3

AUDI 312 Principles of Audio Deliverables Mastering and Preservation

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

Repeatable: *N*

Formerly 43-3243

Prerequisites AUDI 221 Multitrack Music Recording I

Minimum Credits 3 **Maximum Credits** 3

AUDI 323 Live Sound Recording

This hands-on course explores minimal microphone location recording. These techniques are fundamental to those employed in multi-track studio recording. Course highlights understanding, selection, and placement of microphones through a wide variety of acoustical environments and instruments. Emphasis is placed on classical and acoustic music, ambient sound recording, and sound effects recording. Students check out location recording equipment and record a number of events during the semester.

Repeatable: *N*

Formerly 43-2220

Prerequisites AUDI 122 DAW Production Techniques and Applications

Co-requisites AUDI 103 Audio Theory and Systems

Minimum Credits 3 **Maximum Credits** 3

AUDI 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 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 SAT-M-550 EXAM-SAT MATH MINIMUM SCORE = 550 or

ENGL 112H Writing and Rhetoric II: Honors and 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

ENGL 122 International Writing and Rhetoric II and 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

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

Audio Arts: 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

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

Co-requisites AUDI 202 Studies in Hearing

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

Co-requisites AUDI 103 Audio Theory and Systems

Minimum Credits 3 Maximum Credits 3

Choose two of the following courses:

AUDI 211 Audio Processes and Programming

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

Repeatable: *N*

Formerly 43-2241

Prerequisites AUDI 103 Audio Theory and Systems and PROG 101 Introduction to Programming

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 Sound Synthesis Programming And Applications

Students will learn and experiment with sound synthesis methods and concepts, program a series of working software synthesizers, design and implement user interfaces, and create banks of original sound presets. The synthesis methods studied and practiced in the course may include additive, subtractive, and distortion/modulation (i.e. amplitude, phase, and frequency) synthesis, with additional investigation of wavetable and vector synthesis, granular synthesis, physical modeling, and analysis/ resynthesis. Musical instrument and timbral design considerations and challenges are also an integral part of the course. As distinct from AUDI 211 Audio Processes and Programming, this course will introduce students to higher level components of digital audio signal processing, including Fourier analysis and transforms, digital filters, and computational acoustic modeling.

Repeatable: N

Prerequisites AUDI 103 Audio Theory and Systems and PROG 101 Introduction to Programming 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

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: Y

Requirements JR 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: Y

Formerly 43-3115

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

Requirements Junior Standing or Above (JR)

Minimum Credits 3 Maximum Credits 3

AUDI 324 Audio for Visual Media I

Studio course presents the technology and techniques used in creating sound tracks for TV, film, and multi-media. Students learn the technology and techniques of synchronizing video with all audio platforms, including analog and both linear and non-linear digital recording and editing systems.

Repeatable: N

Formerly 43-2420

Prerequisites AUDI 122 DAW Production Techniques and Applications

Minimum Credits 4 Maximum Credits 4

AUDI 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

Requirements JR 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 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 SAT-M-550 EXAM-SAT MATH MINIMUM SCORE = 550 or

ENGL 112H Writing and Rhetoric II: Honors and 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

ENGL 122 International Writing and Rhetoric II and 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

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 425 Music Industry Immersion: Recording Workshop

A unique experiential learning opportunity for students interested in music, music business, and audio arts to engage these disciplines in an accelerated, hands-on environment. Students will be coached on the development of their musical, technical, and management skills through collaborative projects encompassing song development and arranging, live performance, live sound reinforcement, recording, artist management, and music company operations. The course will include students, faculty and facilities from the Departments of Music, Audio Arts and Acoustics (AA+A) and Business & Entrepreneurship (BusE). Students and faculty from Pop Akademie University Baden-Wuerttemberg, Germany (<http://www.popakademie.de/english/welcome>) will also participate in this collaborative experience.

Repeatable: *N*

Formerly 43-3333J

Requirements Permission Required (DP)

Minimum Credits 3 **Maximum Credits** 3

AUDI 426 Advanced Practicum in Album Production

Students explore the techniques, procedures and aesthetic decisions employed in complex music recording productions in this studio/practicum course. It includes studying the manner in which the individual skills of audio engineering are applied in the context of client-based production environments. The engineering team will coproduce an album/EP project with Music Department ensembles. This project is augmented by reflection and discussion of the team's experiences.

Repeatable: Y

Formerly 43-3292

Prerequisites AUDI 481 Advanced Practicum in Studio Recording or AUDI 482 Advanced Practicum in Music Design

Minimum Credits 4 **Maximum Credits** 4

AUDI 481 Advanced Practicum in Studio Recording

Course gives an overview of current studio recording techniques, covering such topics as microphone usage, signal routing, and synchronization, as well as session set-up and psychology. Course is taught by leading Chicago recording engineers and is geared toward advanced students who desire a career in music engineering.

Repeatable: N

Formerly 43-3220

Prerequisites AUDI 321 Multitrack Music Recording II

Requirements Permission Required (DP)

Minimum Credits 4 **Maximum Credits** 4

AUDI 482 Advanced Practicum in Music Design

Course introduces students to advanced concepts of musical design using tools of random access audio on a digital workstation. Each week, a component of musical design (for postproduction, editing, processing, and mixing) is introduced and illustrated by the instructor, who supervises the creation of a class project. This project serves as a model for techniques and aesthetics of DAW production. Students bring the weeks' instruction to their own team projects, which they complete in a time frame that parallels the class project.

Repeatable: N

Formerly 43-3230

Prerequisites AUDI 321 Multitrack Music Recording II

Requirements Permission Required (DP)

Minimum Credits 3 **Maximum Credits** 3

AUDI 484 Advanced Practicum in Live Sound Recording

Course introduces students to advanced concepts and techniques of acoustic live sound recording and the relationship of acoustic recording with critical listening and high-definition playback systems. These techniques will help students gain essential knowledge of recording without the use of processing, such as equalization and compression, and to further understand how to properly assess such recordings through the assembly of high quality playback systems.

Repeatable: *N*

Formerly 43-3240

Prerequisites AUDI 321 Multitrack Music Recording II and AUDI 323 Live Sound Recording

Minimum Credits 3 Maximum Credits 3

Audio Arts: 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

Co-requisites AUDI 202 Studies in Hearing

Minimum Credits 3 **Maximum Credits** 3

AUDI 323 Live Sound Recording

This hands-on course explores minimal microphone location recording. These techniques are fundamental to those employed in multi-track studio recording. Course highlights understanding, selection, and placement of microphones through a wide variety of acoustical environments and instruments. Emphasis is placed on classical and acoustic music, ambient sound recording, and sound effects recording. Students check out location recording equipment and record a number of events during the semester.

Repeatable: *N*

Formerly 43-2220

Prerequisites AUDI 122 DAW Production Techniques and Applications

Co-requisites AUDI 103 Audio Theory and Systems

Minimum Credits 3 **Maximum Credits** 3

Choose four of the following courses:

AUDI 211 Audio Processes and Programming

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

Repeatable: *N*

Formerly 43-2241

Prerequisites AUDI 103 Audio Theory and Systems and PROG 101 Introduction to Programming

Minimum Credits 3 **Maximum Credits** 3

AUDI 221 Multitrack Music Recording I

Students are introduced to the theories, technologies, and practice of multi-track recording sessions. This is the first studio techniques class to be taken by students who select the Audio Design & Production major. Classes focus on the fundamentals of multi-track recording, building upon the fundamentals of console design and signal processing systems as presented in Fundamentals of Audio Production, Audio Theory and Systems, and DAW Production Techniques and Applications. The class includes lecture-demonstrations, in-class group tracking sessions, and additional lab assignments, which are completed in the studios and labs of the Audio Arts & Acoustics Department.

Repeatable: *N*

Formerly 43-2210

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

Minimum Credits 4 **Maximum Credits** 4

AUDI 241 The Art of Troubleshooting

Because complex, interactive systems fail in complex, interactive ways, this course builds six essential competencies to assist system designers and system operators to cope with failure and limit immediate damage; to collect symptoms and understand systems rapidly; to apply inferential logic and avoid logical fallacies; to identify, trap, and limit failures; and to patch around them. This is not a course in equipment repair.

Repeatable: *N*

Formerly 43-3621

Co-requisites AUDI 103 Audio Theory and Systems

Minimum Credits 3 **Maximum Credits** 3

AUDI 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

Minimum Credits 3 **Maximum Credits** 3

AUDI 312 Principles of Audio Deliverables Mastering and Preservation

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

Repeatable: *N*

Formerly 43-3243

Prerequisites AUDI 221 Multitrack Music Recording I

Minimum Credits 3 **Maximum Credits** 3

AUDI 324 Audio for Visual Media I

Studio course presents the technology and techniques used in creating sound tracks for TV, film, and multi-media. Students learn the technology and techniques of synchronizing video with all audio platforms, including analog and both linear and non-linear digital recording and editing systems.

Repeatable: *N*

Formerly 43-2420

Prerequisites AUDI 122 DAW Production Techniques and Applications

Minimum Credits 4 Maximum Credits 4

AUDI 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 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

ENGL 112H Writing and Rhetoric II: Honors and 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

ENGL 122 International Writing and Rhetoric II and 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

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

Audio Design and Production, BA

*Note: For information on this program after Fall 2019, please see the **Audio Arts, BA**, housed in the Audio Arts and Acoustics Department.*

The Audio Design and Production program prepares students for careers in music recording, audio post-production, audio for multi-media communications, sound design and sound art. It provides core coursework that covers the science of audio, hearing and modes of listening, and basic recording, editing, and processing techniques common to all audio production and post-production activities and careers. Students then choose courses that focus on specific areas of interest, including music and non-music audio production, audio for other media and art forms, sound synthesis and design, and sound as an independent art form.

The specific goal of the program is to provide a foundational understanding of audio theory (Introduction to Audio Theory and Basic Audio Systems), along with production fundamentals (Audio Production I and Audio Production II), supported by relevant science & mathematics courses and our hearing curriculum. Our intermediate courses (Recording I, Recording II, and Live Sound Recording) apply core curriculum theory and practice in the context of studio and live/location recording/production, using both complex and simple microphone techniques as well as live-to-two-track and multi-track recording. A selection of advanced courses (three are required) provides capstone experiences in the areas of studio recording, live/location recording, sound art, data sonification, and synthesis/signal processing. In addition, students are required to choose at least three elective courses in the department, which augments the breadth and/or depth of their audio knowledge, experience, and abilities.

It is important that students recognize the ever-changing and increasingly diverse nature of our technologically sensitive industries. To this end, we explore new media forms, in which audio production and post-production are integral parts. These may include web design and authoring, real-time web media, CD/DVD publishing, audio archiving, preservation and restoration, data sonification, sound design for theater, broadcast, and multi-media, and sound art as a stand-alone, independent means of artistic expression.

As part of a liberal arts education, this program also supports the development of student communication skills in and aesthetic understanding of related industries, and helps prepare students to interact more effectively with peers, colleagues, collaborators, and clients.

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

- apply principles of audio science, theory and practice to predict, formulate and implement effective sound assessment, recording, processing, mixing and synthesis, within a given context;
- demonstrate fluency on a variety of audio production technologies and platforms appropriate for the completion of projects in live and studio contexts;

- develop critical listening skills to identify and assess the impact of the features of sound sources and the capabilities of recording and processing technologies toward the aesthetic goals of a given project; and
- apply effective planning, communication, management and quality control skills to complete professionally and aesthetically successful audio production projects.

PROGRAM REQUIREMENTS - 49 credits required

Major Core Courses

AUDI 102 Introduction to Audio

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

Repeatable: *N*

Formerly 43-1111

Minimum Credits 3 Maximum Credits 3

AUDI 103 Audio Theory and Systems

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

Repeatable: *N*

Formerly 43-1112

Prerequisites AUDI 102 Introduction to Audio and MATH 110 College Mathematics or AUDI 102 Introduction to Audio and MATH 115 Liberal Arts Mathematics or AUDI 102 Introduction to Audio and MATH 120 Quantitative Reasoning or AUDI 102 Introduction to Audio and ACCU-T-67 EXAM-ACCUPLACER MATH MINIMUM SCORE = 67 or AUDI 102 Introduction to Audio and ACT-M-23 EXAM-ACT MATH MINIMUM SCORE = 23 or AUDI 102 Introduction to Audio and SAT-M-550 EXAM-SAT MATH MINIMUM SCORE = 550

Co-requisites PHYS 215 The Science of Acoustics I

Minimum Credits 3 Maximum Credits 3

AUDI 104 Audio Electronics

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

Repeatable: *N*

Formerly 43-1182

Prerequisites MATH 110 College Mathematics or MATH 115 Liberal Arts Mathematics or MATH 120 Quantitative Reasoning or ACCU-T-67 EXAM-ACCUPLACER MATH MINIMUM SCORE = 67 or ACT-M-23 EXAM-ACT MATH MINIMUM SCORE = 23 or SAT-M-550 EXAM-SAT MATH MINIMUM SCORE = 550

Minimum Credits 2 Maximum Credits 2

AUDI 121 Fundamentals of Audio Production

Course introduces students to basic theories and techniques of recording, editing, and mixing. Instruction covers fundamentals of microphone usage, signal flow, and non-linear digital recording and editing. Course is taught in a classroom laboratory where lectures and labs focus on the production of short-form audio works of voice, music, and sound effects to develop and improve engineering and production skills.

Repeatable: *N*

Formerly 43-1115

Minimum Credits 3 Maximum Credits 3

AUDI 122 DAW Production Techniques and Applications

Course provides students with a solid foundation in working with digital audio workstations. Through lecture/demonstration/discussions, in-class and homework assignments, and a series of creative projects, students gain experience with fundamental practices in digital audio production, including editing, signal processing, automation, mixing, and preparing audio deliverables. Students participate in a series of exercises to develop and refine critical listening, evaluation, and judgment abilities. In the process, students adopt techniques and strategies for organizing and managing sessions, developing effective communication and presentation skills, and acquiring a sense of professionalism in the field.

Repeatable: *N*

Formerly 43-2215

Prerequisites AUDI 121 Fundamentals of Audio Production

Minimum Credits 3 Maximum Credits 3

AUDI 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 221 Multitrack Music Recording I

Students are introduced to the theories, technologies, and practice of multi-track recording sessions. This is the first studio techniques class to be taken by students who select the Audio Design & Production major. Classes focus on the fundamentals of multi-track recording, building upon the fundamentals of console design and signal processing systems as presented in Fundamentals of Audio Production, Audio Theory and Systems, and DAW Production Techniques and Applications. The class includes lecture-demonstrations, in-class group tracking sessions, and additional lab assignments, which are completed in the studios and labs of the Audio Arts & Acoustics Department.

Repeatable: N

Formerly 43-2210

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

Minimum Credits 4 Maximum Credits 4

AUDI 321 Multitrack Music Recording II

Students become proficient in the theories, technologies, and practice of multi-track recording and mixing. Building upon the concepts introduced in Multitrack Music Recording I, students continue to study and practice studio recording with an increased focus on digital audio workstation signal flow, signal processing and mixing techniques. Students will conduct in-class as well as independent team recording projects. Class lectures and demonstrations focus on the team projects, including ongoing critiques of both recordings and mixes.

Repeatable: N

Formerly 43-3210

Prerequisites AUDI 221 Multitrack Music Recording I

Co-requisites AUDI 202 Studies in Hearing

Minimum Credits 4 Maximum Credits 4

PHYS 215 The Science of Acoustics I

The course introduces the physics of vibrating systems, waves and sound. Topics include the sound spectrum, how the ear works, the transmission of sound through fluids at different temperatures and through different materials and the Doppler effect. The properties of reflection, refraction, diffraction and interference are studied with special emphasis on resonance, standing waves and the Inverse Square Law of the intensity of sound. The course concludes with an introduction to auditorium acoustics and basic electricity used in the operation of speakers and microphones.

Repeatable: N

Formerly 56-2820

SL

Prerequisites MATH 110 College Mathematics or MATH 115 Liberal Arts Mathematics or MATH 120 Quantitative Reasoning or ACCU-T-67 EXAM-ACCUPLACER MATH MINIMUM SCORE = 67 or ACT-M-23 EXAM-ACT MATH MINIMUM SCORE = 23 or SAT-M-550 EXAM-SAT MATH MINIMUM SCORE = 550 or CMPS-M-67 EXAM-CMPS MATH MINIMUM SCORE = 67

Minimum Credits 3 Maximum Credits 3

Choose one of the following courses:

AUDI 313 Building Circuits for Synthesis

Students build components of modular synthesis (oscillators, sequencers, filters, VCO) using logic gate ICs. Students design and customize their circuits on breadboards, then solder finished projects and customize a

user interface. Reading homework and quizzes focus on practical knowledge necessary to complete a circuit. Projects are assessed for both craftsmanship and creative results. Students should expect to spend 3-6+ hours per week completing projects outside of class. Students can access class tools during Open Workshop time.

Repeatable: N

Formerly 43-2261

Prerequisites AUDI 104 Audio Electronics

Minimum Credits 3 **Maximum Credits** 3

AUDI 323 Live Sound Recording

This hands-on course explores minimal microphone location recording. These techniques are fundamental to those employed in multi-track studio recording. Course highlights understanding, selection, and placement of microphones through a wide variety of acoustical environments and instruments. Emphasis is placed on classical and acoustic music, ambient sound recording, and sound effects recording. Students check out location recording equipment and record a number of events during the semester.

Repeatable: N

Formerly 43-2220

Prerequisites AUDI 122 DAW Production Techniques and Applications

Co-requisites AUDI 103 Audio Theory and Systems

Minimum Credits 3 **Maximum Credits** 3

Complete 9 credits from the following courses:

AUDI 211 Audio Processes and Programming

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

Repeatable: N

Formerly 43-2241

Prerequisites AUDI 103 Audio Theory and Systems and PROG 101 Introduction to Programming

Minimum Credits 3 **Maximum Credits** 3

AUDI 413 Building Circuits for Pedals and Pickups

Students design and build pickups, drivers, and analog effects such as spring reverb and distortion, from breadboard prototype to soldered circuit board, complete with custom user interface. Readings and quizzes focus on practical knowledge necessary to complete a circuit. Projects are assessed for both craftsmanship and creative results. Students should expect to spend 4-6+ hours per week completing projects outside of class. Students can access class tools during Open Workshop time.

Repeatable: Y

Formerly 43-3252

Prerequisites AUDI 104 Audio Electronics

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 425 Music Industry Immersion: Recording Workshop

A unique experiential learning opportunity for students interested in music, music business, and audio arts to engage these disciplines in an accelerated, hands-on environment. Students will be coached on the development of their musical, technical, and management skills through collaborative projects encompassing song development and arranging, live performance, live sound reinforcement, recording, artist management, and music company operations. The course will include students, faculty and facilities from the Departments of Music, Audio Arts and Acoustics (AA+A) and Business & Entrepreneurship (BusE). Students and faculty from Pop Akademie University Baden-Wuerttemberg, Germany (<http://www.popakademie.de/english/welcome>) will also participate in this collaborative experience.

Repeatable: N

Formerly 43-3333J

Requirements Permission Required (DP)

Minimum Credits 3 **Maximum Credits** 3

AUDI 426 Advanced Practicum in Album Production

Students explore the techniques, procedures and aesthetic decisions employed in complex music recording productions in this studio/practicum course. It includes studying the manner in which the individual skills of audio engineering are applied in the context of client-based production environments. The engineering team will coproduce an album/EP project with Music Department ensembles. This project is augmented by reflection and discussion of the team's experiences.

Repeatable: Y

Formerly 43-3292

Prerequisites AUDI 481 Advanced Practicum in Studio Recording or AUDI 482 Advanced Practicum in Music Design

Minimum Credits 4 **Maximum Credits** 4

AUDI 481 Advanced Practicum in Studio Recording

Course gives an overview of current studio recording techniques, covering such topics as microphone usage, signal routing, and synchronization, as well as session set-up and psychology. Course is taught by leading Chicago recording engineers and is geared toward advanced students who desire a career in music engineering.

Repeatable: *N*

Formerly 43-3220

Prerequisites AUDI 321 Multitrack Music Recording II

Requirements Permission Required (DP)

Minimum Credits 4 **Maximum Credits** 4

AUDI 482 Advanced Practicum in Music Design

Course introduces students to advanced concepts of musical design using tools of random access audio on a digital workstation. Each week, a component of musical design (for postproduction, editing, processing, and mixing) is introduced and illustrated by the instructor, who supervises the creation of a class project. This project serves as a model for techniques and aesthetics of DAW production. Students bring the weeks' instruction to their own team projects, which they complete in a time frame that parallels the class project.

Repeatable: *N*

Formerly 43-3230

Prerequisites AUDI 321 Multitrack Music Recording II

Requirements Permission Required (DP)

Minimum Credits 3 **Maximum Credits** 3

AUDI 484 Advanced Practicum in Live Sound Recording

Course introduces students to advanced concepts and techniques of acoustic live sound recording and the relationship of acoustic recording with critical listening and high-definition playback systems. These techniques will help students gain essential knowledge of recording without the use of processing, such as equalization and compression, and to further understand how to properly assess such recordings through the assembly of high quality playback systems.

Repeatable: *N*

Formerly 43-3240

Prerequisites AUDI 321 Multitrack Music Recording II and AUDI 323 Live Sound Recording

Minimum Credits 3 **Maximum Credits** 3

Elective Courses:

Choose three 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 241 The Art of Troubleshooting

Because complex, interactive systems fail in complex, interactive ways, this course builds six essential competencies to assist system designers and system operators to cope with failure and limit immediate damage; to collect symptoms and understand systems rapidly; to apply inferential logic and avoid logical fallacies; to identify, trap, and limit failures; and to patch around them. This is not a course in equipment repair.

Repeatable: *N*

Formerly 43-3621

Co-requisites AUDI 103 Audio Theory and Systems

Minimum Credits 3 Maximum Credits 3

AUDI 242 Sound System Design

Course offers an in-depth look at what goes into designing and installing permanent sound systems. Students learn to design systems for coverage, intelligibility, and cost effectiveness. Emphasis is placed on understanding specifications of system component and predicting system performance.

Repeatable: *N*

Formerly 43-3610

Co-requisites AUDI 202 Studies in Hearing

Minimum Credits 3 Maximum Credits 3

AUDI 252 Live Sound Reinforcement

This course is designed to teach techniques and tools of sound reinforcement. Content combines product awareness with ear training and hands-on practice. Students complete lab assignments in the Audio Technology Center Live Sound Lab and spend two lab sessions at local music clubs.

Repeatable: *N*

Formerly 43-2515

Prerequisites AUDI 102 Introduction to Audio

Minimum Credits 3 Maximum Credits 3

AUDI 301 History of Audio

This course offers a way to evaluate claims made by the history of technology, which is a new and exciting branch of historiography, not only because it reveals human and social struggles to create and to adapt, but also because it has practical effects on the business aspects of today's audio and acoustics industries. Today's profits and livelihoods depend on novelty and exclusivity, and the history of audio is in play every time something is offered as new and better.

Repeatable: *N*

Formerly 43-2720

WI

Prerequisites AUDI 103 Audio Theory and Systems and ENGL 112 Writing and Rhetoric II or AUDI 103 Audio Theory and Systems and ENGL 112H Writing and Rhetoric II: Honors or AUDI 103 Audio Theory and Systems and ENGL 122 International Writing and Rhetoric II

Minimum Credits 3 Maximum Credits 3

AUDI 312 Principles of Audio Deliverables Mastering and Preservation

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

Repeatable: N

Formerly 43-3243

Prerequisites AUDI 221 Multitrack Music Recording I

Minimum Credits 3 **Maximum Credits** 3

AUDI 322 Applied Audio and Music Production for Media

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

Repeatable: Y

Formerly 43-3115

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

Requirements Junior Standing or Above (JR)

Minimum Credits 3 **Maximum Credits** 3

AUDI 324 Audio for Visual Media I

Studio course presents the technology and techniques used in creating sound tracks for TV, film, and multi-media. Students learn the technology and techniques of synchronizing video with all audio platforms, including analog and both linear and non-linear digital recording and editing systems.

Repeatable: N

Formerly 43-2420

Prerequisites AUDI 122 DAW Production Techniques and Applications

Minimum Credits 4 **Maximum Credits** 4

AUDI 353 Live Sound Engineering Practicum

Course presents extremely advanced live sound operational theory in a production context. Instructor presents a theory as it applies to a specific problem, followed by the application of that theory to an actual live performance. Students then apply this knowledge by operating the same systems themselves.

Repeatable: Y

Formerly 43-3525

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

Minimum Credits 3 Maximum Credits 3

AUDI 355 Digital Audio Console Practicum

Course focuses on the role of the digital console in the context of the live sound reinforcement environment. It provides a detailed description and analysis of console operations, including setup, patching, routing, communications, file management, onboard and outboard effects, scenes, defined keys, and integration with other digital devices. Students will be asked to learn both the theory and practical application of console methodology. They will also be exposed to multiple platforms to illustrate the similarities and differences between different manufacturer approaches to digital consoles.

Repeatable: Y

Formerly 43-3527

Prerequisites AUDI 252 Live Sound Reinforcement

Minimum Credits 3 Maximum Credits 3

AUDI 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 452 Monitor Mixing

Total immersion stage monitor course for advanced live sound reinforcement students undertakes an in-depth exploration of feedback suppression, mix aesthetic, systems design, and signal flow.

Repeatable: Y

Formerly 43-3528

Prerequisites AUDI 353 Live Sound Engineering Practicum

Minimum Credits 3 Maximum Credits 3

Comedy Writing and Performance, BA

The Bachelor of Arts in Comedy Writing and Performance program is a collaborative partnership between the departments of Theatre, Cinema and Television Arts, and The Second City. It builds on the Theatre Department's long and successful tradition of teaching Improvisation and Sketch Comedy as part of its Acting sequence, and its successful nine-year partnership with The Second City in creating a semester-long immersion in the study and performance of comedy.

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

- generate original comic material using a variety of methods, including ensemble improvisation, solo writing, and group collaboration;
- develop a personal voice and point of view as a comic artist;
- develop analytic skills and vocabulary needed to revise their original work based on feedback; and
- develop competencies to translate their work into a variety of media, especially live performance and video.

The skills required to pursue a career in comedy, while intersecting with those of the traditional theatre, also diverge from them in a number of important ways. The comedy marketplace today spans a wide spectrum of media from stage to television to film to internet-based content, within which the traditional roles of producer, director, writer, and performer are fluid. The BA in Comedy Writing and Performance seeks to provide the cross-training necessary for our graduates to successfully navigate this fluidity as they move forward in their careers. And while the program will seek to train professional comedians, the skills built during this training - collaboration, creative risk taking, understanding of personal voice and persona - are applicable to a multitude of careers and disciplines outside of the entertainment industry proper.

PROGRAM REQUIREMENTS - 47 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

In this course students investigate the elements and principles of process that can be applied to all aspects of comedy creation. The course develops students' awareness, observation and collaborative skills, and their ability to transpose experiences in the world into visual, written, vocal and physical form. Readings, composition work, writing work in class and attendance at Columbia College Chicago productions and in the city of Chicago deepens understanding and appreciation of the scope of contemporary comedy practices.

Repeatable: *N*

Formerly 31-1253

Co-requisites THEA 124 Comedy Survey I

Minimum Credits 4 **Maximum Credits** 4

THEA 121 Comedy Foundations II: Point of View and Performance

In this course students explore and hone their personal point of view and experience and apply that perspective to a variety of comic writing and performance modes that include improvisation, text work, clown, commedia, and standup/solo performance.

Repeatable: *N*

Formerly 31-1254

Co-requisites THEA 125 Comedy Survey II

Minimum Credits 4 Maximum Credits 4

THEA 124 Comedy Survey I

This course invites incoming students into their role as creative practitioners in the realm of comedy. Students will investigate the question of what makes us laugh and why through a series of readings, screenings, lectures and discussions. Students will be introduced to core ideas, conventions of comedy across media, and Chicago area industry professionals who practice comedy in a variety of formats.

Repeatable: *N*

Formerly 31-1263

Minimum Credits 2 Maximum Credits 2

THEA 125 Comedy Survey II

This course builds on Comedy Survey I. Students will investigate the role of comedy in society in the areas of satire, taboo, risk, stereotype and archetype through a series of readings, screenings, lectures and discussions.

Repeatable: *N*

Formerly 31-1264

Prerequisites THEA 124 Comedy Survey I

Minimum Credits 2 Maximum Credits 2

THEA 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 Improvisational Techniques II

This course bridges the gap between improvised and scripted work by focusing on an approach to acting through improvisation. Content includes study in performance skills, Second City techniques, characters, playing, and improvisational games based on the teachings of Viola Spolin.

Repeatable: *N*

Formerly 31-2210

Prerequisites THEA 110 Improvisational Techniques I or THEA 121 Comedy Foundations II: Point of View and Performance

Minimum Credits 3 Maximum Credits 3

THEA 221 Comedy: Theory

Students are exposed to theories of comedy and an overview of the building blocks of popular comedy throughout history. They analyze comedic texts and performances in a variety of media. Students look at how comedy reflects the concerns of society. They discuss their own responses to current events and issues as preparation to creating satiric work.

Repeatable: N

Formerly 31-2101

Prerequisites THEA 112 Theatre Foundation II: Performance or THEA 125 Comedy Survey II

Minimum Credits 3 Maximum Credits 3

THEA 223 Writing and Performing Comedy

Students actively explore a variety of approaches to creating and performing comedic and satirical work. Throughout the term, projects require a combination of research, written work, and oral presentations, as well as creative writing and performance work.

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 Improvisational Techniques I

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.

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.

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: writing and compiling a sketch packet, writing a sitcom spec. creating and shooting a web series pilot, creating a multiple character pieces for an SNL-style audition.

Repeatable: N

Formerly 31-3195

Prerequisites THEA 221 Comedy: Theory and THEA 223 Writing and Performing Comedy and THEA 210 Improvisational Techniques II

Requirements Junior Standing or Above (JR)

Minimum Credits 3 **Maximum Credits** 3

Comedy Studies semester: *Complete all of the following courses:*

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

Course asks students to participate in an active physical and vocal warm-up while learning techniques of physical comedy and expanding the range of vocal production. Topics such as clowning, slapstick, mask work, accents, and dialects are covered actively in classroom exercises.

Repeatable: N

Formerly 31-2390

Concurrent Requisite THEA 341 History and Analysis of Modern Comedy and THEA 342 Writing Comic Scenes and THEA 343 Creating Scenes through Improvisation and THEA 344 Acting Sketch and Theatrical Comedy

Requirements Permission Required (DP)

Minimum Credits 3 **Maximum Credits** 3

THEA 341 History and Analysis of Modern Comedy

Course is an overview of the history of modern comedy from its roots in ancient Greece and Rome to the present day. Through lectures, readings, audio and video recordings, the course will look at comic traditions including Commedia dell'Arte, Shakespearean comedy, Restoration farce, burlesque, clowning, vaudeville, cabaret, slapstick, stand-up, and situation comedy. Special emphasis will be placed on satire and the development of the revue form.

Repeatable: *N*

Formerly 31-3190

Concurrent Requisite THEA 325 Physical and Vocal Training for Comedy and THEA 344 Acting Sketch and Theatrical Comedy and THEA 343 Creating Scenes through Improvisation and THEA 342 Writing Comic Scenes

Requirements Permission Required (DP)

Minimum Credits 3 Maximum Credits 3

THEA 342 Writing Comic Scenes

This course requires that students write different types of comic scenes for the stage, analyze those scenes in terms of form and content, rewrite the scenes, and pitch ideas for scenes.

Repeatable: *N*

Formerly 31-3890

Concurrent Requisite THEA 325 Physical and Vocal Training for Comedy and THEA 341 History and Analysis of Modern Comedy and THEA 344 Acting Sketch and Theatrical Comedy and THEA 343 Creating Scenes through Improvisation

Requirements Permission Required (DP)

Minimum Credits 3 Maximum Credits 3

THEA 343 Creating Scenes through Improvisation

This course requires that students work in small groups and as an ensemble to experience the process of creating scenes through improvisation both through pre-planning and spot improvisation. Concepts include relationship, character, status, objectives, scenic structure, beats, and editing. The class will culminate in a fully improvised performance.

Repeatable: *N*

Formerly 31-3295

Concurrent Requisite THEA 325 Physical and Vocal Training for Comedy and THEA 344 Acting Sketch and Theatrical Comedy and THEA 342 Writing Comic Scenes and THEA 341 History and Analysis of Modern Comedy

Requirements Permission Required (DP)

Minimum Credits 3 Maximum Credits 3

THEA 344 Acting Sketch and Theatrical Comedy

Monologue and scene study course looks at techniques specific to acting comic texts with special emphasis on sketch, revue, and 20th century American theatrical comedy. Course will conclude with a final performance of previously scripted material.

Repeatable: *N*

Formerly 31-3290

Concurrent Requisite THEA 325 Physical and Vocal Training for Comedy and THEA 341 History and Analysis of Modern Comedy and THEA 342 Writing Comic Scenes and THEA 343 Creating Scenes

through Improvisation

Requirements Permission Required (DP)

Minimum Credits 3 Maximum Credits 3

Communication BA

The Bachelor of Arts in Communication offers a comprehensive curriculum through a creative lens that includes courses in communication, multimedia production, storytelling, leadership, civic practice and community engagement. The degree prepares students to work and thrive in a converged media environment through project-based learning, internships, a capstone project and a portfolio seminar; it also encourages students to choose between several complementary minors to further develop their skills in one area of communication. Students are provided with professional experiences, creative challenges and analytical skills to prepare them for leadership roles in a range of commercial, artistic and civic endeavors. We train our graduates to be strategic communicators and skilled cross-platform media practitioners who are able to contribute intellectually, culturally and creatively to their communities.

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

- identify and critique the development, current state, and emerging trends of interpersonal, intercultural, and mediated communication;
- demonstrate an ability to accomplish goals with a critical awareness of verbal and nonverbal communication practices;
- create effective communications based on active listening to 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 audience, purpose, content, and context; 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 - 40 credits required

Program Core

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

COMM 102 Communication Essentials

This hands-on interactive course explores communication perspectives and challenges (verbal and non-verbal) in our diverse culture. Students will practice management of creative communication issues and opportunities we all encounter working with others and in small group settings. Coursework will also investigate particular challenges facing us as ethical and responsible communicators in public, mass, and digital communication settings. Lastly, course will give students a glimpse of the wide range of creative career possibilities in communications fields.

Repeatable: *N*

Formerly 45-1300

Minimum Credits 3 Maximum Credits 3

COMM 310 Oral Traditions

This foundational course introduces students to the study of oral tradition - the verbal transmission and preservation of information from one generation to the next - and its history and processes. Taking a global perspective, students study a range of verbal art starting with the known origins of oral communication up to the modern application of spoken word performance.

Repeatable: *N*

Formerly 45-3410

Minimum Credits 3 Maximum Credits 3

COMM 320 Media Ecosystems

This course provides an applied perspective on the local information ecosystem and the intersections between media systems, communities, and civic and commercial agencies.

Repeatable: *N*

Formerly 45-3420

Minimum Credits 3 Maximum Credits 3

ENGL 242 Writing Digital Content

Students engage in evaluation, analysis, and preparation of content for the web using a combination of web standard markup and content management/delivery systems. The course covers principles of rhetoric, design, practices of web accessibility, develops basic ability to write in plain text files with web standard markup (HTML and CSS), and offers students practical experience in evaluating, creating, editing, curating, and delivering content for the web.

Repeatable: *N*

Formerly 52-2802

EN WI

Prerequisites ENGL 122 International Writing and Rhetoric II or ENGL 112 Writing and Rhetoric II or ENGL 112H Writing and Rhetoric II: Honors

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

Practice Requirements

Complete 9 credits from the following courses:

ADVE 101 Introduction to Advertising

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

Repeatable: *N*

Formerly 54-1600

Minimum Credits 3 Maximum Credits 3

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 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

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: Y

Formerly 99-2300

Requirements Permission Required (DP)

Minimum Credits 3 **Maximum Credits** 3

COMM 103 Introduction to Social Media and Digital Strategies

This introductory course teaches students how to connect businesses, brands, media and nonprofits to their critical audiences via digital communications. Through real-world best practices examples and hands-on projects, students will learn on-the-job skills and identify possible career paths in a vibrant field that blends aspects of advertising, public relations and journalism.

Repeatable: N

Formerly 54-1200

Minimum Credits 3 **Maximum Credits** 3

COMM 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

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

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

WI

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

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

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

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

Primarily a screen-based course introducing students so 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

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

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

TELE 125 Television Arts: Production

Introductory class in the art of television production provides an overview, and basic, practical, hands-on experience in all aspects of today's trends in the television industry. Although taught in a studio environment, this course will cover camera operation, sound, lighting, video transitions, and graphics as they relate to all forms of production. The final project for the class is the completion of three full productions created by students in the class.

Repeatable: *N*

Formerly 40-1302

Minimum Credits 4 Maximum Credits 4

Social Responsibility Requirement

Choose one of the following courses:

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

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

POLS 211 Human Rights

The term 'human rights' tends to be employed as if we all agree on its meaning; it is a concept often wielded but rarely defined. Because of its uses and abuses (historic and current), it is a term that is ripe for manipulation. Using examples from contemporary global events, the course provides students with a thorough background for understanding how the term 'human rights' can both support particular political agendas and also frame objective legal investigations.

Repeatable: *N*

Formerly 50-2311

SS GA

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

Minimum Credits 3 Maximum Credits 3

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 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 TELE 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

Minimum Credits 3 Maximum Credits 3

Storytelling Requirements

Complete 3 credits from 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. The course fulfills Columbia College's writing intensive requirement (WI).

Repeatable: N

Formerly 28-2120

WI

Prerequisites ENGL 111 Writing and Rhetoric I or ENGL 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-7-EXAM-TWC WRITING MINIMUM SCORE = 7**

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 (SO)

Minimum Credits 3 Maximum Credits 3

COMM 219 Social Media Content

This course trains students to post effectively, strategically and ethically on social media platforms; develop concise and accurate writing and editing skills; use search engine optimization; and effectively link and share to grow audiences through strategic social media outreach.

Repeatable: *N*

Formerly 54-2205

Prerequisites ENGL 111 Writing and Rhetoric I or ENGL 111H Writing and Rhetoric I: Honors or ENGL 121 International Writing and Rhetoric I or ENGL 109 Writing and Rhetoric I Stretch B 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

WI

Prerequisites ENGL 112 Writing and Rhetoric II or ENGL 112H Writing and Rhetoric II: Honors or ENGL 122 International Writing and Rhetoric II

Requirements Sophomore Standing or Above (SO)

Minimum Credits 3 **Maximum Credits** 3

RADI 202 Radio Storytelling

This course focuses on the craft of writing and producing effective radio essays made popular through work found on National Public Radio. Emphasis is placed on storytelling techniques, writing for the ear, sound usage and basic spoken-word audio editing. Students produce four completed radio essays. The course progresses from writing to re-drafting, to audio production, to completed packages. Selected pieces will be considered for broadcast on WCRX 88.1 FM.

Repeatable: *N*

Formerly 41-2105

Prerequisites ENGL 112 Writing and Rhetoric II or ENGL 112H Writing and Rhetoric II: Honors or ENGL 122 International Writing and Rhetoric II

Minimum Credits 3 **Maximum Credits** 3

Analysis Requirements

Complete 3 credits from the following courses:

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 325 Strategies in Data Visualization

This class combines theory and practice on strategies of communicating data through digital graphics. It focuses on visual literacy, research, and infographics design. Students should gain experience creating digital media infographics and collaborating on a transmedia storytelling project, including images (icons, pictures, memes), explanatory charts (bars, pies, fever, tables), maps, animation (git, 3D, motion graphics, stop motion), and diagrams.

Repeatable: *N*

Formerly 53-3230

Requirements Junior Standing or Above (JR)

Minimum Credits 3 **Maximum Credits** 3

COMM 326 Semiotics for Creators of Popular Culture

Writing-intensive course explores the study and use of semiotics (or symbolic meaning) in the development of advertising and other creative works that contribute to the content of popular culture. Interdisciplinary in scope, the course explores how advertising uses symbolic language from diverse disciplines such as literature, cinema, television, performing arts, architecture, fashion, and other fields that shape the overall popular culture.

Repeatable: *Y*

Formerly 54-3670

SS WI

Requirements Junior Standing or Above (JR)

Minimum Credits 3 **Maximum Credits** 3

ENGL 344 Writing, Language, and Culture Seminar

Students study issues surrounding language, writing, and representation, and produce substantial, complex writing and research projects as they work to build skills in research, prose style, editing, and design. Topics include a rotating series of rhetorical and cultural analyses of consumer, popular culture, networked, and organizational settings. Overall, the course heightens student awareness of the power of writing and representation to shape the way we produce and are produced by the world around us.

Repeatable: *Y*

Formerly 52-3804

EN WI

Prerequisites ENGL 122 International Writing and Rhetoric II or ENGL 112 Writing and Rhetoric II or ENGL 112H Writing and Rhetoric II: Honors

Minimum Credits 3 **Maximum Credits** 3

JOUR 471 Data Storytelling

Students learn to analyze and evaluate data by focusing on questions of public interest. Then they present their work in digital forms where the data is a central part of the narrative. The emphasis is on making sense of the facts than can be distilled from a variety of open source and other data. This course is for Journalism students and IAM students because there is a synergy in the communication industry between those who hack the data and those who write about it.

Repeatable: N

Formerly 53-4890

Requirements Permission Required (DP)

Minimum Credits 3 **Maximum Credits** 3

Capstone/Senior Experience Requirements

COMM 465 Communication Portfolio Seminar

In this class, students will build their online portfolio of work from previous courses to get ready for the job market. With a series of workshops, interview trainings, and guest speakers, students will reflect on their learning at Columbia College Chicago as a Communication major and prepare for their careers. By the end of the course, students will be ready for their job search with a finalized portfolio to showcase their skills, experience, and education.

Repeatable: N

Prerequisites COMM 310 Oral Traditions or COMM 320 Media Ecosystems

Requirements SR Standing (SR)

Minimum Credits 1 **Maximum Credits** 1

Complete 3 credits from the following:

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 399A Advanced Topics in Communication

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

Repeatable: Y

Formerly COMM 399

Requirements Junior Standing or Above (JR)

Minimum Credits 1 **Maximum Credits** 3

COMM 399B Advanced Topics in Communication

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

Repeatable: Y

Requirements Junior Standing or Above (JR)

Minimum Credits 1 Maximum Credits 3

COMM 399C Advanced Topics in Communication

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

Repeatable: Y

Requirements Junior Standing or Above (JR)

Minimum Credits 1 Maximum Credits 3

COMM 399D Advanced Topics in Communication

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

Repeatable: Y

Requirements Junior Standing or Above (JR)

Minimum Credits 1 Maximum Credits 3

COMM 460 Communication Capstone

This hands-on senior capstone course involves students working as communication specialists within an integrated team on behalf of external organizations (non-profits, civic groups and others). Student work developed will range from digital content such as podcasts, websites, blogs, native ads, publicity, social media, branded videos, branded films, community outreach events, influencer communication and internal/external messaging. All fully engaged students should leave this integrated practicum experience with produced portfolio-ready work.

Repeatable: N

Formerly 45-4500

Requirements Senior Standing (SR)

Minimum Credits 3 Maximum Credits 3

Creative Writing, BA

The Creative Writing Bachelor of Arts degree encourages students to pursue both specialization and breadth. Students choose to specialize in one of three concentrations (Fiction, Nonfiction and Poetry) while also exploring broad, cross-genre writing opportunities in creative writing courses outside their chosen concentration. Creative Writing majors take 18 hours of Core workshop courses-at least 12 of which are in their chosen concentration. The Writer's Portfolio, a required junior-year course, gives students the opportunity to reflect on the body of work they've produced at Columbia (in preparation for their Thesis Workshop), while also helping them explore options for applying their writing skills to the workplace after graduation.

Work in the major culminates in the capstone Thesis Workshop, in which students write, revise, and compile a portfolio that can serve as a potential publication, a demonstration of work for employers, or as a graduate

school writing submission. Craft and Process Seminars, along with a series of Literature courses (designed for Creative Writers), allow students to explore the history of their chosen genre while creating original and innovative work of their own.

The wide range of course offerings in the Creative Writing Bachelor of Arts degree program helps prepare students to be competitive for an expansive range of careers, both in creative writing and in fields where effective communication, creative problem-solving, critical analysis, editing, and group relationship skills are crucial factors.

PROGRAM REQUIREMENTS - 42 credits required

Major Core Courses

CRWR 110 Foundations in Creative Writing

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

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

Co-requisites CRWR 110 Foundations in Creative Writing

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

Elective Courses

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 by Career Center to ensure that it is an educational opportunity that will fulfill the learning objectives of the course. Participating in an internship allows the student to gain hands-on experience and explore career interests while applying knowledge and skills learned in the classroom to a work setting. The experience also helps students gain a clearer sense of what they still need to learn and provides an opportunity to build professional networks. Students are responsible for securing their own internships and should contact Career Center for assistance and resources to identify and apply for opportunities of interest.

Repeatable: Y

Formerly 99-2100

Requirements Permission Required (DP)

Minimum Credits 1 **Maximum Credits** 1

COLL 230 Internship: 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: Y

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 or CRWR 250 Fiction Workshop: Intermediate

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

Co-requisites CRWR 150 Fiction Workshop: Beginning

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

Co-requisites CRWR 150 Fiction Workshop: Beginning

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

Co-requisites CRWR 150 Fiction Workshop: Beginning

Minimum Credits 3 Maximum Credits 3

CRWR 121 Craft and Process Seminar in Fiction: First Novels

Course will expose student writers to the creative and intellectual processes of published writers early in their careers. It will show students that a) writing is an ongoing process of writing and rewriting; b) the creative process is both unique and universal to each writer; and c) published writers faced the same bogeys at the beginning of their careers that student writers face. Through contrast and comparisons (in the journals and class discussions) students will examine and comment on the prose forms, character developments, and story structures first-time novelists have effectively used, along with the writing processes the authors employed to get their first novels finished. Through journal entries and essays, students will examine what all this tells them about how they might go about solving the questions of structure and process presented to them by their own writing. Students will be required to read three novels and conduct research by reading writers' diaries, notebooks, letters, and autobiographies. There will be discussion of the assigned texts and journal readings every week.

Repeatable: N

Formerly 59-1302

Co-requisites CRWR 150 Fiction Workshop: Beginning

Minimum Credits 3 Maximum Credits 3

CRWR 122 Craft and Process Seminar in Fiction: Gender and Difference

Course examines the ways in which gay, lesbian, and straight writers contend with issues of culture, gender, and difference. Course focuses upon such questions as the following: How do straight male and female

writers deal with the serious issues and challenges of writing from the point of view of gay and lesbian characters. How do gay and lesbian writers deal with the same issues in writing about straight characters? Course also examines the particular challenges of writing gender opposites (whatever the sexual orientation of those characters might be). Through the students' reading of assigned stories and novels, through their written responses as writers to their reading, through creative fiction and nonfiction writing assignments, and through individual and small-group research activities, the course will approach broad and specific issues of gender and difference from early writing to the present day.

Repeatable: *N*

Formerly 59-1305

PL

Co-requisites CRWR 150 Fiction Workshop: Beginning

Minimum Credits 3 **Maximum Credits** 3

CRWR 123 Craft and Process Seminar in Fiction: The Novel in Stories

Course examines creative and intellectual processes of writers working in nonlinear structure forms. It raises questions writers ask themselves when determining how best to structure a body of work that is more cohesive than a collection of stories, yet not a linearly shaped novel. Through readings, small group and large group discussions, journal reflections (both students' and authors'), and research into the authors' writing processes, students are able to reflect upon and examine issues and questions of structure that go into putting together a cohesive body of creative work.

Repeatable: *N*

Formerly 59-1306

Co-requisites CRWR 150 Fiction Workshop: Beginning

Minimum Credits 3 **Maximum Credits** 3

CRWR 124 Craft and Process Seminar in Fiction: 19th Century Russian Authors

Course requires that students research the reading and writing processes behind selected novels and short stories by Russian masterpiece authors and give their own oral and written responses as writers to the material they are reading. Research examines the personal and social contexts in which masterpiece works were written, as well as the ways in which writers read, respond to what they read, and incorporate their reading and responses to reading dynamically to their own fiction-writing process. Drawing upon authors' journals, notebooks, and letters, as well as upon more authors and the ways in which students' own responses may nourish and heighten the development of their fiction.

Repeatable: *N*

Formerly 59-1307

Co-requisites CRWR 150 Fiction Workshop: Beginning

Minimum Credits 3 **Maximum Credits** 3

CRWR 125 Craft and Process Seminar in Fiction: Contemporary European Masterpiece Authors

This course researches the writing processes of contemporary European writers, including the ways in which their reading and responses to reading play influential roles in the overall fiction-writing process. Journals and other writings by contemporary European authors will be used as examples of how writers develop dimensions of their own fiction and see their work in relation to other writers. Course involves study of the development of diverse techniques and voices of some of the most prominent contemporary European authors, the so-called post-war generation, in such countries as France, Czechoslovakia, Poland,

Yugoslavia, Russia, and others.

Repeatable: *N*

Formerly 59-1308

Co-requisites CRWR 150 Fiction Workshop: Beginning

Minimum Credits 3 Maximum Credits 3

CRWR 126 Craft and Process Seminar In Fiction: Contemporary Russian Authors

This course requires that students research reading and writing processes behind selected novels and short stories by principal masterpiece authors of the Soviet period from 1920 to present, such as Bulgakov, Babel, Olesha, Erofeev, Platonov, Sokolov, and others. Drawing upon authors' journals, notebooks, and letters, as well as upon more public writing and interviews, students examine the personal and social contexts in which writers read and respond to what they read. Students give oral and written responses as writers to material.

Repeatable: *N*

Formerly 59-1309

Co-requisites CRWR 150 Fiction Workshop: Beginning

Minimum Credits 3 Maximum Credits 3

CRWR 127 Craft and Process Seminar in Fiction: American Voices

Course researches writing processes of African-American, Hispanic-American, Native-American, and Asian-American writers and other ethnic American writers and the ways in which their reading and responses to reading play an influential role in the fiction-writing process. Particular emphasis will be placed upon taking the point of view of racial and ethnic opposites. Journals and other writings are used as examples of how writers read and write about what they read to develop dimensions of their own fiction and how they see their work in relation to that of other writers. Manuscripts and notes of famous works may be used to show writers' processes and development.

Repeatable: *N*

Formerly 59-1310

PL

Co-requisites CRWR 150 Fiction Workshop: Beginning

Minimum Credits 3 Maximum Credits 3

CRWR 129 Craft and Process Seminar in Fiction: Autobiographical Fiction

Course requires that students read fiction known to be autobiographical in nature and respond with journal entries and classroom discussion. Students research primary sources concerning a writer, his or her work, and the process by which the work came into being; give an oral report; and write a final essay. Students read aloud journal entry responses to readings and write their own autobiographical fiction, some of which is read and responded to in class.

Repeatable: *N*

Formerly 59-1312

Co-requisites CRWR 150 Fiction Workshop: Beginning

Minimum Credits 3 Maximum Credits 3

CRWR 130 Craft and Process Seminar in Fiction: Crime & Story

Course explores the fact that, since Oedipus Rex, the crime has been one of the engines that drive story movement. Dostoevsky, Drieser, Petry, Dickens, Atwood, and Wright are among the many writers who use elements of the mystery and crime story to explore the psychological effects of crime on characters in fiction. By analyzing the writing techniques and processes--such as point of view, scene, voice, and story structure--of well-known writers, students will examine how murder, crime, and mystery have been transformed beyond genre to create dramatic literary fiction. By reading published work, as well as researching memoirs, journals, essays, and letters of established writers, students will explore how they may use these techniques to create compelling movement in their fiction.

Repeatable: *N*

Formerly 59-1316

Co-requisites CRWR 150 Fiction Workshop: Beginning

Minimum Credits 3 Maximum Credits 3

CRWR 132 Story in Fiction and Film: International

Course critically explores the elements of fiction writing as they are translated to film with an emphasis on foreign and international stories: voice, point of view, dialogue, scene, structure, and other fictional forms. Fiction has been an important source for cinematic storytelling since its earliest incarnations. Students will view films, read fictional excerpts, discuss techniques, and hear speakers, studying how these elements can be used to heighten their own stories. Course will be helpful for students interested in studying fiction, film, and other arts and media disciplines.

Repeatable: *N*

Formerly 59-1406

GA

Minimum Credits 3 Maximum Credits 3

CRWR 133 Story in Graphic Forms

Course covers writing for comics and graphic novels: Forms and formats similar to but unique from those of narrative prose, screenwriting, and storyboarding. The full script and plot outline styles of major publishers are explored and practiced. There's an emphasis on research to enable the writer to translate the envisioned image into words for artist and audience. Business aspects such as submissions, working within publishing cooperatives, and self-publishing are presented.

Repeatable: *N*

Formerly 59-1410

Co-requisites CRWR 150 Fiction Workshop: Beginning

Minimum Credits 3 Maximum Credits 3

CRWR 134 Young Adult Fiction

Course analyzes a selection of published young adult novels, with emphasis on the development of student works, including exploration of ideas and issues that sustain novel-length material. Also studied are plot construction, writing of scene and transition, and the weaving of theme into the whole.

Repeatable: *N*

Formerly 59-1411

Co-requisites CRWR 150 Fiction Workshop: Beginning

Minimum Credits 3 Maximum Credits 3

CRWR 135 Dreams and Fiction Writing

Course helps writers relate the rich, various, and powerful world of dreams to the needs and delights of imaginative prose fiction. Students keep journals of their dreams, read and write dream stories, and study how dreams relate to their fiction writing, including researching the ways in which dreams have influenced the work of well-known writers.

Repeatable: *N*

Formerly 59-1412

Co-requisites CRWR 150 Fiction Workshop: Beginning

Minimum Credits 3 Maximum Credits 3

CRWR 136 Suspense Thriller Fiction Writing

Course requires that students read and analyze contemporary examples of the suspense thriller genre. Suspense, legal and medical thrillers, crime novels, and horror are all various forms of the suspense thriller that make the bestseller lists. In consultation with the instructor, students plan and begin writing their own suspense thrillers.

Repeatable: *N*

Formerly 59-1414

Co-requisites CRWR 150 Fiction Workshop: Beginning

Minimum Credits 3 Maximum Credits 3

CRWR 137 Writing Popular Fiction

Course investigates a variety of fiction forms written for the popular market, including mysteries, romantic women's fiction, and dark fantasy novels. Emphasis is on analysis of given genres and characteristics of form and general technique. Students become aware of characteristics that define a popular genre novel and how to apply those defining techniques in their works. Because most popular fiction is market-driven, course includes some discussion of marketing.

Repeatable: *N*

Formerly 59-1415

Co-requisites CRWR 150 Fiction Workshop: Beginning

Minimum Credits 3 Maximum Credits 3

CRWR 138 Science Fiction Writing

Course offers a fresh approach to conception and writing of science fiction, with a current overview of the state of the field and techniques. Students develop original material and present their manuscripts to instructor for careful examination, possible class reading, and critique.

Repeatable: *N*

Formerly 59-1416

Co-requisites CRWR 150 Fiction Workshop: Beginning

Minimum Credits 3 Maximum Credits 3

CRWR 139 Writing for Children

Course examines writing books for children--from lap-sitter to young adult, including fiction, creative nonfiction, and plays, with emphasis on characterization, theme, plot, setting, dialogue, and conflict. Professional tips on subject matter of interest to children, preparation of manuscripts for publication, and possible markets will also be studied.

Repeatable: *N*

Formerly 59-1417

Co-requisites CRWR 150 Fiction Workshop: Beginning

Minimum Credits 3 Maximum Credits 3

CRWR 140 Story and Journal

Course uses students' personal journals and journals and notebooks of authors such as Melville, Kafka, Nin, and Boll as devices for exploration of the imagination, recording of the living image, and development of various kinds of writing.

Repeatable: *N*

Formerly 59-1419

Co-requisites CRWR 150 Fiction Workshop: Beginning

Minimum Credits 3 Maximum Credits 3

CRWR 141 Fantasy Writing Workshop

Course explores the many facets of fantasy fiction, from heroic fantasy to contemporary fantasy to horror. Students will read classic short stories of the genre, with class discussion focusing on structure, content, the use of imagination combined with plausibility, and how these qualities apply to the student's own writing.

Repeatable: *N*

Formerly 59-1420

Co-requisites CRWR 150 Fiction Workshop: Beginning

Minimum Credits 3 Maximum Credits 3

CRWR 142 Interactive Storytelling

Course provides students with basic, hands-on training in order to complete interactive storytelling as well as an exploration of prose forms that adapt readily for Web venues. The internet provides a wealth of writing and publishing opportunities employing a wider range of skills and techniques than is found in print publishing. These projects will include text, creating and preparing images for the Web, planning the flow of a site, and designing pages, as well as creating internal and external links. Students read and view examples from the internet, compare these with print media, and write with these differences in mind.

Repeatable: *N*

Formerly 59-1421

Minimum Credits 3 Maximum Credits 3

CRWR 143 Journal and Sketchbook: Ways of Seeing

This course, open to those interested in writing and/or visual art, will be team-taught by a writer and a visual artist, using interdisciplinary approaches in order to help students better see their narrative work. Kafka, Goya, Faulkner, and others have been inspired by word and image; their journals and sketchbooks show exploration in text, image, and their intersections. Students will consider their written and visual work fully through personal observation, seeing and responding simultaneously, and seeing-in-the-mind through

imagination and memory.

Repeatable: *N*

Formerly 59-1422

GA

Co-requisites CRWR 150 Fiction Workshop: Beginning

Minimum Credits 3 Maximum Credits 3

CRWR 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

Co-requisites CRWR 150 Fiction Workshop: Beginning

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*

Co-requisites CRWR 150 Fiction Workshop: Beginning

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*

Co-requisites CRWR 150 Fiction Workshop: Beginning

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

Co-requisites CRWR 110 Foundations in Creative Writing

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

Co-requisites CRWR 110 Foundations in Creative Writing

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

Co-requisites CRWR 110 Foundations in Creative Writing

Minimum Credits 3 **Maximum Credits** 3

CRWR 215 Freelance Applications of Creative Writing Training

Course looks at the application of the broad repertoire of creative writing techniques and approaches to writing and freelance tasks found in various businesses and services, including the writing that appears in a variety of publications and media. The student develops writing projects suitable for inclusion in his/her professional portfolios.

Repeatable: N

Formerly 59-2101

Co-requisites CRWR 251 Prose Forms or CRWR 255 Poetry Workshop: Intermediate or CRWR 260

Creative Nonfiction Workshop: Intermediate

Minimum Credits 3 **Maximum Credits** 3

CRWR 216 Small Press Publishing

No description available.

Repeatable: *N*

Formerly 59-2102

Co-requisites CRWR 251 Prose Forms or CRWR 255 Poetry Workshop: Intermediate or CRWR 260

Creative Nonfiction Workshop: Intermediate

Minimum Credits 3 Maximum Credits 3

CRWR 217 Manuscript Preparation for Writers

Course teaches students how to prepare final manuscripts. While students will consider the development of manuscript conventions and writing industry standards, they will also compare and contrast how other writers (such as Faulkner, Fitzgerald, and others) have prepared their manuscripts, based on their vision of the final product and its impact on various audiences. Students will learn to give close attention to issues regarding the relationship between story content and the important role of style, punctuation, usage, and the many ways in which the visual appearance and impact of a manuscript's features (chapters, sections, breaks, etc.) affect not only the way in which the work is received by readers, editors, and publishers, but also how layout/setup affects the manipulation of time, movement, and dramatic impact.

Repeatable: *N*

Formerly 59-2450J

Co-requisites CRWR 150 Fiction Workshop: Beginning

Minimum Credits 2 Maximum Credits 2

CRWR 220 Craft and Process Seminar in Fiction: Novelists

Course examines the ways in which novelists read, respond to what they read, and incorporate their reading responses dynamically into their own fiction-writing processes. In addition to their own written responses to reading, students work individually and in small groups researching the reading and writing processes behind selected novels (mainstream and alternative), ranging from the beginnings of the form to the present day. Drawing upon authors' journals, notebooks, letters, and more public writings, students explore the writing processes of well-known writers and ways in which students' own responses to reading can nourish and heighten the development of their fiction. Course will survey many of the principal novelists and novels and the development of the genre from its roots to contemporary fiction. Students should be writing fiction, but novel-length material is not required.

Repeatable: *N*

Formerly 59-2301

Co-requisites CRWR 250 Fiction Workshop: Intermediate

Minimum Credits 3 Maximum Credits 3

CRWR 221 Craft and Process Seminar in Fiction: Short Story

Course encourages development of lively, well-crafted, short fiction by examining reading and writing processes that guide some of the best examples of the form. Students select from a wide range of writers, representing many different voices, backgrounds, subjects, and approaches, to research ways in which writers read, respond to their reading, and use that reading to generate and heighten their short stories. Students write their responses to reading short stories and discuss the relationship of reading to the development of their own fiction.

Repeatable: *N*

Formerly 59-2302

Co-requisites CRWR 251 Prose Forms
Minimum Credits 3 Maximum Credits 3

CRWR 222 Craft and Process Seminar in Fiction: Women Writer

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

Repeatable: *N*
Formerly 59-2303
PL

Co-requisites CRWR 250 Fiction Workshop: Intermediate
Minimum Credits 3 Maximum Credits 3

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

Course emphasizes research, writing, and discussion of creative processes of successful writers, among them Lawrence, Flaubert, Hurston, Wright, Selby, Joyce, and Burroughs, who have been forced to confront directly forms of censorship or marginalization. Writers must be free to draw on their strongest material and use their best, most authentic, telling voices. However, writers often confront external or internal inhibitions: outright legal challenges, vocal attacks upon certain types of stories, subtle publishing prejudices, or self-censoring.

Repeatable: *N*
Formerly 59-2304
Co-requisites CRWR 250 Fiction Workshop: Intermediate
Minimum Credits 3 Maximum Credits 3

CRWR 233 Researching and Writing Historical Fiction

Course focuses on the ever-popular genre of historical fiction, which combines the study of research techniques with fictional techniques necessary to produce marketable prose. Through reading, research, and guidance of a historical fiction writer, students produce their own historical fiction. Course fulfills the bibliography and research requirement of the Fiction Writing major.

Repeatable: *N*
Formerly 59-2410
Co-requisites CRWR 251 Prose Forms
Minimum Credits 3 Maximum Credits 3

CRWR 234 Advanced Young Adult Fiction

Course provides students with the opportunity to complete full-length original novellas begun in Young Adult Fiction (55-4301). Emphasis is on deepening understanding of scene, transition, character, and plot development. Rigorous rewriting and revision are key in working toward publishable quality. Students discuss the latest in young adult literature and current trends in publishing.

Repeatable: *N*

Formerly 59-2411

WI

Prerequisites CRWR 134 Young Adult Fiction

Minimum Credits 3 **Maximum Credits** 3

CRWR 238 Advanced Science Fiction Writing Workshop

Workshop course builds on the original science fiction class, focusing on writing skills and techniques unique to the genre. Students practice generating story ideas, tempering imagination with logic, thinking in terms of the future and its multiple possibilities, selecting appropriate characters, and constructing plausible plots. Readings include collected short stories of science fiction master Alfred Bester and individual works by Robert Heinlein, C.M. Kornbluth, and others.

Repeatable: *N*

Formerly 59-2416

Prerequisites CRWR 138 Science Fiction Writing

Minimum Credits 3 **Maximum Credits** 3

CRWR 239 Dialects and Fiction Writing

Course provides students with informed training in listening with a good ear and distinguishing between eye dialect and dialect that is both accurately and artistically rendered, with an understanding of the tradition of dialect writing in fiction. Dialect speech and writing have richly contributed to the breadth, variety, and authenticity of American and English literature. Students keep journals and research the ways in which writers employ dialect in their fiction as well as what they have to say about such uses, while also developing a facility with dialect in their own fiction writing.

Repeatable: *N*

Formerly 59-2430

PL

Co-requisites CRWR 251 Prose Forms

Minimum Credits 3 **Maximum Credits** 3

CRWR 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 CRWR 160 Creative Nonfiction Workshop: Beginning

Minimum Credits 3 Maximum Credits 3

CRWR 250 Fiction Workshop: Intermediate

Course is the second workshop in the core curriculum for the Fiction concentration. Course continues the development of perceptual and technical abilities begun in Fiction Writing: Beginning, with a focus that may include, but is not limited to: point of view, structure, and parody of form.

Repeatable: N

Formerly 59-2201

WI

Prerequisites CRWR 150 Fiction Workshop: Beginning

Minimum Credits 3 Maximum Credits 3

CRWR 255 Poetry Workshop: Intermediate

Through in-class writing exercises, the reading of model poems, and discussion of student work, students are encouraged to produce poetry of greater sophistication. Familiarity with work of notable poets is strongly encouraged.

Repeatable: Y

Formerly 59-2500

Prerequisites CRWR 155 Poetry Workshop: Beginning

Minimum Credits 3 Maximum Credits 3

CRWR 260 Creative Nonfiction Workshop: Intermediate

Intermediate class in writing creative nonfiction. This class will build on the introductory workshop, with students expected to expand the range and sophistication of their work. Students will read works of nonfiction and present their work to the rest of the class in a workshop format.

Repeatable: Y

Formerly 59-2700

WI

Prerequisites CRWR 160 Creative Nonfiction Workshop: Beginning

Minimum Credits 3 **Maximum Credits** 3

CRWR 288 Practice Teaching: Tutor Training

Course uses a range of pedagogical strategies to train and provide tutors who, concurrent with their training semester, staff the Department of Creative Writing's Fiction tutoring program. Tutors assist Fiction students who need help with reading and writing skills.

Repeatable: N

Formerly 59-3450

Requirements Permission Required (DP)

Minimum Credits 3 **Maximum Credits** 3

CRWR 289 Practice Teaching: Classroom

Students explore a range of pedagogical strategies in order to prepare to teach the writing of Fiction.

Repeatable: Y

Formerly 59-3451

Prerequisites CRWR 288 Practice Teaching: Tutor Training

Requirements Permission Required (DP)

Minimum Credits 3 **Maximum Credits** 3

CRWR 315 Creative Writers and Publishing

Course is designed to give developing creative writers an understanding of the publishing industry, and experience navigating it. Students will write and prepare work for potential publication, familiarize themselves with the literary marketplace and current publishing trends, participate in conversations and interviews with editors, agents, publishers, and other members of the publishing industry and literary community. Assignments will include research, presentations, and opportunities for submission of students' creative work. Students will undertake, present, and potentially publish in-depth research into literary magazines and journals, as well as independent and major publishing houses. Guest speakers may include bookstore owners, editors, publishers, and published creative writers.

Repeatable: N

Formerly 59-3100

Co-requisites CRWR 250 Fiction Workshop: Intermediate or CRWR 255 Poetry Workshop: Intermediate or CRWR 260 Creative Nonfiction Workshop: Intermediate

Minimum Credits 3 **Maximum Credits** 3

CRWR 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*, Hasek's, outrageous novel *Good Soldier Svejk*, Kundera's *The Unbearable Lightness of Being* and works by Karol Capek and Bohumil Hrabal.

Repeatable: N

Formerly 59-3173

GA

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

WI

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

WI

Prerequisites CRWR 260 Creative Nonfiction Workshop: Intermediate

Minimum Credits 3 Maximum Credits 3

CRWR 370 Creative Writing: J-Term in Paris

Dislocation from the familiar has for centuries played upon the imaginative processes of writers. This J-Session course offers an immersion in the literature, art, history, and culture of another city or country. Students read fiction and nonfiction by noted authors; visit major sites associated with these authors; write journal entries and reading responses; and intensively explore new fictional and creative nonfiction possibilities, as well as having the option of continuing to develop strong writing material from previous classes.

Repeatable: N

Formerly 59-3171J

GA

Requirements Permission Required (DP)

Minimum Credits 3 **Maximum Credits** 3

CRWR 371 Dreams and Creative Writing: Prague

Mixing medieval with ultra-modern, the surreal and the mythological, the city of Prague has long inspired fantastic and dream-like literature, art, and architecture. In this course, students are invited to tap into the wildly imaginative world of dreams and explore their influence on the work of well-known Czech writers such as Franz Kafka and Gustav Meyrink. With site visits to weird and dreamy locales throughout the city, and through creative prompts and exercises, students will explore first-hand the role of dreams and dream imagery on the creative process.

Repeatable: *N*

Formerly 59-3172

GA

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 496 Independent Project: Creative Writing

An independent project is designed by the student, with approval of supervising faculty member, to study an area not available in the curriculum. Prior to registration, student must submit written proposal that outlines the project.

Repeatable: *Y*

Formerly 59-3998

Requirements Permission Required (DP)

Minimum Credits 1 **Maximum Credits** 6

CRWR 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

ENGL 246 Reviewing the Arts

Students write confident and well-researched reviews of visual, performing, and media arts, reviews that can broaden the role of the arts in our daily lives. Students generate content for their reviews by visiting cultural and artistic institutions, attending performances, and / or viewing recordings. They examine selected expert reviews and theoretical perspectives; and they compose and revise their work through a combination of weekly in-class workshops, discussion, and take-home assignments.

Repeatable: *N*

Formerly 52-2816

HU WI

Prerequisites ENGL 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 WI

Prerequisites ENGL 112 Writing and Rhetoric II or ENGL 112H Writing and Rhetoric II: Honors or ENGL 122 International Writing and Rhetoric II

Requirements 3.5 or Higher GPA (35GP)

Minimum Credits 3 Maximum Credits 3

ENGL 341 Rhetoric of Digital Media

Students explore rhetorical theories and practices that shape digital networked interaction and literacies. In this course students interact with, analyze, and research technologies and literacies that have transformed communication practices and then turn their attention to producing digital artifacts and materials. Issues covered may include the relationship between print and digital culture, creative content licensing, content strategy and curation, perspectives on authorship, the social and cultural dimensions of technology, and professional models of writing associated with digital media. Each section takes a unique approach to the hands-on exploration of exploring, consuming, creating, and even hacking digital networked spaces and cultures.

Repeatable: *N*

Formerly 52-3801

EN WI

Prerequisites ENGL 122 International Writing and Rhetoric II or ENGL 112 Writing and Rhetoric II or ENGL 112H Writing and Rhetoric II: Honors

Minimum Credits 3 Maximum Credits 3

CONCENTRATIONS

Creative Writing: Fiction

The Creative Writing Fiction concentration offers a variety of workshops, Craft and Process Seminars and specialized elective writing courses on a level and scope unequaled in undergraduate programs across the country. The Fiction concentration introduces students to a variety of forms in fiction and helps them explore the history of the genre and find ways of creating fiction that is individual and original. The gateway course in the concentration is Foundations in Creative Writing. From there, students are poised to begin a sequence of scaffolded workshops progressing from Fiction Workshop: Beginning through Fiction Workshop: Intermediate; Fiction Workshop: Advanced; and Fiction Workshop: Thesis. In these workshops, students 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

WI

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 workshop from 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
WI
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

Co-requisites CRWR 150 Fiction Workshop: Beginning

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

Co-requisites CRWR 150 Fiction Workshop: Beginning

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

Co-requisites CRWR 150 Fiction Workshop: Beginning

Minimum Credits 3 Maximum Credits 3

CRWR 121 Craft and Process Seminar in Fiction: First Novels

Course will expose student writers to the creative and intellectual processes of published writers early in their careers. It will show students that a) writing is an ongoing process of writing and rewriting; b) the creative process is both unique and universal to each writer; and c) published writers faced the same bogeys at the beginning of their careers that student writers face. Through contrast and comparisons (in the journals and class discussions) students will examine and comment on the prose forms, character developments, and story structures first-time novelists have effectively used, along with the writing processes the authors employed to get their first novels finished. Through journal entries and essays, students will examine what all this tells them about how they might go about solving the questions of structure and process presented to them by their own writing. Students will be required to read three novels and conduct research by reading writers' diaries, notebooks, letters, and autobiographies. There will be discussion of the assigned texts and journal readings every week.

Repeatable: N

Formerly 59-1302

Co-requisites CRWR 150 Fiction Workshop: Beginning
Minimum Credits 3 Maximum Credits 3

CRWR 122 Craft and Process Seminar in Fiction: Gender and Difference

Course examines the ways in which gay, lesbian, and straight writers contend with issues of culture, gender, and difference. Course focuses upon such questions as the following: How do straight male and female writers deal with the serious issues and challenges of writing from the point of view of gay and lesbian characters? How do gay and lesbian writers deal with the same issues in writing about straight characters? Course also examines the particular challenges of writing gender opposites (whatever the sexual orientation of those characters might be). Through the students' reading of assigned stories and novels, through their written responses as writers to their reading, through creative fiction and nonfiction writing assignments, and through individual and small-group research activities, the course will approach broad and specific issues of gender and difference from early writing to the present day.

Repeatable: *N*
Formerly 59-1305
PL

Co-requisites CRWR 150 Fiction Workshop: Beginning
Minimum Credits 3 Maximum Credits 3

CRWR 123 Craft and Process Seminar in Fiction: The Novel in Stories

Course examines creative and intellectual processes of writers working in nonlinear structure forms. It raises questions writers ask themselves when determining how best to structure a body of work that is more cohesive than a collection of stories, yet not a linearly shaped novel. Through readings, small group and large group discussions, journal reflections (both students' and authors'), and research into the authors' writing processes, students are able to reflect upon and examine issues and questions of structure that go into putting together a cohesive body of creative work.

Repeatable: *N*
Formerly 59-1306

Co-requisites CRWR 150 Fiction Workshop: Beginning
Minimum Credits 3 Maximum Credits 3

CRWR 124 Craft and Process Seminar in Fiction: 19th Century Russian Authors

Course requires that students research the reading and writing processes behind selected novels and short stories by Russian masterpiece authors and give their own oral and written responses as writers to the material they are reading. Research examines the personal and social contexts in which masterpiece works were written, as well as the ways in which writers read, respond to what they read, and incorporate their reading and responses to reading dynamically to their own fiction-writing process. Drawing upon authors' journals, notebooks, and letters, as well as upon more authors and the ways in which students' own responses may nourish and heighten the development of their fiction.

Repeatable: *N*
Formerly 59-1307

Co-requisites CRWR 150 Fiction Workshop: Beginning
Minimum Credits 3 Maximum Credits 3

CRWR 125 Craft and Process Seminar in Fiction: Contemporary European Masterpiece Authors

This course researches the writing processes of contemporary European writers, including the ways in which their reading and responses to reading play influential roles in the overall fiction-writing process. Journals and other writings by contemporary European authors will be used as examples of how writers develop dimensions of their own fiction and see their work in relation to other writers. Course involves study of the development of diverse techniques and voices of some of the most prominent contemporary European authors, the so-called post-war generation, in such countries as France, Czechoslovakia, Poland, Yugoslavia, Russia, and others.

Repeatable: *N*

Formerly 59-1308

Co-requisites CRWR 150 Fiction Workshop: Beginning

Minimum Credits 3 Maximum Credits 3

CRWR 126 Craft and Process Seminar In Fiction: Contemporary Russian Authors

This course requires that students research reading and writing processes behind selected novels and short stories by principal masterpiece authors of the Soviet period from 1920 to present, such as Bulgakov, Babel, Olesha, Erofeev, Platonov, Sokolov, and others. Drawing upon authors' journals, notebooks, and letters, as well as upon more public writing and interviews, students examine the personal and social contexts in which writers read and respond to what they read. Students give oral and written responses as writers to material.

Repeatable: *N*

Formerly 59-1309

Co-requisites CRWR 150 Fiction Workshop: Beginning

Minimum Credits 3 Maximum Credits 3

CRWR 127 Craft and Process Seminar in Fiction: American Voices

Course researches writing processes of African-American, Hispanic-American, Native-American, and Asian-American writers and other ethnic American writers and the ways in which their reading and responses to reading play an influential role in the fiction-writing process. Particular emphasis will be placed upon taking the point of view of racial and ethnic opposites. Journals and other writings are used as examples of how writers read and write about what they read to develop dimensions of their own fiction and how they see their work in relation to that of other writers. Manuscripts and notes of famous works may be used to show writers' processes and development.

Repeatable: *N*

Formerly 59-1310

PL

Co-requisites CRWR 150 Fiction Workshop: Beginning

Minimum Credits 3 Maximum Credits 3

CRWR 129 Craft and Process Seminar in Fiction: Autobiographical Fiction

Course requires that students read fiction known to be autobiographical in nature and respond with journal entries and classroom discussion. Students research primary sources concerning a writer, his or her work, and the process by which the work came into being; give an oral report; and write a final essay. Students read aloud journal entry responses to readings and write their own autobiographical fiction, some of which is read and responded to in class.

Repeatable: *N*

Formerly 59-1312

Co-requisites CRWR 150 Fiction Workshop: Beginning
Minimum Credits 3 Maximum Credits 3

CRWR 130 Craft and Process Seminar in Fiction: Crime & Story

Course explores the fact that, since Oedipus Rex, the crime has been one of the engines that drive story movement. Dostoevsky, Drieser, Petry, Dickens, Atwood, and Wright are among the many writers who use elements of the mystery and crime story to explore the psychological effects of crime on characters in fiction. By analyzing the writing techniques and processes--such as point of view, scene, voice, and story structure--of well-known writers, students will examine how murder, crime, and mystery have been transformed beyond genre to create dramatic literary fiction. By reading published work, as well as researching memoirs, journals, essays, and letters of established writers, students will explore how they may use these techniques to create compelling movement in their fiction.

Repeatable: *N*

Formerly 59-1316

Co-requisites CRWR 150 Fiction Workshop: Beginning
Minimum Credits 3 Maximum Credits 3

CRWR 220 Craft and Process Seminar in Fiction: Novelists

Course examines the ways in which novelists read, respond to what they read, and incorporate their reading responses dynamically into their own fiction-writing processes. In addition to their own written responses to reading, students work individually and in small groups researching the reading and writing processes behind selected novels (mainstream and alternative), ranging from the beginnings of the form to the present day. Drawing upon authors' journals, notebooks, letters, and more public writings, students explore the writing processes of well-known writers and ways in which students' own responses to reading can nourish and heighten the development of their fiction. Course will survey many of the principal novelists and novels and the development of the genre from its roots to contemporary fiction. Students should be writing fiction, but novel-length material is not required.

Repeatable: *N*

Formerly 59-2301

Co-requisites CRWR 250 Fiction Workshop: Intermediate
Minimum Credits 3 Maximum Credits 3

CRWR 221 Craft and Process Seminar in Fiction: Short Story

Course encourages development of lively, well-crafted, short fiction by examining reading and writing processes that guide some of the best examples of the form. Students select from a wide range of writers, representing many different voices, backgrounds, subjects, and approaches, to research ways in which writers read, respond to their reading, and use that reading to generate and heighten their short stories. Students write their responses to reading short stories and discuss the relationship of reading to the development of their own fiction.

Repeatable: *N*

Formerly 59-2302

Co-requisites CRWR 251 Prose Forms
Minimum Credits 3 Maximum Credits 3

CRWR 222 Craft and Process Seminar in Fiction: Women Writer

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

Repeatable: *N*

Formerly 59-2303

PL

Co-requisites CRWR 250 Fiction Workshop: Intermediate

Minimum Credits 3 Maximum Credits 3

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

Course emphasizes research, writing, and discussion of creative processes of successful writers, among them Lawrence, Flaubert, Hurston, Wright, Selby, Joyce, and Burroughs, who have been forced to confront directly forms of censorship or marginalization. Writers must be free to draw on their strongest material and use their best, most authentic, telling voices. However, writers often confront external or internal inhibitions: outright legal challenges, vocal attacks upon certain types of stories, subtle publishing prejudices, or self-censoring.

Repeatable: *N*

Formerly 59-2304

Co-requisites CRWR 250 Fiction Workshop: Intermediate

Minimum Credits 3 Maximum Credits 3

CRWR 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*, Hasek's, outrageous novel *Good Soldier Svejk*, Kundera's *The Unbearable Lightness of Being* and works by Karol Capek and Bohumil Hrabal.

Repeatable: *N*

Formerly 59-3173

GA

Requirements Permission Required (DP)

Minimum Credits 3 Maximum Credits 3

Creative Writing: Nonfiction

The Creative Writing Nonfiction concentration introduces students to a variety of forms in nonfiction and helps them explore the history of the genre and find ways of creating nonfiction that is individual and original. The gateway course in the concentration is Foundations in Creative Writing. From there, students are poised to begin a sequence of scaffolded workshops progressing from Creative Nonfiction Workshop: Beginning through Creative Nonfiction Workshop: Intermediate; Creative Nonfiction Workshop: Advanced; and Creative Nonfiction Workshop: Thesis. In these workshops students focus on generating materials and writing and critiquing their essays. Students will also take courses focused on reading various genres of creative nonfiction and major nonfiction authors. Craft and Process Seminars will combine craft with

readings in the theoretical underpinnings of nonfiction, and will introduce students to a wide variety of forms drawing from literary genres and subgenres such as autobiography, essay, the graphic novel, memoir, aphorism, and travel writing, among others.

In their sophomore or junior years, students take Writer's Portfolio, a course which gives students the opportunity to strengthen their professional portfolios as they deepen their engagement with the profession of Creative Writing. The work done in this course is reinforced and extended in their capstone course, Creative Nonfiction Workshop: Thesis, where students will develop and revise a thesis of their best work. Students are required to take three literature classes (designed for Creative Writers) in the English Department to deepen their understanding of the history of nonfiction.

In accordance with the Department's commitment to interdisciplinary, cross-genre contexts for writing, students also choose two writing electives from a broad a varying selection of courses. Such electives include, but are not limited to: additional workshops in Nonfiction, workshops in Fiction and Poetry, Craft and Process Seminars (in any genre), Literary Magazine Editing, Literary Magazine Production, along with courses in tutoring/Teaching, the visual and performing arts, English and in New Media.

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

- demonstrate a familiarity with the common language of the discipline of nonfiction writing;
- demonstrate a familiarity with how open nonfiction is to new modes of expression;
- demonstrate an understanding of the major aspects of the history of nonfiction and its sub-genres;
- use a variety of narrative techniques, written forms, and revision strategies to create 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

WI

Minimum Credits 3 Maximum Credits 3

CRWR 260 Creative Nonfiction Workshop: Intermediate

Intermediate class in writing creative nonfiction. This class will build on the introductory workshop, with students expected to expand the range and sophistication of their work. Students will read works of

nonfiction and present their work to the rest of the class in a workshop format.

Repeatable: Y

Formerly 59-2700

WI

Prerequisites CRWR 160 Creative Nonfiction Workshop: Beginning

Minimum Credits 3 **Maximum Credits** 3

CRWR 360 Creative Nonfiction Workshop: Advanced

An advanced class in writing creative nonfiction. This class will build on the intermediate workshop, with students expected to have attained a certain mastery in the writing of nonfiction. Students will read works of nonfiction and participate in presenting their work to the rest of the class in a workshop format.

Repeatable: Y

Formerly 59-3700

WI

Prerequisites CRWR 260 Creative Nonfiction Workshop: Intermediate

Minimum Credits 3 **Maximum Credits** 3

CRWR 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 workshop from 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

Co-requisites CRWR 150 Fiction Workshop: Beginning

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

Co-requisites CRWR 150 Fiction Workshop: Beginning

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

Co-requisites CRWR 150 Fiction Workshop: Beginning

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*, Hasek's, outrageous novel *Good Soldier Svejk*, Kundera's *The Unbearable Lightness of Being* and works by Karol Capek and Bohumil Hrabal.

Repeatable: N

Formerly 59-3173

GA

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

WI

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

Creative Writing: Poetry

The Creative Writing Poetry concentration helps students discover their own voices as poets and develop their craft. Students in the Poetry concentration are grounded in the history of poetry and poetics and are familiar with a wide range of approaches to writing. The gateway course in the concentration is Foundations in Creative Writing. From there, students are poised to begin a sequence of scaffolded workshops progressing from Poetry Workshop: Beginning through Poetry Workshop: Intermediate; Poetry Workshop: Advanced; and Poetry Workshop: Thesis. Students also take Craft and Process Seminars, which combine the study of craft with readings in the theoretical underpinnings of poetry. Examples of Craft and Process Seminars in Poetry include Forms of Poetry, Anatomies of Slam, Hybrid Poetics, Poetry Translation, Literary Collage and Collaboration, Poets' Journals and Letters, Meditation and Poetics, and more.

In their sophomore or junior years, 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 workshop from 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

WI

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

Co-requisites CRWR 150 Fiction Workshop: Beginning

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

Co-requisites CRWR 150 Fiction Workshop: Beginning

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

Co-requisites CRWR 150 Fiction Workshop: Beginning

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*, Hasek's outrageous novel *Good Soldier Svejk*, Kundera's *The Unbearable Lightness of Being* and works by Karol Capek and Bohumil Hrabal.

Repeatable: N

Formerly 59-3173

GA

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

WI

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

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

Major Core

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

Co-requisites DANC 106 Modern IB

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 WI

Prerequisites DANC 180 Introduction to Dance Studies and ENGL 122 International Writing and Rhetoric II or DANC 180 Introduction to Dance Studies and ENGL 112 Writing and Rhetoric II or DANC 180 Introduction to Dance Studies and ENGL 112H Writing and Rhetoric II: Honors

Minimum Credits 3 **Maximum Credits** 3

DANC 335 Historical Approaches to Western Concert Dance

Historical Approaches to Western Concert Dance explores the artistic developments in the field of Western concert dance from the 17th century to the 21st century. The course focuses on the socio-political contexts that birthed ballet and modern dance and traces how the aesthetic values of western dance forms over time morph and shift for the concert stage. Through readings, writing, lectures, discussions and extensive viewing of video and live performance, students come to understand the rich lineage of these dance forms.

Repeatable: *N*

Formerly 33-3343

Prerequisites DANC 330 Postcolonial Approaches to Dance Studies

Minimum Credits 3 **Maximum Credits** 3

DANC 340 Teaching Dance I

This course is a broad overview of teaching dance, covering both creative and technical skills as they are taught to diverse student populations. In this class students will plan and present material to their classmates and to a population outside of class. Students will observe teachers at work, discuss various methods of teaching and prepare materials for teaching job applications.

Repeatable: *N*

Formerly 33-3372

Prerequisites DANC 245 Choreography I or DANC 167 Dance Improvisation

Co-requisites DANC 310A Intermediate Contemporary Techniques or DANC 310B Intermediate Contemporary Techniques or DANC 310P Intermediate Contemporary Techniques

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

Complete 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

West African Technique

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

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 33 1212 Intro to Dance Technique II or 33 1341 West African Dance Technique I

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 33 1212 Intro to Dance Technique II or 33 1341 West African Dance Technique I

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 33 2032 West African Technique II (F)

Minimum Credits 1 Maximum Credits 1

Hip-Hop Technique

DANC 185 Hip-Hop Dance Technique I

This course will focus on the historical foundations and techniques of Hip Hop (street/urban) dance styles. Through the introduction of foundational vocabularies of specific dances and their social and cultural contexts, students will develop proficiency in a few core techniques that are seen across a wide variety of Hip Hop dance styles.

Repeatable: Y

Formerly 33-1385

Minimum Credits 1 Maximum Credits 1

Ballet Technique

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

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 33 1212 Intro to Dance Technique II or 33 1321 Ballet I

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 33 1212 Intro to Dance Technique II or 33 1321 Ballet I

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 33 1212 Intro to Dance Technique II or 33 1321 Ballet I

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

Requirements Permission Required (DP)

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

Requirements Permission Required (DP)

Minimum Credits 1 **Maximum Credits** 1

DANC 316 Ballet Technique IV

This course develops physical proficiency in the performance of more complex ballet material and may draw upon skills acquired in Ballet Technique III but with increasing demands and higher expectations for competent execution. Technical weaknesses are addressed as students' understanding, range, and body control increase. The knowledge acquired at the barre is tested in the center through more challenging adagio and allegro combinations. Emphasis is placed on physical conditioning to support stronger allegro work, coordination, alignment, clarity, movement pick-up and artistry.

Repeatable: Y

Formerly 33-3023

Requirements Permission Required (DP)

Minimum Credits 1 **Maximum Credits** 1

Modern Technique

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

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 33 1212 Intro to Dance Technique II or 33 1311 Modern Technique I

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 33 1212 Intro to Dance Technique II or 33 1311 Modern Technique I

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 33 1212 Intro to Dance Technique II or 33 1311 Modern Technique I

Minimum Credits 1 Maximum Credits 1

DANC 310A Intermediate Contemporary 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 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

Formerly DANC 310

Prerequisites DANC 205A Modern Technique II and DANC 205B Modern Technique II and DANC 185 Hip-Hop Dance Technique I or DANC 205A Modern Technique II and DANC 205C Modern Technique II and DANC 185 Hip-Hop Dance Technique I or DANC 205B Modern Technique II and DANC 205C Modern Technique II and DANC 185 Hip-Hop Dance Technique I

Minimum Credits 1 Maximum Credits 1

DANC 310B Intermediate Contemporary 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 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 and DANC 185 Hip-Hop Dance Technique I or DANC 205A Modern Technique II and DANC 205C Modern Technique II and DANC 185 Hip-Hop Dance Technique I or DANC 205B Modern Technique II and DANC 205C Modern Technique II and DANC 185 Hip-Hop Dance Technique I

Minimum Credits 1 Maximum Credits 1

DANC 310P Intermediate Contemporary Techniques

This course develops physical proficiency in the performance of complex dance materials, emphasizing the deepening of technical practices in Hip-Hop forms. Material may draw upon skills acquired in Hip-Hop I 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 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 and DANC 185 Hip-Hop Dance Technique I or DANC 205A Modern Technique II and DANC 205C Modern Technique II and DANC 185 Hip-Hop Dance Technique I or DANC 205B Modern Technique II and DANC 205C Modern Technique II and DANC 185 Hip-Hop Dance Technique I

Minimum Credits 1 Maximum Credits 1

DANC 425A Advanced Contemporary Techniques

This course develops physical proficiency in the performance of highly complex dance materials, emphasizing the deepening of technical practices in modern technical forms. Material may draw upon skills

acquired in Intermediate Contemporary Techniques but with increasing demands and higher expectations for competent execution. Technical weaknesses are addressed as students' understanding, range, and body control increase. Emphasis is on building the physical capacities of the body with awareness of alignment, developing rhythmic clarity and spatial intent, and learning skills of focus and concentration. Students must audition to be placed at this level.

Repeatable: Y

Formerly DANC 425

Requirements Permission Required (DP)

Minimum Credits 1 Maximum Credits 1

DANC 425B Advanced Contemporary Techniques

This course develops physical proficiency in the performance of highly complex dance materials, emphasizing the deepening of technical practices in modern technical forms. Material may draw upon skills acquired in Intermediate Contemporary Techniques but with increasing demands and higher expectations for competent execution. Technical weaknesses are addressed as students' understanding, range, and body control increase. Emphasis is on building the physical capacities of the body with awareness of alignment, developing rhythmic clarity and spatial intent, and learning skills of focus and concentration. Students must audition to be placed at this level.

Repeatable: Y

Requirements Permission Required (DP)

Minimum Credits 1 Maximum Credits 1

DANC 425P Advanced Contemporary Techniques

This course develops physical proficiency in the performance of highly complex dance materials, emphasizing the deepening of technical practices in Hip-Hop forms. Material may draw upon skills acquired in Intermediate Contemporary Techniques P but with increasing demands and higher expectations for competent execution. Technical weaknesses are addressed as students' understanding, range, and body control increase. Emphasis is on building the physical capacities of the body with awareness of alignment, developing rhythmic clarity and spatial intent, and learning skills of focus and concentration. Students must audition for placement at this level.

Repeatable: Y

Requirements Permission Required (DP)

Minimum Credits 1 Maximum Credits 1

Contemporary Technique

Complete 2 credits from the following courses:

DANC 310A Intermediate Contemporary 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 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

Formerly DANC 310

Prerequisites DANC 205A Modern Technique II and DANC 205B Modern Technique II and DANC 185 Hip-Hop Dance Technique I or DANC 205A Modern Technique II and DANC 205C Modern Technique II and DANC 185 Hip-Hop Dance Technique I or DANC 205B Modern Technique II and DANC 205C Modern Technique II and DANC 185 Hip-Hop Dance Technique I

Minimum Credits 1 Maximum Credits 1

DANC 310B Intermediate Contemporary 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 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 and DANC 185 Hip-Hop Dance Technique I or DANC 205A Modern Technique II and DANC 205C Modern Technique II and DANC 185 Hip-Hop Dance Technique I or DANC 205B Modern Technique II and DANC 205C Modern Technique II and DANC 185 Hip-Hop Dance Technique I

Minimum Credits 1 Maximum Credits 1

DANC 310P Intermediate Contemporary Techniques

This course develops physical proficiency in the performance of complex dance materials, emphasizing the deepening of technical practices in Hip-Hop forms. Material may draw upon skills acquired in Hip-Hop I 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 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 and DANC 185 Hip-Hop Dance Technique I or DANC 205A Modern Technique II and DANC 205C Modern Technique II and DANC 185 Hip-Hop Dance Technique I or DANC 205B Modern Technique II and DANC 205C Modern Technique II and DANC 185 Hip-Hop Dance Technique I

Minimum Credits 1 Maximum Credits 1

DANC 425A Advanced Contemporary Techniques

This course develops physical proficiency in the performance of highly complex dance materials, emphasizing the deepening of technical practices in modern technical forms. Material may draw upon skills acquired in Intermediate Contemporary Techniques but with increasing demands and higher expectations for competent execution. Technical weaknesses are addressed as students' understanding, range, and body control increase. Emphasis is on building the physical capacities of the body with awareness of alignment,

developing rhythmic clarity and spatial intent, and learning skills of focus and concentration. Students must audition to be placed at this level.

Repeatable: Y

Formerly DANC 425

Requirements Permission Required (DP)

Minimum Credits 1 Maximum Credits 1

DANC 425B Advanced Contemporary Techniques

This course develops physical proficiency in the performance of highly complex dance materials, emphasizing the deepening of technical practices in modern technical forms. Material may draw upon skills acquired in Intermediate Contemporary Techniques but with increasing demands and higher expectations for competent execution. Technical weaknesses are addressed as students' understanding, range, and body control increase. Emphasis is on building the physical capacities of the body with awareness of alignment, developing rhythmic clarity and spatial intent, and learning skills of focus and concentration. Students must audition to be placed at this level.

Repeatable: Y

Requirements Permission Required (DP)

Minimum Credits 1 Maximum Credits 1

DANC 425P Advanced Contemporary Techniques

This course develops physical proficiency in the performance of highly complex dance materials, emphasizing the deepening of technical practices in Hip-Hop forms. Material may draw upon skills acquired in Intermediate Contemporary Techniques P but with increasing demands and higher expectations for competent execution. Technical weaknesses are addressed as students' understanding, range, and body control increase. Emphasis is on building the physical capacities of the body with awareness of alignment, developing rhythmic clarity and spatial intent, and learning skills of focus and concentration. Students must audition for placement at this level.

Repeatable: Y

Requirements Permission Required (DP)

Minimum Credits 1 Maximum Credits 1

Electives

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 by Career Center to ensure that it is an educational opportunity that will fulfill the learning objectives of the course. Participating in an internship allows the student to gain hands-on experience and explore career interests while applying knowledge and skills learned in the classroom to a work setting. The experience also helps students gain a clearer sense of what they still need to learn and provides an opportunity to build professional networks. Students are responsible for securing their own internships and should contact Career Center for assistance and resources to identify and apply for opportunities of interest.

Repeatable: Y

Formerly 99-2100

Requirements Permission Required (DP)

Minimum Credits 1 Maximum Credits 1

COLL 230 Internship: 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: Y

Formerly 99-2300

Requirements Permission Required (DP)

Minimum Credits 3 Maximum Credits 3

DANC 341 Teaching Dance II

This course will focus primarily on methodologies of teaching dance technique. Students will serve as teaching assistants - demonstrating, making corrections, and presenting exercises - in a Level I course, in any style. Students will prepare and present movement assignments, design lesson plans, observe and practice teaching skills, and create teaching resources. For the culminating project, students will prepare and present a technique class.

Repeatable: N

Formerly 33-3674

Prerequisites DANC 340 Teaching Dance I

Minimum Credits 3 Maximum Credits 3

DANC 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, Protocols 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

Complete 1 credit from the following courses:

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 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 285 Hip Hop Dance Technique II

This course builds upon students' understanding of the historical foundations and physical techniques of Hip Hop (street/urban) dances introduced in Hip Hop Dance Technique I. Students will develop intermediate to advanced level technical ability in the movement vocabulary and aesthetic principals associated with particular foundational and/or contemporary choreography at a professional level and/or for specialization in

improvisation in a particular style in the circle/cypher/battle.

Repeatable: Y

Formerly 33-2386

Prerequisites DANC 185 Hip-Hop Dance Technique I

Minimum Credits 1 Maximum Credits 1

Deaf Studies, BA

The Deaf Studies major is designed to educate students who will be advocates for and with the Deaf community in the United States to promote equality in all aspects of life for all. The curriculum provides a coherent plan of study through courses in American Sign Language, Deaf Culture, linguistics, cultural studies, and practicums involved within the Deaf community. During their final year, Deaf Studies majors will enhance their academic experience through internship, which includes fieldwork related to Deaf Studies, and a capstone designed to meet their individual objectives.

A BA in Deaf Studies can allow students the opportunity to study the disciplines of the social aspects of the Deaf community as well as Deaf individuals and to work in Deaf-related careers such as administration, research, advocacy, or education. The American Sign Language Department at Columbia College Chicago is also in a unique position by partnering with the highly active artistic Deaf community in Chicago and offers courses taught by internationally known faculty in the creative ASL artistic fields.

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

- understand the cultural foundations of the field of Deaf Studies;
- recognize the American Deaf community as a linguistic and cultural minority group;
- possess an in-depth understanding of the history of the Deaf community and American Deaf culture;
- appreciate diversity in the Deaf community, and will be able to apply their insights when working in diverse communities;
- define the characteristics of special populations of Deaf and hard of hearing persons who require unique communication;
- analyze artistic elements of the Deaf community (themes, forms/genres, stylistic choices, cultural perspectives, or use of cultural identity, for example) in order to produce new interpretations of existing Deaf-related art works in historical and contemporary settings;
- demonstrate solid usage of social media to reflect their criticisms toward cultural studies, and how issues related to the Deaf communities fit in with larger issues of race, power, and oppression;
- communicate proficiently in ASL and English;
- demonstrate proficiency of use of and comprehension of advanced vocabulary and grammatical features of ASL;
- demonstrate proficiency of use of and comprehension of advanced vocabulary and grammatical features of English;
- demonstrate the basic knowledge of poetic features within ASL Literature;
- understand the ethical and professional foundations of the fields of Deaf Studies and Interpretation;
- understand the role of an interpreter, and will understand the evolution of that role from a cultural perspective;
- demonstrate knowledge of professional credentialing and laws that pertain to interpreters;
- demonstrate knowledge of ethical business practices and professional interpreting agencies and organizations, as well as Deafness-related organizations;
- exhibit professional behaviors while interacting within the Deaf and interpreting communities; and

- apply the skills, aptitudes, and knowledge developed throughout the entire course of study through critical reflection on outreach in the Deaf community or advanced research.

PROGRAM REQUIREMENTS - 45 credits required

CULS 101 Introduction to Cultural Studies

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

SIGN 101 American Sign Language I

Course concentrates on development of conversational fluency in American Sign Language (ASL). Students learn to accurately recognize and produce signs in ASL with appropriate nonmanual behaviors and grammatical features. Course is a basic introduction to ASL, and students develop expressive and receptive ASL skills through discussions of topics such as exchanging personal information and talking about surroundings, residences, families, and activities.

Repeatable: *N*

Formerly 37-1151

HU DEI

Minimum Credits 3 Maximum Credits 3

SIGN 102 American Sign Language II

Course focuses on continued development of conversational fluency in American Sign Language, including further training in receptive and expressive skills, fingerspelling, vocabulary-building, and grammatical structures. Students begin to develop understanding of use of classifiers and signing space in ASL. Topics introduced include giving directions, describing physical characteristics, making requests, discussion of occupations, attributing qualities to individuals, and daily routines.

Repeatable: *Y*

Formerly 37-1152

HU DEI

Prerequisites SIGN 101 American Sign Language I

Concurrent Requisite SIGN 192 American Sign Language II Lab

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 Career Opportunities within the Deaf Community

This course introduces students to the fields of interpreting. Focus is placed on the history of the field, growth of the profession and current practices. An introduction to the interpreter's role and ethical decision making is provided. Students will learn in an interactive setting which encourages skills in critical thinking, reading, writing and collaboration.

Repeatable: *N*

Formerly 37-1253

Co-requisites SIGN 102 American Sign Language II

Minimum Credits 2 Maximum Credits 2

SIGN 201 American Sign Language III

Course includes vocabulary-building and mastery of grammar through rigorous receptive and expressive language activities. ASL skills development with application to complex grammatical structures continues. Topics discussed in ASL include the location and description of items in rooms and buildings, complaints, making suggestions, and making requests. Notes on deaf culture are also discussed.

Repeatable: *Y*

Formerly 37-2153

HU

Prerequisites SIGN 102 American Sign Language II

Concurrent Requisite SIGN 292 ASL III Lab

Minimum Credits 3 Maximum Credits 3

SIGN 202 American Sign Language IV

Course focuses on continued development of receptive and expressive American Sign Language skills. Course covers the following topics using ASL: telling about life events, describing objects, and discussion of activities and current events. Notes on deaf culture are also included.

Repeatable: *Y*

Formerly 37-2154

HU DEI

Prerequisites SIGN 201 American Sign Language III

Concurrent Requisite SIGN 392 ASL IV Lab

Minimum Credits 3 Maximum Credits 3

SIGN 211 Deaf Representations in the Media

The Deaf and hard-of-hearing community exists as a linguistic and cultural minority group often featured in various forms of media. This course raises questions concerning the portrayal of Deaf and hard-of-hearing

people in television, film, theater, books, and news media. This course will examine the changing attitudes towards the community, deafness, and sign language throughout history up to current times. Language, rhetoric, imagery, and treatment of both characters and actual persons in the media will also be examined.

Repeatable: Y

Formerly 37-2201

HU 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 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 ASL course is specifically designed to refine expressive and receptive ASL skills. Advanced linguistic structures are reviewed and applied. Vocabulary building specific to areas in which interpreters find the greatest challenges such as medical, legal, computer technology, sports, religion, academics, business, rehabilitation and local terms is an important aspect of this course. Current events are discussed in ASL, giving students opportunities to apply their linguistic and cultural knowledge while participating in open discussions.

Repeatable: Y

Formerly 37-3205

Prerequisites SIGN 202 American Sign Language IV

Concurrent Requisite SIGN 492 Advanced ASL Lab

Minimum Credits 3 **Maximum Credits** 3

SIGN 315 Deaf Education

This course examines the education of people who are Deaf and hard of hearing. Topics include language acquisition, the history and practices of Deaf Education, and various types of technology used in Deaf Education. As Deafness is both a physical and cultural phenomenon, educational philosophies that have influenced Deaf Education will be discussed, as well as legislative initiatives that have impacted the lives of Deaf and hard of hearing children. Content includes lecture, discussion, basic research, and one field trip to a working School for the Deaf.

Repeatable: N

Formerly 37-3225

PL

Prerequisites SIGN 125 Deaf Culture

Requirements Permission Required (DP)

Minimum Credits 3 **Maximum Credits** 3

SIGN 365 ASL Literature

Course covers two full-length ASL narratives by Ben Bahan and Sam Supalla, well respected ASL storytellers. Through the narratives, students are exposed to the lives and experiences of deaf people. Deaf people rely on ASL narratives to portray themselves and to reaffirm their identities as members of a distinct cultural group. Students also learn how a narrative is formed without a written system and how it is preserved and passed down through the generations. Note: This is a required course for students pursuing an American Sign Language Studies Minor.

Repeatable: N

Formerly 37-3661

Prerequisites SIGN 202 American Sign Language IV and SIGN 125 Deaf Culture

Requirements Permission Required (DP)

Minimum Credits 3 **Maximum Credits** 3

SIGN 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

Design Management, BA

The BA in Design Management aims to equip students with the knowledge and skills to pursue careers as managers, executives, and owners of design entities. Students will have the opportunity to learn how to manage and lead design-oriented organizations with an emphasis on entrepreneurial thinking and leadership. The Design Management major combines theory and practice by providing students with a hands-on design agency practicum experience.

The full-time and adjunct faculty of more than 100 renowned academics and creative professionals integrate current industry practices into the classroom. With over 700 business and entrepreneurship students and a global network of alumni, the program has a major influence in the field of arts, entertainment, and media management worldwide.

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

- understand how the design industry has evolved and be able to speculate on future trends;
- assess how various business models are structured for design-based freelancers, sole-proprietorships, small businesses, and large firms;
- examine the broad range of design disciplines and their relationship to one another; and
- apply fundamental project management-related career paths in the design industry and identify the skills, knowledge and experience necessary for success.

A grade of C or better is required in all major coursework.

For students who have earned a Bachelors degree previously, Columbia offers a Second Bachelor of Arts in Design Management.

PROGRAM REQUIREMENTS - 42 credits required

Management Core Courses

BUSE 105 Introduction to Management and Entrepreneurship

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. The course fulfills Columbia College's writing intensive requirement (WI).

Repeatable: *N*

Formerly 28-2120

WI

Prerequisites ENGL 111 Writing and Rhetoric I **or** ENGL 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-7-EXAM-TWC WRITING MINIMUM SCORE = 7**

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

Design Management Courses

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 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 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

English, BA

The major in English at Columbia College Chicago is a career-focused interdisciplinary experience in the liberal arts. Students complete 39 hours of coursework in imaginative literature, professional and technical writing, and creative writing, refining their abilities as critical and creative thinkers and as highly proficient composers and interpreters of written, visual, and digital texts. Courses for the major from outside the department combine with ample opportunity to complete a minor or a second major to further prepare students for a broad range of career options in growing fields such as technical writing, language and literature education, law, marketing, non-profit services, arts and culture institutions, and other professions that require excellent skills in communication, human understanding, research, and evidence-based analysis.

English majors 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: Y

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

WI

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 WI

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

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

Co-requisites CRWR 110 Foundations in Creative Writing

Minimum Credits 3 Maximum Credits 3

LITR 105 Literature, Culture, and Power

This course examines how literary texts are connected to social power and privilege. Sections might focus on one or more of the following topics: race, class, gender, sexuality, religion, disability, ethnicity, language, technology, empire, diaspora, etc....

Repeatable: *N*

Formerly 52-1601

HL 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

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

WI

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 WI

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 WI

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 GA WI

Prerequisites ENGL 112 Writing and Rhetoric II or ENGL 112H Writing and Rhetoric II: Honors or ENGL 122 International Writing and Rhetoric II

Requirements 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

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 WI

Prerequisites ENGL 112 Writing and Rhetoric II or ENGL 112H Writing and Rhetoric II: Honors or ENGL 122 International Writing and Rhetoric II

Requirements 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 WI

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

Choose one of the following courses:

ADVE 220 Advertising Copywriting I

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

Repeatable: N

Formerly 54-2606

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

Minimum Credits 3 Maximum Credits 3

CINE 234 Cinema Analysis and Criticism

Course is a writing-and-research-intensive introduction to cinema studies. Students are taught how to write about cinema and media using different approaches including: formal analysis, ideological analysis, and historical research. In order to focus more on writing and course content, screenings will be limited. The screenings may change at the discretion of the instructor but the nature and number of the assignments will remain the same for each offering of the course.

Repeatable: *N*

Formerly 24-2500

WI

Minimum Credits 3 Maximum Credits 3

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 (SO)

Minimum Credits 3 Maximum Credits 3

COMM 219 Social Media Content

This course trains students to post effectively, strategically and ethically on social media platforms; develop concise and accurate writing and editing skills; use search engine optimization; and effectively link and share to grow audiences through strategic social media outreach.

Repeatable: *N*

Formerly 54-2205

Prerequisites ENGL 111 Writing and Rhetoric I or ENGL 111H Writing and Rhetoric I: Honors or ENGL 121 International Writing and Rhetoric I or ENGL 109 Writing and Rhetoric I Stretch B 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

WI

Prerequisites ENGL 112 Writing and Rhetoric II or ENGL 112H Writing and Rhetoric II: Honors or ENGL 122 International Writing and Rhetoric II

Requirements Sophomore Standing or Above (SO)

Minimum Credits 3 Maximum Credits 3

THEA 205 Text Analysis

This course studies different methodologies of script analysis to help students develop greater skill in interpretation. Analytical methods provide students with glimpses of plays' underlying structural principles, leading to deeper understanding of overall meaning. Instruction includes overview of the history of dramatic criticism in Western theatre. Course provides common working vocabulary and methods of analysis, facilitating communication of production ideas. Writing intensive course is useful for actors, directors, and designers.

Repeatable: *N*

Formerly 31-2120

WI

Prerequisites THEA 111 Theatre Foundation I: Theatre Making and ENGL 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

Fashion Studies, BA

The industry-aware BA in Fashion Studies is built on a shared core, offers students fashion product development and fashion merchandising concentrations, and culminates in a year-long, hands-on capstone experience--wherein students in both concentrations team with local producers to design, prototype, source, manufacture, bring to market, and actually sell their own designed and developed apparel.

Along the way, students are purposefully introduced to the fashion industry, design principles, trend research and forecasting, social media practices, textile and apparel identification and evaluation, global fashion history, fashion math, and other essential baseline knowledge and skills.

Curated elective clusters allow students to meaningfully deepen or broaden their studies and/or engagement in areas such as apparel construction, visual merchandising, wearable technology, surface embellishment, costume supervision, and a host of other revolving offerings.

Students are encouraged to minor across the college in programs such as the following in order to further contextualize their study and make themselves more marketable:

- Marketing
- Public Relations
- Journalism
- Business & Entrepreneurship
- Art History

Those teaching in the BA in fashion studies program seek to maximize returns on student intellectual, creative, and practical investment, and are committed to helping graduates enter secure meaningful, fashion-related careers.

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

- use discipline-appropriate technology in order to navigate the multi-channel global business environment;
- distinguish between consumer and fashion industry decision-making processes;
- identify, analyze and apply elements of design relative to market segmentation;
- evaluate consumer, fashion and design theories in order to propose solutions to existing and potential industry-related problems

- use best practice primary and secondary research to communicate fashion industry-related concepts and solutions;
- understand the evolution of production and consumption in the fashion industry with regard to its impact on human, cultural, and ecological systems; and
- apply the professional skills (organizational, planning, communication, networking, adaptability) necessary to succeed in an entrepreneurial or corporate career.

PROGRAM REQUIREMENTS - 48 credits required

Major Core Courses

FASH 101 Intro to the Fashion Industry

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 used to merchandise and design products for the fashion industry.

Repeatable: *N*

Formerly 27-2125

Prerequisites FASH 101 Intro to the Fashion Industry

Minimum Credits 3 **Maximum Credits** 3

FASH 204 Math for Fashion

This course explores mathematical applications used in product development and merchandising for the fashion industry. Emphasis is placed on use of formula-based spreadsheets to expedite and defend financial problem solving.

Repeatable: *N*

Formerly 27-2110

Prerequisites MATH 110 College Mathematics or MATH 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

Minimum Credits 3 Maximum Credits 3

FASH 205 Textiles Survey

This course demonstrates the interrelationship between textiles and clothing design. It explores the importance of the textile industry to the fashion industry. Students acquire understanding of fibers, fabrics, manufacturing techniques, trends, definitions, and uses of textiles applied to both industries. Laws governing uses, liabilities, treatment, standards, and labeling are discussed.

Repeatable: *N*

Formerly 27-2121

Prerequisites FASH 101 Intro to the Fashion Industry

Requirements Sophomore Standing or Above (SO)

Minimum Credits 3 Maximum Credits 3

FASH 306 Apparel Evaluation

Apparel Evaluation provides students with a production vocabulary based on a thorough knowledge of the relationship from textiles to finished garments, including fit, construction details, federal regulations, quality, and wholesale/retail pricing relationships by market segment. Decision making and negotiating skills are highlighted.

Repeatable: *N*

Formerly 27-3115

Prerequisites FASH 101 Intro to the Fashion Industry or FASH 204 Math for Fashion

Minimum Credits 3 Maximum Credits 3

FASH 307 Fashion History: Global Perspectives

This course introduces students to universal historical and contemporary concepts of dress through the examination of developments in construction techniques, fashion technologies, international trade, and retail practices.

Repeatable: *N*

Formerly 27-3175

Prerequisites FASH 101 Intro to the Fashion Industry and ENGL 112 Writing and Rhetoric II or FASH 101 Intro to the Fashion Industry and ENGL 112H Writing and Rhetoric II: Honors or FASH 101 Intro to the Fashion Industry and ENGL 122 International Writing and Rhetoric II

Minimum Credits 3 Maximum Credits 3

FASH 308 Professional Practice

Students will create a professional package based on their career interests comprised of the following elements: a portfolio, resume, cover letter, website and LinkedIn page. Students will develop interview skills

and gain an understanding of how to pursue a meaningful career in the fashion industry.

Repeatable: *N*

Formerly 27-3130

Requirements Junior Standing or Above (JR)

Minimum Credits 3 **Maximum Credits** 3

FASH 309 Sourcing and Supply Chain

Sourcing and Supply Chain introduces students to the nature, scope, finance, logistics, and fiscal, ethical, and environmental challenges of sourcing local and global materials used to create consumer soft goods.

Repeatable: *N*

Formerly 27-3930

Prerequisites FASH 306 Apparel Evaluation

Minimum Credits 3 **Maximum Credits** 3

FASH 401 Fashion Design and Merchandising Concept to Consumer I

This course is the penultimate course in a year-long capstone for both design and merchandising students. It requires cross-functional teams to design and develop a viable fashion and/or function based market-ready capsule for a specific market segment, constrained by defined sourcing and production variables.

Repeatable: *N*

Formerly 27-4100

Co-requisites FASH 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

Fashion Studies: Merchandising

Required for the Concentration:

COMM 219 Social Media Content

This course trains students to post effectively, strategically and ethically on social media platforms; develop concise and accurate writing and editing skills; use search engine optimization; and effectively link and share to grow audiences through strategic social media outreach.

Repeatable: *N*

Formerly 54-2205

Prerequisites ENGL 111 Writing and Rhetoric I or ENGL 111H Writing and Rhetoric I: Honors or ENGL 121 International Writing and Rhetoric I or ENGL 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 or FASH 370 Merchandising: Concept to Consumer

Minimum Credits 3 Maximum Credits 3

FASH 323 Visual Merchandising and Space Planning

Students will analyze store environments and the role of visual merchandising through interior/exterior displays and store layout. This course emphasizes the use of color, fixtures, and lighting used for display purposes. This course blends hands on learning experience with the most current software.

Repeatable: *N*

Formerly 27-3921

Prerequisites FASH 221 Marketing Fashion Brands

Co-requisites FASH 322 Merchandising and Assortment Planning

Minimum Credits 3 **Maximum Credits** 3

Fashion Studies: Product Development

Required for the Concentration:

FASH 130 Patternmaking and Construction I

Patternmaking and Construction I introduces students to and gives them practice in a range of patternmaking and construction techniques used in apparel product development. Students will be able to create and apply basic blocks, patternmaking and draping techniques to construct prototypes and finished products.

Repeatable: *N*

Formerly 27-1607

Minimum Credits 3 **Maximum Credits** 3

FASH 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

Co-requisites FASH 204 Math for Fashion

Concurrent Requisite FASH 231 Approaches and Process in Fashion Design

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

Filmmaking, BA

The goal of the Cinema and Television Arts BA in Filmmaking program is to provide students the opportunity to make short films through collaboration, analysis, technical skill development and practice. The curriculum is designed for students who want an overview of the filmmaking process or who intend to pursue further education, such as graduate school.

Cinema and Television Arts Filmmaking majors complete 49 credits in the major which include 15 credits of required core classes and at least 34 hours in areas of interest including a capstone experience. Courses prepare students for advanced study, which will provide the opportunity to assemble a body of work.

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

- reveal personal voice, vision, and intent within the process of creating cinematic works;
- utilize technical skills in storytelling by collaborating on projects using industry practices and standards;
- critically examine their own work and others in the context of cinema history, aesthetics, and cultural influences;
- exhibit fluency in the language of cinema by applying diverse perspectives to their creative work; and
- effectively strategize a process and a plan to manage their careers and creative endeavors.

PROGRAM REQUIREMENTS - 48 credits required

Major Core

CINE 102 Cinema Notebooks

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

goals.

Repeatable: *N*

Formerly 24-1000

Concurrent Requisite CINE 103 Cinema Image and Process

Minimum Credits 3 Maximum Credits 3

CINE 103 Cinema Image and Process

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

Repeatable: *N*

Formerly 24-1001

Concurrent Requisite CINE 102 Cinema Notebooks

Minimum Credits 3 Maximum Credits 3

CINE 140 Script Analysis for Cinema

This course provides students with an opportunity to learn more about various concentrations by examining the methods by which professionals approach, break down, or prepare a script for filming. Students analyze various drafts of scripts from several feature length and shorter films. Beginning with story analysis, class analyzes scripts in relationship to producing, directing, acting, production design, cinematography, editing, and sound design. Script strengths and weaknesses are discussed in relation to each of the production areas. Course material links with material from each of the major concentration areas in Cinema.

Repeatable: *N*

Formerly 24-1700

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

Minimum Credits 3 Maximum Credits 3

CINE 143 World Cinema I

This course examines the world cinema up until World War II. Emphasis is placed on major directors, national cinemas, and movements that contributed to the development of narrative cinema. Screenings will be discussed for their aesthetic, historical, technological and ideological significance. Students will research and write papers and be involved in a number of other in-class and online research activities to help engage them actively with the material.

Repeatable: *N*

Formerly 24-2550

Minimum Credits 3 Maximum Credits 3

CINE 144 World Cinema II

This course examines the world cinema after World War II. Emphasis is placed on major directors, national cinemas, and movements that contributed to the development of narrative cinema. Screenings will be discussed for their aesthetic, historical, technological and ideological significance. Students will research and write papers and be involved in a number of other in-class and online research activities to help engage them actively with the material.

Repeatable: N

Formerly 24-2551

Minimum Credits 3 Maximum Credits 3

Basic Focus Exploration

Choose one of 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

CINE 104 Fundamentals of Casting

This course introduces the fundamental practices, etiquette and protocol for casting cinema productions. Sources of actors, methods of posting calls, offers and booking sheets and implementing SAG guidelines are presented and examined. The role and value of a casting director and their collaboration with directors, producers and line producers is covered. A standard protocol for scheduling and running casting sessions from pre-reads through chemistry tests is developed with an emphasis on professionalism.

Repeatable: N

Formerly 24-1301

Co-requisites CINE 102 Cinema Notebooks and CINE 103 Cinema Image and Process

Minimum Credits 1 Maximum Credits 1

CINE 105 Production Design Fabrication Basics

Production design is both an artistic and industrial enterprise. In order to be an effective designer, one must have a thorough grounding in the techniques of safe and efficient fabrication. This course introduces students to the art, math and science of the common materials and processes necessary to the creation of props, sets and dressing for cinema production design.

Repeatable: Y

Formerly 24-1011

Co-requisites CINE 107 Production Design I

Minimum Credits 1 Maximum Credits 1

CINE 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

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

Minimum Credits 1 Maximum Credits 1

CINE 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

Co-requisites CINE 102 Cinema Notebooks and CINE 103 Cinema Image and Process

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

Co-requisites CINE 102 Cinema Notebooks and CINE 103 Cinema Image and Process

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

Co-requisites CINE 102 Cinema Notebooks and CINE 103 Cinema Image and Process

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

Co-requisites CINE 102 Cinema Notebooks and CINE 103 Cinema Image and Process

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

Co-requisites CINE 102 Cinema Notebooks and CINE 103 Cinema Image and Process

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

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

Requirements Permission Required (DP)

Minimum Credits 1 Maximum Credits 1

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

Minimum Credits 4 **Maximum Credits** 4

CINE 128 Acting and Directing Workshop

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

Repeatable: *N*

Formerly 24-1300

Prerequisites CINE 102 Cinema Notebooks and CINE 103 Cinema Image and Process

Minimum Credits 3 **Maximum Credits** 3

CINE 130 Editing I

Course helps students develop the basic non-linear editing skills needed to tell stories effectively through screenings, practical hands-on assignments, using NLE editing software, readings, and lectures. Organizational skills needed to handle NLE offline digital video and audio materials are covered. Editing exercises consist of various editing genres, using scenes from longer works. Students receive ongoing critiques of their work to determine their proficiency of craft and creativity.

Repeatable: *N*

Formerly 24-1401

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 Screenwriting I: Writing the Short Film

Course is a workshop that explores basic methods of writing for cinema which further develop the students' skills in presenting their ideas in written form. Students will develop craft skills basic to cinema writing: research, story development, scene structure, dialogue, and character definition. Emphasis is on finding

visual equivalents for human emotions and on developing the writer's individual personal vision. This work culminates in the development and revision of two short narrative scripts. Instrumental in the development of the student as a writer is the ability to read, and effectively critique, the work of their peers.

Repeatable: *N*

Formerly 24-1710

Prerequisites ENGL 111 Writing and Rhetoric I 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 148 Introduction to Documentary

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

Repeatable: *N*

Formerly 24-1801

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

Minimum Credits 3 Maximum Credits 3

CINE 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 CINE 102 Cinema Notebooks and CINE 103 Cinema Image and Process or TELE 230 Production and Editing I

Minimum Credits 3 Maximum Credits 3

CINE 211 Post-Production Audio I

Entry-level Sound for Cinema course offers instruction and exploration into the methodology and skills training of sound design and mixing for cinema. Course includes an introduction to the Digital Audio Workstation for sound editing, enhancement and manipulation, and re-recording mixing of the various categories of cinema sound. Students work on a variety of cinema sound projects that mirror professional practice and foster development of the necessary skills to proceed through the Sound for Cinema pathway.

Repeatable: *N*

Formerly 24-2101

Prerequisites CINE 102 Cinema Notebooks and CINE 103 Cinema Image and Process 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

Minimum Credits 4 Maximum Credits 4

CINE 214 Music for Cinema

Students are introduced to the language of cinema and how composers and music supervisors serve the needs of the frame while exploring the functions of the score and music licensing. Textural conceptualization and technology expanding emotional resonance are examined. Understanding the vocabulary of music, contemporary targeting issues impacting tone, voicing, spotting and the business of synchronization to picture are a vital component. Students develop musical application skills using analysis and creative projects to foster and enhance their understanding.

Repeatable: *N*

Formerly 24-2104

Prerequisites CINE 102 Cinema Notebooks and CINE 103 Cinema Image and Process

Minimum Credits 3 Maximum Credits 3

CINE 216 Image Design for Cinema

In this course students will examine the design of images and their critical role in how filmmakers communicate story. Through lectures, practical assignments and critique, students refine their ability to use visual components to see, conceive and communicate most effectively. This course bridges the gap between theory and practice and highlights the relationship between story structure and visual structure.

Repeatable: *N*

Formerly 24-2201

Prerequisites CINE 102 Cinema Notebooks and CINE 103 Cinema Image and Process

Minimum Credits 3 Maximum Credits 3

CINE 248 Producing I: Production Team

Course explores the production team and the role of the line producer, unit production manager, production manager, and assistant directors in managing the physical production process of producing a film. This process will include budgeting and scheduling, and managing cast, crew and vendor relationships. Additional team members are examined, including the roles of the casting director, location manager, production coordinator, and script supervisor. The post-production supervisor position is discussed including post-production scheduling, budgeting, and meeting delivery requirements for distribution and film festivals.

Repeatable: N

Formerly 24-2600

Prerequisites CINE 102 Cinema Notebooks and CINE 103 Cinema Image and Process

Minimum Credits 3 **Maximum Credits** 3

CINE 250 Advanced Script Supervising

This three-credit hour course is affiliated with the advanced production and offers students an opportunity to learn about the role of Script Supervisor by serving as Script Supervisors on a film. Learning will be delivered through instructor mentoring and focus on practical preparation of scripts notes, lining scripts, assigning slate numbers, working with the various departments during production and set etiquette.

Repeatable: N

Formerly 24-2612

Prerequisites CINE 249 Introduction to Script Supervising

Minimum Credits 3 **Maximum Credits** 3

Intermediate Production Techniques

Complete 6 credit hours from the following courses:

CINE 208 Cinema Set Design and Construction

This course introduces the planning and fabrication skills necessary to design, estimate, and safely construct motion picture sets. Students will learn the basics of hand-drawn drafting to create working drawings and cost estimating for budget creation. Students will collaborate on in-class projects, gaining hands-on experience in construction techniques, shop safety, and the uses of common construction materials as they relate to set construction.

Repeatable: Y

Formerly 24-2013

Prerequisites CINE 105 Production Design Fabrication Basics

Minimum Credits 4 **Maximum Credits** 4

CINE 215 Cinematography:Camera Seminar

Course gives students a working knowledge of 16mm, Super-16 and beginning digital motion picture camera systems. It provides hands-on training in camera handling and assisting. Students learn basic image acquisition techniques based on optics, focal length, stops, and depth-of-field. Students are introduced to set protocol and the duties of the different members of the camera department.

Repeatable: N

Formerly 24-2202

Prerequisites CINE 102 Cinema Notebooks and CINE 103 Cinema Image and Process

Minimum Credits 3 **Maximum Credits** 3

CINE 221 Photo Theory/Lab Practice

This course deals with the technologies of image acquisition, from the first photographic emulsion to today's digital sensors. It offers in-depth studies of photosensitive emulsions, latent image theory, laboratory processing and printing, mechanical properties of film, image quality, densitometry, sensitometry and digital

sensors, scanning, and archiving. A brief history of photochemical and digital photography is included.

Repeatable: *N*

Formerly 24-2216

Prerequisites CINE 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 Cinema Directing I

Course builds upon the relationship between actor, text, and director and expands to include camera blocking, basic scene coverage, additional rehearsal techniques, and effective critiquing skills. Emphasis is on the development of director's breakdowns, pre-visualization, set-etiquette, and fundamental collaboration with key department heads. Scene work culminates with the blocking and staging of a cinematic narrative scene.

Repeatable: *N*

Formerly 24-2301

Prerequisites CINE 128 Acting and Directing Workshop

Minimum Credits 6 **Maximum Credits** 6

CINE 230 Editing II

Hands-on course helps students continue to develop the necessary skills to become professional editors. Editing projects are increasingly more complex, concluding with finishing a short film. Communicating and collaborating with a director is emphasized. Students use professional state-of-the-art non-linear digital editing equipment and receive ongoing critiques of their work to determine their proficiency of craft and creativity. Understanding NLE workflow from capturing footage through exporting the final project is emphasized.

Repeatable: *N*

Formerly 24-2402

Prerequisites CINE 130 Editing I and CINE 131 Editing I Lab

Concurrent Requisite CINE 231 Editing II Studio

Minimum Credits 3 **Maximum Credits** 3

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 Screenwriting II: The Feature Film

Course teaches students to produce longer and more complex screenplays; facilitates a deeper understanding of the screenwriting process; and enables students to develop character, story, and linear structure. Students master systematic work habits in order to fully develop the screenplay, from initial idea to completed script. Course also provides students with the opportunity for consistent critique of their screenwriting.

Repeatable: *N*

Formerly 24-2710

Prerequisites CINE 145 Screenwriting I: Writing the Short Film

Minimum Credits 3 Maximum Credits 3

CINE 253 Adaptation

Course examines problems, obstacles, and reconstruction principles inherent in adapting a literary work for the screen. Content focuses primarily on the kinds of short work attractive to low-budget filmmakers and works possible within the Columbia production program.

Repeatable: *N*

Formerly 24-2715

Prerequisites CINE 145 Screenwriting I: Writing the Short Film

Minimum Credits 3 Maximum Credits 3

CINE 266 Documentary Storytelling

Course begins with an overview of the relationships between story and discourse in narrative storytelling. This includes narrative voice and perspective, the temporal and spatial arrangements of events and mutual influences between plot and character. Once fundamental principles are established, the focus shifts specifically to documentary. By studying excerpts from existing works, students develop an understanding of narrative approaches to documentary and apply that knowledge to a personal project they wish to develop.

Repeatable: *N*

Formerly 24-2807

Prerequisites CINE 102 Cinema Notebooks and CINE 103 Cinema Image and Process or CINE 267 Documentary Production Module I: Location Camera and Sound and CINE 264 Documentary Production Module II: The Interview

Requirements Sophomore Standing or Above (SO)

Minimum Credits 3 Maximum Credits 3

CINE 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

Advanced Production Techniques

Choose one of the following courses:

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 275 Experimental Production I

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

Repeatable: *N*

Formerly 24-2901

Prerequisites CINE 102 Cinema Notebooks and CINE 103 Cinema Image and Process

Minimum Credits 3 Maximum Credits 3

CINE 228 Editing the Documentary

This course provides documentary editing experience and creative collaborations on original work developed by students in the documentary production classes. Pre-production planning, on set workflow issues and handling large amounts of media in the edit room are discussed from the post-production perspective. Students will add original creative work for their editing reels from the projects completed in this class.

Repeatable: Y

Formerly 24-2407

Prerequisites CINE 130 Editing I or CINE 267 Documentary Production Module I: Location Camera and Sound or TELE 230 Production and Editing I

Minimum Credits 4 Maximum Credits 4

CINE 364 The Assistant Director's Workshop

Course teaches assistant directors how to run a set by assembling all of the elements needed for filming and for the daily operation of the shooting set. Course explores an assistant director's objective of providing the director with everything he or she needs to put the director's vision on film. Their duties are supervisory, organizational, administrative - and multifarious. Working within the structure that is governed by budgets, union and guild contracts, industry custom, and so on, they make schedules, attend to the cast, direct extras, oversee the crew as each shot is prepared, create detailed reports of each day's events, and are looked to by cast and crew to solve many problems that arise in advanced productions.

Repeatable: N

Formerly 24-3624

Prerequisites CINE 102 Cinema Notebooks and CINE 103 Cinema Image and Process

Minimum Credits 3 Maximum Credits 3

CINE 365 Set Decoration

Building on the concepts introduced in Production Design 1, course emphasizes the development and fulfillment of a film's visual theme through set decoration. Course will include the creative and practical aspects of the Art Department as they relate to Set Decorating.

Repeatable: N

Formerly 24-2012

Prerequisites CINE 102 Cinema Notebooks and CINE 103 Cinema Image and Process and CINE 107 Production Design I

Minimum Credits 3 Maximum Credits 3

Cinema Studies

Complete 6 credits from the following courses:

CINE 234 Cinema Analysis and Criticism

Course is a writing-and-research-intensive introduction to cinema studies. Students are taught how to write about cinema and media using different approaches including: formal analysis, ideological analysis, and historical research. In order to focus more on writing and course content, screenings will be limited. The screenings may change at the discretion of the instructor but the nature and number of the assignments will remain the same for each offering of the course.

Repeatable: N

Formerly 24-2500

WI

Minimum Credits 3 Maximum Credits 3

CINE 235A Authorship:

Screening/discussion course is an intensive study of a single director (or directors) as auteur. The featured director(s) changes each semester. Class examines recurring themes, stylistic innovations, and differentiating interpretations of directors' films. Course may be repeated as featured directors change.

Repeatable: Y

Formerly CINE 235

Minimum Credits 3 Maximum Credits 3

CINE 235B 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 235C 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 235D 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 235E 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 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 Cinema History and Culture

This course examines historical and cultural issues in cinema. Topics may include specific genres, national cinemas, representations of gender and sexuality, non-narrative cinema, or the aesthetic impact of technological innovations. Course may be repeated as topics change. Students will research and write papers and be involved in a number of other in-class and online research activities to help engage them actively with the topics.

Repeatable: Y

Formerly CINE 238

Requirements Sophomore Standing or Above (SO)

Minimum Credits 3 **Maximum Credits** 3

CINE 238B 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 238C 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 238D 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 238E 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 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

Capstone Requirements:

Part I

Choose one of the following courses:

CINE 306 Cinematography I

Through still and motion picture exercises, this course focuses on the interpretation of artistic goals by exploring the use of camera movement, focal length, depth of field, camera angles, etc. Students begin by developing different creative visualizations using pre-production tools including storyboards, shot lists, and overheads. Technical issues including acquisition formats, exposure, and lighting are analyzed.

Repeatable: N

Formerly 24-3202

Prerequisites CINE 215 Cinematography:Camera Seminar

Co-requisites CINE 221 Photo Theory/Lab Practice

Minimum Credits 4 Maximum Credits 4

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. Lighting II Studio is a concurrent requisite.

Repeatable: N

Formerly 24-3200

Prerequisites CINE 121 Lighting I and CINE 215 Cinematography:Camera Seminar

Concurrent Requisite CINE 322 Lighting II Studio

Minimum Credits 3 Maximum Credits 3

CINE 322 Lighting II Studio

This course is designed to work in conjunction with Lighting II and Directing II. Each lighting student will be paired with a Directing II student and collaborate on class exercises, involving a full array of pre-visualization and production techniques with an emphasis on collaboration and communication. The coursework expands upon the skills cinematography students learn in Lighting II, applying them to more complex and complete storytelling assignments.

Repeatable: Y

Formerly 24-3200A

Concurrent Requisite CINE 321 Lighting II

Minimum Credits 3 Maximum Credits 3

CINE 325 Cinema Directing II

Course continues the development of collaboration with actors and key department heads while introducing the principles of cinematic coverage and providing the opportunity to develop personal directorial style. Pre-visualization, fundamental considerations of location shooting, and the use of editing and audio design in cinematic storytelling are emphasized. Student work culminates with the direction of scenes on both studio and location.

Repeatable: N

Formerly 24-3302

Prerequisites CINE 225 Cinema Directing I

Minimum Credits 6 Maximum Credits 6

CINE 368 The Line Producer Workshop

This course provides the Line Producing student with the unique opportunity to produce an advanced student short film. This course teaches Line Producers how to produce a short film by assembling all of the preparation elements needed for filming and then for the day-to-day operation of the shooting set/principal photography. The course explores a Line Producer's objective of maintaining financial responsibility while providing the production and Creative Producer with everything needed to put the Director's vision on film. Their duties are supervisory, organizational, administrative and multifarious. The Line Producing student will be working within the structure that is governed by budgets, union and schedules, attend to cast, contract with vendors, hire crew, create detailed reports of each day's events and are looked to by cast and crew to problem solve on a moment to moment notice before and during production.

Repeatable: N

Formerly 24-3635

Prerequisites CINE 248 Producing I: Production Team

Minimum Credits 6 **Maximum Credits** 6

CINE 411 Post-Production Audio III

Advanced level Sound for Cinema course designed to further student's insight and experience into the art of preparing, mixing and re-recording sound tracks for cinema. Students work in collaborative environment to complete class projects that mirror professional industry cinema sound practice. Skills training and learning outcomes offered in this class represent the capstone in the Sound for Cinema pathway.

Repeatable: N

Formerly 24-3122

Prerequisites CINE 311 Post-Production Audio II

Minimum Credits 4 **Maximum Credits** 4

CINE 414 Digital Cinema Mastering

Course provides an advanced editing experience in three areas: developing skills necessary to manipulate large amounts of cinema source material; acquiring the means to apply those skills while working with clients; and using nonlinear editing and color correction equipment to complete assigned online editing and cinema mastering projects. Students also learn organizational skills necessary to edit projects and gain advanced knowledge of post-production protocols in offline editing and the generation of EDLs and KeyCode cutlists, video online editing and digital cinema mastering. Students work on advanced cinema and high definition projects on industry leading nonlinear editing and color correction software. Digital Intermediates and Digital Cinema Packages will also be covered. Students receive critiques of their work after each project to determine the development of their proficiency of craft and creativity. Course culminates in the finishing of a cinema project from an off-line creative edit to a digital cinema master.

Repeatable: Y

Formerly 24-4428

Prerequisites CINE 230 Editing II

Minimum Credits 4 **Maximum Credits** 4

CINE 440A Seminar in Cinema and Media Studies

In this seminar, students will engage in extensive research into areas of cinema history, media, or theory and criticism. Students will apply their research into the composition of a graduate-level essay. This is a rotating subjects course.

Repeatable: Y

Formerly CINE 440

Requirements Junior Standing or Above (JR)

Minimum Credits 3 Maximum Credits 3

CINE 440B Seminar in Cinema and Media Studies

In this seminar, students will engage in extensive research into areas of cinema history, media, or theory and criticism. Students will apply their research into the composition of a graduate-level essay. This is a rotating subjects course.

Repeatable: Y

Requirements Junior Standing or Above (JR)

Minimum Credits 3 Maximum Credits 3

CINE 440C Seminar in Cinema and Media Studies

In this seminar, students will engage in extensive research into areas of cinema history, media, or theory and criticism. Students will apply their research into the composition of a graduate-level essay. This is a rotating subjects course.

Repeatable: Y

Requirements Junior Standing or Above (JR)

Minimum Credits 3 Maximum Credits 3

CINE 440D Seminar in Cinema and Media Studies

In this seminar, students will engage in extensive research into areas of cinema history, media, or theory and criticism. Students will apply their research into the composition of a graduate-level essay. This is a rotating subjects course.

Repeatable: Y

Requirements Junior Standing or Above (JR)

Minimum Credits 3 Maximum Credits 3

CINE 440E Seminar in Cinema and Media Studies

In this seminar, students will engage in extensive research into areas of cinema history, media, or theory and criticism. Students will apply their research into the composition of a graduate-level essay. This is a rotating subjects course.

Repeatable: Y

Requirements Junior Standing or Above (JR)

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

Requirements Permission Required (DP)

Minimum Credits 3 **Maximum Credits** 3

CINE 496 Independent Project: Cinema and Television Arts

Course involves the instructor acting as the supervisor for students who meet the criteria necessary for enrollment. Students must submit a complete production packet prior to enrolling in this class.

Repeatable: Y

Formerly 24-3098

Requirements Permission Required (DP)

Minimum Credits 1 **Maximum Credits** 6

Part II

Choose one of the following courses:

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 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 and CINE 216 Image Design for Cinema and CINE 321 Lighting II

Co-requisites CINE 306 Cinematography I

Concurrent Requisite CINE 316 Camera Seminar II Studio

Minimum Credits 3 **Maximum Credits** 3

CINE 316 Camera Seminar II Studio

Camera Seminar II Studio is 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 406 Cinematography II

Building on Cinematography I, this course focuses on visual storytelling with an emphasis on color, camera movement, shot design and other creative choices. Students develop a story and visual concept and shoot a short project in 35mm film acquisition without any dialogue, relying heavily on visuals to communicate story, tone, theme and emotional impact.

Repeatable: *N*

Formerly 24-4203

Prerequisites CINE 306 Cinematography I and CINE 315 Cinematography: Camera Seminar II and CINE 316 Camera Seminar II Studio

Requirements Permission Required (DP)

Minimum Credits 4 **Maximum Credits** 4

CINE 410 Advanced Editing Seminar

This intensive course provides an opportunity for editing students to collaborate on original creative work by advanced direction, thesis and independent projects, in a seminar environment. Deadlines are strictly enforced as editors collaborate with students in other areas of expertise in creating a short digital narrative project. Students also develop an extensive written career plan to showcase their creative work and important portfolio materials such as website, editing samples, resume, cover letters, and business cards.

Repeatable: *Y*

Formerly 24-4406

Prerequisites CINE 230 Editing II

Requirements Permission Required (DP)

Minimum Credits 4 **Maximum Credits** 4

CINE 415 Sound Mixing for Cinema

Sound Mixing For Cinema explores the advanced processes used to create effective state-of-the-art cinema sound mixes. In this intensive, hands-on studio course, students will study the latest trends in soundtrack aesthetics & rerecording technology and employ these techniques in mixing soundtracks for a variety of cinema genres & media.

Repeatable: *N*

Formerly 24-3126

Prerequisites CINE 311 Post-Production Audio II

Minimum Credits 4 **Maximum Credits** 4

CINE 425 Cinema Directing III

Course covers directing original material, from script breakdown and pre-visualization through location production and picture cut, culminating in a short narrative cinematic story. Using HD video format, instruction elaborates on collaborative skills needed to work with a cinematographer, production designer, editor, and other department heads. Students apply for admittance by submitting a very short, dramatically effective screenplay that is ready for pre-production.

Repeatable: *N*

Formerly 24-3303

Prerequisites CINE 325 Cinema Directing II

Requirements Permission Required (DP)

Minimum Credits 6 **Maximum Credits** 6

CINE 426 Cinema Comedy Directing

Course focuses on narrative scene work with an emphasis on comedy theory, aesthetics, timing, performance, blocking, and improvisation. The identification and development of comedic material serves as the foundation for scene work that is directed and critiqued through in-class exercises. Course culminates in the direction of a short, scripted comedy project, shot on location.

Repeatable: *N*

Formerly 24-2302

Prerequisites CINE 225 Cinema Directing I

Requirements Sophomore Standing or Above (SO)

Minimum Credits 3 **Maximum Credits** 3

CINE 445 Screenwriting III: Senior Thesis

Based on student goals as identified in Ideation and Theme, course allows the student to develop a final portfolio thesis project. This thesis is the culmination of the skills the student has developed during his/her studies at Columbia.

Repeatable: *N*

Formerly 24-4710

Prerequisites CINE 378 Ideation & Theme: Portfolio Review

Minimum Credits 3 **Maximum Credits** 3

CINE 475 Experimental Production II

Project-centered course stimulates and assists students in the creation of an alternative film, video, or digital work. Students will employ an aesthetic that explores, challenges, or subverts mainstream narrative or documentary structures. The class builds on topics from Experimental Production I, including camera experimentation and image manipulation as well as the development of personal, political, or social themes. Festivals, distribution, and marketing of experimental film and video will also be emphasized. The class will produce a show at the end of the semester.

Repeatable: *N*

Formerly 24-4902

Prerequisites CINE 275 Experimental Production I

Minimum Credits 3 **Maximum Credits** 3

CINE 479 Editing and Finishing the Advanced Project

This course is an opportunity for student directors, editors, producers and others who have a project in postproduction to complete the creative edit of their film and take the film through finishing. Students will work with the instructor through successive creative cuts and collaborate with the entire creative team, guiding them through the Post process, prepping the project for sound design, visual fx and color, until delivery of a completed Master is achieved.

Students must have an advanced project in postproduction and permission of instructor.

Repeatable: Y

Formerly 24-4400B

Requirements Permission Required (DP)

Minimum Credits 2 **Maximum Credits** 2

CINE 496 Independent Project: Cinema and Television Arts

Course involves the instructor acting as the supervisor for students who meet the criteria necessary for enrollment. Students must submit a complete production packet prior to enrolling in this class.

Repeatable: Y

Formerly 24-3098

Requirements Permission Required (DP)

Minimum Credits 1 **Maximum Credits** 6

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: Y

Formerly 99-2300

Requirements Permission Required (DP)

Minimum Credits 3 **Maximum Credits** 3

Advanced Career Preparation

Choose one of the following courses:

CINE 229 The Assistant Editor

This course examines the role of the feature film assistant editor past, present and future, with a focus on providing hands-on experience using traditional and current skills associated with this position. In addition to exploring the responsibilities associated with the preparation and organization of digital elements students will conform a short film from a digital edit as a basis of understanding the evolution of current post-production processes

Repeatable: N

Formerly 24-2425

Prerequisites CINE 130 Editing I

Minimum Credits 3 **Maximum Credits** 3

CINE 345 Advanced Casting Director

Course will focus on the casting director's role as a facilitator of (and creative collaborator) in casting for filmed entertainment. This instruction will entail the full range of affairs between casting director and director during the auditioning phase and a comprehensive look at hiring actors, contract negotiations, actor representation, and the Screen Actors Guild.

Repeatable: Y

Formerly 24-3601

Prerequisites CINE 104 Fundamentals of Casting

Co-requisites CINE 248 Producing I: Production Team or CINE 128 Acting and Directing Workshop

Minimum Credits 3 **Maximum Credits** 3

CINE 424 Strategic Distribution for Filmmakers

This course focuses on the practical step-by-step process of creating and implementing strategies to launch short-form content into current distribution and festival venues. Having a good film is not enough; a producer must identify specific elements in the film across a myriad of different and evolving technology and trend-driven platforms, as well as be able to effectively secure distribution.

Repeatable: N

Formerly 24-4660

Prerequisites CINE 248 Producing I: Production Team or CINE 225 Cinema Directing I

Minimum Credits 3 **Maximum Credits** 3

CINE 427 Producing the Documentary

This course prepares advanced documentary students to work in the documentary production industry as a hired producer/director/writer. Typical work-for-hire tasks are explored. Students write and develop production packages suitable for known production companies and media outlets. Advanced producing topics are covered including complex budgeting, scheduling, hiring, and delivery and distribution requirements.

Repeatable: Y

Formerly 24-4810

Prerequisites CINE 264 Documentary Production Module II: The Interview or CINE 269 Documentary Production III: Intermediate Field Production or CINE 267 Documentary Production Module I: Location Camera and Sound

Minimum Credits 3 **Maximum Credits** 3

CINE 428 The Business of Screenwriting

Course instructs students how the inner workings of the film industry directly affect their ambitions as screenwriters. They will understand that there is much more to being a screenwriter than writing the script alone. Course will give the students a working knowledge of finding an agent, researching producers for their material, dealing with studios, understanding different types of contracts, copyright law and the Writers

Guild of America. Students will also have a chance to take their scripts through a professional submission process to the agent or production company of their choice.

Repeatable: Y

Formerly 24-4742

Prerequisites CINE 245 Screenwriting II: The Feature Film and CINE 140 Script Analysis for Cinema

Minimum Credits 3 Maximum Credits 3

CINE 430 Creative Seminar

This course provides an opportunity for students to revisit work completed throughout their studies. Students critique their previous work in an effort to understand their themes and styles, their strengths and weaknesses, and their development as a filmmaker. This examination assists students in setting future goals both in terms of selecting their Capstone classes and what they plan to do after graduation, whether that includes working in media, applying to grad schools, or identifying other career paths.

Repeatable: N

Formerly 24-4000

Requirements Junior Standing or Above (JR)

Minimum Credits 3 Maximum Credits 3

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 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

DEI

Minimum Credits 3 Maximum Credits 3

ARTH 110 Art History Survey: Prehistoric to Modern

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

Repeatable: N

Formerly 22-1101

HU

Minimum Credits 3 Maximum Credits 3

ARTS 103 Art Now! Art and Art History Speaker Series

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

Repeatable: Y

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 210 Drawing I

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

Repeatable: *N*

Formerly 22-1210

Minimum Credits 3 Maximum Credits 3

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

Repeatable: N

Formerly 22-4220

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

Minimum Credits 3 **Maximum Credits** 3

ARTS 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:

ARTS 299A Topics in Studio Art I:

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

Repeatable: Y

Formerly ARTS 299

Requirements Sophomore Standing or Above (SO)

Minimum Credits 3 **Maximum Credits** 3

ARTS 299B Topics in Studio Art I:

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

Repeatable: Y

Requirements Sophomore Standing or Above (SO)

Minimum Credits 3 **Maximum Credits** 3

Complete 6 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

Complete 6 credits from 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 330A Printmaking II:

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

Repeatable: Y

Formerly ARTS 330

Prerequisites ARTS 230 Printmaking I

Minimum Credits 3 Maximum Credits 3

ARTS 330B Printmaking II:

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

Repeatable: Y

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 350A New Genres II:

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

Repeatable: Y

Formerly ARTS 350

Requirements Junior Standing or Above (JR)

Minimum Credits 3 **Maximum Credits** 3

ARTS 350B New Genres II:

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

Imaging; Time-based Composing.

Repeatable: Y

Requirements Junior Standing or Above (JR)

Minimum Credits 3 Maximum Credits 3

ARTS 399A Topics in Studio Art II:

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

Repeatable: Y

Formerly ARTS 399

Requirements Junior Standing or Above (JR)

Minimum Credits 3 Maximum Credits 3

ARTS 399B Topics in Studio Art II:

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

Repeatable: Y

Requirements Junior Standing or Above (JR)

Minimum Credits 3 Maximum Credits 3

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

Foundation course of the Game Development concentration focuses on applied critical discussion and development of the student's own game concepts. Various techniques and methods of concept and story development are reviewed, including journaling and workshop/discussion, in an effort to identify development best-practices. Students are also exposed to game design documentation formats, as well as the particulars and requirements of the professional game development cycle. The course also places special emphasis on exploring and identifying the characteristics of the diverse game genres. By the class's end, students are asked to produce written documentation and develop their own game concept.

Repeatable: *N*

Formerly 36-1500

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

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

GAME 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 INMD 120 Digital Image Design and GAME 110 Introduction to Game Development
Co-requisites GAME 205 2D Art for Games
Minimum Credits 3 Maximum Credits 3

GAME 215 Character Visualization for Games

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 Introduction to Programming

Learn programming concepts as you problem-solve with code, develop algorithms and create object-oriented applications. Topics covered throughout the semester include data structures, repetition, sequence control structures, program design, testing and foundational programming best practices.

Repeatable: *N*

Formerly 36-1501

Co-requisites MATH 110 College Mathematics or MATH 115 Liberal Arts Mathematics or MATH 120 Quantitative Reasoning or MATH 150 Geometry in the Arts or MATH 155 Math in Art and Nature or MATH 160 Mathematical Ideas or MATH 165 Math for Marketing and Management or ACCU-T-67 EXAM-ACCUPLACER MATH MINIMUM SCORE = 67 or ACT-M-23 EXAM-ACT MATH MINIMUM SCORE = 23 or SAT-M-550 EXAM-SAT MATH MINIMUM SCORE = 550 or CMPS-M-67 EXAM-CMPS MATH MINIMUM SCORE = 67

Minimum Credits 3 Maximum Credits 3

Elective Courses

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: *N*

Formerly 26-3082

Prerequisites 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: *N*

Formerly 26-3086

Prerequisites 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 302 Technical Art Programming

Technical artists bridge between the fields of programming and art; in the game industry this role is becoming increasingly sought after as games and technology become more complex. In this course students will learn about the workflow and challenges of tech artists as they program in a contemporary language to build custom tools for tech art production.

Repeatable: *N*

Formerly 36-3002

Prerequisites PROG 101 Introduction to Programming

Minimum Credits 3 Maximum Credits 3

GAME 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 to complete 9 credits:

Indie Team Game:

GAME 470 Indie Team Game Project

In this production course students will work on a small to medium sized game concept in the emerging areas of console, mobile, xr, serious/simulation, web, or experimental games. Students are exposed to project management, art and sound, technical, and design pre-production techniques and requirements.

Repeatable: Y

Formerly 36-3994

Prerequisites ANIM 240 Computer Animation or GAME 345 Advanced Game Scripting and Environments or PROG 310 Game Programming I

Minimum Credits 3 Maximum Credits 3

-OR-

Large Team Game:

GAME 480 Large Team Game Project

Course is the first stage of the senior/capstone experience of the Game Design Major. It represents the pre-production stage of the capstone project and is required for all students in the major taking the Game Studio class. Students are exposed to overall project management, art and sound, technical, and design pre-production techniques and requirements, both technical and documentary. The final result is that the final project of the subsequent Game Studio class is ready for production.

Repeatable: N

Formerly 36-3997

Requirements Permission Required (DP)

Minimum Credits 3 Maximum Credits 3

GAME 485 Large Team Game Studio

Game Studio is an intensive capstone experience in gaming production. The primary creative objective of the course is completion of a substantial game prototype that includes market quality content and is produced using industry best practices and tools.

Repeatable: Y

Formerly 36-3998

Prerequisites GAME 480 Large Team Game Project

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 specialities: 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.

PROGRAM REQUIREMENTS - 48-49 credits

Core Courses

GAME 105 Game Culture

Course explores the increasing popularity of games within today's culture, which necessitates analysis of how games are impacted by social and ideological forces and influence them in turn. Questions like Why do we play and How do we play differently are explored, with many others, as students are guided through topics such as role-playing and identity, ethics, group behavior, competition, gender, race, and aesthetics in modern (and historical) games.

Repeatable: *N*

Formerly 36-1100

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

Minimum Credits 3 Maximum Credits 3

GAME 110 Introduction to Game Development

Foundation course of the Game Development concentration focuses on applied critical discussion and development of the student's own game concepts. Various techniques and methods of concept and story development are reviewed, including journaling and workshop/discussion, in an effort to identify development best-practices. Students are also exposed to game design documentation formats, as well as the particulars and requirements of the professional game development cycle. The course also places special emphasis on exploring and identifying the characteristics of the diverse game genres. By the class's end, students are asked to produce written documentation and develop their own game concept.

Repeatable: *N*

Formerly 36-1500

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

Minimum Credits 3 Maximum Credits 3

GAME 225 Game Engine Scripting

Course is a production-oriented class focusing on applied game design and development, utilizing existing game production software tools and engines. Students learn to use asset management software to integrate a variety of media and asset types from multiple sources. The course also emphasizes utilizing the scripting elements of the game engine to create and refine game world events related to story, gameplay, and multimedia presentation. Time is also spent utilizing these scripting elements to create computer-controlled characters that display meaningful character behaviors and artificial intelligence, resulting in the appearance of personality.

Repeatable: *N*

Formerly 36-2510

Prerequisites GAME 110 Introduction to Game Development

Co-requisites PROG 201 Object Oriented Programming I

Minimum Credits 3 **Maximum Credits** 3

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

WI

Prerequisites ENGL 112 Writing and Rhetoric II or ENGL 112H Writing and Rhetoric II: Honors or ENGL 122 International Writing and Rhetoric II

Requirements Sophomore Standing or Above (SO)

Minimum Credits 3 **Maximum Credits** 3

PROG 101 Introduction to Programming

Learn programming concepts as you problem-solve with code, develop algorithms and create object-oriented applications. Topics covered throughout the semester include data structures, repetition, sequence control structures, program design, testing and foundational programming best practices.

Repeatable: *N*

Formerly 36-1501

Co-requisites MATH 110 College Mathematics or MATH 115 Liberal Arts Mathematics or MATH 120 Quantitative Reasoning or MATH 150 Geometry in the Arts or MATH 155 Math in Art and Nature or MATH 160 Mathematical Ideas or MATH 165 Math for Marketing and Management or ACCU-T-67 EXAM-ACCUPLACER MATH MINIMUM SCORE = 67 or ACT-M-23 EXAM-ACT MATH MINIMUM SCORE = 23 or SAT-M-550 EXAM-SAT MATH MINIMUM SCORE = 550 or CMPS-M-67 EXAM-CMPS MATH MINIMUM SCORE = 67

Minimum Credits 3 Maximum Credits 3

PROG 201 Object Oriented Programming I

Create applications utilizing object-oriented, event-driven strategies. Design principles such as modularity and abstraction, and object-oriented principles such as encapsulation, inheritance, and polymorphism are covered throughout the semester as you build several small projects for your portfolio.

Repeatable: *N*

Formerly 36-2600

Prerequisites PROG 101 Introduction to Programming

Minimum Credits 3 Maximum Credits 3

Concentrations

Game Design: 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 Object Oriented Programming I

Co-requisites ENGL 112 Writing and Rhetoric II or ENGL 112H Writing and Rhetoric II: Honors or ENGL 122 International Writing and Rhetoric II

Minimum Credits 3 Maximum Credits 3

GAME 236 Game Design I

Course builds on the skills and techniques learned in Simulation Design I and Engine Based Design as a foundation for deconstructing play elements and player goals, as well as play-time transactions and interactivity through the development of small, turn-based games. The various aspects of game state are reviewed, as well as the interactive elements with an eye toward determining how much control a player has or needs over that game element and in terms of participant involvement and agency.

Repeatable: *N*

Formerly 36-2520

Prerequisites GAME 110 Introduction to Game Development and GAME 105 Game Culture

Requirements Junior Standing or Above (JR)

Minimum Credits 3 Maximum Credits 3

GAME 336 Game Design II

Course furthers the student's ability to develop games using a real-time engine and game development system. Course gives the designer the opportunity to develop a small, real-time game. The course focuses on time as a play element and surveys games that have leverage real-time and faster than real-time simulations as a means of maximizing player engagement. Emphasis is placed not only on maximizing transaction/interaction frequency (speed), but on variation of pacing to evoke a more complex play experience.

Repeatable: N

Formerly 36-2530

Prerequisites GAME 220 Simulation and Serious Games and GAME 236 Game Design I

Minimum Credits 3 Maximum Credits 3

GAME 345 Advanced Game Scripting and Environments

Course is a programming/scripting intensive course that places additional emphasis on character behavior (AI) and interweaving in-game events with other world elements or supporting media. During this course, students develop their own proofs of concept utilizing their own original, functional script elements and stock game assets and environments.

Repeatable: N

Formerly 36-3510

Prerequisites GAME 225 Game Engine Scripting

Minimum Credits 3 Maximum Credits 3

GAME 370 Studio Collaboration

Students in Studio Collaboration act effectively as interns to Indie Team Game Studio, which is the final stage in the Indie Team senior/capstone sequence of the game development classes, continuing from Indie Team Game Project the previous semester. In that course, students complete work on multiple small to medium sized game concepts proposed or begun in the previous class. Students complete the class with multiple portfolio-worthy game examples in different emerging forms and the experience of small team collaboration and development.

Repeatable: N

Formerly 36-3650

Requirements Permission Required (DP)

Minimum Credits 3 Maximum Credits 3

Game Design: 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

Co-requisites GAME 475 Indie Team Game Studio or GAME 485 Large Team Game Studio

Requirements Permission Required (DP)

Minimum Credits 1 **Maximum Credits** 1

Capstone

GAME 470 Indie Team Game Project

In this production course students will work on a small to medium sized game concept in the emerging areas of console, mobile, xr, serious/simulation, web, or experimental games. Students are exposed to project management, art and sound, technical, and design pre-production techniques and requirements.

Repeatable: *Y*

Formerly 36-3994

Prerequisites ANIM 240 Computer Animation or GAME 345 Advanced Game Scripting and Environments or PROG 310 Game Programming I

Minimum Credits 3 **Maximum Credits** 3

GAME 480 Large Team Game Project

Course is the first stage of the senior/capstone experience of the Game Design Major. It represents the pre-production stage of the capstone project and is required for all students in the major taking the Game Studio class. Students are exposed to overall project management, art and sound, technical, and design pre-production techniques and requirements, both technical and documentary. The final result is that the final project of the subsequent Game Studio class is ready for production.

Repeatable: *N*

Formerly 36-3997

Requirements Permission Required (DP)

Minimum Credits 3 **Maximum Credits** 3

GAME 485 Large Team Game Studio

Game Studio is an intensive capstone experience in gaming production. The primary creative objective of the course is completion of a substantial game prototype that includes market quality content and is produced using industry best practices and tools.

Repeatable: Y

Formerly 36-3998

Prerequisites GAME 480 Large Team Game Project

Minimum Credits 6 **Maximum Credits** 6

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

Art and Design Foundation

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

DEI

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 210 Drawing I

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

Repeatable: N

Formerly 22-1210

Minimum Credits 3 Maximum Credits 3

Choose three of 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 142 Foundation Skill: Plastics

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

Repeatable: *N*

Formerly 22-1973

Minimum Credits 1 Maximum Credits 1

ARTS 143 Foundation Skill: Mold Making

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

Repeatable: *N*

Formerly 22-1975

Minimum Credits 1 Maximum Credits 1

ARTS 144 Foundation Skill: Wood

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

Repeatable: *N*

Formerly 22-1974

Minimum Credits 1 Maximum Credits 1

ARTS 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

Major Core Courses

ARTH 225 History of Communication Design

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

Repeatable: N

Formerly 22-2170

Prerequisites ARTH 105 Introduction to Visual Culture

Requirements Sophomore Standing or Above (SO)

Minimum Credits 3 Maximum Credits 3

COLL 200 Internship

This course allows students to take a valuable internship experience in their desired industry. Each position is vetted and approved by Career Center to ensure that it is an educational opportunity that will fulfill the learning objectives of the course. Participating in an internship allows the student to gain hands-on experience and explore career interests while applying knowledge and skills learned in the classroom to a work setting. The experience also helps students gain a clearer sense of what they still need to learn and provides an opportunity to build professional networks. Students are responsible for securing their own internships and should contact Career Center for assistance and resources to identify and apply for opportunities of interest.

Repeatable: Y

Formerly 99-2000

Requirements Permission Required (DP)

Minimum Credits 0 Maximum Credits 0

DSGN 110 Design Thinking

This course is an introduction to the theories and methods of design thinking which are empathetic, human-centered, tolerant of ambiguity, and action-

oriented. Design thinking is a creative, innovative process to identify and solve complex problems. In this course, students participate in a series of exercises and project challenges that are resolved using a holistic design thinking process.

Repeatable: *N*

Minimum Credits 3 **Maximum Credits** 3

DSGN 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 or 22 1920 Making 2

Co-requisites GRDE 136 Design Lab

Minimum Credits 3 **Maximum Credits** 3

GRDE 232 Graphic Design II: Semiotics and Form

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

symbolology 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

Co-requisites 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

CONCENTRATIONS

Graphic Design: General

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

Repeatable: *N*

Formerly 21-3360

Prerequisites GRDE 232 Graphic Design II:Semiotics and Form

Minimum Credits 3 Maximum Credits 3

GRDE 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

Graphic Design: 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:

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

Graphic Design: 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 materials, surface graphics, marketing, and production problems as the refinement and integration of many design principles.

Repeatable: N

Formerly 21-3360

Prerequisites GRDE 232 Graphic Design II:Semiotics and Form

Minimum Credits 3 Maximum Credits 3

GRDE 331 Graphic Design III: Visual Identity and Narrative

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

Repeatable: N

Formerly 21-3358

Prerequisites GRDE 232 Graphic Design II:Semiotics and Form 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 - 45 credits required

Art and Design Foundations

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

DEI

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 210 Drawing I

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

Repeatable: *N*

Formerly 22-1210

Minimum Credits 3 Maximum Credits 3

Choose three of 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 142 Foundation Skill: Plastics

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

Repeatable: *N*

Formerly 22-1973

Minimum Credits 1 Maximum Credits 1

ARTS 143 Foundation Skill: Mold Making

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

Repeatable: *N*

Formerly 22-1975

Minimum Credits 1 Maximum Credits 1

ARTS 144 Foundation Skill: Wood

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

Repeatable: *N*

Formerly 22-1974

Minimum Credits 1 Maximum Credits 1

ARTS 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

Major Courses

COLL 200 Internship

This course allows students to take a valuable internship experience in their desired industry. Each position is vetted and approved by Career Center to ensure that it is an educational opportunity that will fulfill the learning objectives of the course. Participating in an internship allows the student to gain hands-on experience and explore career interests while applying knowledge and skills learned in the classroom to a work setting. The experience also helps students gain a clearer sense of what they still need to learn and provides an opportunity to build professional networks. Students are responsible for securing their own internships and should contact Career Center for assistance and resources to identify and apply for opportunities of interest.

Repeatable: Y

Formerly 99-2000

Requirements Permission Required (DP)

Minimum Credits 0 **Maximum Credits** 0

DSGN 110 Design Thinking

This course is an introduction to the theories and methods of design thinking which are empathetic, human-centered, tolerant of ambiguity, and action-oriented. Design thinking is a creative, innovative process to identify and solve complex problems. In this course, students participate in a series of exercises and project challenges that are resolved using a holistic design thinking process.

Repeatable: N

Minimum Credits 3 **Maximum Credits** 3

DSGN 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

ILLU 203 Illustration: Concept Art

This course examines the sketching process, using research to solve problems and various types of media to create clear and effective visual presentations.

Repeatable: N

Formerly 21-2401

Prerequisites ARTS 105 Foundation Studio or ARTS 210 Drawing I or ANIM 105 Introduction to Traditional Animation or GAME 205 2D Art for Games or 22 1920 Making 2

Requirements Sophomore Standing or Above (SO)

Minimum Credits 3 **Maximum Credits** 3

ILLU 204 Figure Drawing

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

Repeatable: Y

Formerly 21-2402

Prerequisites ARTS 105 Foundation Studio or ARTS 210 Drawing I or ANIM 105 Introduction to Traditional Animation or GAME 205 2D Art for Games or 22 1920 Making 2

Minimum Credits 3 **Maximum Credits** 3

ILLU 213 Illustration History & Practice

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

Repeatable: N

Formerly 21-3401

Prerequisites ILLU 203 Illustration: Concept Art

Minimum Credits 3 **Maximum Credits** 3

ILLU 214 Illustration Studio I

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

Repeatable: N

Formerly 21-3402

Prerequisites ILLU 203 Illustration: Concept Art

Concurrent Requisite ILLU 213 Illustration History & Practice

Minimum Credits 3 **Maximum Credits** 3

ILLU 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:

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

Illustration Electives

Choose two of the following courses:

GRDE 131 Survey of Typography

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

Repeatable: N

Formerly 21-1310

Co-requisites GRDE 136 Design Lab

Minimum Credits 3 Maximum Credits 3

GRDE 136 Design Lab

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

Repeatable: N

Formerly 21-1320

Minimum Credits 3 Maximum Credits 3

ILLU 212 Figure Drawing and Color

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

Repeatable: Y

Formerly 21-2405

Prerequisites ARTS 105 Foundation Studio or ARTS 210 Drawing I or 22 1920 Making 2

Minimum Credits 3 Maximum Credits 3

ILLU 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 210 Drawing I or ILLU 204 Figure Drawing or ILLU 203 Illustration: Concept Art or ANIM 210 Drawing for Animation I or GAME 205 2D Art for Games

Requirements Junior Standing or Above (JR)

Minimum Credits 3 **Maximum Credits** 3

ILLU 325 Reading Graphically

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

Repeatable: *N*

Formerly 21-3407

Prerequisites ENGL 112 Writing and Rhetoric II or ENGL 112H Writing and Rhetoric II: Honors or ENGL 122 International Writing and Rhetoric II

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 JR 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 210 Drawing I or ILLU 204 Figure Drawing or ILLU 203 Illustration: Concept Art or ANIM 210 Drawing for Animation I or GAME 205 2D Art for Games

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 210 Drawing I or ILLU 204 Figure Drawing or ILLU 203 Illustration: Concept Art or ANIM 210 Drawing for Animation I or GAME 205 2D Art for Games

Minimum Credits 3 Maximum Credits 3

ILLU 442 Commercial Illustration

This course combines analysis and personal expression to convey ideas via illustration. Content includes traditional and non-traditional methods and materials. Students apply previously learned skills and techniques to solve visual problems, as in a professional environment.

Repeatable: *N*

Formerly 21-4404

Prerequisites ILLU 314 Digital Illustration I or ILLU 360A Illustration: Materials & Techniques

Minimum Credits 3 Maximum Credits 3

Interaction Design, BA

In the Interaction Design major, students will have the opportunity to invent creative, participant-centered design solutions that should help prepare them for careers within the dynamic and expanding fields of interactive design and development. The Interaction Design degree is ideal for both the creative artist who possesses digital/computer-based skills and the back-end developer/coder/programmer with an aesthetic eye, strong work ethic and an impulse to innovate.

The major emphasizes the principles of user interface and experience design anchored by a strong dose of back-end technical skill development. By synthesizing their digital design skills, creativity, and knowledge of user-centered interaction theory, students create versatile projects that reach a wide variety of clients and audiences.

In their senior year, students participate in a dynamic capstone team class where they perform a specialized role within an interactive production team. Upon successful completion of the program, students are

expected to compile a professional web-based portfolio featuring a body of work that seeks to exhibit a mastery of navigational interfaces, user-centered design practices and visual identity design.

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

- demonstrate the ability to apply interactive 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: 45 credits required

Major Core Courses

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 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 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 PROG 101 Introduction to Programming and INMD 120 Digital Image Design or INMD 102 Fundamentals of Interaction and PROG 101 Introduction to Programming and GRDE 136 Design Lab

Minimum Credits 3 Maximum Credits 3

INMD 263 Physical Computing I

Course teaches students to read wiring diagrams, as well as design and build basic electronic circuits for general applications. Students use commercially available tools to design, build, and program simple functional devices which produce a physical response (light, sound, or motion) in the environment and interfacing with a computer.

Repeatable: Y

Formerly 36-2620

Prerequisites PROG 101 Introduction to Programming or PROG 110 Art of Code

Minimum Credits 3 Maximum Credits 3

INMD 460 IAM Team

Intensive team production course teaches students to work collaboratively while producing projects for an external client. Course begins with concepts of team organization and communication and continues with the formation of production teams, design of the project, and acquisition of media elements. Students practice scheduling and meeting deadlines by shipping multiple versions of the project.

Repeatable: Y

Formerly 36-4600

Prerequisites INMD 210 Interface Design I and INMD 260 Intro to IAM Team Development

Minimum Credits 6 **Maximum Credits** 6

PROG 101 Introduction to Programming

Learn programming concepts as you problem-solve with code, develop algorithms and create object-oriented applications. Topics covered throughout the semester include data structures, repetition, sequence control structures, program design, testing and foundational programming best practices.

Repeatable: N

Formerly 36-1501

Co-requisites MATH 110 College Mathematics or MATH 115 Liberal Arts Mathematics or MATH 120 Quantitative Reasoning or MATH 150 Geometry in the Arts or MATH 155 Math in Art and Nature or MATH 160 Mathematical Ideas or MATH 165 Math for Marketing and Management or ACCU-T-67 EXAM-ACCUPLACER MATH MINIMUM SCORE = 67 or ACT-M-23 EXAM-ACT MATH MINIMUM SCORE = 23 or SAT-M-550 EXAM-SAT MATH MINIMUM SCORE = 550 or CMPS-M-67 EXAM-CMPS MATH MINIMUM SCORE = 67

Minimum Credits 3 **Maximum Credits** 3

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:

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: Y

Formerly 99-2300

Requirements Permission Required (DP)

Minimum Credits 3 Maximum Credits 3

INMD 350 Digital Product Planning & Design

Successful digital products solve a problem held by an identifiable group of people. Identifying the problem, the potential solutions, and knowing how to identify and reach the target market are all essential elements of a digital product launch. Students will 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

Requirements JR Standing or Above (JR)

Minimum Credits 3 Maximum Credits 3

CONCENTRATIONS

Interaction Design: Graphic Design

Required for the Concentration:

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

DEI

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

GRDE 231 Graphic Design I: Form and Structure

As the basis for creating well-structured design outcomes, students in this course are provided opportunities to learn the basics of creating graphic design using the principles of form and structure. This course explores how graphic content informs the structure of visual compositions and client based outcomes. Instruction will engage students in developing conceptual thinking and problem-solving skills; observational and presentation skill; and knowledge of basic typography and color theory.

Repeatable: *N*

Formerly 21-2330

Prerequisites ARTS 105 Foundation Studio or 22 1920 Making 2

Co-requisites GRDE 136 Design Lab

Minimum Credits 3 Maximum Credits 3

GRDE 232 Graphic Design II: Semiotics and Form

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

Repeatable: *N*

Formerly 21-2350

Prerequisites GRDE 231 Graphic Design I: Form and Structure

Co-requisites 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

Interaction Design: Smart Interfaces

Required for the Concentration:

INMD 215 Conversational Interfaces

Conversation interfaces offer a greater degree of engagement than typical navigational models, and its dependence upon spoken word and audio broaden the reach and application of interactive media beyond visual environments. Students have the opportunity to author highly engaging, writing-centric interactive content. From fiction to non-fiction, poetry to ad copy, this new interaction model offers substantial creative and professional territory for interaction designers and writers alike.

Repeatable: N

Formerly 36-2130

Prerequisites ENGL 112 Writing and Rhetoric II or ENGL 112H Writing and Rhetoric II: Honors or ENGL 122 International Writing and Rhetoric II

Minimum Credits 3 **Maximum Credits** 3

INMD 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

Choose two of the following courses:

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 350 Digital Product Planning & Design

Successful digital products solve a problem held by an identifiable group of people. Identifying the problem, the potential solutions, and knowing how to identify and reach the target market are all essential elements of a digital product launch. Students will 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 430 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 330

Requirements Junior Standing or Above (JR)

Minimum Credits 3 **Maximum Credits** 3

Complete 3 credits from the following courses:

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

Interaction Design: User Experience

Required for the Concentration:

INMD 215 Conversational Interfaces

Conversation interfaces offer a greater degree of engagement than typical navigational models, and its dependence upon spoken word and audio broaden the reach and application of interactive media beyond visual environments. Students have the opportunity to author highly engaging, writing-centric interactive content. From fiction to non-fiction, poetry to ad copy, this new interaction model offers substantial creative and professional territory for interaction designers and writers alike.

Repeatable: N

Formerly 36-2130

Prerequisites ENGL 112 Writing and Rhetoric II or ENGL 112H Writing and Rhetoric II: Honors or ENGL 122 International Writing and Rhetoric II

Minimum Credits 3 Maximum Credits 3

INMD 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 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

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 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 SAT-M-550 EXAM-SAT MATH MINIMUM SCORE = 550 or

ENGL 112H Writing and Rhetoric II: Honors and 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

ENGL 122 International Writing and Rhetoric II and 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

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

Complete 3 credits from the following courses:

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

Interaction Design: Web and Mobile Development

Required for the Concentration:

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 340 Emergent Web Technologies

The internet includes a perpetually evolving set of technologies and production practices that include design conventions, programming languages, and media techniques. Course builds on previously developed skills in Web Development II by using them in new contexts focusing on a specific current emergent Web technology.

Repeatable: N

Formerly 36-3444

Prerequisites INMD 214 Web Development II

Minimum Credits 3 Maximum Credits 3

INMD 350 Digital Product Planning & Design

Successful digital products solve a problem held by an identifiable group of people. Identifying the problem, the potential solutions, and knowing how to identify and reach the target market are all essential elements of a digital product launch. Students will 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

Requirements JR Standing or Above (JR)

Minimum Credits 3 Maximum Credits 3

PROG 201 Object Oriented Programming I

Create applications utilizing object-oriented, event-driven strategies. Design principles such as modularity and abstraction, and object-oriented principles such as encapsulation, inheritance, and polymorphism are covered throughout the semester as you build several small projects for your portfolio.

Repeatable: N

Formerly 36-2600

Prerequisites PROG 101 Introduction to Programming

Minimum Credits 3 Maximum Credits 3

Interdisciplinary Documentary, BA

The Bachelor of Arts in Interdisciplinary Documentary facilitates a deep exploration into the diverse and innovative ways we collectively craft truth in story, image and sound. This program utilizes curriculum and faculty from a variety of disciplines including cinema, creative writing, journalism, photography, radio, and television. The resulting field of study draws students interested in a comprehensive education in all forms of nonfiction storytelling.

The Interdisciplinary Documentary Program creates new opportunities for complex collaborative skills, expanding students' connections to the narrative, technological, business, and marketing skills in the documentary industry. The program facilitates creative collaboration and interactivity between Columbia

College students, faculty, alumni and industry professionals in all facets of documentary processes, practices and studies. Undergraduates who successfully complete the program will have a wide knowledge of documentary theory and practice and a portfolio of nonfiction work that spans disciplines and media formats. This program aims to prepare graduates to work in a world that is already converged, where the expectation is that media makers are adept, flexible, skilled in multiple areas, and able to work with others who are similarly trained.

The program's courses are based on a three-level approach: a core that includes methods and concepts from each discipline, followed by concentrations in two disciplines that allow students to develop a variety of intermediate and advanced skills. A capstone experience brings together the various disciplines to work on a high-level research intensive interdisciplinary nonfiction project.

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

- apply the technical and creative skills learned in the program to produce a portfolio of creative work (individual and collaborative) across a variety of media forms (video, audio, podcasting, photography, journalism, creative nonfiction, interactive documentary, and/or hybrids of the above);
- analyze and interpret the aesthetic, historical, and conventional aspects of various nonfiction media forms, traditional and emerging;
- demonstrate an understanding of legal and ethical issues of documentary media creation, and apply this knowledge to your work;
- create comprehensive proposals for individual and interdisciplinary documentary projects, including research, planning, budgeting, interviewing, fund-raising, grant writing, audience engagement and distribution plan;
- develop individual voice and display in a variety of written, visual and audible forms, including documentary video, written nonfiction forms including journal & memoir writing, video or photo essays, experimental documentary forms, interactive documentary, journalism, autobiography, and hybrids of these forms; and
- create documentary content and tools that address social issues and further a civic agenda, individually and / or in collaboration community organizations.

PROGRAM REQUIREMENTS - 53 credits required

Major Core 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 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 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

Requirements Permission Required (DP)

Minimum Credits 1 **Maximum Credits** 1

CINE 266 Documentary Storytelling

Course begins with an overview of the relationships between story and discourse in narrative storytelling. This includes narrative voice and perspective, the temporal and spatial arrangements of events and mutual influences between plot and character. Once fundamental principles are established, the focus shifts specifically to documentary. By studying excerpts from existing works, students develop an understanding of narrative approaches to documentary and apply that knowledge to a personal project they wish to develop.

Repeatable: *N*

Formerly 24-2807

Prerequisites CINE 102 Cinema Notebooks and CINE 103 Cinema Image and Process or CINE 267 Documentary Production Module I: Location Camera and Sound and CINE 264 Documentary Production Module II: The Interview

Requirements Sophomore Standing or Above (SO)

Minimum Credits 3 **Maximum Credits** 3

CINE 267 Documentary Production Module I: Location Camera and Sound

This intensive workshop course gives students an introduction in basic documentary field production. The emphasis centers on camera operation including filming the essential shots that are key to the edit of a documentary sequence, including: tripod usage, cinema verite and various other handheld styles of documentary filming. Students will learn the basic aspects of recording location documentary sound with an emphasis on microphone placement, booming and the usage of wireless and hard-wired microphones. The focus of the course will teach students how to work in a two person documentary team using minimal equipment to capture intimate moments. Additional topics include set protocols specific to documentary, crew coordination strategies, gear checklists and preparation, logging, data wrangling and the basics of delivering media to the editorial team.

Repeatable: *N*

Formerly 24-2809

Prerequisites CINE 102 Cinema Notebooks and CINE 103 Cinema Image and Process or CINE 148 Introduction to Documentary or JOUR 102 Introduction to Journalism or PHOT 101 Photographic Practice I or PHOT 102 Photographic Practice II

Requirements Permission Required (DP)

Minimum Credits 1 **Maximum Credits** 1

CINE 272 Interdisciplinary Documentary Producing

This course covers the fundamentals of producing developing and funding nonfiction projects in multiple disciplines. Topics will include grant writing, pitching, research strategies, audience development, exhibition and distribution strategies. Emphasis will focus on creating plans for storytelling projects in the current multi-platform nonfiction landscape. The course will address issues of producing in video, audio, photography and written forms for distribution individually or across platforms.

Repeatable: *N*

Formerly 24-2825

Prerequisites CINE 148 Introduction to Documentaryâ'

Minimum Credits 2 **Maximum Credits** 2

CRWR 160 Creative Nonfiction Workshop: Beginning

A beginning class in writing creative nonfiction, a term including many forms, constantly re-imagined, with the personal and lyrical essay at its core. You will boldly combine different elements of shape, texture, and voice to attempt to produce works of literary art, primarily in the essay, and present your work to the rest of the class in a workshop format. You will also begin reading in nonfiction.

Repeatable: *N*

Formerly 59-1700

WI

Minimum Credits 3 **Maximum Credits** 3

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

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

PHOT 101 Photographic Practice I

Primarily a screen-based course introducing students so 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

RADI 202 Radio Storytelling

This course focuses on the craft of writing and producing effective radio essays made popular through work found on National Public Radio. Emphasis is placed on storytelling techniques, writing for the ear, sound usage and basic spoken-word audio editing. Students produce four completed radio essays. The course progresses from writing to re-drafting, to audio production, to completed packages. Selected pieces will be considered for broadcast on WCRX 88.1 FM.

Repeatable: *N*

Formerly 41-2105

Prerequisites ENGL 112 Writing and Rhetoric II or ENGL 112H Writing and Rhetoric II: Honors or ENGL 122 International Writing and Rhetoric II

Minimum Credits 3 Maximum Credits 3

Choose one of the following courses:

MEDI 480A Advanced Interdisciplinary Documentary Lab

An interdisciplinary, capstone documentary course that uses non-fiction approaches and techniques to address social issue topics through cross-disciplinary practices. A team of students from a variety of non-fiction disciplines (video, audio, journalism, photography, interactive media) will collaborate in a single, multifaceted documentary project, grounded in a significant social issue, in collaboration with community organizations. The course will address one topic from various disciplines, perspectives, and platforms, and will include the creation of non-fiction content, learning guides; links, and other outreach.

Repeatable: *N*

Formerly MEDI 480

Requirements Permission Required (DP)

Minimum Credits 4 Maximum Credits 4

MEDI 480B Advanced Interdisciplinary Documentary Lab

An interdisciplinary, capstone documentary course that uses non-fiction approaches and techniques to address social issue topics through cross-disciplinary practices. A team of students from a variety of non-fiction disciplines (video, audio, journalism, photography, interactive media) will collaborate in a single, multifaceted documentary project, grounded in a significant social issue, in collaboration with community organizations. The course will address one topic from various disciplines, perspectives, and platforms, and will include the creation of non-fiction content, learning guides; links, and other outreach.

Repeatable: *N*

Requirements Permission Required (DP)
Minimum Credits 4 Maximum Credits 4

MEDI 480C Advanced Interdisciplinary Documentary Lab

An interdisciplinary, capstone documentary course that uses non-fiction approaches and techniques to address social issue topics through cross-disciplinary practices. A team of students from a variety of non-fiction disciplines (video, audio, journalism, photography, interactive media) will collaborate in a single, multifaceted documentary project, grounded in a significant social issue, in collaboration with community organizations. The course will address one topic from various disciplines, perspectives, and platforms, and will include the creation of non-fiction content, learning guides; links, and other outreach.

Repeatable: *N*

Requirements Permission Required (DP)
Minimum Credits 4 Maximum Credits 4

MEDI 480D Advanced Interdisciplinary Documentary Lab

An interdisciplinary, capstone documentary course that uses non-fiction approaches and techniques to address social issue topics through cross-disciplinary practices. A team of students from a variety of non-fiction disciplines (video, audio, journalism, photography, interactive media) will collaborate in a single, multifaceted documentary project, grounded in a significant social issue, in collaboration with community organizations. The course will address one topic from various disciplines, perspectives, and platforms, and will include the creation of non-fiction content, learning guides; links, and other outreach.

Repeatable: *N*

Requirements Permission Required (DP)
Minimum Credits 4 Maximum Credits 4

MEDI 480E Advanced Interdisciplinary Documentary Lab

An interdisciplinary, capstone documentary course that uses non-fiction approaches and techniques to address social issue topics through cross-disciplinary practices. A team of students from a variety of non-fiction disciplines (video, audio, journalism, photography, interactive media) will collaborate in a single, multifaceted documentary project, grounded in a significant social issue, in collaboration with community organizations. The course will address one topic from various disciplines, perspectives, and platforms, and will include the creation of non-fiction content, learning guides; links, and other outreach.

Repeatable: *N*

Requirements Permission Required (DP)
Minimum Credits 4 Maximum Credits 4

AREAS OF STUDY

Complete two areas of study:

Cinema

CINE 271 Documentary Cinematography

This course focuses on the language, practice and art of visual storytelling in the documentary form. Students will examine the cinematographer's role in the ideation, shooting and editing of non-fiction film content. Through a series of screenings, lectures, experiential exercises and class discussions, students will better understand the history and practice of cinematography as it pertains to story, character and structure - all through the prism of documentary.

Repeatable: N

Formerly 24-2820

Prerequisites CINE 102 Cinema Notebooks and CINE 103 Cinema Image and Process

Minimum Credits 3 **Maximum Credits** 3

CINE 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

Requirements Permission Required (DP)

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

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

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

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

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

Minimum Credits 3 Maximum Credits 3

Creative Writing

CRWR 260 Creative Nonfiction Workshop: Intermediate

Intermediate class in writing creative nonfiction. This class will build on the introductory workshop, with students expected to expand the range and sophistication of their work. Students will read works of nonfiction and present their work to the rest of the class in a workshop format.

Repeatable: Y

Formerly 59-2700

WI

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

CRWR 360 Creative Nonfiction Workshop: Advanced

An advanced class in writing creative nonfiction. This class will build on the intermediate workshop, with students expected to have attained a certain mastery in the writing of nonfiction. Students will read works of nonfiction and participate in presenting their work to the rest of the class in a workshop format.

Repeatable: Y
Formerly 59-3700

WI

Prerequisites CRWR 260 Creative Nonfiction Workshop: Intermediate
Minimum Credits 3 Maximum Credits 3

Choose one of the following courses:

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

Choose one of the following courses:

CRWR 288 Practice Teaching: Tutor Training

Course uses a range of pedagogical strategies to train and provide tutors who, concurrent with their training semester, staff the Department of Creative Writing's Fiction tutoring program. Tutors assist Fiction students who need help with reading and writing skills.

Repeatable: *N*

Formerly 59-3450

Requirements Permission Required (DP)

Minimum Credits 3 **Maximum Credits** 3

CRWR 289 Practice Teaching: Classroom

Students explore a range of pedagogical strategies in order to prepare to teach the writing of Fiction.

Repeatable: *Y*

Formerly 59-3451

Prerequisites CRWR 288 Practice Teaching: Tutor Training

Requirements Permission Required (DP)

Minimum Credits 3 **Maximum Credits** 3

CRWR 315 Creative Writers and Publishing

Course is designed to give developing creative writers an understanding of the publishing industry, and experience navigating it. Students will write and prepare work for potential publication, familiarize themselves with the literary marketplace and current publishing trends, participate in conversations and interviews with editors, agents, publishers, and other members of the publishing industry and literary community. Assignments will include research, presentations, and opportunities for submission of students' creative work. Students will undertake, present, and potentially publish in-depth research into literary magazines and journals, as well as independent and major publishing houses. Guest speakers may include bookstore owners, editors, publishers, and published creative writers.

Repeatable: *N*

Formerly 59-3100

Co-requisites CRWR 250 Fiction Workshop: Intermediate or CRWR 255 Poetry Workshop: Intermediate or CRWR 260 Creative Nonfiction Workshop: Intermediate

Minimum Credits 3 **Maximum Credits** 3

CRWR 316 Writer's Portfolio

Course combines the study of aesthetics with the study of the business of creative writing. Student writing in class may include (but is not limited to) critical essays on the craft of creative writing; craft commentaries on your own work and on the work of others; interviews with other writers; cover letters; query letters; and research essays on publishing markets. Students will learn about professional presentation for submitting their writing for publication and for evaluation by employers and graduate-admission committees in fields where effective communication, creative problem-solving, critical analysis, editing, and group relationship skills are crucial factors.

Repeatable: *N*

Formerly 59-3150

Prerequisites CRWR 250 Fiction Workshop: Intermediate or CRWR 255 Poetry Workshop:

Intermediate or CRWR 260 Creative Nonfiction Workshop: Intermediate

Minimum Credits 3 Maximum Credits 3

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

With a focus on Franz Kafka, this course presents the work of Prague's most influential writers, paying special attention to how the historical and cultural landscape of Eastern Europe in the 20th century impacted their lives and work, and exploring the myriad ways culture and geography inform creative process. In this course, students will interact with the city of Prague through the lenses of great works such as Kafka's *The Trial*, Hasek's, outrageous novel *Good Soldier Svejk*, Kundera's *The Unbearable Lightness of Being* and works by Karol Capek and Bohumil Hrabal.

Repeatable: N

Formerly 59-3173

GA

Requirements Permission Required (DP)

Minimum Credits 3 Maximum Credits 3

CRWR 325 Craft and Process Seminar in Nonfiction: Form and Theory

A class in the craft and theory of different forms of creative nonfiction. Students might write autobiographical essays, journals, prose poetry, letters, biographical pieces, and experimental kinds of prose that are hybrids, or invented forms. The class may also focus on a certain kind of nonfiction writing, such as writing queer nonfiction, or the experimental essay. Some of this work will be discussed in the workshop format. Students will also read different theoretical works that discuss the nature of nonfiction literature.

Repeatable: Y

Formerly 59-3800

Prerequisites CRWR 260 Creative Nonfiction Workshop: Intermediate

Minimum Credits 3 Maximum Credits 3

CRWR 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

WI

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 351 Advanced Prose Forms

Course uses a range of pedagogical strategies to advance students' development of prose forms and publishable creative nonfiction.

Repeatable: N

Formerly 59-3202

Prerequisites CRWR 350 Fiction Workshop: Advanced

Minimum Credits 3 Maximum Credits 3

CRWR 355 Poetry Workshop: Advanced

Students are encouraged to write poetry of the very highest quality. Workshop format makes use of in-class writing exercises and discussions of student work. Students become familiar with a wide range of models and formal strategies.

Repeatable: Y

Formerly 59-3500

Prerequisites CRWR 255 Poetry Workshop: Intermediate

Minimum Credits 3 Maximum Credits 3

CRWR 356 Poetics

Craft and process course combines the writing of poetry by advanced students with the study of theory and poetics. As the result of reading works of criticism as well as poems that have been influenced by such critical inquiry, students are able to examine and articulate their own craft.

Repeatable: N

Formerly 59-3601

WI

Co-requisites CRWR 355 Poetry Workshop: Advanced

Minimum Credits 3 Maximum Credits 3

CRWR 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 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 371 Dreams and Creative Writing: Prague

Mixing medieval with ultra-modern, the surreal and the mythological, the city of Prague has long inspired fantastic and dream-like literature, art, and architecture. In this course, students are invited to tap into the wildly imaginative world of dreams and explore their influence on the work of well-known Czech writers such as Franz Kafka and Gustav Meyrink. With site visits to weird and dreamy locales throughout the city, and through creative prompts and exercises, students will explore first-hand the role of dreams and dream imagery on the creative process.

Repeatable: N

Formerly 59-3172

GA

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 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 496 Independent Project: Creative Writing

An independent project is designed by the student, with approval of supervising faculty member, to study an area not available in the curriculum. Prior to registration, student must submit written proposal that outlines the project.

Repeatable: Y

Formerly 59-3998

Requirements Permission Required (DP)

Minimum Credits 1 **Maximum Credits** 6

CRWR 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

Journalism

JOUR 351 Multimedia Photo Essay

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

Repeatable: Y

Formerly PHOT 361

Prerequisites PHOT 260 Introduction to Photojournalism

Minimum Credits 3 Maximum Credits 3

JOUR 450 Journalism Short Documentary

Journalism Short Documentary offers intensive, hands-on training in multimedia newsgathering and production, building on skills learned in Digital Storytelling, Multimedia Photo Essay and Digital Journalism but with an emphasis on refining audio and longer video story forms. Students will learn to produce in-depth "mini-doc" stories focusing on newsworthy trends and issues from the news. Students also will analyze and critique professional multimedia pieces.

Repeatable: Y

Formerly 53-4840

Prerequisites JOUR 350 Digital Storytelling or JOUR 351 Multimedia Photo Essay or PHOT 365 Video for Photographers or CINE 267 Documentary Production Module I: Location Camera and Sound

Minimum Credits 3 Maximum Credits 3

JOUR 467 Multimedia Journalism Lab

Students will work as a team to produce a high production value short journalistic documentary. Students collaborate with colleagues as editors and producers, assuming various roles in production and post-production. Students will also learn to write a journalistic documentary treatment and to establish a marketing and engagement plan for distribution.

Repeatable: N

Formerly 53-4877

Prerequisites JOUR 450 Journalism Short Documentary or PHOT 365 Video for Photographers or CINE 477 Documentary Projects

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 students a solid foundation for subsequent courses in journalistic storytelling. Equipment is required for this course. See the department website.

Repeatable: N

Formerly 53-1015

WI

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 Newspaper Workshop

Students in this sophomore-level class serve as reporters and writers for The Columbia Chronicle, the college's award-winning weekly newspaper and its website. The class has learning objectives that parallel those of Reporting 1 and it may be substituted for Reporting 1. 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

WI

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

Photography

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 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 460 The Documentary Book

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

Repeatable: *N*

Formerly 23-4525

Prerequisites PHOT 206 Digital Imaging I and PHOT 360 Documentary Methods

Minimum Credits 3 Maximum Credits 3

Radio

RADI 205 Writing for Radio

This introductory course covers the basic style, format, and techniques used in various forms of creative writing specific to radio broadcasting and audio media, including content for the Internet and mobile-devices. Students write for several genres, including commercials, public service announcements, commentary, news, documentary, and essay. Emphasis is placed on the specific techniques employed in writing for the ear.

Repeatable: *N*

Formerly 41-2107

WI

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

Minimum Credits 3 Maximum Credits 3

RADI 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 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 421 Radio and Audio Documentary

This Radio Department capstone course teaches students to produce sound-rich audio documentaries suitable for broadcast on the radio, delivered on the Internet, or through mobile media. Students study and employ the appropriate artistic aesthetic necessary for producing quality work in this genre. Each student uses research, the techniques of interviewing, writing, editing, and audio production to create two short documentaries.

Repeatable: Y

Formerly 41-4221

Prerequisites RADI 210 Radio Production I: Intro or JOUR 350 Digital Storytelling or CINE 130 Editing I or AUDI 121 Fundamentals of Audio Production or CINE 211 Post-Production Audio I

Requirements Junior Standing or Above (JR)

Minimum Credits 3 **Maximum Credits** 3

Television

TELE 339 Advanced Lighting and Camera

Lighting and camera course is required for students in both the Production and Post-Production/Effects concentrations. Focusing on advanced techniques for lighting and camera operations, students will further develop their understanding and skills gained in the basic core courses. Hands-on work as well as a deeper understanding of the principles and concepts that guide these production techniques will be the hallmark of this upper-level course.

Repeatable: N

Formerly 40-3311

Prerequisites TELE 125 Television Arts: Production and TELE 230 Production and Editing I

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 TELE 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

Minimum Credits 3 Maximum Credits 3

TELE 372 Documentary Production and Editing

Course is an advanced level production class in which students create an original, individually conceived documentary video. Course is an introduction to documentary theory and history, as well as project development, production, and editing techniques that are specific to television documentary. Students learn advanced techniques of shooting and editing including hand-held camera, audio and microphone techniques, field lighting, interviewing techniques, and documentary story structure. Students also learn how to develop voice and point-of-view as well as understand how to work within the various documentary genres.

Repeatable: Y

Formerly 40-3412C

Prerequisites TELE 212 Television Arts: Writing and TELE 330 Production and Editing II

Minimum Credits 4 Maximum Credits 4

TELE 451 Fiction / Documentary Hybrids

Advanced production course explores the line that separates documentary and narrative media. Students in the class will examine the works of documentarians who are using fictional elements and narrative techniques in their work to call into question concepts of truth and reality and to expand the definition of documentary. Concepts covered include narrative shooting and editing techniques, research, scripting, recreations, and working with actors and subjects. Each student will produce a video project that has factual and fictional elements and that challenges the traditional definition of documentary.

Repeatable: Y

Formerly 40-3327

Prerequisites TELE 367 Experimental Production and Editing or TELE 371 Narrative Production and Editing or TELE 372 Documentary Production and Editing or CINE 266 Documentary Storytelling

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 of the major's five concentrations: Broadcast Journalism: Radio; Broadcast Journalism: Television; Magazine; News and Features; and Sports.

Practicing and studying journalism enhances critical thinking: figuring out what the story is and how to get it quickly, accurately and fairly. Students will have the opportunity to learn how to place news in a context that helps readers, listeners, and viewers make sense of the world. Good writing is paramount. 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 smart phones and DSLR 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. Broadcast Journalism students, in collaboration with the Television Department, produce Newsbeat, a live TV newscast, and Metro Minutes, a TV news magazine. Broadcast TV students have won highly competitive recognition from the Academy of Television Arts and Sciences' Emmy Awards. Students can write and produce news for college radio station WCRX 88.1 FM, and host their own talk and music shows. We stress portfolio-building, so students can show internship providers their professional and high-quality work they produce with mentoring by faculty who are actively engaged in the fields they teach. With outside grant support, professors founded ChicagoTalks and AustinTalks, online publications that cover the neighborhoods of the nation's third-largest city, increasing multi-platform publishing opportunities for our students.

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

- write correctly and clearly in forms and styles appropriate for the media professions, audiences and purposes they serve;
- gather and report information thoroughly and accurately using a wide range of sources;
- design and present audio, images, video and other stories using current tools and technologies;
- create and produce work that can be shared publicly in various media;
- demonstrate and apply an understanding of professional journalistic ethical principles in pursuit of truth, independence, accuracy, fairness and diversity; and
- understand and apply the principles and laws of copyright, freedom of speech and freedom of the press in the United States

PROGRAM REQUIREMENTS: 39-44 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 108 Editing Essentials

This foundational course teaches students how to improve grammar, punctuation and spelling skills, while learning how to spot errors, correct English usage, sharpen copy's clarity and conciseness, remedy inconsistencies and redundancies, and edit stories to meet generally accepted journalistic standards and Associated Press (AP) style.

Repeatable: N

Formerly 53-1017

Prerequisites JOUR 102 Introduction to Journalism

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 Editing Essentials or JOUR 106 College Newspaper Workshop and JOUR 108 Editing Essentials

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 Introduction to Advertising or PURE 102 Intro to Public Relations

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 students a solid foundation for subsequent courses in journalistic storytelling. Equipment is required for this course. See the department website.

Repeatable: N

Formerly 53-1015

WI

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 Newspaper Workshop

Students in this sophomore-level class serve as reporters and writers for The Columbia Chronicle, the college's award-winning weekly newspaper and its website. The class has learning objectives that parallel

those of Reporting 1 and it may be substituted for Reporting 1. 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

WI

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

CONCENTRATIONS

Broadcast Journalism: Radio

Broadcast Journalism is an interdisciplinary program taught in cooperation with the Television and Communication departments. Students will have the opportunity to learn to report, write and produce radio news, features, and in-depth stories. Radio news students get hands-on training at Columbia's radio station, WCRX 88.1 FM. Students intern at major media outlets, including Chicago affiliates of ABC, NBC, CBS and NPR.

Required for Concentration:

JOUR 234 Broadcast News Writing

Intended for students entering the Broadcast Journalism concentration, course teaches basic techniques for writing radio and television news scripts.

Repeatable: *N*

Formerly 53-2310

Co-requisites JOUR 205 Reporting II

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 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 RAD1 105 Voice and Articulation

Minimum Credits 3 Maximum Credits 3

RADI 202 Radio Storytelling

This course focuses on the craft of writing and producing effective radio essays made popular through work found on National Public Radio. Emphasis is placed on storytelling techniques, writing for the ear, sound usage and basic spoken-word audio editing. Students produce four completed radio essays. The course progresses from writing to re-drafting, to audio production, to completed packages. Selected pieces will be considered for broadcast on WCRX 88.1 FM.

Repeatable: N

Formerly 41-2105

Prerequisites ENGL 112 Writing and Rhetoric II or ENGL 112H Writing and Rhetoric II: Honors or ENGL 122 International Writing and Rhetoric II

Minimum Credits 3 Maximum Credits 3

RADI 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 Radio 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 421 Radio and Audio Documentary

This Radio Department capstone course teaches students to produce sound-rich audio documentaries suitable for broadcast on the radio, delivered on the Internet, or through mobile media. Students study and employ the appropriate artistic aesthetic necessary for producing quality work in this genre. Each student uses research, the techniques of interviewing, writing, editing, and audio production to create two short documentaries.

Repeatable: Y

Formerly 41-4221

Prerequisites RADI 210 Radio Production I: Intro or JOUR 350 Digital Storytelling or CINE 130 Editing I or AUDI 121 Fundamentals of Audio Production or CINE 211 Post-Production Audio I

Requirements Junior Standing or Above (JR)

Minimum Credits 3 Maximum Credits 3

Complete 2 credits of the following course:

RADI 481 WCRX Practicum I

This course provides hands-on experience in the operation of college radio station WCRX. Students become proficient with new digital tools and various digital platforms to understand and effectively use social media in a live broadcast environment. Students work on the air as a music or talk host, news or sports anchor, or call play-by-play sports. They may also work in production or as a social media producer to develop content and maintain social media on-line communities for WCRX. Course requires a minimum of six hours per week of practical activity and two class hours per week.

Repeatable: Y

Formerly 41-3300

Prerequisites RADI 118 Radio Workshop and RADI 210 Radio Production I: Intro

Requirements Permission Required (DP) and Junior Standing or Above (JR)

Minimum Credits 2 Maximum Credits 3

Choose one of the following courses:

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 328 Interpretive Reporting

Course focuses on interpretive reporting, an advanced journalistic technique that goes beyond the who, what, where of basic reporting to the why and how to bring perspective, clarity, and insight to major news stories. Students use journalistic tools of interviewing, research, and reporting to explain relevance of major issues.

Repeatable: N

Formerly 53-3130

Prerequisites JOUR 205 Reporting II
Minimum Credits 3 Maximum Credits 3

Broadcast Journalism: Television

Broadcast Journalism is an interdisciplinary program taught in cooperation with the Television and Communication departments. Students will have the opportunity to learn to report, write and produce television news, features, and in-depth stories. Student-produced television news programs, such as Metro Minutes, a newsmagazine focusing on arts and entertainment, and Newsbeat, a live TV newscast (news, weather, sports and features), are program highlights. Students intern at major media outlets, including Chicago affiliates of ABC, NBC, CBS, PBS, Fox, and Telemundo.

Required for Concentration:

JOUR 234 Broadcast News Writing

Intended for students entering the Broadcast Journalism concentration, course teaches basic techniques for writing radio and television news scripts.

Repeatable: *N*
Formerly 53-2310
Co-requisites JOUR 205 Reporting II
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 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 481 Practicum in Television News: Newsbeat

Course teaches all facets of planning and executing a local news program: ideas, story assignment, shooting, research, interviewing, editing, anchoring, and stand-ups. Students gain experience in breaking news, sports, weather, entertainment, and enterprise packages. Broadcast Journalism students, in

cooperation with advanced students enrolled in Cinema and Television Arts' Directing and Production: Live Broadcast, produce the live, twice-weekly Newsbeat.

Repeatable: Y

Formerly 53-4601A

Prerequisites TELE 337 Creating the TV News Package and JOUR 352 Writing & Reporting TV News

Requirements Permission Required (DP)

Minimum Credits 6 **Maximum Credits** 6

JOUR 482 Practicum Television News: Metro Minutes

Metro Minutes is a television news program that is reported, anchored and produced by students. All facets of planning and executing a local news program are taught. Students are involved in story conception and assignment, research, interviewing, shooting, crafting reporter packages, editing, anchoring, and producing both the show segments and the overall program. Students can focus on reporting or producing during the semester, or they can work on both skills.

Repeatable: Y

Formerly 53-4601B

Prerequisites TELE 337 Creating the TV News Package and JOUR 352 Writing & Reporting TV News

Minimum Credits 4 **Maximum Credits** 4

TELE 125 Television Arts: Production

Introductory class in the art of television production provides an overview, and basic, practical, hands-on experience in all aspects of today's trends in the television industry. Although taught in a studio environment, this course will cover camera operation, sound, lighting, video transitions, and graphics as they relate to all forms of production. The final project for the class is the completion of three full productions created by students in the class.

Repeatable: N

Formerly 40-1302

Minimum Credits 4 **Maximum Credits** 4

TELE 337 Creating the TV News Package

Course is designed to prepare a Broadcast Journalism student for shooting, interviewing, logging, and editing news package material. Hands-on/lecture course provides an opportunity for the future reporter and video journalist to practice with his or her own material in the production of news stories for television. Stand-ups, interviews, voice-overs, sound bites, cut-aways, writing to video, and the use of the television medium to tell the journalistic story are hallmarks of this course.

Repeatable: N

Formerly 40-3309

Prerequisites JOUR 234 Broadcast News Writing and TELE 230 Production and Editing I or JOUR 234 Broadcast News Writing and TELE 262 Production and Aesthetics for Television News

Minimum Credits 3 **Maximum Credits** 3

TELE 379 On-Camera Talent

Course teaches the student the role of being on camera talent in a variety of different production situations. The varied roles of a live reporter, in a hard news deadline situation, the anchor's roles on the news set, the

host talent's responsibility and interactions in the entertainment genres of talk, game, and magazine shows. The art of the interview, the how-to of writing scripts, researching guest, and formulating questions will also be included. The culmination of this class will be to conduct on camera interviews in Live, Pre-Taped, and location situations.

Repeatable: Y

Formerly 40-3699

Requirements Sophomore Standing or Above (SO)

Minimum Credits 3 **Maximum Credits** 3

Magazine

The Magazine concentration prepares students for freelance and staff positions at consumer and business-to-business magazines. Students take courses in multi-platform magazine writing and editing and have the opportunity to demonstrate their proficiency by working with students in Design and Photography to create Echo magazine, Columbia College's national award-winning student publication, which is distributed throughout Chicago and contributes to students' portfolios. Students also are encouraged to work as interns during their junior and senior years, in Chicago and elsewhere.

Required for Concentration:

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

JOUR 332 Magazine Article Writing

This course introduces students to the world of consumer magazines and teaches them to pitch and write a variety of stories for print and online. The course covers idea generation, targeting, research, interviewing, structuring, writing and rewriting, along with multimedia and social media considerations.

Repeatable: N

Formerly 53-3216

Prerequisites JOUR 205 Reporting II

Minimum Credits 3 **Maximum Credits** 3

JOUR 335 Business-to-Business Magazine Writing

Course introduces students to the vibrant world of business-to-business (trade) publications and the basics of business reporting, including research, writing, and editing skills for magazines serving various industries and specialized audiences.

Repeatable: N

Formerly 53-3215

Prerequisites JOUR 205 Reporting II
Minimum Credits 3 Maximum Credits 3

JOUR 338 Magazine Editing

This course teaches students advanced skills necessary to edit articles and coach writers of profile stories for consumer magazines. Students learn advanced editing, copy editing and packaging strategies for creating and producing print and online publications.

Repeatable: *N*

Formerly 53-3210

Prerequisites JOUR 332 Magazine Article Writing and JOUR 211 Copy Editing or JOUR 332 Magazine Article Writing and JOUR 108 Editing Essentials

Minimum Credits 3 Maximum Credits 3

JOUR 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 Newspaper Workshop

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 (SO)

Minimum Credits 3 Maximum Credits 3

COMM 219 Social Media Content

This course trains students to post effectively, strategically and ethically on social media platforms; develop concise and accurate writing and editing skills; use search engine optimization; and effectively link and share to grow audiences through strategic social media outreach.

Repeatable: *N*

Formerly 54-2205

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

WRITING MINIMUM SCORE = 7

Minimum Credits 3 Maximum Credits 3

ENGL 246 Reviewing the Arts

Students write confident and well-researched reviews of visual, performing, and media arts, reviews that can broaden the role of the arts in our daily lives. Students generate content for their reviews by visiting cultural and artistic institutions, attending performances, and / or viewing recordings. They examine selected expert reviews and theoretical perspectives; and they compose and revise their work through a combination of weekly in-class workshops, discussion, and take-home assignments.

Repeatable: *N*

Formerly 52-2816

HU WI

Prerequisites ENGL 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 WI

Prerequisites ENGL 112 Writing and Rhetoric II or ENGL 112H Writing and Rhetoric II: Honors or ENGL 122 International Writing and Rhetoric II

Requirements 3.5 or Higher GPA (35GP)

Minimum Credits 3 Maximum Credits 3

JOUR 140 Smartphone/photo

This is a hands-on class focusing on the technical, aesthetic and multimedia skills needed to produce images with a smartphone for professional communication and storytelling.

Repeatable: *N*

Formerly 53-1520

Minimum Credits 1 Maximum Credits 1

JOUR 141 Smartphone/video

This is a hands-on class focusing on the technical, aesthetic and multimedia skills needed to produce professional video with a smartphone.

Repeatable: *N*

Formerly 53-1521

Minimum Credits 1 Maximum Credits 1

JOUR 143 Smartphone/audio

This is a hands-on class focusing on the technical, aesthetic and multimedia skills needed to produce professional audio with a Smartphone.

Repeatable: N

Formerly 53-1523

Minimum Credits 1 Maximum Credits 1

JOUR 168 Essentials of Interviewing

Effective interviewing enables you to obtain information, capture dynamic quotes and incorporate personalities into a story. In this course, students develop skills and strategies, including how to land an interview, thoroughly research the topic and subject, get the subject to open up and offer candid responses, handle follow-up questions, and select and edit quotations. These techniques apply to documentary practices of all kinds in journalism, audio, fiction, creative nonfiction, marketing and other fields.

Repeatable: Y

Formerly 53-1715

Minimum Credits 1 Maximum Credits 1

JOUR 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

Complete 9 credits from the following courses:

COMM 325 Strategies in Data Visualization

This class combines theory and practice on strategies of communicating data through digital graphics. It focuses on visual literacy, research, and infographics design. Students should gain experience creating digital media infographics and collaborating on a transmedia storytelling project, including images (icons, pictures, memes), explanatory charts (bars, pies, fever, tables), maps, animation (git, 3D, motion graphics, stop motion), and diagrams.

Repeatable: N

Formerly 53-3230

Requirements Junior Standing or Above (JR)

Minimum Credits 3 Maximum Credits 3

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 328 Interpretive Reporting

Course focuses on interpretive reporting, an advanced journalistic technique that goes beyond the who, what, where of basic reporting to the why and how to bring perspective, clarity, and insight to major news stories. Students use journalistic tools of interviewing, research, and reporting to explain relevance of major issues.

Repeatable: *N*

Formerly 53-3130

Prerequisites JOUR 205 Reporting II

Minimum Credits 3 **Maximum Credits** 3

JOUR 343 Sports Beat

This advanced sports reporting course emphasizes in-depth coverage, both in subject matter and length of stories. Field-reporting assignments will include sports media, sports business and marketing, and issues including diversity and ethics.

Repeatable: *N*

Formerly JOUR 445

Prerequisites JOUR 205 Reporting II or PURE 105 Public Relations Writing or RADJ 205 Writing for Radio

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

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

Prerequisite JOUR 105 Reporting I or JOUR 106 College Newspaper Workshop

Requirements Permission Required (DP)

Minimum Credits 3 **Maximum Credits** 3

JOUR 440 Launching a Journalism Startup

Knowing how to think like an entrepreneur is a crucial skill for journalists today. This class will teach students how to conceive of a sustainable journalistic business that meets the practical informational needs of a specific audience. Students will learn about methods for funding new businesses, understand how journalism businesses run and prepare to pitch their ideas to multimedia platform publishers.

Repeatable: N

Formerly 53-4535

Requirements Junior Standing or Above (JR)

Minimum Credits 3 **Maximum Credits** 3

JOUR 450 Journalism Short Documentary

Journalism Short Documentary offers intensive, hands-on training in multimedia newsgathering and production, building on skills learned in Digital Storytelling, Multimedia Photo Essay and Digital Journalism but with an emphasis on refining audio and longer video story forms. Students will learn to produce in-depth "mini-doc" stories focusing on newsworthy trends and issues from the news. Students also will analyze and critique professional multimedia pieces.

Repeatable: Y

Formerly 53-4840

Prerequisites JOUR 350 Digital Storytelling or JOUR 351 Multimedia Photo Essay or PHOT 365 Video for Photographers or CINE 267 Documentary Production Module I: Location Camera and Sound

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 465 Covering Europe: Ireland

Students will immerse themselves in a Dublin neighborhood and provide a variety of news and feature stories; photo essays; and/or interactive media for an already existing online site in Ireland. Students also will produce content from Ireland for a U.S.-based publication, online site or other media outlet of their choosing.

Repeatable: Y

Formerly 53-4621J

GA

Requirements Permission Required (DP)

Minimum Credits 3 **Maximum Credits** 3

JOUR 471 Data Storytelling

Students learn to analyze and evaluate data by focusing on questions of public interest. Then they present their work in digital forms where the data is a central part of the narrative. The emphasis is on making sense of the facts than can be distilled from a variety of open source and other data. This course is for Journalism students and IAM students because there is a synergy in the communication industry between those who hack the data and those who write about it.

Repeatable: N

Formerly 53-4890

Requirements Permission Required (DP)

Minimum Credits 3 **Maximum Credits** 3

JOUR 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

News and Features

The News and Features concentration focuses on storytelling across media platforms, from deadline news to in-depth analysis, all against the backdrop of Chicago's diverse communities. Students learn to tighten their writing skills, and also get the opportunity to take advanced specialized courses in a number of areas, including covering the courts, business writing, investigative journalism and reporting on the city from a global perspective. Multimedia skills, such as shooting and editing video and audio are infused throughout the curriculum from core courses to electives. Through the College Newspaper Workshop, students have the opportunity to write for the award-winning Columbia Chronicle, the College's weekly student newspaper, and its companion website. Many students also write for the ChicagoTalks and AustinTalks websites, and several of them have been winners and finalists in professional journalism award competitions.

Required for Concentration:

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

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 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 Newspaper Workshop

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

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 (SO)

Minimum Credits 3 **Maximum Credits** 3

COMM 219 Social Media Content

This course trains students to post effectively, strategically and ethically on social media platforms; develop concise and accurate writing and editing skills; use search engine optimization; and effectively link and share to grow audiences through strategic social media outreach.

Repeatable: *N*

Formerly 54-2205

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

Minimum Credits 3 **Maximum Credits** 3

ENGL 246 Reviewing the Arts

Students write confident and well-researched reviews of visual, performing, and media arts, reviews that can broaden the role of the arts in our daily lives. Students generate content for their reviews by visiting cultural and artistic institutions, attending performances, and / or viewing recordings. They examine selected expert reviews and theoretical perspectives; and they compose and revise their work through a combination of weekly in-class workshops, discussion, and take-home assignments.

Repeatable: *N*

Formerly 52-2816

HU WI

Prerequisites ENGL 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 WI

Prerequisites ENGL 112 Writing and Rhetoric II or ENGL 112H Writing and Rhetoric II: Honors or ENGL 122 International Writing and Rhetoric II

Requirements 3.5 or Higher GPA (35GP)

Minimum Credits 3 **Maximum Credits** 3

JOUR 140 Smartphone/photo

This is a hands-on class focusing on the technical, aesthetic and multimedia skills needed to produce images with a smartphone for professional communication and storytelling.

Repeatable: *N*

Formerly 53-1520

Minimum Credits 1 **Maximum Credits** 1

JOUR 141 Smartphone/video

This is a hands-on class focusing on the technical, aesthetic and multimedia skills needed to produce professional video with a smartphone.

Repeatable: *N*

Formerly 53-1521

Minimum Credits 1 **Maximum Credits** 1

JOUR 143 Smartphone/audio

This is a hands-on class focusing on the technical, aesthetic and multimedia skills needed to produce professional audio with a Smartphone.

Repeatable: *N*

Formerly 53-1523

Minimum Credits 1 **Maximum Credits** 1

JOUR 168 Essentials of Interviewing

Effective interviewing enables you to obtain information, capture dynamic quotes and incorporate personalities into a story. In this course, students develop skills and strategies, including how to land an interview, thoroughly research the topic and subject, get the subject to open up and offer candid responses, handle follow-up questions, and select and edit quotations. These techniques apply to documentary practices of all kinds in journalism, audio, fiction, creative nonfiction, marketing and other fields.

Repeatable: *Y*

Formerly 53-1715

Minimum Credits 1 **Maximum Credits** 1

JOUR 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

Complete 9 credits from the following courses:

COMM 325 Strategies in Data Visualization

This class combines theory and practice on strategies of communicating data through digital graphics. It focuses on visual literacy, research, and infographics design. Students should gain experience creating digital media infographics and collaborating on a transmedia storytelling project, including images (icons, pictures, memes), explanatory charts (bars, pies, fever, tables), maps, animation (git, 3D, motion graphics, stop motion), and diagrams.

Repeatable: *N*

Formerly 53-3230

Requirements Junior Standing or Above (JR)

Minimum Credits 3 Maximum Credits 3

JOUR 325 Covering the Courts

Course teaches students the structure of the court system and how to report on criminal and civil cases. Deadline reporting is emphasized.

Repeatable: *N*

Formerly 53-3125

Prerequisites JOUR 205 Reporting II

Minimum Credits 3 Maximum Credits 3

JOUR 328 Interpretive Reporting

Course focuses on interpretive reporting, an advanced journalistic technique that goes beyond the who, what, where of basic reporting to the why and how to bring perspective, clarity, and insight to major news stories. Students use journalistic tools of interviewing, research, and reporting to explain relevance of major issues.

Repeatable: *N*

Formerly 53-3130

Prerequisites JOUR 205 Reporting II

Minimum Credits 3 Maximum Credits 3

JOUR 332 Magazine Article Writing

This course introduces students to the world of consumer magazines and teaches them to pitch and write a variety of stories for print and online. The course covers idea generation, targeting, research, interviewing, structuring, writing and rewriting, along with multimedia and social media considerations.

Repeatable: *N*

Formerly 53-3216

Prerequisites JOUR 205 Reporting II

Minimum Credits 3 **Maximum Credits** 3

JOUR 343 Sports Beat

This advanced sports reporting course emphasizes in-depth coverage, both in subject matter and length of stories. Field-reporting assignments will include sports media, sports business and marketing, and issues including diversity and ethics.

Repeatable: *N*

Formerly JOUR 445

Prerequisites JOUR 205 Reporting II or PURE 105 Public Relations Writing or RAD1 205 Writing for Radio

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

JOUR 401 The Business Beat

Course teaches students to understand and report on the economy, big and small business, financial markets, technology and media, labor, real estate, personal finance, and more.

Repeatable: *N*

Formerly 53-4110

Prerequisites JOUR 205 Reporting II

Minimum Credits 3 **Maximum Credits** 3

JOUR 405 Covering Politics:

Students will learn the fundamentals of covering political campaigns by reporting on local, state and/or presidential races. Students will produce content on deadline and more enterprising work in a variety of formats. Course is open to non-majors with an interest in politics.

Repeatable: *Y*

Formerly 53-4120

Prerequisites JOUR 105 Reporting I or JOUR 106 College Newspaper Workshop

Requirements Permission Required (DP)

Minimum Credits 3 **Maximum Credits** 3

JOUR 440 Launching a Journalism Startup

Knowing how to think like an entrepreneur is a crucial skill for journalists today. This class will teach students how to conceive of a sustainable journalistic business that meets the practical informational needs of a

specific audience. Students will learn about methods for funding new businesses, understand how journalism businesses run and prepare to pitch their ideas to multimedia platform publishers.

Repeatable: N

Formerly 53-4535

Requirements Junior Standing or Above (JR)

Minimum Credits 3 **Maximum Credits** 3

JOUR 450 Journalism Short Documentary

Journalism Short Documentary offers intensive, hands-on training in multimedia newsgathering and production, building on skills learned in Digital Storytelling, Multimedia Photo Essay and Digital Journalism but with an emphasis on refining audio and longer video story forms. Students will learn to produce in-depth "mini-doc" stories focusing on newsworthy trends and issues from the news. Students also will analyze and critique professional multimedia pieces.

Repeatable: Y

Formerly 53-4840

Prerequisites JOUR 350 Digital Storytelling or JOUR 351 Multimedia Photo Essay or PHOT 365 Video for Photographers or CINE 267 Documentary Production Module I: Location Camera and Sound

Minimum Credits 3 **Maximum Credits** 3

JOUR 465 Covering Europe: Ireland

Students will immerse themselves in a Dublin neighborhood and provide a variety of news and feature stories; photo essays; and/or interactive media for an already existing online site in Ireland. Students also will produce content from Ireland for a U.S.-based publication, online site or other media outlet of their choosing.

Repeatable: Y

Formerly 53-4621J

GA

Requirements Permission Required (DP)

Minimum Credits 3 **Maximum Credits** 3

JOUR 471 Data Storytelling

Students learn to analyze and evaluate data by focusing on questions of public interest. Then they present their work in digital forms where the data is a central part of the narrative. The emphasis is on making sense of the facts than can be distilled from a variety of open source and other data. This course is for Journalism students and IAM students because there is a synergy in the communication industry between those who hack the data and those who write about it.

Repeatable: N

Formerly 53-4890

Requirements Permission Required (DP)

Minimum Credits 3 **Maximum Credits** 3

Sports

Note: Effective Spring 2020, applications will no longer be accepted into this program concentration.

The Sports concentration focuses on storytelling across media platforms, from deadline news to in-depth analysis, all against the backdrop of Chicago's highly competitive and multi-faceted professional sports teams. Students learn to tighten their writing skills, take advanced specialized courses in a number of areas, and refine multimedia skills, such as shooting and editing video and audio. Students learn from working professionals who cover sports professionally.

Required for Concentration:

JOUR 245 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

JOUR 328 Interpretive Reporting

Course focuses on interpretive reporting, an advanced journalistic technique that goes beyond the who, what, where of basic reporting to the why and how to bring perspective, clarity, and insight to major news stories. Students use journalistic tools of interviewing, research, and reporting to explain relevance of major issues.

Repeatable: *N*

Formerly 53-3130

Prerequisites JOUR 205 Reporting II

Minimum Credits 3 **Maximum Credits** 3

JOUR 350 Digital Storytelling

The Digital Storytelling course offers intensive hands-on training in multimedia news gathering and production, as well as distribution through digital channels, for a range of journalism story forms, including audio, video, photo essays, online writing, social networking, and audio slideshows. Equipment is required for this course. Consult the Department website.

Repeatable: *N*

Formerly 53-3231

Prerequisites JOUR 105 Reporting I or JOUR 106 College Newspaper Workshop

Minimum Credits 3 **Maximum Credits** 3

JOUR 343 Sports Beat

This advanced sports reporting course emphasizes in-depth coverage, both in subject matter and length of stories. Field-reporting assignments will include sports media, sports business and marketing, and issues including diversity and ethics.

Repeatable: *N*

Formerly JOUR 445

Prerequisites JOUR 205 Reporting II or PURE 105 Public Relations Writing or RAD1 205 Writing for Radio
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 (SO)

Minimum Credits 3 Maximum Credits 3

COMM 219 Social Media Content

This course trains students to post effectively, strategically and ethically on social media platforms; develop concise and accurate writing and editing skills; use search engine optimization; and effectively link and share to grow audiences through strategic social media outreach.

Repeatable: *N*

Formerly 54-2205

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

Minimum Credits 3 Maximum Credits 3

JOUR 140 Smartphone/photo

This is a hands-on class focusing on the technical, aesthetic and multimedia skills needed to produce images with a smartphone for professional communication and storytelling.

Repeatable: *N*

Formerly 53-1520

Minimum Credits 1 Maximum Credits 1

JOUR 141 Smartphone/video

This is a hands-on class focusing on the technical, aesthetic and multimedia skills needed to produce professional video with a smartphone.

Repeatable: *N*

Formerly 53-1521

Minimum Credits 1 Maximum Credits 1

JOUR 142 Social Media and Journalism

Students will examine the use of social media in journalism and how journalists break news, follow the news and tell stories using different social media platforms. Students also will learn how to curate and create

stories using various social media tools and how to uphold professional and ethical standards while using social media.

Repeatable: *N*

Formerly 53-1522

Minimum Credits 1 Maximum Credits 1

JOUR 143 Smartphone/audio

This is a hands-on class focusing on the technical, aesthetic and multimedia skills needed to produce professional audio with a Smartphone.

Repeatable: *N*

Formerly 53-1523

Minimum Credits 1 Maximum Credits 1

JOUR 168 Essentials of Interviewing

Effective interviewing enables you to obtain information, capture dynamic quotes and incorporate personalities into a story. In this course, students develop skills and strategies, including how to land an interview, thoroughly research the topic and subject, get the subject to open up and offer candid responses, handle follow-up questions, and select and edit quotations. These techniques apply to documentary practices of all kinds in journalism, audio, fiction, creative nonfiction, marketing and other fields.

Repeatable: *Y*

Formerly 53-1715

Minimum Credits 1 Maximum Credits 1

JOUR 216 Blogging: Beyond the Basics

Anyone can blog; this course will teach you how to blog well. Students from throughout the college identify a niche, research the editorial opportunities for that audience, report and write posts, shoot and upload relevant photos and videos, and implement blogging best practices, including ethics, copyright, links, SEO, social media and monetization.

Repeatable: *Y*

Formerly 53-2116

Requirements Junior Standing or Above (JR)

Minimum Credits 3 Maximum Credits 3

JOUR 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

Complete 9 credits from the following courses:

JOUR 332 Magazine Article Writing

This course introduces students to the world of consumer magazines and teaches them to pitch and write a variety of stories for print and online. The course covers idea generation, targeting, research, interviewing, structuring, writing and rewriting, along with multimedia and social media considerations.

Repeatable: *N*

Formerly 53-3216

Prerequisites JOUR 205 Reporting II

Minimum Credits 3 Maximum Credits 3

JOUR 401 The Business Beat

Course teaches students to understand and report on the economy, big and small business, financial markets, technology and media, labor, real estate, personal finance, and more.

Repeatable: *N*

Formerly 53-4110

Prerequisites JOUR 205 Reporting II

Minimum Credits 3 Maximum Credits 3

JOUR 405 Covering Politics:

Students will learn the fundamentals of covering political campaigns by reporting on local, state and/or presidential races. Students will produce content on deadline and more enterprising work in a variety of formats. Course is open to non-majors with an interest in politics.

Repeatable: *Y*

Formerly 53-4120

Prerequisites JOUR 105 Reporting I or JOUR 106 College Newspaper Workshop

Requirements Permission Required (DP)

Minimum Credits 3 Maximum Credits 3

JOUR 410 Web Design for Storytelling

This is a hands-on course in learning the basics of HTML and CSS that are used to build websites. Students will acquire knowledge and skill to prepare them to work within a news organization's content management system. We will teach you how the Internet works and then get you started on building your own site.

Repeatable: *N*

Formerly 53-4131

Requirements Junior Standing or Above (JR)

Minimum Credits 2 Maximum Credits 2

JOUR 440 Launching a Journalism Startup

Knowing how to think like an entrepreneur is a crucial skill for journalists today. This class will teach students how to conceive of a sustainable journalistic business that meets the practical informational needs of a specific audience. Students will learn about methods for funding new businesses, understand how

journalism businesses run and prepare to pitch their ideas to multimedia platform publishers.

Repeatable: N

Formerly 53-4535

Requirements Junior Standing or Above (JR)

Minimum Credits 3 **Maximum Credits** 3

JOUR 450 Journalism Short Documentary

Journalism Short Documentary offers intensive, hands-on training in multimedia newsgathering and production, building on skills learned in Digital Storytelling, Multimedia Photo Essay and Digital Journalism but with an emphasis on refining audio and longer video story forms. Students will learn to produce in-depth "mini-doc" stories focusing on newsworthy trends and issues from the news. Students also will analyze and critique professional multimedia pieces.

Repeatable: Y

Formerly 53-4840

Prerequisites JOUR 350 Digital Storytelling or JOUR 351 Multimedia Photo Essay or PHOT 365 Video for Photographers or CINE 267 Documentary Production Module I: Location Camera and Sound

Minimum Credits 3 **Maximum Credits** 3

JOUR 471 Data Storytelling

Students learn to analyze and evaluate data by focusing on questions of public interest. Then they present their work in digital forms where the data is a central part of the narrative. The emphasis is on making sense of the facts than can be distilled from a variety of open source and other data. This course is for Journalism students and IAM students because there is a synergy in the communication industry between those who hack the data and those who write about it.

Repeatable: N

Formerly 53-4890

Requirements Permission Required (DP)

Minimum Credits 3 **Maximum Credits** 3

Live and Installed Sound, BA

*Note: For information about this program after Fall 2019, please see the **Audio Arts, BA**, housed in the Audio Arts and Acoustics Department.*

Through equal parts theory, aesthetics, and hands-on operation the Live and Installed Sound program addresses the technology and art of configuring, installing, and operating sound systems for everything from music and theater performances to civic or corporate events, religious services, and public announcement environments. As different as they may appear, live sound engineers and systems contractors are joined by a common goal: to successfully accomplish a desired sonic outcome in real-time contexts. Live and Installed Sound skills are comprehensively taught in the department and are widely sought after by the relevant industries, where many of the department's alumni thrive.

Input from working alumni in Live and Installed Sound has contributed to curriculum design and updates to the program. Early in the program the classes are directed toward theory and aesthetics, with hands-on experience becoming increasingly the focus of small group projects as the course sequence progresses. Cooperative effort is encouraged at all levels of the program, reflecting the professional expectations of the

live sound and sound systems design environments. Opportunity is also provided for students to expand their individual capabilities in lab and in external production contexts.

As live sound production often incorporates other media arts, students are encouraged to take classes in acoustics and audio production as a means of expanding their personal viability in the professional world. The course material is driven by the realities of that world and the less volatile requirements of a classic liberal arts education.

Successful alumni are employed by major artists, venues, and sound companies throughout North America and beyond, as system designers and engineers as well as front-of-house mixers and monitor engineers. They occupy executive positions in the industry, engage in sound system design applications, and/or immerse in the creative chaos of real-world live sound production.

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

- manage audible content on a job-site 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.

PROGRAM REQUIREMENTS - 50 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 MATH 115 Liberal Arts Mathematics or AUDI 102 Introduction to Audio and MATH 120 Quantitative Reasoning or AUDI 102 Introduction to Audio and ACCU-T-67 EXAM-ACCUPLACER MATH MINIMUM SCORE = 67 or AUDI 102 Introduction to Audio and ACT-M-23 EXAM-ACT MATH MINIMUM SCORE = 23 or AUDI 102 Introduction to Audio and SAT-M-550 EXAM-SAT MATH MINIMUM SCORE = 550

Co-requisites PHYS 215 The Science of Acoustics I

Minimum Credits 3 Maximum Credits 3

AUDI 104 Audio Electronics

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

Repeatable: *N*

Formerly 43-1182

Prerequisites MATH 110 College Mathematics or MATH 115 Liberal Arts Mathematics or MATH 120 Quantitative Reasoning or ACCU-T-67 EXAM-ACCUPLACER MATH MINIMUM SCORE = 67 or ACT-M-23 EXAM-ACT MATH MINIMUM SCORE = 23 or SAT-M-550 EXAM-SAT MATH MINIMUM SCORE = 550

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 151 Aesthetics of Live Sound I

Course defines in a structured fashion the psychology of the musician and physics of the instrument within the framework of sound reinforcement and analysis. The goal is to familiarize students with one instrument-musician-sound reinforcement approach per week.

Repeatable: *N*

Formerly 43-2510

Prerequisites AUDI 102 Introduction to Audio

Minimum Credits 3 Maximum Credits 3

AUDI 202 Studies in Hearing

This course introduces students to the fundamentals of human hearing physiology as well as issues relating to hearing loss and conservation. It is important for any audio professional to understand how complex and delicate the human hearing system is. We must also realize the significance of the fact that society is, only now, beginning to address the problem of environmentally induced hearing loss. The first part of the course

will address hearing physiology. Course will focus on the mechanical systems of hearing, starting with the reception of acoustic energy and ending with the delivery of neural signals to the brain. This will give students the necessary foundation knowledge to engage in presentations and discussions covering the topics of hearing loss and conservation.

Repeatable: N

Formerly 43-2725

Prerequisites AUDI 103 Audio Theory and Systems

Minimum Credits 3 Maximum Credits 3

AUDI 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

Minimum Credits 3 Maximum Credits 3

AUDI 351 Aesthetics of Live Sound II

Course expands of the Aesthetics I course and covers some of the more unusual instruments and ensembles. Instruments may include mandolin, bassoon, Hammond organ, digital keyboards, harp, and more, depending on availability. The course also covers groups such as world music ensembles, and DJ/dance forms such as Hip-Hop, House, R&B/Dusties, Drum & Bass, etc.

Repeatable: N

Formerly 43-3511

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

Minimum Credits 3 Maximum Credits 3

AUDI 353 Live Sound Engineering Practicum

Course presents extremely advanced live sound operational theory in a production context. Instructor presents a theory as it applies to a specific problem, followed by the application of that theory to an actual live performance. Students then apply this knowledge by operating the same systems themselves.

Repeatable: Y

Formerly 43-3525

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

Minimum Credits 3 Maximum Credits 3

AUDI 355 Digital Audio Console Practicum

Course focuses on the role of the digital console in the context of the live sound reinforcement environment. It provides a detailed description and analysis of console operations, including setup, patching, routing, communications, file management, onboard and outboard effects, scenes, defined keys, and integration with other digital devices. Students will be asked to learn both the theory and practical application of console methodology. They will also be exposed to multiple platforms to illustrate the similarities and differences between different manufacturer approaches to digital consoles.

Repeatable: Y

Formerly 43-3527

Prerequisites AUDI 252 Live Sound Reinforcement

Minimum Credits 3 Maximum Credits 3

AUDI 452 Monitor Mixing

Total immersion stage monitor course for advanced live sound reinforcement students undertakes an in-depth exploration of feedback suppression, mix aesthetic, systems design, and signal flow.

Repeatable: Y

Formerly 43-3528

Prerequisites AUDI 353 Live Sound Engineering Practicum

Minimum Credits 3 Maximum Credits 3

AUDI 453 Digital Equalization and System Management

Course explores audio equalization methodology in the digital domain, within the context of loudspeaker management systems and digital console operations. In addition, loudspeaker management functions are explored through real-time operation of digitally controlled sound reinforcement systems. Course is largely hands-on, with real-time adjustments audible through a large-scale sound reinforcement system. All control functions, whether computer or digital console based, are concurrently presented for student evaluation on large-scale projection screens.

Repeatable: Y

Formerly 43-3526

Prerequisites AUDI 353 Live Sound Engineering Practicum

Minimum Credits 3 Maximum Credits 3

PHYS 215 The Science of Acoustics I

The course introduces the physics of vibrating systems, waves and sound. Topics include the sound spectrum, how the ear works, the transmission of sound through fluids at different temperatures and through different materials and the Doppler effect. The properties of reflection, refraction, diffraction and interference are studied with special emphasis on resonance, standing waves and the Inverse Square Law of the intensity of sound. The course concludes with an introduction to auditorium acoustics and basic electricity used in the operation of speakers and microphones.

Repeatable: N

Formerly 56-2820

SL

Prerequisites MATH 110 College Mathematics or MATH 115 Liberal Arts Mathematics or MATH 120 Quantitative Reasoning or ACCU-T-67 EXAM-ACCUPLACER MATH MINIMUM SCORE = 67 or ACT-M-23 EXAM-ACT MATH MINIMUM SCORE = 23 or SAT-M-550 EXAM-SAT MATH MINIMUM SCORE = 550 or CMPS-M-67 EXAM-CMPS MATH MINIMUM SCORE = 67

Minimum Credits 3 Maximum Credits 3

Complete 12 credits from 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 241 The Art of Troubleshooting

Because complex, interactive systems fail in complex, interactive ways, this course builds six essential competencies to assist system designers and system operators to cope with failure and limit immediate damage; to collect symptoms and understand systems rapidly; to apply inferential logic and avoid logical fallacies; to identify, trap, and limit failures; and to patch around them. This is not a course in equipment repair.

Repeatable: *N*

Formerly 43-3621

Co-requisites AUDI 103 Audio Theory and Systems

Minimum Credits 3 Maximum Credits 3

AUDI 242 Sound System Design

Course offers an in-depth look at what goes into designing and installing permanent sound systems. Students learn to design systems for coverage, intelligibility, and cost effectiveness. Emphasis is placed on understanding specifications of system component and predicting system performance.

Repeatable: *N*

Formerly 43-3610

Co-requisites AUDI 202 Studies in Hearing

Minimum Credits 3 Maximum Credits 3

AUDI 323 Live Sound Recording

This hands-on course explores minimal microphone location recording. These techniques are fundamental to those employed in multi-track studio recording. Course highlights understanding, selection, and placement of microphones through a wide variety of acoustical environments and instruments. Emphasis is placed on classical and acoustic music, ambient sound recording, and sound effects recording. Students check out location recording equipment and record a number of events during the semester.

Repeatable: *N*

Formerly 43-2220

Prerequisites AUDI 122 DAW Production Techniques and Applications

Co-requisites AUDI 103 Audio Theory and Systems

Minimum Credits 3 Maximum Credits 3

AUDI 342 Project Planning, Process and Implementation

A project is a task with a definite cycle: beginning (planning), middle (execution, supervision), and end (assessment and, often, payment). Most work in audio and acoustics is project work, from recording and mixing a demo in one day, to the design and construction of a concert hall, which can take years. This course blends project management, personal time management, and quick analysis for decision making into a set of key skills for those who must juggle multiple projects.

Repeatable: *N*

Formerly 43-2610

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

Minimum Credits 3 Maximum Credits 3

AUDI 343 Installed Systems Documentation

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

Repeatable: *N*

Formerly 43-3619

Prerequisites AUDI 242 Sound System Design

Minimum Credits 3 Maximum Credits 3

AUDI 344 Level, Intelligibility, and Feedback

This course studies the three key issues in sound-system work: level, the distribution of loudspeaker sound in a room; intelligibility, the characteristics of sound that permit speech phonemes to be apprehended accurately; and feedback, runaway regeneration that can damage sound equipment or human hearing. Course studies all three from theoretical, predictive, and practical points of view.

Repeatable: *N*

Formerly 43-3611

Prerequisites AUDI 103 Audio Theory and Systems

Minimum Credits 3 Maximum Credits 3

AUDI 435 Studies in Loudspeaker Theory

Course examines the principles of transduction as they apply to loudspeaker design. Throughout an audio system, from the microphone to the ear, energy is transformed, induced, and transduced. The class's primary focus is on loudspeakers and loudspeaker enclosures: how electrical and mechanical energy is transformed into acoustical energy. Students explore the trade-offs and byproducts of this transfer, engage in aesthetic analyses, learn to predict effects, and examine the challenges involved in constructing various loudspeaker systems. Course analyzes loudspeaker characteristics, how they behave alone, and how they behave together supported by an introduction to loudspeaker performance predictive models.

Repeatable: *N*

Formerly 43-3515

Prerequisites AUDI 242 Sound System Design

Minimum Credits 3 Maximum Credits 3

AUDI 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 484 Advanced Practicum in Live Sound Recording

Course introduces students to advanced concepts and techniques of acoustic live sound recording and the relationship of acoustic recording with critical listening and high-definition playback systems. These techniques will help students gain essential knowledge of recording without the use of processing, such as equalization and compression, and to further understand how to properly assess such recordings through the assembly of high quality playback systems.

Repeatable: *N*

Formerly 43-3240

Prerequisites AUDI 321 Multitrack Music Recording II and AUDI 323 Live Sound Recording

Minimum Credits 3 **Maximum Credits** 3

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 387 Producing & Touring Live Entertainment

This course focuses on the process of translating artistic vision into a tangible live production, finding the money to launch it, and putting it on stage and on the road. By examining successful producing and touring organizations, students will deepen their knowledge of organization structure, financing, budgeting, professional ethics, and the tactical responsibilities that producing and touring require. Both profit-making and non-profit performance sectors are covered.

Repeatable: *N*

Formerly 28-3832

Requirements Sophomore Standing or Above (SO)

Minimum Credits 3 **Maximum Credits** 3

THEA 164 Introduction to Lighting Technologies

This basic skills course addresses primary information for those interested in the art of stage lighting. Instruction includes purposes, allied techniques, equipment terminology, use of color, and fundamental drafting.

Repeatable: *N*

Formerly 31-1520

Minimum Credits 3 **Maximum Credits** 3

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

Major Core Courses

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

WI

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

Marketing: Digital Media

Required for the Concentration:

BUSE 150 Business of Media

This course surveys the business of traditional media fields including radio, television and film, while also studying emerging digital media industries, including the Web and mobile platforms. This course also examines how changes in technology, consumer behavior, and deregulation are transforming the media industry and the production, distribution, and consumption of content in a digital environment. This course is an entry point for other media management classes, a requirement for students pursuing a media management degree, and is also open to non-Business and Entrepreneurship majors.

Repeatable: *N*

Formerly 28-1610

Minimum Credits 3 Maximum Credits 3

COMM 219 Social Media Content

This course trains students to post effectively, strategically and ethically on social media platforms; develop concise and accurate writing and editing skills; use search engine optimization; and effectively link and share to grow audiences through strategic social media outreach.

Repeatable: *N*

Formerly 54-2205

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

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 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 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. Students enrolled in Spring sections of this course participate in activities at the South-by-Southwest Conference and Festival in Austin, TX.

Repeatable: Y

Formerly 28-4060

Requirements Junior Standing or Above (JR)

Minimum Credits 3 Maximum Credits 3

Marketing: Entertainment Industry

Required for the Concentration:

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 Performing Arts

This course introduces students to management fundamentals of both not-for-profit and for-profit organizations involved in the producing, presenting and promoting of live entertainment and the performing arts. It gives students an overview in conceptualizing, forming, financing, managing and operating such entities, and bringing a live event from idea conception to night-of-show. These concepts are explored through both theoretical discussions and practical exercises that focus on evaluation of real events, from concerts to theater productions and other forms of performance art.

Repeatable: N

Formerly 28-1718

Minimum Credits 3 Maximum Credits 3

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 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

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

Marketing: Sports Management

Required for the Concentration:

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 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

Choose one of the following:

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

Major Core Courses

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. The course fulfills Columbia College's writing intensive requirement (WI).

Repeatable: *N*

Formerly 28-2120

WI

Prerequisites ENGL 111 Writing and Rhetoric I **or** ENGL 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-7-EXAM-TWC WRITING MINIMUM SCORE = 7**

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 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 Sophomore Standing or Above (SO)

Minimum Credits 3 **Maximum Credits** 3

BUSE 354 Decision Making: Music Business

This capstone course in Music Business examines the organization and operation of principle sectors of the music business: the recording business, artist management and International music management. This course encapsulates the student's academic experience in the Music Business program. Students will explore the decision making process as it relates to the environment of the music business, marketing strategies, artist/performer relationships, deal structures and entrepreneurial opportunities. Students will also focus on a self-assessment and career strategy to assimilate into the music industry.

Repeatable: *N*

Formerly 28-3472

Prerequisites BUSE 135 Business of Music

Requirements Sophomore Standing or Above (SO)

Minimum Credits 3 **Maximum Credits** 3

BUSE 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

Music Business: Artist Management

Required for the Concentration:

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, incentivization, risk and uncertainty, party expectations, and more. This class aims to educate students on the real-life business of 'doing the deals' that keep the music business running.

Repeatable: *N*

Prerequisites BUSE 135 Business of Music

Requirements Sophomore Standing or Above (SO)

Minimum Credits 3 Maximum Credits 3

BUSE 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 483 AEMMP Record Label: Practicum

This course provides students with an experiential learning opportunity operating a student-run record label. Students will work collaboratively on the development and management of music projects that include finding potential artists and repertoire, contract negotiation, production, marketing and distribution. Students enrolled in Spring sections of this course participate in activities at the South-by-Southwest Music Conference and Festival in Austin, TX.

Repeatable: Y

Formerly 28-4040

Prerequisites BUSE 135 Business of Music

Requirements Junior Standing or Above (JR)

Minimum Credits 3 Maximum Credits 3

BUSE 486 Artist Management: Practicum

This course provides students with an experiential learning opportunity to work with artists on matters of presentation, marketability, branding, product development, career planning and live performance. Additionally, students will gain management experience as they represent artists, develop promotional materials, create an online presence, plan artist showcases and prepare for product release. Students enrolled in Spring sections of this course participate in activities at the South-by-Southwest Music Conference and Festival in Austin, TX.

Repeatable: Y

Formerly 28-4070

Co-requisites BUSE 248 Talent Management

Requirements Junior Standing or Above (JR)

Minimum Credits 3 Maximum Credits 3

BUSE 487 Club Management: Practicum

This course provides students with experiential learning opportunities in programming, marketing, and operating a club-style performance space. The course will include classroom activities and hands-on experiences in the process of identifying appropriate programs and artist/attractions for an acoustic space of c. 100 capacity; developing a performance schedule; contracting talent; devising an operational plan and support documents; managing live public concerts; budgeting and marketing.

Repeatable: Y
Formerly 28-4080
Requirements Junior Standing or Above (JR)
Minimum Credits 3 **Maximum Credits** 3

Music Business: Live and Touring

Required for the Concentration:

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 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 Sophomore Standing or Above (SO)

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. Students enrolled in Spring sections of this course participate in activities at the South-by-Southwest Music Conference and Festival in Austin, TX.

Repeatable: Y

Formerly 28-4040

Prerequisites BUSE 135 Business of Music

Requirements Junior Standing or Above (JR)

Minimum Credits 3 **Maximum Credits** 3

BUSE 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

Music Business: Recorded Music and Publishing

Required for the Concentration:

BUSE 243 Managing Music Productions

This course provides a comprehensive overview of managing a recording project from initial planning through completion. The role of the music producer in creating a variety of recorded material for the entertainment and media industries is explored. Administrative, technical and musical aspects of production are emphasized as students complete assignments aimed at developing a sense of skill and technique in producing a variety of musical product formats.

Repeatable: *N*

Formerly 28-2425

Co-requisites BUSE 135 Business of Music

Requirements Sophomore Standing or Above (SO)

Minimum Credits 3 **Maximum Credits** 3

BUSE 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 350 Music Publishing II: Licensing Strategies

This course teaches students concepts involved in developing contracts and music licensing strategies in the music industry. Specific topics include: negotiations involving various new media contracts from the viewpoint of the attorney, media company, and artist and manager; strategic budgeting and negotiation of the artistic development deals; licensing of completed recorded music; the internet as a tool for repertoire; and the utilization of technology for artist development.

Repeatable: *N*

Formerly 28-3430

Prerequisites BUSE 250 Music Publishing

Minimum Credits 3 **Maximum Credits** 3

BUSE 370 Music Industry Deals

The music business is built on relationships that are formalized by legal transactions that outline the rights and responsibilities of those involved. Students will have the opportunity to read, review, understand, and analyze contemporary agreements pertaining to a variety of aspects of the music business. Students will also have the opportunity to engage with both collaborators and adversaries in the evaluation and negotiation of important agreements, and should learn to pinpoint and apply concepts such as bargaining power, industry standards, incentivization, risk and uncertainty, party expectations, and more. This class aims to educate students on the real-life business of 'doing the deals' that keep the music business running.

Repeatable: *N*

Prerequisites BUSE 135 Business of Music

Requirements Sophomore Standing or Above (SO)

Minimum Credits 3 Maximum Credits 3

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. Students enrolled in Spring sections of this course participate in activities at the South-by-Southwest Music Conference and Festival in Austin, TX.

Repeatable: Y

Formerly 28-4040

Prerequisites BUSE 135 Business of Music

Requirements Junior Standing or Above (JR)

Minimum Credits 3 Maximum Credits 3

BUSE 484 AEMMP Digital Distribution and Promotion Agency: Practicum

This class provides students with an experiential learning opportunity and addresses new and emerging technologically based business models and strategies in today's rapidly evolving music and media industries. Topics include an in depth understanding of the retail and distribution of digital audio and visual content. Additional topics include online promotion strategies, e-commerce, web design strategy, mobile retail and promotion, community building, social network marketing, and direct to consumer marketing. Students enrolled in Spring sections of this course participate in activities at the South-by-Southwest Music Conference and Festival in Austin, TX.

Repeatable: Y

Formerly 28-4060

Requirements Junior Standing or Above (JR)

Minimum Credits 3 Maximum Credits 3

BUSE 485 AEMMP Music Publishing: Practicum

AEMMP Music Publishing: Practicum provides students with an experiential learning opportunity operating a student-run music publishing organization. Students will work with music rights holders and clients in need of music content for various media applications. Areas of focus will include A&R (Artist & Repertoire), publishing administration, licensing strategy and royalty collection. Students will gain publishing management experience as they facilitate licensing opportunities for artists. This course may be repeated. Students enrolled in Spring sections of this course participate in activities at the South-by-Southwest Music Conference and Festival in Austin, TX.

Repeatable: Y

Formerly 28-4065

Prerequisites BUSE 250 Music Publishing

Requirements Junior Standing or Above (JR)

Minimum Credits 3 Maximum Credits 3

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 - 47 credits required

Music Core Courses

MUSC 110 Foundations of Music I

Foundations of Music I is the initial course of the Music Core Curriculum and includes instruction in the areas of theory, aural skills, keyboard (or equivalent) and digital audio workstations.

Repeatable: *N*

Formerly 32-1120

Co-requisites MUSC 109 Music Fundamentals or MUSC-1-77 EXAM-MUSC MINIMUM SCORE = 77

Concurrent Requisite MUSC 118 Foundations of Music Lab I

Minimum Credits 3 **Maximum Credits** 3

MUSC 111 Foundations of Music II

Foundations of Music II is the second course of the Music Core Curriculum and includes instruction in the areas of theory, aural skills, keyboard (or equivalent) and digital audio workstations.

Repeatable: *N*

Prerequisites MUSC 110 Foundations of Music I

Concurrent Requisite MUSC 119 Foundations of Music Lab II

Minimum Credits 3 **Maximum Credits** 3

MUSC 118 Foundations of Music Lab I

Foundations of Music Lab I is a techniques class designed to accompany the first level of the Foundations Sequence in the Music Department. The course provides intensive ear training drills designed to develop listening skills, accuracy of pitch and intervals, chord and rhythm recognition. Concurrent registration in MUSC 110 Foundations of Music I is required.

Repeatable: *N*

Concurrent Requisite MUSC 110 Foundations of Music I

Minimum Credits 2 Maximum Credits 2

MUSC 119 Foundations of Music Lab II

Foundations of Music Lab II is a techniques class designed to accompany the second level of the Foundations Sequence in the Music Department. The course provides intensive ear training drills designed to develop listening skills, accuracy of pitch and intervals, chord and rhythm recognition. Concurrent registration in MUSC 111 Foundations of Music II is required.

Repeatable: *N*

Prerequisites MUSC 118 Foundations of Music Lab I

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 theory, aural skills, keyboard (or equivalent) and digital audio workstations.

Repeatable: *N*

Prerequisites MUSC 111 Foundations of Music II

Minimum Credits 3 Maximum Credits 3

MUSC 211 Foundations of Music IV

Foundations of Music IV is the fourth course of the Music Core Curriculum and includes instruction in the areas of theory, aural skills, keyboard (or equivalent) and digital audio workstations.

Repeatable: *N*

Prerequisites MUSC 210 Foundations of Music III

Minimum Credits 3 Maximum Credits 3

MUSC 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*

Co-requisites MUSC 210 Foundations of Music 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

Prerequisites MUSC 111 Foundations of Music II or MUSC 113 Aural Skills II and MUSC 115 Theory II

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. Section 01: Western classical tradition; Section 02: World music traditions; Section 03: cross-cultural themes.

Repeatable: *N*

Formerly 32-2611

Co-requisites MUSC 210 Foundations of Music III or MUSC 113 Aural Skills II and MUSC 115 Theory II

Minimum Credits 3 **Maximum Credits** 3

MUSC 362 Music, Time, and Place II

This course addresses the extraordinary social and cultural upheavals associated with music since 1900. Through reading, writing, and focused listening, students explore the range of challenges to the traditional high art canon asserted through new technologies, new philosophies, and the ascendancy of African-American musical practices. While all sections examine a range of modern musical practices, specific sections focus on particular traditions. Section 01: European-derived composition (for composition and performance students); section 02: Jazz (for jazz and performance students); section 03: American popular music (for CUP and performance students).

Repeatable: *N*

Formerly 32-2612

WI

Prerequisites MUSC 211 Foundations of Music IV or MUSC 113 Aural Skills II and MUSC 115 Theory II
Minimum Credits 3 Maximum Credits 3

MUSC 363 Music Styles and Analysis

Music Styles and Analysis is an advanced theory and criticism class designed to be taken after completing the Foundations of Music Sequence. The course develops a sensitivity to stylistic markers acquired through aural analysis with the ability to apply such appropriately in composition, arranging and performance.

Repeatable: N

Formerly 32-3630

Prerequisites MUSC 211 Foundations of Music IV or MUSC 235 Techniques for Improvisation II

Minimum Credits 3 Maximum Credits 3

MUSC 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

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 380 Performance Ensemble: Genres

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 32-3890

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 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

Major Requirements

Choose one of the following courses:

MUSC 174 Guitar Techniques I

This course provides the necessary foundation students need prior to beginning private lessons through the study of scales, chords, sight-reading and repertoire. Students will learn chord scale relationships, improvisation, sight-reading and will perform 4 part chorales. Students will study various styles and will begin the study of Jazz harmony. A lab-class, students attend two 75 minute classes and one 50 lab session.

Repeatable: N

Formerly 32-1321

Co-requisites MUSC 110 Foundations of Music I

Minimum Credits 2 Maximum Credits 2

MUSC 177 Keyboard Styles and Techniques I

This course offers basic to intermediate instruction in instrumental technique, repertoire and practice strategies, sight reading, gear and studio use in a variety of styles to students who enter the BA program with rudimentary keyboard performance and reading skills. A lab-class, students attend two 75 minute lab sessions and a 50 minute participation in the Keyboard Forum weekly.

Repeatable: N

Formerly 32-1132

Prerequisites MUSC 110 Foundations of Music I or MUSC 176 Keyboard

Minimum Credits 2 Maximum Credits 2

MUSC 179 Vocal Techniques I

Students in this course study and apply aspects of good vocal technique that include intonation, breath management, articulation, and tone quality. The examination of the physical and psychological functions of the body and mind and the development of stage performance are in preparation for private instruction.

Repeatable: N

Formerly 32-2512

Co-requisites MUSC 110 Foundations of Music I

Minimum Credits 2 Maximum Credits 2

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 110 Foundations of Music I

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 MUSC 271 Primary Lessons

Music Department Students Only (8MUS)

Minimum Credits 2 Maximum Credits 2

MUSC 274 Guitar Techniques II

This course, a continuation of Guitar Techniques I, extends study of harmonic and sight-reading skills on the fretboard and mechanical skills necessary for professional-level performance. A lab-class, students attend two 75 minute classes and one 50 lab session.

Repeatable: N

Formerly 32-1322

Prerequisites MUSC 174 Guitar Techniques I

Minimum Credits 2 **Maximum Credits** 2

MUSC 277 Keyboard Styles and Techniques II

This course offers advanced instruction in instrumental technique, repertoire and practice strategies, sight reading, gear and studio use in a variety of styles to students who want to continue in the BA or BMus program with an emphasis in keyboard performance or who need advanced keyboard instruction for music production. A lab-class, students attend two 50-minute lab sessions, and may be taken with secondary lessons concurrently.

Repeatable: N

Prerequisites MUSC 111 Foundations of Music II and MUSC 177 Keyboard Styles and Techniques I

Minimum Credits 2 **Maximum Credits** 2

MUSC 279 Vocal Techniques II

This course, for the intermediate contemporary singer, focuses on how to identify, analyze, and communicate a variety of musical singing styles and demonstrate this knowledge through performance and written reports. Topics include interpretation, stage presence, microphone technique, beginning improvisation techniques, and communicating with other singers and instrumentalists. Collaboration, effective rehearsal procedures, common music terminology, and the independent and collective roles of each participant in a performance are the skills demonstrated in a culminating final performance.

Repeatable: N

Formerly 32-2522

Prerequisites MUSC 179 Vocal Techniques I

Minimum Credits 2 **Maximum Credits** 2

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

Co-requisites MUSC 210 Foundations of Music III or MUSC 113 Aural Skills II and MUSC 115 Theory II

Minimum Credits 3 **Maximum Credits** 3

MUSC 335 Creative Improvisational Practice I

This is an advanced study in improvisation. Students in this course will explore standard jazz and contemporary repertoire through application of theoretical and technical concepts. This course is a part of a sequence for Music Majors. Students will apply the methods taught in this class in their private study.

Repeatable: N

Formerly 32-3383

Prerequisites MUSC 211 Foundations of Music IV or MUSC 235 Techniques for Improvisation II

Minimum Credits 2 Maximum Credits 2

MUSC 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 MUSC 371 Primary Lessons

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 and MUSC 373 Composition Lessons

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 MUSC 471 Private Lessons

Requirements Junior Standing or Above (JR) Music Department Students Only (8MUS)

Minimum Credits 2 Maximum Credits 2

MUSC 473 Composition Lessons

This course offers advanced private instruction in composition for music students. 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 MUSC 473 Composition Lessons

Requirements Permission Required (DP) Music Department Students Only (8MUS)

Minimum Credits 2 Maximum Credits 2

Musical Theatre, BA

The Bachelor of Arts in Musical Theatre program provides students with a fundamental education in the skills and disciplines of musical theatre.

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

- create a psychologically and physically credible character through research, text analysis, rehearsal, and exploration, and synthesize characterization onstage as an actor, singer, and dancer;
- employ musicianship, basic vocal technique and finesse, basic dance technique, and ability as additional means of characterization that further the dramatic life of the scene;
- develop song interpretation skills;
- demonstrate proper dance technique and terminology in Ballet, Jazz, Tap, and Musical Theatre styles;
- have a basic knowledge of musical theatre repertory and history; and
- develop rehearsal skills, discipline and professionalism.

Students take a sequence of courses in acting and theatre history, dance techniques and styles, and singing and musicianship, as well as courses that integrate the individual areas of study at an increasingly sophisticated level of achievement. Working closely with the Music Department, we emphasize the synthesis of acting, singing, and dancing. In addition, the program enables students to take elective courses in areas related to musical theatre, such as directing, composing, stage management, and design, marketing and management, and journalism and criticism. Students are encouraged to put into practice what they learn in

the classroom through hands-on engagement in the preparation and presentation of performances produced in the department.

Students are encouraged to audition for musical theatre productions and non-musical plays. In the classroom, students work with a faculty of professionals in the field, who bring their expertise to the art, craft, and business of theatre. This pragmatic approach prepares students to face the challenging realities of making a life in the performing arts.

PROGRAM REQUIREMENTS - 47 credits required

MUSC 104 Music Theory for Creatives

Music Theory for Creatives is a fundamental course tailored to specialized groups in the college, including 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 Music Prep or MUSC-T-77 EXAM-MUSC MINIMUM SCORE = 77

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

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 invites incoming students into their role as creative practitioners of Musical Theatre. Students investigate the elements and principles of artistic process that can be applied to all aspects of creating musical theatre. The course aims to develop students' awareness, observation and collaborative skills, and their ability to transpose experiences in the world into written, vocal, and physical form. Production numbers exploring basic style and genre will be major projects. Readings, composition work in class and attendance at Columbia College Chicago productions (and perhaps in the city of Chicago), should deepen students' understanding and appreciation of the scope of contemporary musical theatre making. Course will meet in a five-week sub session.

Repeatable: *N*

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 studies different methodologies of script analysis to help students develop greater skill in interpretation. Analytical methods provide students with glimpses of plays' underlying structural principles, leading to deeper understanding of overall meaning. Instruction includes overview of the history of dramatic criticism in Western theatre. Course provides common working vocabulary and methods of analysis, facilitating communication of production ideas. Writing intensive course is useful for actors, directors, and designers.

Repeatable: *N*

Formerly 31-2120

WI

Prerequisites THEA 111 Theatre Foundation I: Theatre Making and ENGL 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 240 Musical Theatre Scene Study

This course requires the Musical Theatre student to apply their knowledge of basic scene structure and musicality to material from the musical theatre repertoire. The students study and perform two-person musical scenes with an eye towards introducing synthesis of song, vocal technique, text, objectives and tactics to further the dramatic life of the material.

Repeatable: *N*

Formerly 31-2201

Prerequisites MUSC 107 Fundamentals of Musical Theatre Singing and THEA 102 Scene Study for Non-Acting Majors and THEA 143 Musical Theatre Dance I and MUSC 104 Music Theory for Creatives and THEA 140 Musical Theatre History or MUSC 107 Fundamentals of Musical Theatre Singing and THEA 112 Theatre Foundation II: Performance and THEA 143 Musical Theatre Dance I and MUSC 104 Music Theory for Creatives 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 the musical theatre, students will prepare and perform material from several genres of the musical theatre canon and use dramaturgical research and text analysis in characterization. Students work to bring characters to life through complete physical, vocal and emotional transformation. Performance Style will be introduced and strong musicianship and vocal technique will continue to be integrated. Emphasis will be placed on material that requires an ensemble style.

Repeatable: *N*

Formerly 31-2400

Prerequisites THEA 205 Text Analysis and THEA 240 Musical Theatre Scene Study and MUSC 171 Primary Lessons or THEA 205 Text Analysis and THEA 240 Musical Theatre Scene Study and MUSC 271 Primary Lessons

Minimum Credits 3 Maximum Credits 3

THEA 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 MUSC 171 Primary Lessons

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 MUSC 271 Primary Lessons
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 will include ballet and jazz dance terminology, basic floor combinations, and a variety of musical theatre dance styles. Students are offered a focused approach to develop performance skills and demonstrate improved flexibility, musicality and strength in ballet and jazz techniques. Students will be introduced to musical theatre dance combinations and professional musical theatre audition procedures.

Repeatable: Y
Formerly 31-1430
Requirements Musical Theatre Majors Only (3MUS)
Minimum Credits 2 Maximum Credits 2

THEA 243 Musical Theatre Dance II

This course is designed to expand the technical skills in musical theatre dance styles required of Musical Theatre majors at the intermediate level. Each class will include ballet and jazz dance terminology, floor combinations, a variety of musical theatre dance styles and mock auditions. Students are challenged with more complicated material, and greater demands are placed on speed of learning and retention of choreography for audition purposes. Significant attention is paid to audition practices and professional discipline.

Repeatable: Y
Formerly 31-2430
Prerequisites THEA 143 Musical Theatre Dance I
Minimum Credits 2 Maximum Credits 2

THEA 440 Musical Theatre Dance III

This course incorporates all techniques and performance skills acquired in previous Musical Theatre Dance levels, with an emphasis on the elements of style in musical theatre dance. Students will frequently learn original Broadway choreography. Attention will be focused on developing advanced audition and performance skills in preparation for seeking employment in the musical theatre industry. Students will also be required to audition for Columbia College Theatre Department as well as professional theatre productions.

Repeatable: Y
Formerly 31-3430
Prerequisites THEA 243 Musical Theatre Dance II
Minimum Credits 2 Maximum Credits 2

Choose one of the following courses:

THEA 145 Beginning Musical Theatre Tap

This course is designed to develop dance technique and repertoire within the specialized styles of musical theatre tap and required of majors at the beginning level. Each class will include tap terminology, rhythm progressions, and Broadway style tap combinations. Students are offered a focused approach to develop performance skills and demonstrate improved flexibility, strength, and the ability to execute basic rhythm sequences. Students will be introduced to tap dance combinations and professional musical theatre audition procedures.

Repeatable: Y

Formerly 31-1431

Prerequisites THEA 143 Musical Theatre Dance I

Minimum Credits 2 Maximum Credits 2

THEA 245 Intermediate Musical Theatre Tap

This course is designed to develop technique, performance, and repertoire within the specialized styles of musical theatre tap required of Musical Theatre majors at the intermediate level. Each class will include tap terminology, rhythm progressions, Broadway style tap combinations, and mock auditions. Emphasis will be placed on speed of learning and retention of choreography for audition purposes. Significant attention is paid to audition practices and professional discipline.

Repeatable: Y

Formerly 31-2431

Prerequisites THEA 145 Beginning Musical Theatre Tap

Minimum Credits 2 Maximum Credits 2

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 synopsis, 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

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 - 45 credits required

Major Core 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

PHOT 101 Photographic Practice I

Primarily a screen-based course introducing students to basic visual grammar of photographic seeing to explore and pursue diverse interests in photography while learning to become an acute observer. Using digital cameras with manual controls and RAW capture, students will learn the craft of making photographs while also being introduced to issues of aesthetic form, historical context, and diverse photographic practices. Students will question, explore, communicate and evaluate using basic photographic concepts and critical-thinking skills while acquiring new sets of technical, conceptual, and formal language that are applicable to many disciplines.

Repeatable: *N*

Formerly 23-1111

Minimum Credits 3 Maximum Credits 3

PHOT 102 Photographic Practice II

This course reinforces the basic understanding of camera functions, exposure and digital workflow that were taught in PHOT101 Photographic Practice I. It introduces the skills necessary to make and analyze high-quality prints and places greater emphasis on color theory. This course reinforces and expands upon critical thinking skills regarding the diversity of contemporary photographic imagery, and helps students to locate their practice within those traditions and innovations.

Repeatable: *N*

Formerly 23-1112

Prerequisites PHOT 101 Photographic Practice I

Minimum Credits 3 Maximum Credits 3

PHOT 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

Minimum Credits 3 Maximum Credits 3

PHOT 252 History of Photography II

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

Repeatable: N

Formerly 23-2655

Prerequisites PHOT 251 History of Photography I

Minimum Credits 3 Maximum Credits 3

PHOT 336 Photo Social Practice

This sophomore level photography course presents students with an experiential opportunity that utilizes their photographic skills and knowledge to effectively interact within communities. Combining photographic practice with problem solving strategies, students will develop group projects that are ethically sound, inclusive and engaging.

Repeatable: Y

Prerequisites PHOT 102 Photographic Practice II

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

WI

Prerequisites PHOT 208 Digital Imaging II and PHOT 209 Principles of Light II or PHOT 336 Photo Social Practice and PHOT 362 Image Strategies

Requirements Senior Standing (SR)

Minimum Credits 3 Maximum Credits 3

PHOT 406 Professional Practice

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

Repeatable: N

Formerly 23-3810

Prerequisites PHOT 336 Photo Social Practice

Requirements Senior Standing (SR)

Minimum Credits 3 Maximum Credits 3

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 Courses 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 or PHOT 204 Introduction to Lighting and PHOT 206 Digital Imaging I

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 or PHOT 208 Digital Imaging II 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 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 208 Digital Imaging II and PHOT 209 Principles of Light II or 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 Courses 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 or PHOT 204 Introduction to Lighting and PHOT 206 Digital Imaging I

Minimum Credits 3 Maximum Credits 3

PHOT 340 Fashion Photography: Location

In this course students explore fashion photography on location. Lighting, styling, hair, and make-up, production management and digital beauty retouching will be addressed to simulate professional experiences. Historical and contemporary fashion photographers, practices and ethics will be discussed.

Repeatable: *N*

Formerly 23-3405

Prerequisites PHOT 209 Principles of Light II

Minimum Credits 3 Maximum Credits 3

PHOT 341 Fashion Photography: Studio

In this course students explore fashion photography in the studio environment. Lighting, styling, hair, and make-up, production management and digital beauty retouching will be addressed to simulate professional experiences. Historical and contemporary fashion photographers, practices and ethics will be discussed.

Repeatable: *N*

Formerly 23-3410

Prerequisites PHOT 209 Principles of Light II

Minimum Credits 3 Maximum Credits 3

PHOT 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 208 Digital Imaging II and PHOT 209 Principles of Light II or 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.

Required Courses for the Concentration:

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 or PHOT 204 Introduction to Lighting and PHOT 206 Digital Imaging I

Minimum Credits 3 **Maximum Credits** 3

PHOT 352 Directed Visions

This course explores multiple approaches to creating photographic tableaux in the studio and on location. Students will construct objects, narratives and 3 dimensional spaces for the sole purpose of being photographed. The directorial mode will be used to intentionally structure staged, fictive images. Fabrication

methods, material exploration, creative lighting and studio techniques will be introduced. Students also examine historical and contemporary practitioners of tableaux photography in relation to form and concept.

Repeatable: Y

Prerequisites PHOT 202 Photographic Practice III and PHOT 205 Principles of Light

Minimum Credits 3 Maximum Credits 3

PHOT 360 Documentary Methods

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

Repeatable: N

Formerly 23-3520

Prerequisites PHOT 102 Photographic Practice II

Minimum Credits 3 Maximum Credits 3

General Concentration

Complete 12 credits from 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 or PHOT 204 Introduction to Lighting and PHOT 206 Digital Imaging I

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 or PHOT 204 Introduction to Lighting and PHOT 206 Digital Imaging I

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 or PHOT 208 Digital Imaging II 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

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 208 Digital Imaging II and PHOT 209 Principles of Light II or 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, and audio skills. The curriculum draws upon the expertise of the college's Journalism, Documentary Film, and Photography 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 news documentaries, using still images, video, and audio as the assignment and situation demand;
- report and write accurate short articles, descriptive text and captions using clear, forceful, grammatically correct English;
- capture and create high production value video with technical proficiency in any environment and on deadline; and
- capture and create high production value audio with technical proficiency in any environment and on deadline.

PROGRAM REQUIREMENTS - 41 credits required

CINE 211 Post-Production Audio I

Entry-level Sound for Cinema course offers instruction and exploration into the methodology and skills training of sound design and mixing for cinema. Course includes an introduction to the Digital Audio Workstation for sound editing, enhancement and manipulation, and re-recording mixing of the various categories of cinema sound. Students work on a variety of cinema sound projects that mirror professional practice and foster development of the necessary skills to proceed through the Sound for Cinema pathway.

Repeatable: N

Formerly 24-2101

Prerequisites CINE 102 Cinema Notebooks and CINE 103 Cinema Image and Process or JOUR 351 Multimedia Photo Essay

Minimum Credits 4 Maximum Credits 4

INMD 430 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 330

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 208 Media Ethics and Law

Course instructs students in legal and ethical issues that working journalists confront in the gathering and dissemination of news; First Amendment history and interpretation are highlighted.

Repeatable: N

Formerly 53-2015

Prerequisites JOUR 102 Introduction to Journalism or ADVE 101 Introduction to Advertising or PURE 102 Intro to Public Relations

Minimum Credits 3 Maximum Credits 3

JOUR 351 Multimedia Photo Essay

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

Repeatable: Y

Formerly PHOT 361

Prerequisites PHOT 260 Introduction to Photojournalism

Minimum Credits 3 Maximum Credits 3

JOUR 450 Journalism Short Documentary

Journalism Short Documentary offers intensive, hands-on training in multimedia newsgathering and production, building on skills learned in Digital Storytelling, Multimedia Photo Essay and Digital Journalism but with an emphasis on refining audio and longer video story forms. Students will learn to produce in-depth "mini-doc" stories focusing on newsworthy trends and issues from the news. Students also will analyze and critique professional multimedia pieces.

Repeatable: Y

Formerly 53-4840

Prerequisites JOUR 350 Digital Storytelling or JOUR 351 Multimedia Photo Essay or PHOT 365 Video for Photographers or CINE 267 Documentary Production Module I: Location Camera and Sound

Minimum Credits 3 **Maximum Credits** 3

JOUR 467 Multimedia Journalism Lab

Students will work as a team to produce a high production value short journalistic documentary. Students collaborate with colleagues as editors and producers, assuming various roles in production and post-production. Students will also learn to write a journalistic documentary treatment and to establish a marketing and engagement plan for distribution.

Repeatable: N

Formerly 53-4877

Prerequisites JOUR 450 Journalism Short Documentary or PHOT 365 Video for Photographers or CINE 477 Documentary Projects

Minimum Credits 3 **Maximum Credits** 3

PHOT 101 Photographic Practice I

Primarily a screen-based course introducing students to basic visual grammar of photographic seeing to explore and pursue diverse interests in photography while learning to become an acute observer. Using digital cameras with manual controls and RAW capture, students will learn the craft of making photographs while also being introduced to issues of aesthetic form, historical context, and diverse photographic practices. Students will question, explore, communicate and evaluate using basic photographic concepts and critical-thinking skills while acquiring new sets of technical, conceptual, and formal language that are applicable to many disciplines.

Repeatable: N

Formerly 23-1111

Minimum Credits 3 **Maximum Credits** 3

PHOT 102 Photographic Practice II

This course reinforces the basic understanding of camera functions, exposure and digital workflow that were taught in PHOT101 Photographic Practice I. It introduces the skills necessary to make and analyze high-quality prints and places greater emphasis on color theory. This course reinforces and expands upon critical thinking skills regarding the diversity of contemporary photographic imagery, and helps students to locate their practice within those traditions and innovations.

Repeatable: N

Formerly 23-1112

Prerequisites PHOT 101 Photographic Practice I

Minimum Credits 3 Maximum Credits 3

PHOT 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 207 Small Lights on Location

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

Repeatable: N

Formerly 23-3780

Prerequisites PHOT 102 Photographic Practice II

Minimum Credits 1 Maximum Credits 1

PHOT 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 students a solid foundation for subsequent courses in journalistic storytelling. Equipment is required for this course. See the department website.

Repeatable: *N*

Formerly 53-1015

WI

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 Newspaper Workshop

Students in this sophomore-level class serve as reporters and writers for The Columbia Chronicle, the college's award-winning weekly newspaper and its website. The class has learning objectives that parallel those of Reporting 1 and it may be substituted for Reporting 1. 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

WI

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

Programming, BA

The Bachelor of Arts in Programming seeks to prepare graduates to develop applications for a variety of platforms. Students choose between two concentrations: Game Programming or Application Programming. Game Programming students focus on developing games (entertainment-based and serious games), simulations, and other game-like interactive experiences. Application Programming students concentrate on developing software for a variety of platforms. The curriculum provides necessary scripting and programming skills, as well as providing the strong background in Liberal Arts and Sciences required to thrive in this growing and competitive field. Programming is an exciting multidisciplinary field that requires intense creativity, as well as professional discipline, and strong collaborative production skills. Students pursuing this degree participate in a senior capstone course to collaboratively develop work for their portfolio.

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

- demonstrate strength in applying advanced programming principles and concepts;
- understand advanced mathematics relevant to computer science and programming;
- apply the principles of participant-centered theory in the creation and programming of interactive experiences;
- synthesize knowledge and skills to build and refine a professional body of work;
- demonstrate an ability to expand and deepen their knowledge in areas of computer science beyond the core curriculum;
- be effective communicators and function well in multi-disciplinary teams; and
- perform with a critical understanding of the functions, methods, vocabulary and roles for a career in computer science, or graduate school.

PROGRAM REQUIREMENTS - 50 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

PROG 101 Introduction to Programming

Learn programming concepts as you problem-solve with code, develop algorithms and create object-oriented applications. Topics covered throughout the semester include data structures, repetition, sequence control structures, program design, testing and foundational programming best practices.

Repeatable: *N*

Formerly 36-1501

Co-requisites MATH 110 College Mathematics or MATH 115 Liberal Arts Mathematics or MATH 120 Quantitative Reasoning or MATH 150 Geometry in the Arts or MATH 155 Math in Art and Nature or MATH 160 Mathematical Ideas or MATH 165 Math for Marketing and Management or ACCU-T-67 EXAM-ACCUPLACER MATH MINIMUM SCORE = 67 or ACT-M-23 EXAM-ACT MATH MINIMUM SCORE = 23 or SAT-M-550 EXAM-SAT MATH MINIMUM SCORE = 550 or CMPS-M-67 EXAM-CMPS MATH MINIMUM SCORE = 67

Minimum Credits 3 Maximum Credits 3

PROG 103 Computer Architecture

How do computer systems execute, store information, and communicate? Computer hardware and architecture are explored from multiple perspectives. Topics include Boolean logic, data representation, processor organization, input/output, memory organization, system support software, performance, portability, robustness, and communication.

Repeatable: *N*

Formerly 36-1200

Co-requisites PROG 101 Introduction to Programming

Minimum Credits 3 Maximum Credits 3

PROG 201 Object Oriented Programming I

Create applications utilizing object-oriented, event-driven strategies. Design principles such as modularity and abstraction, and object-oriented principles such as encapsulation, inheritance, and polymorphism are covered throughout the semester as you build several small projects for your portfolio.

Repeatable: *N*

Formerly 36-2600

Prerequisites PROG 101 Introduction to Programming

Minimum Credits 3 Maximum Credits 3

PROG 220 C++ Programming I

Develop C++ applications utilizing language-specific features. Topics include: object-oriented programming, exception handling, resource management, pointers, and templates. Prior experience with programming is required.

Repeatable: *N*

Formerly 36-2550

Prerequisites PROG 101 Introduction to Programming

Minimum Credits 3 Maximum Credits 3

PROG 301 Object Oriented Programming II

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 Object Oriented Programming I

Minimum Credits 3 Maximum Credits 3

PROG 340 Graphics Application Programming

In this advanced course students will build graphics applications for Mobile Media and Game Programming. Topics covered include leveraging libraries, optimization, and cross platform operability. Students will complete the class with several projects for their portfolio and reusable components for future work.

Repeatable: *N*

Formerly 36-3200

Prerequisites PROG 201 Object Oriented Programming I

Minimum Credits 3 Maximum Credits 3

PROG 366 Algorithms

Learn fundamental principles of algorithm design as you work with practical data structures (such as heaps and trees) and common algorithms (such as sort and search). At the end of the semester you will have a library of code you can use in future problem-solving, and a project showcasing your skills.

Repeatable: N

Formerly 36-3720

Prerequisites PROG 201 Object Oriented Programming I

Minimum Credits 3 **Maximum Credits** 3

PROG 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 Object Oriented Programming I

Requirements JR 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 Object Oriented Programming I
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 Object Oriented Programming I
Requirements Junior Standing or Above (JR)
Minimum Credits 1 Maximum Credits 1

CONCENTRATIONS

Programming: Application Programming

Required Courses for the Concentration:

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 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 PROG 101 Introduction to Programming and INMD 120 Digital Image Design or INMD 102 Fundamentals of Interaction and PROG 101 Introduction to Programming and GRDE 136 Design Lab
Minimum Credits 3 Maximum Credits 3

INMD 460 IAM Team

Intensive team production course teaches students to work collaboratively while producing projects for an external client. Course begins with concepts of team organization and communication and continues with the formation of production teams, design of the project, and acquisition of media elements. Students practice scheduling and meeting deadlines by shipping multiple versions of the project.

Repeatable: Y

Formerly 36-4600

Prerequisites INMD 210 Interface Design I and INMD 260 Intro to IAM Team Development

Minimum Credits 6 **Maximum Credits** 6

PROG 260 Data Design

Create and use databases as you build industry-standard applications. Topics covered throughout the course include: query languages (e.g. SQL), requirements analysis and specification, database design, normalization, integrity, and security concerns.

Repeatable: N

Formerly 36-3520

Prerequisites PROG 201 Object Oriented Programming I

Minimum Credits 3 **Maximum Credits** 3

PROG 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 PROG 201 Object Oriented Programming I

Minimum Credits 3 **Maximum Credits** 3

Programming: Game Programming

Required Courses for the Concentration:

GAME 110 Introduction to Game Development

Foundation course of the Game Development concentration focuses on applied critical discussion and development of the student's own game concepts. Various techniques and methods of concept and story development are reviewed, including journaling and workshop/discussion, in an effort to identify development best-practices. Students are also exposed to game design documentation formats, as well as the particulars and requirements of the professional game development cycle. The course also places special emphasis on exploring and identifying the characteristics of the diverse game genres. By the class's end, students are asked to produce written documentation and develop their own game concept.

Repeatable: N

Formerly 36-1500

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

Minimum Credits 3 **Maximum Credits** 3

PROG 310 Game Programming I

Build games using design patterns, current technologies, and practical problem solving. Topics include: image/texture design, 3D mesh manipulations, game components (strategy pattern implementation), game services (singleton/factory), input handling (observer pattern) and state management.

Repeatable: N

Formerly 36-3270

Prerequisites GAME 110 Introduction to Game Development and PROG 201 Object Oriented Programming I

Minimum Credits 3 **Maximum Credits** 3

PROG 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

Choose one of the following Capstone options to complete 9 credits:

Indie Team

GAME 470 Indie Team Game Project

In this production course students will work on a small to medium sized game concept in the emerging areas of console, mobile, xr, serious/simulation, web, or experimental games. Students are exposed to project management, art and sound, technical, and design pre-production techniques and requirements.

Repeatable: Y

Formerly 36-3994

Prerequisites ANIM 240 Computer Animation or GAME 345 Advanced Game Scripting and Environments or PROG 310 Game Programming I

Minimum Credits 3 **Maximum Credits** 3

-OR-

Large Team

GAME 480 Large Team Game Project

Course is the first stage of the senior/capstone experience of the Game Design Major. It represents the pre-production stage of the capstone project and is required for all students in the major taking the Game Studio class. Students are exposed to overall project management, art and sound, technical, and design pre-production techniques and requirements, both technical and documentary. The final result is that the final project of the subsequent Game Studio class is ready for production.

Repeatable: N

Formerly 36-3997

Requirements Permission Required (DP)

Minimum Credits 3 **Maximum Credits** 3

GAME 485 Large Team Game Studio

Game Studio is an intensive capstone experience in gaming production. The primary creative objective of the course is completion of a substantial game prototype that includes market quality content and is produced using industry best practices and tools.

Repeatable: Y

Formerly 36-3998

Prerequisites GAME 480 Large Team Game Project

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 & analytics.

PROGRAM REQUIREMENTS - 45 credits required

ADVE 101 Introduction to Advertising

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

Repeatable: N

Formerly 54-1600

Minimum Credits 3 **Maximum Credits** 3

ADVE 120 Consumer Behavior

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

Repeatable: *N*

Formerly 54-1601

Minimum Credits 3 Maximum Credits 3

ADVE 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 YouTube, etc.; activation initiatives (e.g., contests, promotions, sampling, pop up shops, etc.); interactive advertising (i.e., location based mobile games) and more.

Repeatable: *N*

Formerly 54-3607

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

Minimum Credits 3 Maximum Credits 3

ADVE 340 Brand Strategy

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

Repeatable: *N*

Formerly 54-3810

Prerequisites ADVE 120 Consumer Behavior

Minimum Credits 3 Maximum Credits 3

PURE 102 Intro to Public Relations

Course is an overview of the historical development and the contemporary techniques of public relations, one of the fastest-growing career fields in our global information society. Through class discussion and case studies focusing on both actual and creatively imagined situations, students gain insight into the world presented by the major media and learn the importance of research, planning, action, and evaluation, with an emphasis on ethical implications.

Repeatable: *N*

Formerly 54-1700

Minimum Credits 3 Maximum Credits 3

PURE 105 Public Relations Writing

Writing-intensive course covers all forms of writing for communicating public relations messages, including press releases, media alerts, public service announcements, video news releases, pitch letters, speechwriting, brochures, newsletters, and other public relations presentations. At the successful completion of the semester, each student has accomplished a writing portfolio.

Repeatable: N

Formerly 54-1701

WI

Minimum Credits 3 Maximum Credits 3

PURE 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 Crisis

Course provides 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 crisis. 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

Minimum Credits 3 Maximum Credits 3

PURE 230 Social Media and PR Strategies

Course explains step-by-step process of waging a successful publicity campaign merging online and offline tools and techniques. Publicity is a form of communication, and in today's world, communication happens online. Students will be introduced to basic media relations strategies and online promotion. This course explores how to use the internet to promote an organization, group, and/or individual and get a website up and running. Students understand strategies for information push and develop guidelines for the kind of information the public should see.

Repeatable: N

Formerly 54-2712

Prerequisites PURE 102 Intro to Public Relations or COMM 103 Introduction to Social Media and Digital Strategies

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 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 420 PR Campaigns

Course teaches students to create PR plans that address hypothetical and actual scenarios. Each student is guided through the development of an individual portfolio suitable for presenting to prospective employers, which may incorporate coursework from previous courses, such as Public Relations Writing. In this workshop course, students also may visit PR agencies, meet the agency decision-makers, and discover firsthand how agencies function.

Repeatable: N

Formerly 54-4702

Prerequisites PURE 102 Intro to Public Relations and PURE 105 Public Relations Writing

Requirements Junior Standing or Above (JR)

Minimum Credits 3 **Maximum Credits** 3

Electives A:

Complete 3 credits from 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

COMM 219 Social Media Content

This course trains students to post effectively, strategically and ethically on social media platforms; develop concise and accurate writing and editing skills; use search engine optimization; and effectively link and share to grow audiences through strategic social media outreach.

Repeatable: *N*

Formerly 54-2205

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

Minimum Credits 3 Maximum Credits 3

PURE 199 Topics in Public Relations

Students in this course will examine how and why Americans love to laugh about politics. We will examine why political humor is influential in shaping public opinion.

Repeatable: *N*

Formerly 54-1708

Minimum Credits 1 Maximum Credits 1

PURE 240 Fashion Public Relations

This course builds on the communications foundation and provides students with both a practical and historical context for how to build a fashion brand utilizing public relations. Students will analyze through case study and practical application the fashion public relations industry and the impact of PR on historical and contemporary fashion trends.

Repeatable: *N*

Formerly 54-2715

Prerequisites PURE 102 Intro to Public Relations

Minimum Credits 3 Maximum Credits 3

PURE 250 PR for Arts, Culture & Social Services

Course prepares students to become skilled communicators in the promotion of non-profit activities, ranging from performing and visual arts to social service organizations. Course discusses the various social groups, the messages tailored to these groups, and overall promotion for a wide variety of objectives, including legislative support, contributions, audiences, and organization building. Through a series of class projects, students gain an appreciation of the importance of public relations in the social contributions of non-profits.

Repeatable: N

Formerly 54-2704

Requirements Sophomore Standing or Above (SO)

Minimum Credits 3 **Maximum Credits** 3

PURE 260 Political & Government PR

This course focuses on the specialized activities of major and minor political campaigns and the public relations activities of various government bodies at the national, state, and local levels. We focus on the four Ms of political campaigns - message, messenger, media and money. Some of the questions addressed by the course are: How are statements to convey the candidate's position conceived, crafted and conveyed How does one shape public opinion through written and spoken communications How does a candidate and the campaign identify which messages and positions on an issue will resonate with the values of the electorate and its base

Repeatable: N

Formerly 54-2705

Requirements Junior Standing or Above (JR)

Minimum Credits 3 **Maximum Credits** 3

Electives B:

Complete 6 credits from the following courses:

ADVE 480 Campaign Practicum I

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

Repeatable: Y

Formerly 54-4605

Requirements Permission Required (DP)

Minimum Credits 3 **Maximum Credits** 3

ADVE 481 Campaign Practicum II

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

Repeatable: Y

Formerly 54-4606

Requirements Permission Required (DP)
Minimum Credits 6 **Maximum Credits** 6

COMM 326 Semiotics for Creators of Popular Culture

Writing-intensive course explores the study and use of semiotics (or symbolic meaning) in the development of advertising and other creative works that contribute to the content of popular culture. Interdisciplinary in scope, the course explores how advertising uses symbolic language from diverse disciplines such as literature, cinema, television, performing arts, architecture, fashion, and other fields that shape the overall popular culture.

Repeatable: Y
Formerly 54-3670
SS WI

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

COMM 326H Semiotics for Creators of Popular Culture: Honors

Writing-intensive course explores the study and use of semiotics (or symbolic meaning) in the development of advertising and other creative works that contribute to the content of popular culture. Interdisciplinary in scope, the course explores how advertising uses symbolic language from diverse disciplines such as literature, cinema, television, performing arts, architecture, fashion, and other fields that shape the overall popular culture. This is an Honors class. In addition to other possible pre-requisites, students need a minimum G.P.A. of 3.50 or higher to enroll.

Repeatable: Y
Formerly 54-3670HN
SS WI

Requirements 3.5 or Higher GPA (35GP)
Minimum Credits 3 **Maximum Credits** 3

PURE 330 Global PR

Public relations today is conducted in a global village made smaller by communication technology. Global public relations encompasses economic, social and political realities to communicate within cultural contexts. To be effective in the global market, communicators must understand the language of how business is conducted, especially in emerging markets. Students will investigate how contextual influences and cultural variations in communication styles impact the success (or not) of public relations initiatives.

Repeatable: N
Formerly 54-3707
GA

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

PURE 350 Employee Engagement

The course is designed to give students a keen understanding of workforce trends, particularly in the growing area of social learning. Students will have an opportunity to apply what they learn and serve as a strategic expert to their own client, resulting in a portfolio piece that will set them apart from others and open the door to a career in this high-growth specialty field within the public relations industry.

Repeatable: *N*

Formerly 54-3704

Requirements Junior Standing or Above (JR)

Minimum Credits 3 Maximum Credits 3

PURE 360 Advanced Topics in PR

Topics courses offer the opportunity to explore specialized areas of PR, examine current trends in the practice, and gain knowledge of emerging principles. Courses may include reputation management, stakeholder and media relations, etc.

Repeatable: *N*

Formerly 54-3708

Minimum Credits 3 Maximum Credits 3

PURE 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

Radio, BA

This Radio major provides students with a comprehensive education in radio and audio media via online, streaming and web-based platforms. Social media, advanced production software, and radio automation systems are integrated in 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, radio theater, documentary, and audio 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 music, talk, news or sports program to further develop their unique voice and talent.

The Radio internship program places students in commercial, public, internet and satellite radio, as well as in production and voice-over companies.

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

- demonstrate an understanding of the history and operations of the radio station, including programming, engineering, and rules and regulations of the Federal Communications Commission;
- identify and understand the decision-making processes for ethical dilemmas and issues;

- use proper pronunciation and appropriate vocal techniques for effective radio/audio communications;
- demonstrate proficiency of technical and production skills required for radio/audio production;
- create and execute various audio content;
- write, direct, produce, and execute both long- and short-form radio/audio programs; and
- produce a professional quality radio/audio portfolio.

PROGRAM CORE REQUIREMENTS - 40 credits required

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

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 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 RAD1 105 Voice and Articulation

Minimum Credits 3 Maximum Credits 3

RADI 205 Writing for Radio

This introductory course covers the basic style, format, and techniques used in various forms of creative writing specific to radio broadcasting and audio media, including content for the Internet and mobile-devices. Students write for several genres, including commercials, public service announcements, commentary, news, documentary, and essay. Emphasis is placed on the specific techniques employed in writing for the ear.

Repeatable: N

Formerly 41-2107

WI

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

Minimum Credits 3 Maximum Credits 3

RADI 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 RAD1 126

Minimum Credits 3 Maximum Credits 3

RADI 230 Radio 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 421 Radio and Audio Documentary

This Radio Department capstone course teaches students to produce sound-rich audio documentaries suitable for broadcast on the radio, delivered on the Internet, or through mobile media. Students study and

employ the appropriate artistic aesthetic necessary for producing quality work in this genre. Each student uses research, the techniques of interviewing, writing, editing, and audio production to create two short documentaries.

Repeatable: Y

Formerly 41-4221

Prerequisites RADI 210 Radio Production I: Intro or JOUR 350 Digital Storytelling or CINE 130 Editing I or AUDI 121 Fundamentals of Audio Production or CINE 211 Post-Production Audio I

Requirements Junior Standing or Above (JR)

Minimum Credits 3 Maximum Credits 3

RADI 481 WCRX Practicum I

This course provides hands-on experience in the operation of college radio station WCRX. Students become proficient with new digital tools and various digital platforms to understand and effectively use social media in a live broadcast environment. Students work on the air as a music or talk host, news or sports anchor, or call play-by-play sports. They may also work in production or as a social media producer to develop content and maintain social media on-line communities for WCRX. Course requires a minimum of six hours per week of practical activity and two class hours per week.

Repeatable: Y

Formerly 41-3300

Prerequisites RADI 118 Radio Workshop and RADI 210 Radio Production I: Intro

Requirements Permission Required (DP) and Junior Standing or Above (JR)

Minimum Credits 2 Maximum Credits 3

Electives

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

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

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

Co-requisites RADI 205 Writing for Radio

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 distinctive 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 JR Standing or Above (JR)

Minimum Credits 3 **Maximum Credits** 3

RADI 352 Radio Dramatic Series: Production

This is the final part of a three-course sequence to create an episodic radio series for WCRX-FM. Focus will be on transforming audio scripts developed in Radio Dramatic Series: Writing into production documents and the technical and artistic execution of those instructions. Students read scripts and listen to programs that exemplify fine series production. They will systematically shape voice tracks, sound effects and a commissioned musical score into consistent, ready-to-broadcast individual programs on a set schedule.

Repeatable: N

Formerly 41-3319

Prerequisites RADI 210 Radio Production I: Intro or AUDI 121 Fundamentals of Audio Production

Minimum Credits 3 **Maximum Credits** 3

RADI 481 WCRX Practicum I

This course provides hands-on experience in the operation of college radio station WCRX. Students become proficient with new digital tools and various digital platforms to understand and effectively use social media in a live broadcast environment. Students work on the air as a music or talk host, news or sports anchor, or call play-by-play sports. They may also work in production or as a social media producer to develop content and maintain social media on-line communities for WCRX. Course requires a minimum of six hours per week of practical activity and two class hours per week.

Repeatable: Y

Formerly 41-3300

Prerequisites RADI 118 Radio Workshop and RADI 210 Radio Production I: Intro

Requirements Permission Required (DP) and Junior Standing or Above (JR)

Minimum Credits 2 **Maximum Credits** 3

TELE 335 Web Series Producer

This class will cover the responsibilities of a web series producer with focus on launching, distributing, and growing a loyal audience of internet and mobile viewers. Each student will be responsible for building an online presence for and launching of a completed web show.

Repeatable: N

Formerly 40-3240

Requirements Sophomore Standing or Above (SO)

Minimum Credits 3 **Maximum Credits** 3

CONCENTRATIONS

Radio: Narrative

RADI 202 Radio Storytelling

This course focuses on the craft of writing and producing effective radio essays made popular through work found on National Public Radio. Emphasis is placed on storytelling techniques, writing for the ear, sound usage and basic spoken-word audio editing. Students produce four completed radio essays. The course progresses from writing to re-drafting, to audio production, to completed packages. Selected pieces will be considered for broadcast on WCRX 88.1 FM.

Repeatable: N

Formerly 41-2105

Prerequisites ENGL 112 Writing and Rhetoric II or ENGL 112H Writing and Rhetoric II: Honors or ENGL 122 International Writing and Rhetoric II

Minimum Credits 3 **Maximum Credits** 3

RADI 342 Radio Dramatic Series: Writing

This is part one of a three-course sequence to create an episodic radio series for WCRX-FM. This course covers the style, format and technique of writing the series. Students will read scripts and listen to programs that exemplify fine series writing. They will design and write an original episodic series. Students will analyze their scripts individually and as elements of a larger work. Focus is on the script as a creative and practical blueprint to guide performers and technicians in creating a final product.

Repeatable: N

Formerly 41-3315

Prerequisites RADI 205 Writing for Radio or THEA 168 Playwriting I or CINE 145 Screenwriting I: Writing the Short Film or TELE 212 Television Arts: Writing

Minimum Credits 3 **Maximum Credits** 3

RADI 352 Radio Dramatic Series: Production

This is the final part of a three-course sequence to create an episodic radio series for WCRX-FM. Focus will be on transforming audio scripts developed in Radio Dramatic Series: Writing into production documents and the technical and artistic execution of those instructions. Students read scripts and listen to programs that exemplify fine series production. They will systematically shape voice tracks, sound effects and a commissioned musical score into consistent, ready-to-broadcast individual programs on a set schedule.

Repeatable: *N*

Formerly 41-3319

Prerequisites RADI 210 Radio Production I: Intro or AUDI 121 Fundamentals of Audio Production

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 distinctive 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 JR Standing or Above (JR)

Minimum Credits 3 Maximum Credits 3

Radio: Production

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

Co-requisites RADI 205 Writing for Radio

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 distinctive 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 JR Standing or Above (JR)

Minimum Credits 3 Maximum Credits 3

RADI 352 Radio Dramatic Series:Production

This is the final part of a three-course sequence to create an episodic radio series for WCRX-FM. Focus will be on transforming audio scripts developed in Radio Dramatic Series: Writing into production documents and the technical and artistic execution of those instructions. Students read scripts and listen to programs that exemplify fine series production. They will systematically shape voice tracks, sound effects and a commissioned musical score into consistent, ready-to-broadcast individual programs on a set schedule.

Repeatable: N

Formerly 41-3319

Prerequisites RADI 210 Radio Production I: Intro or AUDI 121 Fundamentals of Audio Production

Minimum Credits 3 **Maximum Credits** 3

Choose one of the following courses:

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

Radio: Voiceover

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 320 Voiceover Demo Production

Performance-based course that introduces the student to the skills and techniques used in interpreting and presenting commercial and narrative copy for radio and television advertising as well as scripts used in corporate training and industrial narration. Students work in a studio classroom and receive individual critiques. Emphasis is placed on developing a style that works for each student. Course also includes some lecture presentations regarding the business of voice-overs and how to prepare a demo tape.

Repeatable: N

Formerly 41-3183

Prerequisites RADI 210 Radio Production I: Intro and RADI 235 Voiceover

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

Choose one of the following courses:

RADI 239 Voice Acting for Interactive Gaming

This course focuses on voice acting techniques necessary to provide unique and compelling performances for the expanding area of interactive games. Students practice using actual game scripts developing text analysis, acting skills, and unique vocal demands required for interactive games as they explore the entrepreneurial skills necessary to enter this field. Acting technique and studio experience helps students know and understand the auditioning, performance, directing, and recording process as students prepare actual interactive game voiceover cuts for their websites.

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

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, Interactive Arts and Media, 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:

- produce, create and distribute social media and digital content that is strategically sound and consumer-relevant;
- identify and interpret research, data and trends;
- measure and analyze audience engagement, business models and performance metrics;
- execute digital strategies and social media that build awareness for causes and brands, create social change and/or generate revenue streams; and
- adhere to legal and ethical standards when employing social media whether for business, media government, nonprofits or causes.

PROGRAM REQUIREMENTS - 42 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 334 Digital Media Strategies

This class addresses new and emerging business models and strategies in today's rapidly evolving media industries. Topics include an in depth understanding of social media, online marketing, retail and distribution of digital, audio, and visual content including a la carte download services, subscription, and ad-supported streaming services. Additional topics include e-commerce, web design strategy, mobile retail and promotion, community building, direct to consumer marketing, and a variety of other vital tech-based strategies.

Repeatable: N

Formerly 28-3416

Requirements Sophomore Standing or Above (SO)

Minimum Credits 3 Maximum Credits 3

BUSE 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 103 Introduction to Social Media and Digital Strategies

This introductory course teaches students how to connect businesses, brands, media and nonprofits to their critical audiences via digital communications. Through real-world best practices examples and hands-on projects, students will learn on-the-job skills and identify possible career paths in a vibrant field that blends aspects of advertising, public relations and journalism.

Repeatable: *N*

Formerly 54-1200

Minimum Credits 3 Maximum Credits 3

COMM 219 Social Media Content

This course trains students to post effectively, strategically and ethically on social media platforms; develop concise and accurate writing and editing skills; use search engine optimization; and effectively link and share to grow audiences through strategic social media outreach.

Repeatable: *N*

Formerly 54-2205

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

Minimum Credits 3 Maximum Credits 3

COMM 320 Media Ecosystems

This course provides an applied perspective on the local information ecosystem and the intersections between media systems, communities, and civic and commercial agencies.

Repeatable: *N*

Formerly 45-3420

Minimum Credits 3 Maximum Credits 3

COMM 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 485 Social Media and Digital Strategy Practicum

This capstone course is the culminating curricular experience for Social Media & Digital Strategy (SMDS) majors, moving beyond course concepts and simulated assignments, into real portfolio building work on behalf of a real cause or non profit organization. Students will apply all mastered SMDS concepts and will identify and interpret digital and other research; develop content strategies; create digital content via multiple platforms (e.g., Twitter, YouTube, mobile, etc.); monitor and engage with content consumers, and evaluate and analyze program performance.

Repeatable: N

Formerly 54-3610

Requirements Permission Required (DP)

Minimum Credits 3 Maximum Credits 3

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:

ADVE 220 Advertising Copywriting I

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

Repeatable: N

Formerly 54-2606

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

Minimum Credits 3 Maximum Credits 3

PURE 105 Public Relations Writing

Writing-intensive course covers all forms of writing for communicating public relations messages, including press releases, media alerts, public service announcements, video news releases, pitch letters, speechwriting, brochures, newsletters, and other public relations presentations. At the successful completion of the semester, each student has accomplished a writing portfolio.

Repeatable: *N*

Formerly 54-1701

WI

Minimum Credits 3 Maximum Credits 3

Complete 3 credits from the following courses:

JOUR 140 Smartphone/photo

This is a hands-on class focusing on the technical, aesthetic and multimedia skills needed to produce images with a smartphone for professional communication and storytelling.

Repeatable: *N*

Formerly 53-1520

Minimum Credits 1 Maximum Credits 1

JOUR 141 Smartphone/video

This is a hands-on class focusing on the technical, aesthetic and multimedia skills needed to produce professional video with a smartphone.

Repeatable: *N*

Formerly 53-1521

Minimum Credits 1 Maximum Credits 1

JOUR 143 Smartphone/audio

This is a hands-on class focusing on the technical, aesthetic and multimedia skills needed to produce professional audio with a Smartphone.

Repeatable: *N*

Formerly 53-1523

Minimum Credits 1 Maximum Credits 1

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 230 Digital Platforms

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

Repeatable: *N*

Formerly 54-2607

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

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

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 230 Social Media and PR Strategies

Course explains step-by-step process of waging a successful publicity campaign merging online and offline tools and techniques. Publicity is a form of communication, and in today's world, communication happens online. Students will be introduced to basic media relations strategies and online promotion. This course explores how to use the internet to promote an organization, group, and/or individual and get a website up and running. Students understand strategies for information push and develop guidelines for the kind of information the public should see.

Repeatable: *N*

Formerly 54-2712

Prerequisites PURE 102 Intro to Public Relations or COMM 103 Introduction to Social Media and Digital Strategies

Requirements Junior Standing or Above (JR)
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

Choose two 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 YouTube, etc.; activation initiatives (e.g., contests, promotions, sampling, pop up shops, etc.); interactive advertising (i.e., location based mobile games) and more.

Repeatable: N
Formerly 54-3607
Prerequisites ADVE 101 Introduction to Advertising or PURE 102 Intro to Public Relations or COMM 103 Introduction to Social Media and Digital Strategies
Minimum Credits 3 Maximum Credits 3

ADVE 340 Brand Strategy

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

Repeatable: N
Formerly 54-3810
Prerequisites ADVE 120 Consumer Behavior
Minimum Credits 3 Maximum Credits 3

ADVE 380 Account Exec & Brand Manager

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

Repeatable: N

Formerly 54-3504

Prerequisites BUSE 101 Introduction to Marketing or ADVE 101 Introduction to Advertising or PURE 102 Intro to Public Relations or COMM 103 Introduction to Social Media and Digital Strategies

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

BUSE 484 AEMMP Digital Distribution and Promotion Agency: Practicum

This class provides students with an experiential learning opportunity and addresses new and emerging technologically based business models and strategies in today's rapidly evolving music and media industries. Topics include an in depth understanding of the retail and distribution of digital audio and visual content. Additional topics include online promotion strategies, e-commerce, web design strategy, mobile retail and promotion, community building, social network marketing, and direct to consumer marketing. Students enrolled in Spring sections of this course participate in activities at the South-by-Southwest Conference and Festival in Austin, TX.

Repeatable: Y

Formerly 28-4060

Requirements Junior Standing or Above (JR)

Minimum Credits 3 **Maximum Credits** 3

COMM 325 Strategies in Data Visualization

This class combines theory and practice on strategies of communicating data through digital graphics. It focuses on visual literacy, research, and infographics design. Students should gain experience creating digital media infographics and collaborating on a transmedia storytelling project, including images (icons, pictures, memes), explanatory charts (bars, pies, fever, tables), maps, animation (git, 3D, motion graphics, stop motion), and diagrams.

Repeatable: N

Formerly 53-3230

Requirements Junior Standing or Above (JR)

Minimum Credits 3 Maximum Credits 3

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

Television, BA

The Television BA begins with a set of core courses that provide a firm foundation in television history and ethics, television production and editing, and television producing and writing. These areas of learning prepare all of our majors to proceed to their chosen concentration in one of four areas: Writing and Producing, Production and Directing, Post-Production and Effects, and Internet and Mobile Media. Each concentration offers a set of selected courses that emphasizes storytelling and that builds skills in specific areas, culminating in a chosen capstone experience: working on one of the departmental shows, working in a professional setting at an internship, or participating in our Semester in Los Angeles Program.

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

- demonstrate technical proficiency in media production and project management;
- apply both written and visual storytelling skills to produce projects with originality and aesthetic depth;
- demonstrate the ability to research and analyze historic and current examples of media;
- apply ethical principles in the production and analysis of media arts;
- understand the business of traditional and emerging forms of television; and
- demonstrate the ability to offer constructive criticism and collaborate with others.

PROGRAM REQUIREMENTS: 49-50 credits required

Major Core Courses

MEDI 201 Culture, Race and Media

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

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 125 Television Arts: Production

Introductory class in the art of television production provides an overview, and basic, practical, hands-on experience in all aspects of today's trends in the television industry. Although taught in a studio environment, this course will cover camera operation, sound, lighting, video transitions, and graphics as they relate to all forms of production. The final project for the class is the completion of three full productions created by students in the class.

Repeatable: *N*

Formerly 40-1302

Minimum Credits 4 Maximum Credits 4

TELE 135 Online Video Culture

This class examines the online video culture from the perspectives of creator and audience. Students immerse themselves in the online identities they create and spend the semester creating content and communicating with each other via public, Twitter, and You Tube accounts. They discuss content discovery as viewers and try to incorporate various discovery strategies as video creators. Through a series of simple video making and publishing exercises, students create searchable, topical, and shareable content and monitor its performance using YouTube analytics.

Repeatable: *N*

Formerly 40-1501

Minimum Credits 1 Maximum Credits 1

TELE 210 The Television Producer

Course introduces the student to the duties of the television producer, focusing primarily on the producer's role in creating differing types of programming. We will explore relationships with the production team, the director, writers, and the studio. Main goals include individual development in areas of problem solving, prioritization, team building, and scheduling for a successful project. The role of the producer in all phases of the production process will be emphasized.

Repeatable: *N*

Formerly 40-2201

WI

Prerequisites TELE 125 Television Arts: Production and ENGL 122 International Writing and Rhetoric II or TELE 125 Television Arts: Production and ENGL 112 Writing and Rhetoric II or TELE 125 Television Arts: Production and ENGL 112H Writing and Rhetoric II: Honors or CINE 102 Cinema Notebooks and CINE 103 Cinema Image and Process and ENGL 112 Writing and Rhetoric II or CINE 102 Cinema Notebooks and CINE 103 Cinema Image and Process and ENGL 122 International Writing and Rhetoric II or CINE 102 Cinema Notebooks and CINE 103 Cinema Image and Process and ENGL 112H Writing and Rhetoric II: Honors

Minimum Credits 3 Maximum Credits 3

TELE 212 Television Arts: Writing

Building on concepts and techniques introduced in Aesthetics and Storytelling, course allows students to explore basic methods of television writing for scripted and non-scripted formats. Students will develop craft skills basic to television writing: research, story structure, dialogue, and character development, all of which will prepare them for writing scenes and short scripts. Course will not only prepare the student to write full length scripts but will also help them grow as artists, learning to tell stories in a unique and personally meaningful way.

Repeatable: *N*

Formerly 40-2100

Prerequisites ENGL 112 Writing and Rhetoric II or ENGL 112H Writing and Rhetoric II: Honors or ENGL 122 International Writing and Rhetoric II or TELE 112 Aesthetics and Storytelling

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

TELE 271 Television Career Strategies

Course provides students with an overview of the marketplace and helps develop strategies for building a portfolio and resume, refining interview techniques, and networking within the television business for employment opportunities. Class time is devoted to prioritizing and packaging personal data, creating resumes, and organizing reels for the job search.

Repeatable: N

Formerly 40-2788

Prerequisites TELE 230 Production and Editing I

Minimum Credits 1 **Maximum Credits** 1

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

CONCENTRATIONS

Television: Internet and Mobile Media

The Internet and Mobile Media concentration emphasizes writing, producing, production and strategic distribution of episodic and standalone content for emerging media platforms including branded entertainment, webisodes, interactive and YouTube video. Students in this concentration produce individually directed and collaborative projects that leverage the power of analytics and social media platforms to distribute dynamic content to web and mobile devices.

Required for the Concentration:

TELE 272 Motion Graphics Photoshop Bootcamp

In this course students will learn fundamental skills in digital imaging through using Adobe Photoshop. Students will work on a combination of tutorials and creative projects to practice image capture, composition and output for print and for motion graphics. It is intended that students will take this class preceding or concurrently with Motion Graphics 1.

Repeatable: Y

Formerly 40-2322

Prerequisites TELE 112 Aesthetics and Storytelling or CINE 145 Screenwriting I: Writing the Short Film

Minimum Credits 1 **Maximum Credits** 1

TELE 332 Video for Internet and Mobile TV

This class focuses on short form unscripted or soft script improv online videos and series. The proliferation of mobile devices, platforms and apps such as YouTube, Facebook, Vimeo, Vine, Instagram, Tumblr, Twitter, etc. have presented the opportunity for the creation and distribution of emerging visual storytelling forms that utilize an auteur method of creation. While studying analytics and best practices, students will focus on developing their individual voice as makers, learning to develop, direct, produce, edit, market and, in some cases, act in or host their final projects which will consist of a fully produced, uploaded and marketed original 6 episode online unscripted video series.

Repeatable: *N*

Formerly 40-3236

Prerequisites TELE 135 Online Video Culture or TELE 251 Video for Comedians and Performers or CINE 102 Cinema Notebooks and CINE 103 Cinema Image and Process

Minimum Credits 3 **Maximum Credits** 3

TELE 333 Writing for Internet and Mobile TV

This course will focus on telling one story using multiple creative and distribution platforms. The primary or origin form will be a scripted multiple episode dramatic or comedic web series. Each series will also have 3 extension platforms: social media and open source creative platforms that will tell a different part of the story. Students will pitch, develop, write and using a smart-phone, laptop or tablet will create 'in character' extension content on YouTube, Facebook, 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 335 Web Series Producer

This class will cover the responsibilities of a web series producer with focus on launching, distributing, and growing a loyal audience of internet and mobile viewers. Each student will be responsible for building an online presence for and launching of a completed web show.

Repeatable: *N*

Formerly 40-3240

Requirements Sophomore Standing or Above (SO)

Minimum Credits 3 **Maximum Credits** 3

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

Internet and Mobile Media Elective Courses

Complete 9 credits from the following courses:

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 Screenwriting II: The Feature Film or TELE 310 Writing for Television

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

TELE 310 Writing for Television

Scriptwriting course is for students who already have a basic understanding of story structure, dialog, and character development. In this class the student will learn to write full-length television scripts and will study the structure and conventions of writing the sitcom, sketch comedy, and hour-long dramatic scripts. Student work will be read aloud and workshopped, step by step, in a traditional writers table' story conference procedure. Each student will leave the course with at least one full-length, polished script from one of the featured genres.

Repeatable: *N*

Formerly 40-3202

Prerequisites TELE 212 Television Arts: Writing or CINE 145 Screenwriting I: Writing the Short Film

Minimum Credits 3 Maximum Credits 3

TELE 325 Television Arts: Directing

Course builds on the production skills covered in Television Arts: Production and introduces the intermediate techniques of television directing. The course will focus on multi-camera directing techniques. Students will learn how to visualize and plan for live productions and real-time scenes. Students will break down scenes for shooting in a multi-camera environment, learn live switching techniques, camera and talent blocking, and working with actors. Students who complete this class will have experience in a variety of shooting styles and genres found in television today.

Repeatable: N

Formerly 40-2301

Prerequisites TELE 125 Television Arts: Production

Minimum Credits 3 **Maximum Credits** 3

TELE 329 Developing the Reality Show

This class introduces the student to the creative and business aspects of designing an original reality series. Students will be required to pitch and develop an original reality show concept from idea to finished show bible, with budget, locations and a sample episode rundown. Students will be required to develop story lines for 13 episodes to illustrate the season progression.

Repeatable: Y

Formerly 40-3234

Prerequisites TELE 210 The Television Producer and TELE 112 Aesthetics and Storytelling

Minimum Credits 3 **Maximum Credits** 3

TELE 339 Advanced Lighting and Camera

Lighting and camera course is required for students in both the Production and Post-Production/Effects concentrations. Focusing on advanced techniques for lighting and camera operations, students will further develop their understanding and skills gained in the basic core courses. Hands-on work as well as a deeper understanding of the principles and concepts that guide these production techniques will be the hallmark of this upper-level course.

Repeatable: N

Formerly 40-3311

Prerequisites TELE 125 Television Arts: Production and TELE 230 Production and Editing I

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 TELE 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
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 Production and Editing

Course is an advanced level production class in which students create an original, individually conceived documentary video. Course is an introduction to documentary theory and history, as well as project development, production, and editing techniques that are specific to television documentary. Students learn advanced techniques of shooting and editing including hand-held camera, audio and microphone techniques, field lighting, interviewing techniques, and documentary story structure. Students also learn how to develop voice and point-of-view as well as understand how to work within the various documentary genres.

Repeatable: Y

Formerly 40-3412C

Prerequisites TELE 212 Television Arts: Writing and TELE 330 Production and Editing II

Minimum Credits 4 Maximum Credits 4

TELE 423 Master Workshop Narrative: Directing & Production

In this advanced workshop, students will serve as directors and crew for a departmental narrative program (television pilot, web series, or other form). Students will work with actors and producers to shoot a narrative program on location. All phases of single camera location shooting will be covered, including directing, staging, lighting, sound, and camera.

Repeatable: Y

Formerly 40-3325

Prerequisites TELE 325 Television Arts: Directing and TELE 330 Production and Editing II

Minimum Credits 4 **Maximum Credits** 4

TELE 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). This is a rotating subject course.

Repeatable: Y

Formerly TELE 440

Prerequisites TELE 310 Writing for Television or CINE 145 Screenwriting I: Writing the Short Film

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). This is a rotating subject course.

Repeatable: Y

Prerequisites TELE 310 Writing for Television or CINE 145 Screenwriting I: Writing the Short Film

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). This is a rotating subject course.

Repeatable: Y

Prerequisites TELE 310 Writing for Television or CINE 145 Screenwriting I: Writing the Short Film

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 310 Writing for Television or CINE 145 Screenwriting I: Writing the Short Film

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 310 Writing for Television or CINE 145 Screenwriting I: Writing the Short Film

Minimum Credits 3 Maximum Credits 3

TELE 445 Directing and Production: Special Projects

Advanced class teaches students studio and field production skills in a topics-specific setting. Students gain directing experience in one or more of the following contexts: multiple camera studio production, single camera field directing, remote multi-camera directing, music programming, or specialty television production. The course will culminate in the creation of an advanced-level television program in conjunction with other disciplines and departments. Emphasis is placed upon pre-planning, meeting deadlines, and performance of a wide range of crew duties, including directing.

Repeatable: Y

Formerly 40-3318

Prerequisites TELE 325 Television Arts: Directing

Minimum Credits 4 Maximum Credits 4

TELE 451 Fiction / Documentary Hybrids

Advanced production course explores the line that separates documentary and narrative media. Students in the class will examine the works of documentarians who are using fictional elements and narrative techniques in their work to call into question concepts of truth and reality and to expand the definition of documentary. Concepts covered include narrative shooting and editing techniques, research, scripting, recreations, and working with actors and subjects. Each student will produce a video project that has factual and fictional elements and that challenges the traditional definition of documentary.

Repeatable: Y

Formerly 40-3327

Prerequisites TELE 367 Experimental Production and Editing or TELE 371 Narrative Production and Editing or TELE 372 Documentary Production and Editing or CINE 266 Documentary 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

Television: Post-Production and Effects

Post-production is the creative stage of development when visuals, audio, graphics and effects are combined and polished in service of a video-based story. Post-production completes the process of bringing the creative vision to the screen. In this concentration, students learn the skills involved with advanced editing, motion graphics and visual effects. Students work in a wide variety of genres, on individual productions and on programs produced potentially for broadcast television, as well as for internet and mobile.

Required for the Concentration:

ANIM 270 Motion Graphics I

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

TELE 272 Motion Graphics Photoshop Bootcamp

In this course students will learn fundamental skills in digital imaging through using Adobe Photoshop. Students will work on a combination of tutorials and creative projects to practice image capture, composition

and output for print and for motion graphics. It is intended that students will take this class preceding or concurrently with Motion Graphics 1.

Repeatable: Y

Formerly 40-2322

Prerequisites TELE 112 Aesthetics and Storytelling or CINE 145 Screenwriting I: Writing the Short Film

Minimum Credits 1 Maximum Credits 1

TELE 360 PostProduction Bootcamp: Avid Techniques

This postproduction course is designed to give students in the Postproduction & Effects concentration an intensive workshop exploring the tools, editing processes and workflow of the Avid editing system. Through a series of demonstrations and editing assignments, students will learn the complete process of finishing a television program, from initial input of materials to the final output of deliverables. The course is specifically meant for students who come from other editing platforms (such as Final Cut Pro) who already have a good baseline for postproduction techniques, but need to launch themselves into Avid-specific tools and techniques.

Repeatable: N

Formerly 40-3402

Minimum Credits 2 Maximum Credits 2

TELE 425 Advanced Post-Production: Prime Time

In this advanced level post-production course, student editors work in teams with producers, directors, and / or writers to edit departmental programs including sketch comedy programs and sketches, TV pilots, web series, and music programs. The course emphasizes professional processes, procedures and work flows.

Repeatable: Y

Formerly 40-3424D

Prerequisites ANIM 270 Motion Graphics I and TELE 360 PostProduction Bootcamp: Avid Techniques

Minimum Credits 4 Maximum Credits 4

Choose one of the following courses:

TELE 367 Experimental Production and Editing

Course is an advanced level production class in which students create an original, individually conceived piece of video art. The course is an introduction to the history of experimental video and video artists, as well as project development, production, and editing techniques that are specific to experimental video. Students learn advanced techniques of shooting and editing including non-traditional camera techniques, audio and microphone techniques, field lighting, graphics and effects integration, and integration of other art media. Students also learn how to develop voice and point of view and are highly encouraged to produce an original work that defies standard television genres and conventions. Editing is accomplished using a non-linear editing workstation.

Repeatable: Y

Formerly 40-3412A

Prerequisites TELE 212 Television Arts: Writing and TELE 330 Production and Editing II

Minimum Credits 4 Maximum Credits 4

TELE 371 Narrative Production and Editing

Course is an advanced level production class in which students create an original, individually conceived narrative work. Course looks at the various types of narrative genre, as well as project development, production, and editing techniques that are specific to narrative television. Students learn advanced techniques of shooting and editing including camera techniques and setups, audio and microphone techniques, field lighting, narrative story structure, script breakdown techniques, and storyboarding. Students also learn how to develop voice and point-of-view as well as understand how to work within the various narrative contexts. Editing is accomplished using a non-linear editing workstation.

Repeatable: Y

Formerly 40-3412B

Prerequisites TELE 212 Television Arts: Writing and TELE 330 Production and Editing II

Minimum Credits 4 Maximum Credits 4

TELE 372 Documentary Production and Editing

Course is an advanced level production class in which students create an original, individually conceived documentary video. Course is an introduction to documentary theory and history, as well as project development, production, and editing techniques that are specific to television documentary. Students learn advanced techniques of shooting and editing including hand-held camera, audio and microphone techniques, field lighting, interviewing techniques, and documentary story structure. Students also learn how to develop voice and point-of-view as well as understand how to work within the various documentary genres.

Repeatable: Y

Formerly 40-3412C

Prerequisites TELE 212 Television Arts: Writing and TELE 330 Production and Editing II

Minimum Credits 4 Maximum Credits 4

Post-Production and Effects Elective Courses

Complete 3 credits from the following courses:

TELE 367 Experimental Production and Editing

Course is an advanced level production class in which students create an original, individually conceived piece of video art. The course is an introduction to the history of experimental video and video artists, as well as project development, production, and editing techniques that are specific to experimental video. Students learn advanced techniques of shooting and editing including non-traditional camera techniques, audio and microphone techniques, field lighting, graphics and effects integration, and integration of other art media. Students also learn how to develop voice and point of view and are highly encouraged to produce an original work that defies standard television genres and conventions. Editing is accomplished using a non-linear editing workstation.

Repeatable: Y

Formerly 40-3412A

Prerequisites TELE 212 Television Arts: Writing and TELE 330 Production and Editing II

Minimum Credits 4 Maximum Credits 4

TELE 371 Narrative Production and Editing

Course is an advanced level production class in which students create an original, individually conceived narrative work. Course looks at the various types of narrative genre, as well as project development,

production, and editing techniques that are specific to narrative television. Students learn advanced techniques of shooting and editing including camera techniques and setups, audio and microphone techniques, field lighting, narrative story structure, script breakdown techniques, and storyboarding. Students also learn how to develop voice and point-of-view as well as understand how to work within the various narrative contexts. Editing is accomplished using a non-linear editing workstation.

Repeatable: Y

Formerly 40-3412B

Prerequisites TELE 212 Television Arts: Writing and TELE 330 Production and Editing II

Minimum Credits 4 Maximum Credits 4

TELE 372 Documentary Production and Editing

Course is an advanced level production class in which students create an original, individually conceived documentary video. Course is an introduction to documentary theory and history, as well as project development, production, and editing techniques that are specific to television documentary. Students learn advanced techniques of shooting and editing including hand-held camera, audio and microphone techniques, field lighting, interviewing techniques, and documentary story structure. Students also learn how to develop voice and point-of-view as well as understand how to work within the various documentary genres.

Repeatable: Y

Formerly 40-3412C

Prerequisites TELE 212 Television Arts: Writing and TELE 330 Production and Editing II

Minimum Credits 4 Maximum Credits 4

TELE 373 Advanced Post Production Workshop

Course is designed for advanced level post-production students and addresses new technologies and procedures used in professional post environments. Students will use Avid Media Composer to learn advanced editing and effects techniques; project management strategies in a cross-platform environment; and advanced color correction strategies. Course will also include advanced concepts of digital production and broadcast and High Definition TV standards. All footage will be provided by the instructor to achieve class goals.

Repeatable: Y

Formerly 40-3421

Prerequisites TELE 330 Production and Editing II and TELE 360 PostProduction Bootcamp: Avid Techniques

Minimum Credits 4 Maximum Credits 4

TELE 451 Fiction / Documentary Hybrids

Advanced production course explores the line that separates documentary and narrative media. Students in the class will examine the works of documentarians who are using fictional elements and narrative techniques in their work to call into question concepts of truth and reality and to expand the definition of documentary. Concepts covered include narrative shooting and editing techniques, research, scripting, recreations, and working with actors and subjects. Each student will produce a video project that has factual and fictional elements and that challenges the traditional definition of documentary.

Repeatable: Y

Formerly 40-3327

Prerequisites TELE 367 Experimental Production and Editing or TELE 371 Narrative Production and Editing or TELE 372 Documentary Production and Editing or CINE 266 Documentary Storytelling
Minimum Credits 3 Maximum Credits 3

Television: Production and Directing

The Production and Directing concentration teaches students a wide variety of techniques for studio and location production for both single and multiple camera shoots. Students produce work in multiple environments including studios, remote truck and in the field. Directors learn to analyze a script or scenario and bring creative vision to the screen. The concentration covers multiple facets of directing, from planning and executing a compelling visual style to developing strategies for working with actors to create and build complex characters.

Required for the Concentration:

TELE 272 Motion Graphics Photoshop Bootcamp

In this course students will learn fundamental skills in digital imaging through using Adobe Photoshop. Students will work on a combination of tutorials and creative projects to practice image capture, composition and output for print and for motion graphics. It is intended that students will take this class preceding or concurrently with Motion Graphics 1.

Repeatable: Y

Formerly 40-2322

Prerequisites TELE 112 Aesthetics and Storytelling or CINE 145 Screenwriting I: Writing the Short Film

Minimum Credits 1 Maximum Credits 1

TELE 325 Television Arts: Directing

Course builds on the production skills covered in Television Arts: Production and introduces the intermediate techniques of television directing. The course will focus on multi-camera directing techniques. Students will learn how to visualize and plan for live productions and real-time scenes. Students will break down scenes for shooting in a multi-camera environment, learn live switching techniques, camera and talent blocking, and working with actors. Students who complete this class will have experience in a variety of shooting styles and genres found in television today.

Repeatable: N

Formerly 40-2301

Prerequisites TELE 125 Television Arts: Production

Minimum Credits 3 Maximum Credits 3

TELE 332 Video for Internet and Mobile TV

This class focuses on short form unscripted or soft script improv online videos and series. The proliferation of mobile devices, platforms and apps such as YouTube, Facebook, Vimeo, Vine, Instagram, Tumblr, Twitter, etc. have presented the opportunity for the creation and distribution of emerging visual storytelling forms that utilize an auteur method of creation. While studying analytics and best practices, students will focus on developing their individual voice as makers, learning to develop, direct, produce, edit, market and, in some cases, act in or host their final projects which will consist of a fully produced, uploaded and marketed original 6 episode online unscripted video series.

Repeatable: N

Formerly 40-3236

Prerequisites TELE 135 Online Video Culture or TELE 251 Video for Comedians and Performers or CINE 102 Cinema Notebooks and CINE 103 Cinema Image and Process

Minimum Credits 3 Maximum Credits 3

TELE 339 Advanced Lighting and Camera

Lighting and camera course is required for students in both the Production and Post-Production/Effects concentrations. Focusing on advanced techniques for lighting and camera operations, students will further develop their understanding and skills gained in the basic core courses. Hands-on work as well as a deeper understanding of the principles and concepts that guide these production techniques will be the hallmark of this upper-level course.

Repeatable: N

Formerly 40-3311

Prerequisites TELE 125 Television Arts: Production and TELE 230 Production and Editing I

Minimum Credits 3 Maximum Credits 3

Choose one of the following courses:

TELE 367 Experimental Production and Editing

Course is an advanced level production class in which students create an original, individually conceived piece of video art. The course is an introduction to the history of experimental video and video artists, as well as project development, production, and editing techniques that are specific to experimental video. Students learn advanced techniques of shooting and editing including non-traditional camera techniques, audio and microphone techniques, field lighting, graphics and effects integration, and integration of other art media. Students also learn how to develop voice and point of view and are highly encouraged to produce an original work that defies standard television genres and conventions. Editing is accomplished using a non-linear editing workstation.

Repeatable: Y

Formerly 40-3412A

Prerequisites TELE 212 Television Arts: Writing and TELE 330 Production and Editing II

Minimum Credits 4 Maximum Credits 4

TELE 371 Narrative Production and Editing

Course is an advanced level production class in which students create an original, individually conceived narrative work. Course looks at the various types of narrative genre, as well as project development, production, and editing techniques that are specific to narrative television. Students learn advanced techniques of shooting and editing including camera techniques and setups, audio and microphone techniques, field lighting, narrative story structure, script breakdown techniques, and storyboarding. Students also learn how to develop voice and point-of-view as well as understand how to work within the various narrative contexts. Editing is accomplished using a non-linear editing workstation.

Repeatable: Y

Formerly 40-3412B

Prerequisites TELE 212 Television Arts: Writing and TELE 330 Production and Editing II

Minimum Credits 4 Maximum Credits 4

TELE 372 Documentary Production and Editing

Course is an advanced level production class in which students create an original, individually conceived documentary video. Course is an introduction to documentary theory and history, as well as project development, production, and editing techniques that are specific to television documentary. Students learn advanced techniques of shooting and editing including hand-held camera, audio and microphone techniques, field lighting, interviewing techniques, and documentary story structure. Students also learn how to develop voice and point-of-view as well as understand how to work within the various documentary genres.

Repeatable: Y

Formerly 40-3412C

Prerequisites TELE 212 Television Arts: Writing and TELE 330 Production and Editing II

Minimum Credits 4 Maximum Credits 4

Choose one of the following courses:

TELE 341 Directing and Production: Narrative

Advanced course further develops directing skills specifically in dramatic performance, utilizing larger studio facilities, and will be co-taught with a Theater/Music Department offering. The combined classes will examine the complex orchestration required to capture the theatrical performance using the sophisticated technology of television. Student directors will become acquainted with the special rigors and disciplines of performing as well as the creative challenge it creates.

Repeatable: N

Formerly 40-3314

Prerequisites TELE 325 Television Arts: Directing

Minimum Credits 4 Maximum Credits 4

TELE 344 Directing and Production: Live Broadcast

Course requires that students serve as the technical/production arm for NEWSBEAT, a weekly newscast produced and streamed live throughout the campus of Columbia College. All aspects of the studio production, including directing, audio, camera, switching, graphics, and video elements, will be emphasized and further developed as part of the deadline-oriented, fast-paced learning experience.

Repeatable: Y

Formerly 40-3317

Prerequisites TELE 325 Television Arts: Directing

Minimum Credits 4 Maximum Credits 4

TELE 423 Master Workshop Narrative: Directing & Production

In this advanced workshop, students will serve as directors and crew for a departmental narrative program (television pilot, web series, or other form). Students will work with actors and producers to shoot a narrative program on location. All phases of single camera location shooting will be covered, including directing, staging, lighting, sound, and camera.

Repeatable: Y

Formerly 40-3325

Prerequisites TELE 325 Television Arts: Directing and TELE 330 Production and Editing II

Minimum Credits 4 Maximum Credits 4

TELE 432 Master Workshop Sketch Comedy: Directing and Production

Advanced course further develops directing skills specifically for live performance, utilizing larger studio facilities and creating more sophisticated productions. The students will be required to produce and direct variety show productions that approach professional broadcast and commercial levels.

Repeatable: Y

Formerly 40-3312

Prerequisites TELE 330 Production and Editing II and TELE 325 Television Arts: Directing

Minimum Credits 4 **Maximum Credits** 4

TELE 445 Directing and Production: Special Projects

Advanced class teaches students studio and field production skills in a topics-specific setting. Students gain directing experience in one or more of the following contexts: multiple camera studio production, single camera field directing, remote multi-camera directing, music programming, or specialty television production. The course will culminate in the creation of an advanced-level television program in conjunction with other disciplines and departments. Emphasis is placed upon pre-planning, meeting deadlines, and performance of a wide range of crew duties, including directing.

Repeatable: Y

Formerly 40-3318

Prerequisites TELE 325 Television Arts: Directing

Minimum Credits 4 **Maximum Credits** 4

Production and Directing Elective Courses

Complete 5 credits from the following courses:

TELE 341 Directing and Production: Narrative

Advanced course further develops directing skills specifically in dramatic performance, utilizing larger studio facilities, and will be co-taught with a Theater/Music Department offering. The combined classes will examine the complex orchestration required to capture the theatrical performance using the sophisticated technology of television. Student directors will become acquainted with the special rigors and disciplines of performing as well as the creative challenge it creates.

Repeatable: N

Formerly 40-3314

Prerequisites TELE 325 Television Arts: Directing

Minimum Credits 4 **Maximum Credits** 4

TELE 343 Remote Television Production

Course teaches students to adapt their knowledge of both studio and field production, utilizing a mobile remote production truck to shoot on location at a variety of events in and around Chicago. Relevant programs are researched, produced, and directed by students. Productions may include music, performance, sports, and events. Emphasis is placed on pre-production, meeting deadlines, survey of locations, and performance of a wide range of crew duties, including directing, in a live environment.

Repeatable: Y

Formerly 40-3316

Prerequisites TELE 325 Television Arts: Directing

Minimum Credits 4 Maximum Credits 4

TELE 344 Directing and Production: Live Broadcast

Course requires that students serve as the technical/production arm for NEWSBEAT, a weekly newscast produced and streamed live throughout the campus of Columbia College. All aspects of the studio production, including directing, audio, camera, switching, graphics, and video elements, will be emphasized and further developed as part of the deadline-oriented, fast-paced learning experience.

Repeatable: Y

Formerly 40-3317

Prerequisites TELE 325 Television Arts: Directing

Minimum Credits 4 Maximum Credits 4

TELE 348 Advanced Control Room Techniques

Equipment operation course focuses on the Studio control room, building on the skills gained in the Television Equipment Practicum. Students will spend a significant portion of the class time working with the production switcher and the digital video effects system.

Repeatable: N

Formerly 40-3321

Prerequisites TELE 325 Television Arts: Directing

Minimum Credits 2 Maximum Credits 2

TELE 423 Master Workshop Narrative: Directing & Production

In this advanced workshop, students will serve as directors and crew for a departmental narrative program (television pilot, web series, or other form). Students will work with actors and producers to shoot a narrative program on location. All phases of single camera location shooting will be covered, including directing, staging, lighting, sound, and camera.

Repeatable: Y

Formerly 40-3325

Prerequisites TELE 325 Television Arts: Directing and TELE 330 Production and Editing II

Minimum Credits 4 Maximum Credits 4

TELE 432 Master Workshop Sketch Comedy: Directing and Production

Advanced course further develops directing skills specifically for live performance, utilizing larger studio facilities and creating more sophisticated productions. The students will be required to produce and direct variety show productions that approach professional broadcast and commercial levels.

Repeatable: Y

Formerly 40-3312

Prerequisites TELE 330 Production and Editing II and TELE 325 Television Arts: Directing

Minimum Credits 4 Maximum Credits 4

TELE 445 Directing and Production: Special Projects

Advanced class teaches students studio and field production skills in a topics-specific setting. Students gain directing experience in one or more of the following contexts: multiple camera studio production, single camera field directing, remote multi-camera directing, music programming, or specialty television production. The course will culminate in the creation of an advanced-level television program in conjunction with other disciplines and departments. Emphasis is placed upon pre-planning, meeting deadlines, and performance of a wide range of crew duties, including directing.

Repeatable: Y

Formerly 40-3318

Prerequisites TELE 325 Television Arts: Directing

Minimum Credits 4 Maximum Credits 4

TELE 451 Fiction / Documentary Hybrids

Advanced production course explores the line that separates documentary and narrative media. Students in the class will examine the works of documentarians who are using fictional elements and narrative techniques in their work to call into question concepts of truth and reality and to expand the definition of documentary. Concepts covered include narrative shooting and editing techniques, research, scripting, recreations, and working with actors and subjects. Each student will produce a video project that has factual and fictional elements and that challenges the traditional definition of documentary.

Repeatable: Y

Formerly 40-3327

Prerequisites TELE 367 Experimental Production and Editing or TELE 371 Narrative Production and Editing or TELE 372 Documentary Production and Editing or CINE 266 Documentary Storytelling

Minimum Credits 3 Maximum Credits 3

Television: Writing and Producing

The Writing and Producing concentration offers the array of skills necessary to drive the creative television production process. In the television industry the writer/producer is the person-in-charge who creates new programs, develops new series, and oversees every phase of production from the idea stage through marketing and distribution. Students in this concentration will be introduced to the television development process, will practice producing programs of different genres, and will engage deeply in every aspect of scriptwriting: developing characters, writing dialogue and creating the ongoing storylines that drive episodic television. Required Courses

Required for the Concentration:

TELE 310 Writing for Television

Scriptwriting course is for students who already have a basic understanding of story structure, dialog, and character development. In this class the student will learn to write full-length television scripts and will study the structure and conventions of writing the sitcom, sketch comedy, and hour-long dramatic scripts. Student work will be read aloud and workshopped, step by step, in a traditional writers table' story conference procedure. Each student will leave the course with at least one full-length, polished script from one of the featured genres.

Repeatable: N

Formerly 40-3202

Prerequisites TELE 212 Television Arts: Writing or CINE 145 Screenwriting I: Writing the Short Film

Minimum Credits 3 Maximum Credits 3

TELE 320 Critical Television Theory and Analysis

This course seeks to master methods of analysis and theory commonly utilized in Television Studies: historic and industrial, auteurism and genre, semiotics and psychoanalysis, postmodernism, feminist, critical race, discourse, and audience reception. In students' aspirations to become professionals in the field of television, understanding how TV operates culturally and socially in a sophisticated manner will ultimately make them better creative artists, producers, managers, screenwriters, etc.

Repeatable: Y

Formerly 40-3212

WI

Prerequisites ENGL 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 328 Television Program Development

Television Program Development teaches students how to take an idea for a scripted television series and turn it into a fully realized written document (show bible) that focuses on creating a sustainable premise and includes a pilot story, subsequent stories, characters and a vision, which effectively reflect the series' setting, tone, and structure. From this detailed document, students will be able to write a pilot script (in a subsequent class or on their own). Additionally, the class introduces students to the variety of programming needs of broadcast, cable and streaming platforms.

Repeatable: N

Formerly 40-3232

Prerequisites TELE 210 The Television Producer or TELE 212 Television Arts: Writing

Requirements Junior Standing or Above (JR)

Minimum Credits 3 **Maximum Credits** 3

Writing and Producing Elective Courses

Complete 13 credits from the following courses:

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 Screenwriting II: The Feature Film or TELE 310 Writing for Television

Minimum Credits 3 **Maximum Credits** 3

TELE 318 Writing the Situation Comedy

Advanced level scriptwriting course teaches the skills needed to write the most popular form in television today, the situation comedy. The class will require the students to write two half-hour comedies, one based on an existing prime-time television series, the other based on an original pilot concept. The scripts will be read and reviewed, step by step, in a classic writer's table story conference procedure. In addition, there will be lectures on the writing of both the established sitcom as well as the original pilot episode.

Repeatable: Y

Formerly 40-3221

Prerequisites TELE 310 Writing for Television or CINE 145 Screenwriting I: Writing the Short Film

Minimum Credits 3 **Maximum Credits** 3

TELE 327 Writing for Television Genre

Course is an advanced level writing class with much time devoted to the development of analytic skills. The class will be broken up into two parts. The first will be an investigation of a variety of analytic methods. The second half will be spent examining a variety of genres and writing a series of outlines and script excerpts. The topics would include action/adventure, melodrama, drama, comedy, mystery, and science fiction. Each would be examined with examples drawn from both current and past television programming. The class would conclude with the completion of a full-length script.

Repeatable: N

Formerly 40-3231

Prerequisites TELE 310 Writing for Television or CINE 145 Screenwriting I: Writing the Short Film

Minimum Credits 3 **Maximum Credits** 3

TELE 329 Developing the Reality Show

This class introduces the student to the creative and business aspects of designing an original reality series. Students will be required to pitch and develop an original reality show concept from idea to finished show bible, with budget, locations and a sample episode rundown. Students will be required to develop story lines for 13 episodes to illustrate the season progression.

Repeatable: Y

Formerly 40-3234

Prerequisites TELE 210 The Television Producer and TELE 112 Aesthetics and Storytelling

Minimum Credits 3 **Maximum Credits** 3

TELE 335 Web Series Producer

This class will cover the responsibilities of a web series producer with focus on launching, distributing, and growing a loyal audience of internet and mobile viewers. Each student will be responsible for building an online presence for and launching of a completed web show.

Repeatable: N

Formerly 40-3240

Requirements Sophomore Standing or Above (SO)

Minimum Credits 3 **Maximum Credits** 3

TELE 367 Experimental Production and Editing

Course is an advanced level production class in which students create an original, individually conceived piece of video art. The course is an introduction to the history of experimental video and video artists, as well

as project development, production, and editing techniques that are specific to experimental video. Students learn advanced techniques of shooting and editing including non-traditional camera techniques, audio and microphone techniques, field lighting, graphics and effects integration, and integration of other art media. Students also learn how to develop voice and point of view and are highly encouraged to produce an original work that defies standard television genres and conventions. Editing is accomplished using a non-linear editing workstation.

Repeatable: Y

Formerly 40-3412A

Prerequisites TELE 212 Television Arts: Writing and TELE 330 Production and Editing II

Minimum Credits 4 Maximum Credits 4

TELE 371 Narrative Production and Editing

Course is an advanced level production class in which students create an original, individually conceived narrative work. Course looks at the various types of narrative genre, as well as project development, production, and editing techniques that are specific to narrative television. Students learn advanced techniques of shooting and editing including camera techniques and setups, audio and microphone techniques, field lighting, narrative story structure, script breakdown techniques, and storyboarding. Students also learn how to develop voice and point-of-view as well as understand how to work within the various narrative contexts. Editing is accomplished using a non-linear editing workstation.

Repeatable: Y

Formerly 40-3412B

Prerequisites TELE 212 Television Arts: Writing and TELE 330 Production and Editing II

Minimum Credits 4 Maximum Credits 4

TELE 372 Documentary Production and Editing

Course is an advanced level production class in which students create an original, individually conceived documentary video. Course is an introduction to documentary theory and history, as well as project development, production, and editing techniques that are specific to television documentary. Students learn advanced techniques of shooting and editing including hand-held camera, audio and microphone techniques, field lighting, interviewing techniques, and documentary story structure. Students also learn how to develop voice and point-of-view as well as understand how to work within the various documentary genres.

Repeatable: Y

Formerly 40-3412C

Prerequisites TELE 212 Television Arts: Writing and TELE 330 Production and Editing II

Minimum Credits 4 Maximum Credits 4

TELE 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 ENGL 112 Writing and Rhetoric II and TELE 320 Critical Television Theory and Analysis or ENGL 112H Writing and Rhetoric II: Honors and TELE 320 Critical Television Theory and Analysis or ENGL 122 International Writing and Rhetoric II and TELE 320 Critical Television Theory and Analysis

Minimum Credits 3 Maximum Credits 3

TELE 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 ENGL 112 Writing and Rhetoric II and TELE 320 Critical Television Theory and Analysis or ENGL 112H Writing and Rhetoric II: Honors and TELE 320 Critical Television Theory and Analysis or ENGL 122 International Writing and Rhetoric II and TELE 320 Critical Television Theory and Analysis

Minimum Credits 3 Maximum Credits 3

TELE 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 ENGL 112 Writing and Rhetoric II and TELE 320 Critical Television Theory and Analysis or ENGL 112H Writing and Rhetoric II: Honors and TELE 320 Critical Television Theory and Analysis or ENGL 122 International Writing and Rhetoric II and TELE 320 Critical Television Theory and Analysis

Minimum Credits 3 Maximum Credits 3

TELE 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 ENGL 112 Writing and Rhetoric II and TELE 320 Critical Television Theory and Analysis or ENGL 112H Writing and Rhetoric II: Honors and TELE 320 Critical Television Theory and Analysis or ENGL 122 International Writing and Rhetoric II and TELE 320 Critical Television Theory and Analysis

Minimum Credits 3 Maximum Credits 3

TELE 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 ENGL 112 Writing and Rhetoric II and TELE 320 Critical Television Theory and Analysis or ENGL 112H Writing and Rhetoric II: Honors and TELE 320 Critical Television Theory and Analysis or ENGL 122 International Writing and Rhetoric II and TELE 320 Critical Television Theory and Analysis

Minimum Credits 3 Maximum Credits 3

TELE 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 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 420 Master Workshop Narrative: Writing

In this advanced workshop, students will serve as writers for a departmentally produced narrative television pilot (network/cable series, web series, or online TV series). In the fall semester, the writing students will develop, pitch and write their own original ½ hour pilot script. All scripts will be work-shopped and read aloud weekly in a writer's table story conference procedure. At the end of the fall semester, one of these pilot scripts will be chosen for production in the spring semester. Although only one will be produced, all students will complete and polish an original series pilot as a portfolio piece or to be entered into script competitions.

Repeatable: Y

Formerly 40-3222

WI

Prerequisites TELE 310 Writing for Television and ENGL 112 Writing and Rhetoric II or TELE 310 Writing

for Television and ENGL 112H Writing and Rhetoric II: Honors or TELE 310 Writing for Television and ENGL 122 International Writing and Rhetoric II
Minimum Credits 4 Maximum Credits 4

TELE 421 Master Workshop Narrative: Pre-Production

Course requires that students in this advanced producing workshop work on preproduction for the Television Program's annual television pilot, to be produced in the Spring by the Master Workshop Narrative: Producing & Directing courses. Students will work on budgets, casting plans, location scouting, legal, script breakdowns, and other processes necessary to prepare for a major production of a television pilot. Students are highly encouraged to register for the Master Workshop Narrative: Producing course in the spring.

Repeatable: Y

Formerly 40-3225J

Prerequisites TELE 125 Television Arts: Production and TELE 210 The Television Producer

Minimum Credits 1 Maximum Credits 1

TELE 422 Master Workshop Narrative: Producing

In this advanced workshop, students will serve as producers for a departmental narrative program (television pilot, web series, or other form). Student producers in this course collaborate with student directors on an original television program, shot on location. Students producers will be responsible for all phases of producing including scheduling, budgeting, locations selection, auditions, and production management.

Repeatable: Y

Formerly 40-3226

Prerequisites TELE 210 The Television Producer and TELE 325 Television Arts: Directing and TELE 330 Production and Editing II

Minimum Credits 4 Maximum Credits 4

TELE 430 Master Workshop Sketch Comedy: Writing

This advanced course is designed to teach the skills needed to write proficiently within the popular television genre of sketch comedy. Students will develop, pitch and write original sketches and commercial parodies. The sketch ideas will be pitched, improvised, drafted, read, reviewed, and revised step by step, in a classic writer's table story conference procedure before moving on to the rehearsal and production process. Students will collaborate closely with the students and instructors of the Production, Editing and Producing courses. The end product of this collaboration, an original set of digital short sketches in the fall and FreqOut LIVE in the spring.

Repeatable: Y

Formerly 40-3230

Prerequisites TELE 310 Writing for Television and TELE 212 Television Arts: Writing

Minimum Credits 4 Maximum Credits 4

TELE 431 Producing Sketch Comedy

In this advanced workshop, students will serve as producers for one the Television Program's sketch comedy content. Students will have the opportunity to experience all phases of collaborative producing, from concept development through finished program.

Repeatable: Y

Formerly 40-3239

Prerequisites TELE 210 The Television Producer and TELE 330 Production and Editing II

Minimum Credits 4 **Maximum Credits** 4

TELE 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). This is a rotating subject course.

Repeatable: Y

Formerly TELE 440

Prerequisites TELE 310 Writing for Television or CINE 145 Screenwriting I: Writing the Short Film

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). This is a rotating subject course.

Repeatable: Y

Prerequisites TELE 310 Writing for Television or CINE 145 Screenwriting I: Writing the Short Film

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). This is a rotating subject course.

Repeatable: Y

Prerequisites TELE 310 Writing for Television or CINE 145 Screenwriting I: Writing the Short Film

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 310 Writing for Television or CINE 145 Screenwriting I: Writing the Short Film

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 310 Writing for Television or CINE 145 Screenwriting I: Writing the Short Film

Minimum Credits 3 Maximum Credits 3

TELE 451 Fiction / Documentary Hybrids

Advanced production course explores the line that separates documentary and narrative media. Students in the class will examine the works of documentarians who are using fictional elements and narrative techniques in their work to call into question concepts of truth and reality and to expand the definition of documentary. Concepts covered include narrative shooting and editing techniques, research, scripting, recreations, and working with actors and subjects. Each student will produce a video project that has factual and fictional elements and that challenges the traditional definition of documentary.

Repeatable: Y

Formerly 40-3327

Prerequisites TELE 367 Experimental Production and Editing or TELE 371 Narrative Production and Editing or TELE 372 Documentary Production and Editing or CINE 266 Documentary 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

TELE 483 Writers' Roundtable in LA

This course builds and emphasizes the students' skills for the development of an appropriate storyline for the one-hour format. Students explore a variety of television genres and ultimately write a finished television script utilizing the current computer software programs for professional screenwriting.

Repeatable: Y

Formerly 40-3820L

Prerequisites TELE 210 The Television Producer

Requirements Permission Required (DP)

Minimum Credits 3 **Maximum Credits** 3

TELE 486 Analyzing Dramatic Structure

This course enables students to analyze a variety of one-hour episodic dramas currently in production. A variety of speakers from the industry will illuminate the shows, describing how they were developed, written, and produced.

Repeatable: N

Formerly 40-3823L

Prerequisites TELE 210 The Television Producer

Requirements Permission Required (DP)

Minimum Credits 3 **Maximum Credits** 3

TELE 487 Analyzing Structure SitCom LA

This course enables students to analyze a variety of situation comedies currently in production. A variety of speakers from the industry will illuminate the shows, describing how they were developed, written, and produced.

Repeatable: N

Formerly 40-3824L

Prerequisites TELE 210 The Television Producer

Requirements Permission Required (DP)

Minimum Credits 3 **Maximum Credits** 3

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 specific needs of each show. In this course, students will explore the development of a vision and intention for theatrical production. Exploring the world view of their classmates and themselves, they will investigate these perspectives for implicit bias and translate their point of view into aesthetic and theatrical works. Working in collaborative teams of makers-writers, directors, designers, managers, and technicians-they 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 figure drawing, color, light and shadow, and a variety of rendering materials and techniques. Coursework focuses on rendering of costumes, stage lighting effects, and sets.

Repeatable: *N*

Formerly 31-1515

Minimum Credits 3 **Maximum Credits** 3

THEA 159 Drafting for Theatre

This course introduces mechanical drawing techniques as applied to the performing arts. Students learn to create clear, accurate drawings to be used for the design and construction of scenery, and the preparation and implementation of a lighting design. Course is recommended for those interested in the visual design elements of performing arts.

Repeatable: *N*

Formerly 31-1510

Minimum Credits 3 **Maximum Credits** 3

THEA 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 studies different methodologies of script analysis to help students develop greater skill in interpretation. Analytical methods provide students with glimpses of plays' underlying structural principles, leading to deeper understanding of overall meaning. Instruction includes overview of the history of dramatic criticism in Western theatre. Course provides common working vocabulary and methods of analysis, facilitating communication of production ideas. Writing intensive course is useful for actors, directors, and designers.

Repeatable: *N*

Formerly 31-2120

WI

Prerequisites THEA 111 Theatre Foundation I: Theatre Making and ENGL 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 228 Design/Tech Practicum

This course enables students to work on productions within the department under faculty and staff supervision. Students may repeat the course three times. This course allows the student to get hands on experience in the various shops of the Department.

Repeatable: Y

Formerly 31-2523

Prerequisites THEA 163 Introduction to Costume Construction or THEA 161 Introduction to Scenic Construction or THEA 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

Course will familiarize students of theatrical design and directing with the prevalent visual movements in art, architecture, fashion and decorative arts. It will integrate these diverse elements to create a knowledge of the cultural life of each period discussed. The course will focus primarily on Western art movements but also select topics from Asia, Africa, and South America. Lecture, research, and field trips utilizing Chicago's architecture and cultural institutions will aid students in the development of their visual vocabulary.

Repeatable: N

Formerly 31-3160

Prerequisites THEA 201 Theatre History & Inquiry or THEA 202 Traditions of World Theatre

Minimum Credits 3 Maximum Credits 3

THEA 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 tech and design students to help prepare them to find and secure employment in the theatre industry, as well as related industries. Through class work, guest speakers and site visits, the course offers a thorough introduction to various aspects of life as a theatre professional. Students will also be prepared with a portfolio and interview skills to pursue entry-level jobs in the entertainment industry.

Repeatable: N

Formerly 31-3905

Requirements Senior Standing (SR)

Minimum Credits 2 Maximum Credits 2

Complete 3 credits from the following courses:

THEA 227 Vectorworks for the Performing Arts

This course provides students with a thorough introduction into computer aided design with a focus on theatrical uses for Vectorworks. By using hands-on exercises, assignments, and projects, students will gain the capacity to create and distribute industry standard (USITT) theatrical drawings and light plots. The student will learn basic drawing tools and techniques for completing theatrical drawings and light plots. The course will cover page layout and printing techniques. This course is recommended for lighting designers. Student access to the computer lab is available to complete assignments outside of class.

Repeatable: N

Formerly 31-2522

Prerequisites THEA 159 Drafting for Theatre

Minimum Credits 3 Maximum Credits 3

THEA 247 AUTOCAD for the Performing Arts

Course provides students with a thorough introduction to computer aided design with a focus on theatrical uses for AutoCAD. With hands on exercises, assignments, and projects students should gain the capacity to create and distribute industry standard (USITT) theatrical drawings that mimic hand drafting. This course is recommended for scenic designers.

Repeatable: N

Prerequisites THEA 159 Drafting for Theatre

Minimum Credits 3 Maximum Credits 3

Complete 3 credits from the following courses:

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

THEA 133A Makeup Techniques:

This repeatable makeup techniques ("Character" or "Beauty/Fashion") course focuses on makeup vocabulary, materials, tools, and skills suitable for a variety of media. Research, discussion, and demonstration combine with hands-on experience as a means to develop student skills in painting, color mixing, blending, and contouring. Topics of skin care, color theory, lighting concerns, and makeup kits (for a variety of users) are covered. Course sections complement each other or may be taken individually.

Repeatable: *Y*

Formerly THEA 133

Minimum Credits 3 **Maximum Credits** 3

THEA 133B Makeup Techniques:

This repeatable makeup techniques ("Character/Aging" or "Beauty/Fashion") course focuses on makeup vocabulary, materials/tools, & skills suitable for incorporation into a wide variety of media types. Research, discussion, demonstrations, & materials acquisition/experimentation combine with hands-on experience as a means to develop their painting, color mixing & blending, & contouring skills. Continuous respect to skin care, color theory, lighting concerns, & makeup kits (for the makeup artist, performer, & hobbyist alike) are covered. Course sections complement each other &/or may be taken individually.

Repeatable: *Y*

Minimum Credits 3 **Maximum Credits** 3

THEA 161 Introduction to Scenic Construction

This course is a basic introduction to the construction of an interior architectural set. The class will focus on building basic set elements from raw material, and assembling these elements to form a theatrical set. Health and safety in the workplace will also comprise a substantial section of the course. During the course of the semester, students will work with reading and interpreting ground plans and drawings; using basic shop and power tools for the construction of flats and platforms; planning and assembling simple sets; and analyzing the construction of sets both on campus and in the professional world.

Repeatable: *N*

Formerly 31-1530

Minimum Credits 3 **Maximum Credits** 3

THEA 163 Introduction to Costume Construction

This course provides introduction to Costume Shop techniques and procedures. Through assigned projects, students learn basic machine and hand-sewing techniques, pattern development with special emphasis on drafting and draping, and all aspects of costume building from rendering to finished project. Content provides overview of related subjects such as millinery, costume props, and formal wear.

Repeatable: *N*

Formerly 31-1525

Minimum Credits 3 **Maximum Credits** 3

THEA 164 Introduction to Lighting Technologies

This basic skills course addresses primary information for those interested in the art of stage lighting. Instruction includes purposes, allied techniques, equipment terminology, use of color, and fundamental drafting.

Repeatable: *N*

Formerly 31-1520

Minimum Credits 3 Maximum Credits 3

Complete 3 credits from the following courses:

THEA 233 Sound Design

This introductory course provides an overview of concepts, processes, and tools involved in sound design for contemporary theater. The course will cover: the history of sound design, design conceptualization, relationships to text and action, collaboration and production protocols, and audio production tools and processes. Course activities will mix lecture/demonstration with practical projects. Students will learn and practice basic operations with digital audio production and sound playback computer software. By the end of the course students will be able to design, construct and deliver simple playback based sound designs. A personal computer, preferably Macintosh, running either Pro Tools (recommended), Reaper or Audacity is required for this course. Students are also encouraged to purchase a portable digital audio recorder.

Repeatable: *N*

Formerly 31-2612

Prerequisites THEA 111 Theatre Foundation I: Theatre Making

Minimum Credits 3 Maximum Credits 3

THEA 235 Makeup Design

Serving students with or without previous makeup experience, this course develops a student's interests 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 TV's FreqOut and additional scripts/projects. This will develop research, design, presentation, and management skills as a means to enhance the student's individual artistic voice.

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 will introduce the student to the art of Set Design. Focusing on the synthesis of text and space, students will learn to understand spatial relationships in the theatre, actor to actor, audience to actor. They will learn to manipulate the emotional and visual space of the theatre. The students will be introduced to the process of designing scenery for the stage.

Repeatable: *N*

Formerly 31-2610

Prerequisites THEA 111 Theatre Foundation I: Theatre Making

Minimum Credits 3 **Maximum Credits** 3

THEA 262 Costume Design

This course begins to develop skills required of a professional costume designer through specific design projects. Upon completion of the course, students should have projects that demonstrate an ability to formulate and clearly render a well-researched costume design.

Repeatable: N

Formerly 31-2615

Prerequisites THEA 111 Theatre Foundation I: Theatre Making

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 tool to create space, emphasis, and rhythm in performance. This class will emphasize the artistic process of theatrical lighting design. The emphasis will be on honing our ability to see and experience light and then use it to create a theatrical design, including conceiving the design idea and communicating it to others. They will explore theatrical texts and how to connect the text to the design idea. The focus will be on exploring how light creates and enhances a physical environment.

Repeatable: N

Formerly 31-2620

Prerequisites THEA 111 Theatre Foundation I: Theatre Making

Minimum Credits 3 **Maximum Credits** 3

Complete 3 credits from the following courses:

THEA 335 Makeup Prosthetics/FX Design

This repeatable course expands & builds upon previous Makeup, Prosthetics, & FX courses teaching Theatre, Film, TV, & Avant Garde techniques for the creation & application/removal of Prosthetics. Instruction covers the vocabulary, skills, techniques, & safety protocols required for a variety of materials (Latex, Foam, Silicone). Research, design, casting, sculpting, molding, & painting of prosthetics are incorporated into full Makeup Projects (either individual &/or collaborative in nature) applied to themselves, their peers, &/or models.

Repeatable: Y

Formerly 31-3605

Prerequisites THEA 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 teaches methods of approaching, developing and completing scenic designs. Students will be focusing on developing their ability to convey their designs so that they could be produced. These skills include; through script analysis, detailed research, sketching, rendering, model making and

drafting. Students will also be working on the set for one realized student production during the course of the semester.

Repeatable: Y

Formerly 31-3610

Prerequisites THEA 159 Drafting for Theatre and 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 362 Advanced Costume Design

This course begins to develop skills required of a professional costume designer through specific design projects. Upon completion of the course, students should have projects that demonstrate an ability to formulate and clearly render a well-researched costume design.

Repeatable: Y

Formerly 31-3615

Prerequisites THEA 262 Costume Design and THEA 157 Rendering for Theatre I and THEA 163 Introduction to Costume 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 theater or design. Each semester this course covers different material that might not be included in the permanent course offerings or concentrates on new or experimental approaches to issues in technical theater. When possible, topics chosen will pertain to productions within the department.

Repeatable: Y

Formerly THEA 399

Prerequisites THEA 111 Theatre Foundation I: Theatre Making

Minimum Credits 3 Maximum Credits 3

THEA 399B Topics in Theatre Technology:

This course focuses on specific topics, skills, ideas, or management issues in the field of technical theater or design. Each semester this course covers different material that might not be included in the permanent course offerings or concentrates on new or experimental approaches to issues in technical theater. When

possible, topics chosen will pertain to productions within the department.

Repeatable: Y

Prerequisites THEA 111 Theatre Foundation I: Theatre Making

Minimum Credits 3 Maximum Credits 3

Design and Technology Elective

Complete 3 credits from the following courses:

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

THEA 133A Makeup Techniques:

This repeatable makeup techniques ("Character" or "Beauty/Fashion") course focuses on makeup vocabulary, materials, tools, and skills suitable for a variety of media. Research, discussion, and demonstration combine with hands-on experience as a means to develop student skills in painting, color mixing, blending, and contouring. Topics of skin care, color theory, lighting concerns, and makeup kits (for a variety of users) are covered. Course sections complement each other or may be taken individually.

Repeatable: Y

Formerly THEA 133

Minimum Credits 3 Maximum Credits 3

THEA 133B Makeup Techniques:

This repeatable makeup techniques ("Character/Aging" or "Beauty/Fashion") course focuses on makeup vocabulary, materials/tools, & skills suitable for incorporation into a wide variety of media types. Research, discussion, demonstrations, & materials acquisition/experimentation combine with hands-on experience as a means to develop their painting, color mixing & blending, & contouring skills. Continuous respect to skin care, color theory, lighting concerns, & makeup kits (for the makeup artist, performer, & hobbyist alike) are covered. Course sections complement each other &/or may be taken individually.

Repeatable: Y

Minimum Credits 3 Maximum Credits 3

THEA 161 Introduction to Scenic Construction

This course is a basic introduction to the construction of an interior architectural set. The class will focus on building basic set elements from raw material, and assembling these elements to form a theatrical set. Health and safety in the workplace will also comprise a substantial section of the course. During the course of the semester, students will work with reading and interpreting ground plans and drawings; using basic shop and power tools for the construction of flats and platforms; planning and assembling simple sets; and analyzing the construction of sets both on campus and in the professional world.

Repeatable: *N*

Formerly 31-1530

Minimum Credits 3 Maximum Credits 3

THEA 163 Introduction to Costume Construction

This course provides introduction to Costume Shop techniques and procedures. Through assigned projects, students learn basic machine and hand-sewing techniques, pattern development with special emphasis on drafting and draping, and all aspects of costume building from rendering to finished project. Content provides overview of related subjects such as millinery, costume props, and formal wear.

Repeatable: *N*

Formerly 31-1525

Minimum Credits 3 Maximum Credits 3

THEA 164 Introduction to Lighting Technologies

This basic skills course addresses primary information for those interested in the art of stage lighting. Instruction includes purposes, allied techniques, equipment terminology, use of color, and fundamental drafting.

Repeatable: *N*

Formerly 31-1520

Minimum Credits 3 Maximum Credits 3

THEA 233 Sound Design

This introductory course provides an overview of concepts, processes, and tools involved in sound design for contemporary theater. The course will cover: the history of sound design, design conceptualization, relationships to text and action, collaboration and production protocols, and audio production tools and processes. Course activities will mix lecture/demonstration with practical projects. Students will learn and practice basic operations with digital audio production and sound playback computer software. By the end of the course students will be able to design, construct and deliver simple playback based sound designs. A personal computer, preferably Macintosh, running either Pro Tools (recommended), Reaper or Audacity is required for this course. Students are also encouraged to purchase a portable digital audio recorder.

Repeatable: *N*

Formerly 31-2612

Prerequisites THEA 111 Theatre Foundation I: Theatre Making

Minimum Credits 3 Maximum Credits 3

THEA 235 Makeup Design

Serving students with or without previous makeup experience, this course develops a student's interests 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 TV's FreqOut and additional scripts/projects. This will develop research, design, presentation, and management skills as a means to enhance the student's individual artistic voice.

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 will introduce the student to the art of Set Design. Focusing on the synthesis of text and space, students will learn to understand spatial relationships in the theatre, actor to actor, audience to actor. They will learn to manipulate the emotional and visual space of the theatre. The students will be introduced to the process of designing scenery for the stage.

Repeatable: *N*

Formerly 31-2610

Prerequisites THEA 111 Theatre Foundation I: Theatre Making

Minimum Credits 3 Maximum Credits 3

THEA 262 Costume Design

This course begins to develop skills required of a professional costume designer through specific design projects. Upon completion of the course, students should have projects that demonstrate an ability to formulate and clearly render a well-researched costume design.

Repeatable: *N*

Formerly 31-2615

Prerequisites THEA 111 Theatre Foundation I: Theatre Making

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 tool to create space, emphasis, and rhythm in performance. This class will emphasize the artistic process of theatrical lighting design. The emphasis will be on honing our ability to see and experience light and then use it to create a theatrical design, including conceiving the design idea and communicating it to others. They will explore theatrical texts and how to connect the text to the design idea. The focus will be on exploring how light creates and enhances a physical environment.

Repeatable: *N*

Formerly 31-2620

Prerequisites THEA 111 Theatre Foundation I: Theatre Making

Minimum Credits 3 Maximum Credits 3

Theatre, BA

The Bachelor of Arts in Theatre will provide students with a comprehensive overview of the theory and practice of direction, playwriting, and stage management for the theatre with a concentration of course and production work in one of the three disciplines.

Upon successful completion of this program, students should be able to:

- demonstrate practical competence as a director, stage manager, or playwright;
- demonstrate the ability to analyze text and performance;
- demonstrate successful leadership within a group of artistic and technical collaborators, in the creation and presentation of public performances in the theatre;
- demonstrate the ability to think, write, and speak clearly about theory and practice;
- demonstrate a clear understanding of current industry best practices and standards; and
- describe and recreate diverse theatre traditions.

This degree program is particularly designed for students wishing to pursue careers in stage management, directing, and/or playwriting. Students will study theatrical practices from the perspective of all three concentrations in order to gain an understanding of the disciplines with which they most interact- the stage manager with the director; the director with the playwright; the playwright with the stage manager. To that end, students will take courses in developing theoretical and historical study, the art and craft of design and technical theatre, the conceptual skills involved in directing for the theater, the tools of story crafting required of playwrights, and the organizational prowess necessary to manage stage and production. At every opportunity, students are encouraged to put into practice what they are learning in the classroom through hands-on engagement in the preparation and presentation of performances produced in the department. In the classroom, students work with a faculty of working professionals who bring their experience to the art, craft, and business of the theatre. This pragmatic approach prepares students to face the challenging realities of making a life in the performing arts. Students graduate with knowledge of how to look for work, with the desire and ability to do the work, and with an understanding of the need to grow as an artist and manager beyond graduation.

PROGRAM REQUIREMENTS: 45-48 credits required

Major Core Courses

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 specific needs of each show. In this course, students will explore the development of a vision and intention for theatrical production. Exploring the world view of their classmates and themselves, they will investigate these perspectives for implicit bias and translate their point of view into aesthetic and theatrical works. Working in collaborative teams of makers-writers, directors, designers, managers, and technicians-they 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 synopsising, 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 studies different methodologies of script analysis to help students develop greater skill in interpretation. Analytical methods provide students with glimpses of plays' underlying structural principles,

leading to deeper understanding of overall meaning. Instruction includes overview of the history of dramatic criticism in Western theatre. Course provides common working vocabulary and methods of analysis, facilitating communication of production ideas. Writing intensive course is useful for actors, directors, and designers.

Repeatable: *N*

Formerly 31-2120

WI

Prerequisites THEA 111 Theatre Foundation I: Theatre Making and ENGL 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 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

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

Course will familiarize students of theatrical design and directing with the prevalent visual movements in art, architecture, fashion and decorative arts. It will integrate these diverse elements to create a knowledge of the cultural life of each period discussed. The course will focus primarily on Western art movements but also select topics from Asia, Africa, and South America. Lecture, research, and field trips utilizing Chicago's architecture and cultural institutions will aid students in the development of their visual vocabulary.

Repeatable: N

Formerly 31-3160

Prerequisites THEA 201 Theatre History & Inquiry or THEA 202 Traditions of World Theatre

Minimum Credits 3 **Maximum Credits** 3

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 get hands on experience in the various shops of the Department.

Repeatable: Y

Formerly 31-2523

Prerequisites THEA 163 Introduction to Costume Construction or THEA 161 Introduction to Scenic Construction or THEA 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:

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

Concurrent Requisite THEA 267 Directing II or THEA 366 Directing III or THEA 466 Directing IV

Minimum Credits 1 Maximum Credits 1

COLL 210 Internship

This course allows students to take a valuable internship experience in their desired industry for academic credit. Each position is vetted and approved by Career Center to ensure that it is an educational opportunity that will fulfill the learning objectives of the course. Participating in an internship allows the student to gain hands-on experience and explore career interests while applying knowledge and skills learned in the classroom to a work setting. The experience also helps students gain a clearer sense of what they still need to learn and provides an opportunity to build professional networks. Students are responsible for securing their own internships and should contact Career Center for assistance and resources to identify and apply for opportunities of interest.

Repeatable: Y

Formerly 99-2100

Requirements Permission Required (DP)

Minimum Credits 1 **Maximum Credits** 1

CONCENTRATIONS

Theatre: Directing

Required for the Concentration:

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 465 Professional Development for Directors

Professional Development for Directors is a class that focuses on the nuts and bolts of getting a job as a director or assistant director in all contexts- professional (union) theatre, storefronts, schools, and community organizations. Students will learn interviewing techniques and how to prepare the materials they need to get and be successful at the interview. They will also learn about the theatre community in Chicago and the nation, so that they can make informed choices about their next steps upon graduation.

Repeatable: N

Formerly 31-3703

Prerequisites THEA 366 Directing III

Minimum Credits 2 **Maximum Credits** 2

THEA 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

Concurrent Requisite THEA 267 Directing II or THEA 366 Directing III or THEA 466 Directing IV

Minimum Credits 1 **Maximum Credits** 1

Theatre: Playwriting

Required for the Concentration:

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 the specific playwriting topic of the semester. Over the course of the semester students will study topics in playwriting such as modern adaptations of Greek or classic plays; the body of work of one playwright and/or school of playwrights within their cultural and historical contexts; a particular theatre style; and other subjects in contemporary playwriting practice. The course explores process, styles, techniques and theatrical choices in published and unpublished plays, and relevant prose, journals, letters, reviews, and interviews. Students will also attend theatre productions. Topics will rotate so that students have the opportunity to study various aspects for writing for performance.

Repeatable: Y

Prerequisites THEA 168 Playwriting I

Minimum Credits 3 Maximum Credits 3

Theatre: Stage Management

Required for the Concentration:

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 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 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

Choose one of the following courses:

MUSC 103 Music Prep

Course prepares students for study of theory and is based on intense drill in note recognition, work with basic rhythms, and preliminary development of aural skills, with special attention to note replication. Students develop a sense of self-discipline required for the study of music, a sense of relative pitch, a verbal musical literacy, and an ability to listen actively.

Repeatable: N

Formerly MUSC 108

Non-Music Majors Only (N320)

Minimum Credits 3 Maximum Credits 3

THEA 110 Improvisational Techniques I

This course is a study of improvisation. Students will work individually, in small groups, and as a single ensemble to experience the process of improvising on stage. Improvisational concepts such as Yes, and, give and take, mirror, explore and heighten, environment, object work, and basic scenic structure, will be explored and applied in scenes.

Repeatable: *N*

Formerly 31-1210

Requirements Sophomore Standing or Above (SO)

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

Beginning course teaches how to create the illusion of violence for stage and screen including basic instruction in Unarmed (feet, fists, slaps, punches, kicks, falls, and rolls) and Rapier and Dagger (parries, cuts, thrusts and more!). The emphasis is on safe and realistic violence for the stage. Midterm scenes will be performed in the classroom. Final scenes will be performed on the main stage during Performance Week.

Repeatable: *N*

Formerly 31-2315

Prerequisites THEA 103 Voice for Non-Theatre Majors and THEA 101 Acting Basic Skills for Non-Acting Majors and THEA 104 Movement for Non-Theatre Majors or THEA 111 Theatre Foundation I: Theatre Making

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 assembling these elements to form a theatrical set. Health and safety in the workplace will also comprise a substantial section of the course. During the course of the semester, students will work with reading and interpreting ground plans and drawings; using basic shop and power tools for the construction of flats and platforms; planning and assembling simple sets; and analyzing the construction of sets both on campus and in the professional world.

Repeatable: *N*

Formerly 31-1530

Minimum Credits 3 Maximum Credits 3

THEA 164 Introduction to Lighting Technologies

This basic skills course addresses primary information for those interested in the art of stage lighting. Instruction includes purposes, allied techniques, equipment terminology, use of color, and fundamental drafting.

Repeatable: *N*

Formerly 31-1520

Minimum Credits 3 Maximum Credits 3

THEA 260 Set Design

This course will introduce the student to the art of Set Design. Focusing on the synthesis of text and space, students will learn to understand spatial relationships in the theatre, actor to actor, audience to actor. They will learn to manipulate the emotional and visual space of the theatre. The students will be introduced to the process of designing scenery for the stage.

Repeatable: *N*

Formerly 31-2610

Prerequisites THEA 111 Theatre Foundation I: Theatre Making

Minimum Credits 3 Maximum Credits 3

THEA 262 Costume Design

This course begins to develop skills required of a professional costume designer through specific design projects. Upon completion of the course, students should have projects that demonstrate an ability to formulate and clearly render a well-researched costume design.

Repeatable: *N*

Formerly 31-2615

Prerequisites THEA 111 Theatre Foundation I: Theatre Making

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 tool to create space, emphasis, and rhythm in performance. This class will emphasize the artistic process of theatrical lighting design. The emphasis will be on honing our ability to see and experience light and then use it to create a theatrical design, including conceiving the design idea and communicating it to others. They will explore theatrical texts and how to connect the text to the design idea. The focus will be on exploring how light creates and enhances a physical environment.

Repeatable: *N*

Formerly 31-2620

Prerequisites THEA 111 Theatre Foundation I: Theatre Making

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 or abroad, providing the opportunity to prepare for a career as a global artist, equally adept at interpretation or creation, in classical work as well as the most current media practice.

Each student will have the opportunity to receive personalized instruction and many production/performance opportunities, several exclusive to the BFA cohort. Our program capacities are intentionally small to ensure individual attention, honing both the skills of the solo player as well as ensuring a strong commitment to an ensemble ethos. Progressively intense training in voice, movement, and acting styles culminates in a semester abroad with one of our international partner institutions or an additional semester in Chicago. The BFA cohort will create and perform a new work or present a contemporary script, synthesizing the techniques and insights acquired over the course of study in this highly structured, rigorous program.

Acting BFA students are regularly evaluated to monitor their levels of achievement, and progress and to suggest directions for growth. Students must maintain a 3.0 GPA in their major, complete the performance requirements, and demonstrate continued development in order to continue in the program.

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

- demonstrate a strong integration and practice of the requisite acting, voice, and movement skills 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, 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

LITR 260 Dramatic Literature

Series of courses focuses on figures, periods, or movements in dramatic literature. Content includes modern American drama, which surveys twentieth-century American playwrights such as O'Neill, Odets, Heilman, Williams, Miller, Inge, and Hansberry, and experimental drama, which explores the development of experimental theater through figures such as Jarry, Beckett, Stein, Ionesco, Shepard, and Shange. Course is repeatable as topic changes.

Repeatable: Y

Formerly 52-2665

HL WI

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

112H Writing and Rhetoric II: Honors

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 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 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

Techniques for respiration, phonation, resonance, projection and articulation are explored. Skills in pronunciation and variety and expression are introduced. Technical knowledge is demonstrated in contemporary and classical monologues from theatrical repertoire. Students learn a vocal warm-up, record, memorize and perform. An extended study of voice and speech for the stage is addressed in a text chosen for the course.

Repeatable: *N*

Formerly 31-2300

Prerequisites THEA 103 Voice for Non-Theatre Majors and THEA 101 Acting Basic Skills for Non-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 studies different methodologies of script analysis to help students develop greater skill in interpretation. Analytical methods provide students with glimpses of plays' underlying structural principles, leading to deeper understanding of overall meaning. Instruction includes overview of the history of dramatic criticism in Western theatre. Course provides common working vocabulary and methods of analysis, facilitating communication of production ideas. Writing intensive course is useful for actors, directors, and designers.

Repeatable: *N*

Formerly 31-2120

WI

Prerequisites THEA 111 Theatre Foundation I: Theatre Making and ENGL 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 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 or THEA 240 Musical Theatre Scene Study and THEA 203 Voice for the Actor

Co-requisites 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 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 'bite and taste' of language. Students will research and perform texts from a spectrum of cultural, economic and social perspectives across multiple course sections. 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 somatic relationship between performers. Students will research and explore performance representing 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

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 322 Voice and Text

This course is a continuation of Voice Training for the Actor I and II in which students develop an effective and flexible voice for the stage. Students will function at an advanced level in the use of vocal techniques including: diaphragmatic breathing and breath support, phonation, resonance, projection, articulation, pronunciation, variety and expression. Emphasis will be placed on assessing skills and applying appropriate exercises to encourage advancement in each area. Vocal techniques will be explored through various approaches based primarily in the methods of Cicely Berry, Kristin Linklater, and Patsy Rodenburg. Students will learn a vocal warm-up, record, memorize, and perform. Students will present a vocal ensemble performance for critique by the chair and faculty of the Theatre Department at the end of the term.

Repeatable: Y

Formerly 31-3300

Prerequisites THEA 205 Text Analysis and THEA 207 Scenes: Performance & Analysis and THEA 203 Voice for the Actor

Minimum Credits 3 Maximum Credits 3

THEA 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 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 Acting & Performing: Physical Approaches or THEA 301 Acting & Performing: 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
Acting BFA Only (M317)

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

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

Beginning course teaches how to create the illusion of violence for stage and screen including basic instruction in Unarmed (feet, fists, slaps, punches, kicks, falls, and rolls) and Rapier and Dagger (parries, cuts, thrusts and more!). The emphasis is on safe and realistic violence for the stage. Midterm scenes will be performed in the classroom. Final scenes will be performed on the main stage during Performance Week.

Repeatable: N

Formerly 31-2315

Prerequisites THEA 103 Voice for Non-Theatre Majors and THEA 101 Acting Basic Skills for Non-Acting Majors and THEA 104 Movement for Non-Theatre Majors or THEA 111 Theatre Foundation I: Theatre Making

Minimum Credits 3 Maximum Credits 3

Choose two of the following courses:

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: Comedy of Wit, Manners & Character

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. The audience/performance relationship 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:

MUSC 107 Fundamentals of Musical Theatre Singing

This course is a beginning level class in singing for the musical theatre performer. It is designed to familiarize students with fundamental vocal techniques and musical theatre repertoire and to help students become comfortable with solo and ensemble singing onstage.

Repeatable: *N*

Formerly 32-1540

Musical Theatre Majors Only (2MUS)

Minimum Credits 3 Maximum Credits 3

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

Cinema Art and Science, BFA

The Bachelor of Fine Arts in Cinema Art and Science is designed specifically to help students meet the qualification for direct entry to the profession and is built around extensive modeling of professional practice

integrated with research and collaborative production of thesis work. Students can earn a BFA with a concentration in Cinematography, Directing, Editing and Post-Production, Sound for Cinema, Cinema Visual Effects, Producing, Production Design or Screenwriting.

PROGRAM REQUIREMENTS: 70-79 credits required

Major Core Courses

CINE 102 Cinema Notebooks

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

Repeatable: *N*

Formerly 24-1000

Concurrent Requisite CINE 103 Cinema Image and Process

Minimum Credits 3 Maximum Credits 3

CINE 103 Cinema Image and Process

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

Repeatable: *N*

Formerly 24-1001

Concurrent Requisite CINE 102 Cinema Notebooks

Minimum Credits 3 Maximum Credits 3

CINE 401 BFA Studio

Students begin the development of the Thesis Project by collaborating with other BFA candidates. All will contribute ideas for development with ongoing revisions, peer evaluation, and Advisor/Instructor critiques. The work will culminate in a single locked script approved by the Thesis Advisors/Instructors for production. Concurrent with the script development, students will hone their skills through progressively complex assignments building toward a final short narrative cinematic story.

Repeatable: *N*

Formerly 24-4020

Minimum Credits 9 Maximum Credits 9

CINE 402 BFA Research and Presentation

The Research and Presentation component of the BFA course of study provides an opportunity for candidates to place their Thesis work in the appropriate historical, thematic, and aesthetic context. Using the subject matter of the Thesis as the focal point of their work, candidates will research artists, genres, and cultural influences that provide a backdrop for the development and execution of the Thesis. A self-reflection and analysis of the candidate's work throughout the course of study, culminating in the Thesis, is integral to the overall written presentation

Repeatable: Y

Formerly 24-4040

Minimum Credits 3 Maximum Credits 3

CINE 491 BFA Thesis

In this course, CTVA B.F.A. students commence with preproduction on scripts developed in the designated BFA Studio curriculum and approved by the BFA faculty instructors. Students will collaborate with their thesis cohorts with an emphasis on visual and aural realization for all department heads including Directing, Producing, Cinematography, Production Design, and Sound for Cinema. The teams must meet specified milestones during the process, and production will take place during designated production windows once green lit by their advisors. Each BFA candidate is expected to meet the complete deliverable schedule required by their department.

Repeatable: Y

Formerly 24-4030

Minimum Credits 6 Maximum Credits 6

Choose one of the following courses:

CINE 143 World Cinema I

This course examines the world cinema up until World War II. Emphasis is placed on major directors, national cinemas, and movements that contributed to the development of narrative cinema. Screenings will be discussed for their aesthetic, historical, technological and ideological significance. Students will research and write papers and be involved in a number of other in-class and online research activities to help engage them actively with the material.

Repeatable: N

Formerly 24-2550

Minimum Credits 3 Maximum Credits 3

CINE 144 World Cinema II

This course examines the world cinema after World War II. Emphasis is placed on major directors, national cinemas, and movements that contributed to the development of narrative cinema. Screenings will be discussed for their aesthetic, historical, technological and ideological significance. Students will research and write papers and be involved in a number of other in-class and online research activities to help engage them actively with the material.

Repeatable: N

Formerly 24-2551

Minimum Credits 3 **Maximum Credits** 3

CONCENTRATIONS

Cinema Art and Science: Cinematography

Students seeking a Cinema Art and Science BFA may choose a concentration in Cinematography. The goal of the cinematography program is to provide students a pre-professional level of knowledge and competence in cameras and lighting necessary to conceive and create images for the screen in relationship to story.

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

- demonstrate a professional level of knowledge and competence necessary to conceive and create images for the screen;
- demonstrate the concept, practice, and aesthetics of lighting;
- demonstrate the ability to link a lighting concept to dramatic material;
- develop and articulate a film or video with the emphasis on communicating a piece's message visually;
- demonstrate a comprehensive knowledge of all film and digital camera systems as well as the responsibilities of the Cinematographer, Camera Operator, Camera Assistants, Gaffer and Key Grip;
- demonstrate the skill to collaborate with all key departments (Directing, Producing, Production Design, Special FX, etc.);
- demonstrate a comprehensive knowledge of electronic imaging, image optics, special effects, film stocks, laboratory practices, and finishing the film (color correction and final delivery for exhibition);
- demonstrate the ability to translate a director's concept into a complete short film that illustrates proficiency of craft and creativity and fulfills the director's vision;
- interpret a narrative screenplay and break it down into a visual treatment, shot list, storyboard, and floor plan in collaboration with the director; and
- demonstrate the ability to critically examine their own work and others.

Required for the Concentration:

CINE 121 Lighting I

Course introduces the physics of motion picture lighting for students with little or no lighting experience. Students become familiar with important safety procedures and the use of standard lighting equipment. Special attention is given to important light measuring techniques using incident light meters and spot meters, quality of light and lighting ratios. Course encourages intelligent, thoughtful approaches to the aesthetics of lighting.

Repeatable: *N*

Formerly 24-1200

Prerequisites CINE 102 Cinema Notebooks and CINE 103 Cinema Image and Process

Minimum Credits 4 **Maximum Credits** 4

CINE 125 Introduction to Digital Cinematography

This beginning course in digital image acquisition technology introduces students to basic camera systems through lecture and hands-on exploration. Students will become proficient in the use of digital cameras,

monitors and data management tools. Shooting exercises reinforce the tools available to a beginning cinematography student as a way to enhance storytelling.

Repeatable: *N*

Formerly 24-1210

Prerequisites CINE 102 Cinema Notebooks and CINE 103 Cinema Image and Process

Minimum Credits 3 Maximum Credits 3

CINE 215 Cinematography:Camera Seminar

Course gives students a working knowledge of 16mm, Super-16 and beginning digital motion picture camera systems. It provides hands-on training in camera handling and assisting. Students learn basic image acquisition techniques based on optics, focal length, stops, and depth-of-field. Students are introduced to set protocol and the duties of the different members of the camera department.

Repeatable: *N*

Formerly 24-2202

Prerequisites CINE 102 Cinema Notebooks and CINE 103 Cinema Image and Process

Minimum Credits 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

Minimum Credits 3 Maximum Credits 3

CINE 221 Photo Theory/Lab Practice

This course deals with the technologies of image acquisition, from the first photographic emulsion to today's digital sensors. It offers in-depth studies of photosensitive emulsions, latent image theory, laboratory processing and printing, mechanical properties of film, image quality, densitometry, sensitometry and digital sensors, scanning, and archiving. A brief history of photochemical and digital photography is included.

Repeatable: *N*

Formerly 24-2216

Prerequisites CINE 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 including acquisition formats, exposure, and lighting are analyzed.

Repeatable: *N*

Formerly 24-3202

Prerequisites CINE 215 Cinematography:Camera Seminar

Co-requisites CINE 221 Photo Theory/Lab Practice

Minimum Credits 4 **Maximum Credits** 4

CINE 308 Digital Cinematography

This course is devoted to digital acquisition and to collaboration with directors on set. Cinematographers will work with a student enrolled in an advanced directing class, teaming up to create a pre-production plan and to shoot and color correct a short narrative story. Students will also shoot a non-narrative short such as a music video, commercial, or documentary. Using advanced digital systems, cinematography students learn all aspects of digital workflow from pre-production through post production.

Repeatable: *N*

Formerly 24-3204

Prerequisites CINE 306 Cinematography I

Requirements Permission Required (DP)

Minimum Credits 4 **Maximum Credits** 4

CINE 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 and CINE 216 Image Design for Cinema and CINE 321 Lighting II

Co-requisites CINE 306 Cinematography I

Concurrent Requisite CINE 316 Camera Seminar II Studio

Minimum Credits 3 **Maximum Credits** 3

CINE 316 Camera Seminar II Studio

Camera Seminar II Studio is 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. Lighting II Studio is a concurrent requisite.

Repeatable: *N*

Formerly 24-3200

Prerequisites CINE 121 Lighting I and CINE 215 Cinematography: Camera Seminar

Concurrent Requisite CINE 322 Lighting II Studio

Minimum Credits 3 Maximum Credits 3

CINE 322 Lighting II Studio

This course is designed to work in conjunction with Lighting II and Directing II. Each lighting student will be paired with a Directing II student and collaborate on class exercises, involving a full array of pre-visualization and production techniques with an emphasis on collaboration and communication. The coursework expands upon the skills cinematography students learn in Lighting II, applying them to more complex and complete storytelling assignments.

Repeatable: *Y*

Formerly 24-3200A

Concurrent Requisite CINE 321 Lighting II

Minimum Credits 3 Maximum Credits 3

CINE 406 Cinematography II

Building on Cinematography I, this course focuses on visual storytelling with an emphasis on color, camera movement, shot design and other creative choices. Students develop a story and visual concept and shoot a short project in 35mm film acquisition without any dialogue, relying heavily on visuals to communicate story, tone, theme and emotional impact.

Repeatable: *N*

Formerly 24-4203

Prerequisites CINE 306 Cinematography I and CINE 315 Cinematography: Camera Seminar II and CINE 316 Camera Seminar II Studio

Requirements Permission Required (DP)

Minimum Credits 4 Maximum Credits 4

Cinema Art and Science: Cinema Visual Effects

Students seeking a BFA in Cinema Art and Science may choose a concentration in Cinema Visual Effects. This specialized area of study combines analytical and practical application of technical, creative and physiological studies in support of creating effects that support the film's cinematic vision.

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

- identify and construct a design preparation and implementation for digital composites;
- demonstrate the skills to use color grading, format transformation, and element correction tools for dramatic construction;
- demonstrate the ability to apply basic digital editing and use compositing techniques for creating animated type sequences for film and video titling;
- utilize the proper methods of creating mattes from Chroma-key extraction methods and for applying motion tracking and stabilization tools to visual elements;
- demonstrate an ability to plan, pre-visualize, and create visual effects sequences, titles, and graphics in a 3D, node-based composite system environment, working individually and collaboratively as part of a team;
- utilize cinematography techniques and studies of historical examples of visual effects sequences to effect planning, design, and execution of a series of cinema visual effect assignments;
- articulate the aesthetic role and history of visual effects in film and television; and
- communicate and collaborate with art department, directors, and/or producers on pre-visualization of VFX elements.

Required for the Concentration:

ANIM 150 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

Course expands upon concepts taught in Cinema Color I by providing students with training in the theory and techniques of telecine and digital intermediates. Students apply their knowledge of the technical aspects and aesthetics of the celluloid-based film transfers and digital manipulation. Principles of color theory and the tools available to filmmakers engaged in the process of electronic media and image manipulation are explored through lecture, interactive computer exercises, and hands-on telecine experience.

Repeatable: *N*

Formerly 24-3208

Prerequisites CINE 223 Cinema Color I

Minimum Credits 3 **Maximum Credits** 3

Cinema Art and Science: Directing

Students seeking a BFA in Cinema Art and Science may choose a concentration in Directing. This concentration is designed to provide training and practice in all aspects of fictional directing, with 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 ready for exhibition and distribution;
- analyze a narrative screenplay, and prepare a director's breakdown and visual treatment;
- prepare a shot list, lined shooting script, floor plan, and storyboards in collaboration with a cinematographer, producer, and assistant director;
- effectively communicate and collaborate with actors to create psychologically believable cinematic performances;
- effectively tell a visual screen story through cinematic elements including camera, lighting, production design, editing, and audio;
- critically examine their own work and that of their peers; and
- develop and articulate a personal vision of cinematic storytelling while effectively collaborating with producers, cinematographers, production designers, and editors in all phases of filmmaking from pre-production through to completion.

Required for the Concentration:

CINE 128 Acting and Directing Workshop

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

Repeatable: *N*

Formerly 24-1300

Prerequisites CINE 102 Cinema Notebooks and CINE 103 Cinema Image and Process

Minimum Credits 3 **Maximum Credits** 3

CINE 145 Screenwriting I: Writing the Short Film

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

Repeatable: *N*

Formerly 24-1710

Prerequisites ENGL 111 Writing and Rhetoric I 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 Cinema Directing I

Course builds upon the relationship between actor, text, and director and expands to include camera blocking, basic scene coverage, additional rehearsal techniques, and effective critiquing skills. Emphasis is on the development of director's breakdowns, pre-visualization, set-etiquette, and fundamental collaboration with key department heads. Scene work culminates with the blocking and staging of a cinematic narrative scene.

Repeatable: *N*

Formerly 24-2301

Prerequisites CINE 128 Acting and Directing Workshop

Minimum Credits 6 **Maximum Credits** 6

CINE 250 Advanced Script Supervising

This three-credit hour course is affiliated with the advanced production and offers students an opportunity to learn about the role of Script Supervisor by serving as Script Supervisors on a film. Learning will be delivered through instructor mentoring and focus on practical preparation of scripts notes, lining scripts, assigning slate numbers, working with the various departments during production and set etiquette.

Repeatable: *N*

Formerly 24-2612

Prerequisites CINE 249 Introduction to Script Supervising

Minimum Credits 3 **Maximum Credits** 3

CINE 325 Cinema Directing II

Course continues the development of collaboration with actors and key department heads while introducing the principles of cinematic coverage and providing the opportunity to develop personal directorial style. Pre-visualization, fundamental considerations of location shooting, and the use of editing and audio design in cinematic storytelling are emphasized. Student work culminates with the direction of scenes on both studio and location.

Repeatable: *N*

Formerly 24-3302

Prerequisites CINE 225 Cinema Directing I
Minimum Credits 6 Maximum Credits 6

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
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 216 Image Design for Cinema

In this course students will examine the design of images and their critical role in how filmmakers communicate story. Through lectures, practical assignments and critique, students refine their ability to use visual components to see, conceive and communicate most effectively. This course bridges the gap between theory and practice and highlights the relationship between story structure and visual structure.

Repeatable: *N*

Formerly 24-2201

Prerequisites CINE 102 Cinema Notebooks and CINE 103 Cinema Image and Process

Minimum Credits 3 Maximum Credits 3

CINE 235A Authorship:

Screening/discussion course is an intensive study of a single director (or directors) as auteur. The featured director(s) changes each semester. Class examines recurring themes, stylistic innovations, and differentiating interpretations of directors' films. Course may be repeated as featured directors change.

Repeatable: *Y*

Formerly CINE 235

Minimum Credits 3 Maximum Credits 3

CINE 235B 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 235C 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 235D 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 235E 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 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 Screenwriting II: The Feature Film

Course teaches students to produce longer and more complex screenplays; facilitates a deeper understanding of the screenwriting process; and enables students to develop character, story, and linear structure. Students master systematic work habits in order to fully develop the screenplay, from initial idea to completed script. Course also provides students with the opportunity for consistent critique of their screenwriting.

Repeatable: N

Formerly 24-2710

Prerequisites CINE 145 Screenwriting I: Writing the Short Film

Minimum Credits 3 Maximum Credits 3

CINE 275 Experimental Production I

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

Repeatable: N

Formerly 24-2901

Prerequisites CINE 102 Cinema Notebooks and CINE 103 Cinema Image and Process

Minimum Credits 3 Maximum Credits 3

CINE 326 Directing Techniques for the Micro Feature

This course examines the skills and aesthetics of micro-budgeted feature film cinema as created by directors working outside the established mainstream. Utilizing innovative hardware/software and ideology, micro feature directors evolve the art and practice of their cinema by creating and challenging financial

boundaries, narrative topics and develop personal perspective(s) using entrepreneurial and cost/ time effective methodologies. A variety of proven authorial and developmental approaches shall be used for classroom practice with professional examples, instructor guidance and targeted student assignments/ projects.

Repeatable: N

Formerly 24-4305

Prerequisites CINE 325 Cinema Directing II

Minimum Credits 3 **Maximum Credits** 3

CINE 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 345 Advanced Casting Director

Course will focus on the casting director's role as a facilitator of (and creative collaborator) in casting for filmed entertainment. This instruction will entail the full range of affairs between casting director and director during the auditioning phase and a comprehensive look at hiring actors, contract negotiations, actor representation, and the Screen Actors Guild.

Repeatable: Y

Formerly 24-3601

Prerequisites CINE 104 Fundamentals of Casting

Co-requisites CINE 248 Producing I: Production Team or CINE 128 Acting and Directing Workshop

Minimum Credits 3 **Maximum Credits** 3

CINE 364 The Assistant Director's Workshop

Course teaches assistant directors how to run a set by assembling all of the elements needed for filming and for the daily operation of the shooting set. Course explores an assistant director's objective of providing the director with everything he or she needs to put the director's vision on film. Their duties are supervisory, organizational, administrative - and multifarious. Working within the structure that is governed by budgets, union and guild contracts, industry custom, and so on, they make schedules, attend to the cast, direct extras, oversee the crew as each shot is prepared, create detailed reports of each day's events, and are looked to by cast and crew to solve many problems that arise in advanced productions.

Repeatable: N

Formerly 24-3624

Prerequisites CINE 102 Cinema Notebooks and CINE 103 Cinema Image and Process

Minimum Credits 3 **Maximum Credits** 3

CINE 405 The Professional Director

This Los Angeles-based course looks at the director at work. A variety of professional film and television directors will rotate through the course, showing how directors analyze and break down text, prepare for shooting, rehearse actors, and block action for the camera. Students will critique and analyze dailies with professional directors.

Repeatable: *N*

Formerly 24-4302L

Requirements Permission Required (DP)

Minimum Credits 4 Maximum Credits 4

CINE 425 Cinema Directing III

Course covers directing original material, from script breakdown and pre-visualization through location production and picture cut, culminating in a short narrative cinematic story. Using HD video format, instruction elaborates on collaborative skills needed to work with a cinematographer, production designer, editor, and other department heads. Students apply for admittance by submitting a very short, dramatically effective screenplay that is ready for pre-production.

Repeatable: *N*

Formerly 24-3303

Prerequisites CINE 325 Cinema Directing II

Requirements Permission Required (DP)

Minimum Credits 6 Maximum Credits 6

CINE 426 Cinema Comedy Directing

Course focuses on narrative scene work with an emphasis on comedy theory, aesthetics, timing, performance, blocking, and improvisation. The identification and development of comedic material serves as the foundation for scene work that is directed and critiqued through in-class exercises. Course culminates in the direction of a short, scripted comedy project, shot on location.

Repeatable: *N*

Formerly 24-2302

Prerequisites CINE 225 Cinema Directing I

Requirements Sophomore Standing or Above (SO)

Minimum Credits 3 Maximum Credits 3

CINE 475 Experimental Production II

Project-centered course stimulates and assists students in the creation of an alternative film, video, or digital work. Students will employ an aesthetic that explores, challenges, or subverts mainstream narrative or documentary structures. The class builds on topics from Experimental Production I, including camera experimentation and image manipulation as well as the development of personal, political, or social themes. Festivals, distribution, and marketing of experimental film and video will also be emphasized. The class will produce a show at the end of the semester.

Repeatable: *N*

Formerly 24-4902

Prerequisites CINE 275 Experimental Production I

Minimum Credits 3 Maximum Credits 3

Cinema Art and Science: Editing and Post-Production

Students seeking a BFA in Cinema Art and Science may choose a concentration in Editing and Post-Production. This concentration prepares students for careers in editing for picture, sound and other related post-production specializations of cinematic storytelling.

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

- integrate advanced cinema editing skills, concepts, and practices in the editing and finishing of an original short film;
- apply dramatic structure with materials provided including the effective arrangement of time, dramatic arc, dialogue, and character development within the work;
- evaluate and articulate effective critical analysis and critique of other filmmakers' work;
- compose a statement of intention for a project that reflects a personal point of view and apply that statement to their work;
- combine the ability to control rhythm, emotional content, transitions of sound and picture, and other editing techniques to facilitate audience response;
- assess and incorporate critical analysis in their work;
- utilize and arrange sound elements such as dialogue, sound effects, voice over, and music throughout the post-production process;
- collaborate with directors, producers, and post-production personnel to facilitate, implement, and integrate the director's vision for the film through all phases of filmmaking, from pre-production to completion;
- apply technical proficiency within the responsibilities of an editor, assistant editor, and post-production professional on a cinematic work; and
- demonstrate proficiency in one or more of the following areas on advanced student projects: sound design and mixing; motion graphics; compositing and VFX; on set data wrangling and workflow; color correction and mastering.

Required for the Concentration:

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, and re-recording mixing of the various categories of cinema sound. Students work on a variety of cinema sound projects that mirror professional practice and foster development of the necessary skills to proceed through the Sound for Cinema pathway.

Repeatable: N

Formerly 24-2101

Prerequisites CINE 102 Cinema Notebooks and CINE 103 Cinema Image and Process 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 Lab

Concurrent Requisite CINE 231 Editing II Studio

Minimum Credits 3 Maximum Credits 3

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 228 Editing the Documentary

This course provides documentary editing experience and creative collaborations on original work developed by students in the documentary production classes. Pre-production planning, on set workflow

issues and handling large amounts of media in the edit room are discussed from the post-production perspective. Students will add original creative work for their editing reels from the projects completed in this class.

Repeatable: Y

Formerly 24-2407

Prerequisites CINE 130 Editing I or CINE 267 Documentary Production Module I: Location Camera and Sound or TELE 230 Production and Editing I

Minimum Credits 4 Maximum Credits 4

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 410 Advanced Editing Seminar

This intensive course provides an opportunity for editing students to collaborate on original creative work by advanced direction, thesis and independent projects, in a seminar environment. Deadlines are strictly enforced as editors collaborate with students in other areas of expertise in creating a short digital narrative project. Students also develop an extensive written career plan to showcase their creative work and important portfolio materials such as website, editing samples, resume, cover letters, and business cards.

Repeatable: Y

Formerly 24-4406

Prerequisites CINE 230 Editing II

Requirements Permission Required (DP)

Minimum Credits 4 Maximum Credits 4

CINE 412 Editing the Feature

This course teaches advanced editing students professional techniques and protocols while editing a feature length film. Students develop the necessary skills needed to organize and manipulate large amounts of material, to apply their creative skills to tell a complete three-act story, and to deliver postproduction

materials suitable for complex sound design and color correction. Students work as a team directly with the director and/or producer of an original creative work. Students should allow additional time for editing assignments outside the classroom.

Repeatable: *N*

Formerly 24-4408

Prerequisites CINE 230 Editing II or CINE 228 Editing the Documentary or CINE 477 Documentary Projects

Minimum Credits 4 Maximum Credits 4

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 Advanced Computer Animation or ANIM 353 Motion Capture II or ANIM 370 Motion Graphics II or ANIM 351 Environmental Design & Modeling or ANIM 352 Character Design and Modeling

Requirements Permission Required (DP)

Minimum Credits 3 **Maximum Credits** 3

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 227 Advanced Post-Production Tools

This repeatable course consists of rotating subjects which support students to advance and deepen their skills in the tools used in editing and post-production workflows. Students will learn through lectures, demonstrations and exercises as they deepen and apply their skills in editing and post-production.

Repeatable: Y

Formerly 24-2406

Prerequisites CINE 130 Editing I

Minimum Credits 3 **Maximum Credits** 3

CINE 229 The Assistant Editor

This course examines the role of the feature film assistant editor past, present and future, with a focus on providing hands-on experience using traditional and current skills associated with this position. In addition to exploring the responsibilities associated with the preparation and organization of digital elements students will conform a short film from a digital edit as a basis of understanding the evolution of current post-production processes

Repeatable: *N*

Formerly 24-2425

Prerequisites CINE 130 Editing I

Minimum Credits 3 **Maximum Credits** 3

CINE 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 Digital Cinema Mastering

Course provides an advanced editing experience in three areas: developing skills necessary to manipulate large amounts of cinema source material; acquiring the means to apply those skills while working with clients; and using nonlinear editing and color correction equipment to complete assigned online editing and cinema mastering projects. Students also learn organizational skills necessary to edit projects and gain advanced knowledge of post-production protocols in offline editing and the generation of EDLs and KeyCode cutlists, video online editing and digital cinema mastering. Students work on advanced cinema and high definition projects on industry leading nonlinear editing and color correction software. Digital Intermediates and Digital Cinema Packages will also be covered. Students receive critiques of their work after each project to determine the development of their proficiency of craft and creativity. Course culminates in the finishing of a cinema project from an off-line creative edit to a digital cinema master.

Repeatable: *Y*

Formerly 24-4428

Prerequisites CINE 230 Editing II
Minimum Credits 4 Maximum Credits 4

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 4 Maximum Credits 4

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

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

Course expands upon concepts taught in Cinema Color I by providing students with training in the theory and techniques of telecine and digital intermediates. Students apply their knowledge of the technical aspects and aesthetics of the celluloid-based film transfers and digital manipulation. Principles of color theory and the tools available to filmmakers engaged in the process of electronic media and image manipulation are explored through lecture, interactive computer exercises, and hands-on telecine experience.

Repeatable: N

Formerly 24-3208

Prerequisites CINE 223 Cinema Color I

Minimum Credits 3 **Maximum Credits** 3

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

This is an intermediate-to-advanced, highly technical course in the use of on-set data management. Students will learn the responsibilities of a Digital Imaging Technician (DIT) and will gain experience working on-set for advanced productions. As a member of the Camera Department, students will practice the critical role of interfacing between the production and post teams. A basic understanding of advanced camera systems, data management or color grading is required.

Repeatable: Y

Formerly 24-3211

Prerequisites CINE 230 Editing II or CINE 315 Cinematography: Camera Seminar II

Minimum Credits 3 **Maximum Credits** 3

CINE 338 The Machine Room

Course is an intensive two-day seminar in machine-room technology. The machine room is the heart of a post-production facility. Students will learn video and audio signal patching and monitoring. The mechanics of professional videotape decks, patchbays, distribution amps, waveform monitors and vectorscopes will be covered. This practicum prepares students for post-production industry entrance exams.

Repeatable: N

Formerly 24-3430J

Prerequisites CINE 130 Editing I

Minimum Credits 1 **Maximum Credits** 1

CINE 411 Post-Production Audio III

Advanced level Sound for Cinema course designed to further student's insight and experience into the art of preparing, mixing and re-recording sound tracks for cinema. Students work in collaborative environment to complete class projects that mirror professional industry cinema sound practice. Skills training and learning outcomes offered in this class represent the capstone in the Sound for Cinema pathway.

Repeatable: N

Formerly 24-3122

Prerequisites CINE 311 Post-Production Audio II

Minimum Credits 4 **Maximum Credits** 4

CINE 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 by Career Center to ensure that it is an educational opportunity that will fulfill the learning objectives of the course. Participating in an internship allows the student to gain hands-on experience and explore career interests while applying knowledge and skills learned in the classroom to a work setting. The experience also helps students gain a clearer sense of what they still need to learn and provides an opportunity to build professional networks. Students are responsible for securing their own internships and should contact Career Center for assistance and resources to identify and apply for opportunities of interest.

Repeatable: Y

Formerly 99-2100

Requirements Permission Required (DP)

Minimum Credits 1 **Maximum Credits** 1

COLL 230 Internship: 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: Y

Formerly 99-2300

Requirements Permission Required (DP)

Minimum Credits 3 **Maximum Credits** 3

Cinema Art and Science: Producing

Students seeking a BFA in Cinema Art and Science may choose a concentration in Producing. The curriculum balances creativity with business acumen and production management skills. The learning culminates in a thesis consisting of a finished short film, a slate of feature films ready for the marketplace.

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

- research and write project-based investment proposals;
- write story notes, script coverage, and edit notes appropriate for entry-level industry positions;
- define the key differences between a creative producer and a Line Producer or a Unit Production Manager (UPM);
- use industry-standard software to create professional production budgets and schedules;
- create producer-driven paperwork and documentation such as Call Sheets and Production Reports;
- manage a crew in all phases of filmmaking from development to exhibition;
- negotiate and execute deal memos relating to cast and crew and define the role of unions and representation in these processes;
- articulate and pitch projects;
- research, make offers, and secure the involvement of principle actors for film projects;
- develop short- and feature-length projects in collaboration with a creative partner, and secure the legal rights to these projects;
- articulate trends in distribution and customary acquisition (deal) terms; and
- create a project-based plan including key art, festival and distribution strategies, and cast and crew biographies, press, and promotions.

Required for the Concentration:

CINE 248 Producing I: Production Team

Course explores the production team and the role of the line producer, unit production manager, production manager, and assistant directors in managing the physical production process of producing a film. This process will include budgeting and scheduling, and managing cast, crew and vendor relationships. Additional team members are examined, including the roles of the casting director, location manager, production coordinator, and script supervisor. The post-production supervisor position is discussed including post-production scheduling, budgeting, and meeting delivery requirements for distribution and film festivals.

Repeatable: *N*

Formerly 24-2600

Prerequisites CINE 102 Cinema Notebooks and CINE 103 Cinema Image and Process

Minimum Credits 3 **Maximum Credits** 3

CINE 261 Intro to Producing the Commercial

Course provides an introduction to the role of a commercial producer focusing on the advertising industry, the agencies, the creatives, bidding, as well as the physical/ logistical elements of producing commercials including scheduling, budgeting, crewing up, casting, working with vendors, for stage and location shooting. Course will cover a wide range of short-form content including commercials, corporate videos, to new media content.

Repeatable: *N*

Formerly 24-3615

Prerequisites CINE 248 Producing I: Production Team or TELE 210 The Television Producer

Minimum Credits 3 **Maximum Credits** 3

CINE 348 Producing II: Legal and Financial Options

Taking a pragmatic view of the evolving film industry, course examines the basic process of financing film and video projects including research and analysis and associated procedures to procure production financing. Course also explores the bundle of rights associated with filmmaking including the role of the chain of title and the protocol of negotiating corresponding multi-platform distribution deals. A thorough examination of cast and crew dealmaking, contracts relating to locations, vendors, and other production affiliates is discussed.

Repeatable: *N*

Formerly 24-3607

Prerequisites CINE 102 Cinema Notebooks and CINE 103 Cinema Image and Process

Co-requisites CINE 248 Producing I: Production Team

Minimum Credits 3 Maximum Credits 3

CINE 349 Producing III: The Creative Producer

Course examines the role and functions of the creative producer throughout the life cycle of a film. The creative producer is the person who acquires intellectual property, develops it, packages it, finds financing, and hires and supervise the entirety of the cast and crew from pre-production through distribution. Course will balance classroom lectures with practical exercises in advanced filmmaking.

Repeatable: *N*

Formerly 24-3609

Prerequisites CINE 248 Producing I: Production Team

Minimum Credits 3 Maximum Credits 3

CINE 368 The Line Producer Workshop

This course provides the Line Producing student with the unique opportunity to produce an advanced student short film. This course teaches Line Producers how to produce a short film by assembling all of the preparation elements needed for filming and then for the day-to-day operation of the shooting set/principal photography. The course explores a Line Producer's objective of maintaining financial responsibility while providing the production and Creative Producer with everything needed to put the Director's vision on film. Their duties are supervisory, organizational, administrative and multifarious. The Line Producing student will be working within the structure that is governed by budgets, union and schedules, attend to cast, contract with vendors, hire crew, create detailed reports of each day's events and are looked to by cast and crew to problem solve on a moment to moment notice before and during production.

Repeatable: *N*

Formerly 24-3635

Prerequisites CINE 248 Producing I: Production Team

Minimum Credits 6 Maximum Credits 6

CINE 424 Strategic Distribution for Filmmakers

This course focuses on the practical step-by-step process of creating and implementing strategies to launch short-form content into current distribution and festival venues. Having a good film is not enough; a producer must identify specific elements in the film across a myriad of different and evolving technology and trend-driven platforms, as well as be able to effectively secure distribution.

Repeatable: *N*

Formerly 24-4660

Prerequisites CINE 248 Producing I: Production Team or CINE 225 Cinema Directing I

Minimum Credits 3 **Maximum Credits** 3

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: N

Formerly 24-2600J

Co-requisites CINE 248 Producing I: Production Team or TELE 210 The Television Producer

Minimum Credits 2 **Maximum Credits** 2

CINE 345 Advanced Casting Director

Course will focus on the casting director's role as a facilitator of (and creative collaborator) in casting for filmed entertainment. This instruction will entail the full range of affairs between casting director and director during the auditioning phase and a comprehensive look at hiring actors, contract negotiations, actor representation, and the Screen Actors Guild.

Repeatable: Y

Formerly 24-3601

Prerequisites CINE 104 Fundamentals of Casting

Co-requisites CINE 248 Producing I: Production Team or CINE 128 Acting and Directing Workshop

Minimum Credits 3 **Maximum Credits** 3

CINE 351 Location Scouting and Management Workshop

Course focuses on the role of the location manager who is responsible for the finding and securing locations to be used and coordinating the logistics involved for the production to successfully complete its necessary work. Further, the course focuses on the location manager as the face of the production to the community and responsible for addressing the issues that may arise due to the production's impact on the community. The location manager typically is also the primary Location Scout for a film. They usually oversee several other scouts and assistant managers during the course of a show. They will commonly work closely with the director and the production designer during preproduction to find and secure the creative vision expressed by them. They are also responsible for public relations at the locations used and the safety of the crew during filming.

Repeatable: N

Formerly 24-3602J

Prerequisites CINE 102 Cinema Notebooks and CINE 103 Cinema Image and Process

Co-requisites CINE 248 Producing I: Production Team

Minimum Credits 2 **Maximum Credits** 2

CINE 364 The Assistant Director's Workshop

Course teaches assistant directors how to run a set by assembling all of the elements needed for filming and for the daily operation of the shooting set. Course explores an assistant director's objective of providing the director with everything he or she needs to put the director's vision on film. Their duties are supervisory, organizational, administrative - and multifarious. Working within the structure that is governed by budgets, union and guild contracts, industry custom, and so on, they make schedules, attend to the cast, direct extras, oversee the crew as each shot is prepared, create detailed reports of each day's events, and are looked to by cast and crew to solve many problems that arise in advanced productions.

Repeatable: N

Formerly 24-3624

Prerequisites CINE 102 Cinema Notebooks and CINE 103 Cinema Image and Process

Minimum Credits 3 Maximum Credits 3

CINE 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 Script Rewrite and Polish

Advanced collaborative workshop course asks students to focus on the subtleties associated with production rewriting from sculpting dialogue, polishing characters to defining the role of theme in the short film arena. Juxtaposed with these creative affairs, students will be introduced to business practices associated with doing rewrite work, including work for hire scenarios. Material for the class must be approved by instructors and Practicum faculty before being admitted into the class

Repeatable: N

Formerly 24-3701J

Prerequisites CINE 349 Producing III: The Creative Producer or CINE 245 Screenwriting II: The Feature Film

Minimum Credits 2 Maximum Credits 2

CINE 416 Advanced First Assistant Director

Course would focus on applied advanced first assistant director skills, including short and feature film scheduling, calling roll on-set, collaborating with the director and other key crew during production, working in both union and non-union settings, and wrangling associated production documentation.

Repeatable: Y

Formerly 24-4615

Prerequisites CINE 364 The Assistant Director's Workshop

Minimum Credits 3 Maximum Credits 3

CINE 420 Concept, Pitch & Sales - Los Angeles

This course examines how films are sold to major studios, producers, and distributors. In this class, students learn first how to shape the initial idea, how to deliver the pitch, and how to negotiate a deal. Course emphasizes not only the theory of the pitch but its practice as well. Course admission is by application.

Repeatable: *N*

Formerly 24-4630L

Requirements Permission Required (DP)

Minimum Credits 3 **Maximum Credits** 3

CINE 432 Producing Creative Content - Los Angeles

Hollywood continues to change rapidly, and this course will explore both the traditional studio/network distribution models as well as the digital ecosystem. What are the latest trends? How do producers get their material financed and made? What is the role of the producer in features, TV, new media platforms and emerging creative industries?

Repeatable: *N*

Formerly 24-4631L

Requirements Permission Required (DP)

Minimum Credits 3 **Maximum Credits** 3

CINE 423 Research & Analysis of the Film & Television Industries (LA)

This course teaches students to perform sophisticated research and analysis of selected production and distribution companies in the film and television industries. Use of specific industry databases and trade journals is covered as well as the use of primary and secondary source research. Students will learn how to use research to prepare analysis and professional reports.

Repeatable: *N*

Formerly 24-4633L

Requirements Permission Required (DP)

Minimum Credits 3 **Maximum Credits** 3

Cinema Art and Science: Production Design

Students seeking a Cinema Art and Science BFA may choose a concentration in Production Design. The Production Design concentration offers students the opportunity to develop the creative and problem solving skills necessary for professional level design of sets, props, and special effects as well as the collaborative skills necessary to work with directors, cinematographers, and producers.

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

- formulate and conceive a visual concept to support the theme of a film as interpreted by the director;
- demonstrate a body of working knowledge in the history of art forms relevant to Production Design (e.g., Architecture, Fashion, Interior Design, Industrial Design);
- communicate a concept visually to collaborators through concept art and storyboards;
- communicate a concept visually through technical 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
- effectively collaborate and communicate with directors, producers, and cinematographers in all phases of filmmaking from pre-production 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 Cinema Props

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

Repeatable: *N*

Formerly 24-2011

Prerequisites CINE 105 Production Design Fabrication Basics and CINE 107 Production Design I

Minimum Credits 3 Maximum Credits 3

CINE 208 Cinema Set Design and Construction

This course introduces the planning and fabrication skills necessary to design, estimate, and safely construct motion picture sets. Students will learn the basics of hand-drawn drafting to create working drawings and cost estimating for budget creation. Students will collaborate on in-class projects, gaining hands-on experience in construction techniques, shop safety, and the uses of common construction

materials as they relate to set construction.

Repeatable: Y

Formerly 24-2013

Prerequisites CINE 105 Production Design Fabrication Basics

Minimum Credits 4 **Maximum Credits** 4

CINE 209 Production Design Rendering Techniques

Production Design for cinema requires precise visual communication between all departments. This course emphasizes the rendering and drafting techniques necessary to create useful and believable previsualization images of sets, props, keyframes, and storyboards. Focus will be on utilizing elements and principles of design to compose drawings based on observation, understanding and utilizing perspective, and applying shading techniques and lighting.

Repeatable: N

Formerly 24-2014

Prerequisites CINE 107 Production Design I

Minimum Credits 3 **Maximum Credits** 3

CINE 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 102 Cinema Notebooks and CINE 103 Cinema Image and Process and CINE 107 Production Design I

Minimum Credits 3 **Maximum Credits** 3

ILLU 203 Illustration: Concept Art

This course examines the sketching process, using research to solve problems and various types of media to create clear and effective visual presentations.

Repeatable: N

Formerly 21-2401

Prerequisites ARTS 105 Foundation Studio or ARTS 210 Drawing I or ANIM 105 Introduction to Traditional Animation or GAME 205 2D Art for Games or 22 1920 Making 2

Requirements Sophomore Standing or Above (SO)

Minimum Credits 3 Maximum Credits 3

Complete 13 credits from the following courses:

ARTS 210 Drawing I

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

Repeatable: N

Formerly 22-1210

Minimum Credits 3 Maximum Credits 3

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 125 Introduction to Digital Cinematography

This beginning course in digital image acquisition technology introduces students to basic camera systems through lecture and hands-on exploration. Students will become proficient in the use of digital cameras, monitors and data management tools. Shooting exercises reinforce the tools available to a beginning cinematography student as a way to enhance storytelling.

Repeatable: N

Formerly 24-1210

Prerequisites CINE 102 Cinema Notebooks and CINE 103 Cinema Image and Process

Minimum Credits 3 Maximum Credits 3

CINE 216 Image Design for Cinema

In this course students will examine the design of images and their critical role in how filmmakers communicate story. Through lectures, practical assignments and critique, students refine their ability to use visual components to see, conceive and communicate most effectively. This course bridges the gap between theory and practice and highlights the relationship between story structure and visual structure.

Repeatable: N

Formerly 24-2201

Prerequisites CINE 102 Cinema Notebooks and CINE 103 Cinema Image and Process

Minimum Credits 3 **Maximum Credits** 3

CINE 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 Production Design: Special Effects

This course introduces students to the design and execution of safe practical special effects for cinema. Students will develop and design effects taking advantage of camera, frame, object, and space manipulation. Students will combine techniques and technology such as forced perspective, mechanical movements, electric motors, actuators and electronics to create safe and effective illusions for the screen. Students will study professional effects and will collaborate on a final project to be captured on film or video.

Repeatable: N

Formerly 24-3006

Prerequisites CINE 208 Cinema Set Design and Construction or CINE 205 Cinema Props

Minimum Credits 4 **Maximum Credits** 4

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 & builds upon previous Makeup, Prosthetics, & FX courses teaching Theatre, Film, TV, & Avant Garde techniques for the creation & application/removal of Prosthetics. Instruction covers the vocabulary, skills, techniques, & safety protocols required for a variety of materials (Latex, Foam, Silicone). Research, design, casting, sculpting, molding, & painting of prosthetics are incorporated into full Makeup Projects (either individual &/or collaborative in nature) applied to themselves, their peers, &/or models.

Repeatable: *Y*

Formerly 31-3605

Prerequisites THEA 133A Makeup Techniques: or THEA 235 Makeup Design or CINE 113 Cinema Makeup and Makeup Special Effects

Minimum Credits 3 Maximum Credits 3

Cinema Art and Science: Screenwriting

Students seeking a BFA in Cinema Art and Science may choose a concentration in Screenwriting. The concentration offers students the opportunity to develop the understanding and skills to translate stories into both cinematic and emotional experiences for the audience.

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

- develop short- and feature-length scripts both on their own and in collaboration with creative partners;
- write scripts either for themselves or others to direct;
- generate, develop, implement, and revise story ideas into screenplay format;
- critique the work of peers, both orally and in writing, and apply critiques to their own revision process;
- develop tools for effective collaboration and communication on writing projects and in filmmaking environments;
- negotiate and execute an option agreement including a writing services component to the agreement; and
- produce "Production Ready" scripts based on creative producer and instructor notes throughout the development process.

Required for the Concentration:

CINE 140 Script Analysis for Cinema

This course provides students with an opportunity to learn more about various concentrations by examining the methods by which professionals approach, break down, or prepare a script for filming. Students analyze various drafts of scripts from several feature length and shorter films. Beginning with story analysis, class analyzes scripts in relationship to producing, directing, acting, production design, cinematography, editing, and sound design. Script strengths and weaknesses are discussed in relation to each of the production areas. Course material links with material from each of the major concentration areas in Cinema.

Repeatable: *N*

Formerly 24-1700

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

Minimum Credits 3 Maximum Credits 3

CINE 145 Screenwriting I: Writing the Short Film

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

Repeatable: *N*

Formerly 24-1710

Prerequisites ENGL 111 Writing and Rhetoric I 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 Screenwriting II: The Feature Film

Course teaches students to produce longer and more complex screenplays; facilitates a deeper understanding of the screenwriting process; and enables students to develop character, story, and linear structure. Students master systematic work habits in order to fully develop the screenplay, from initial idea to completed script. Course also provides students with the opportunity for consistent critique of their screenwriting.

Repeatable: *N*

Formerly 24-2710

Prerequisites CINE 145 Screenwriting I: Writing the Short Film

Minimum Credits 3 Maximum Credits 3

CINE 253 Adaptation

Course examines problems, obstacles, and reconstruction principles inherent in adapting a literary work for the screen. Content focuses primarily on the kinds of short work attractive to low-budget filmmakers and works possible within the Columbia production program.

Repeatable: *N*

Formerly 24-2715

Prerequisites CINE 145 Screenwriting I: Writing the Short Film

Minimum Credits 3 Maximum Credits 3

CINE 260 Screen Treatment & Presentation

Course develops students' skills in presenting their film ideas orally and in written treatment format. Course builds on concepts learned in Screenwriting I and Screenwriting II. Students master techniques to improve

their oral pitching skills, learn how to write a query letter, and explore ways to improve their storytelling ideas. Course emphasizes rewriting and developing skills to sell screenplays.

Repeatable: N

Formerly 24-2740

Prerequisites CINE 245 Screenwriting II: The Feature Film or CINE 140 Script Analysis for Cinema

Minimum Credits 3 Maximum Credits 3

CINE 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 374A Genres in Screenwriting: and CINE 253 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 screenwriters. They will understand that there is much more to being a screenwriter than writing the script alone. Course will give the students a working knowledge of finding an agent, researching producers for their material, dealing with studios, understanding different types of contracts, copyright law and the Writers Guild of America. Students will also have a chance to take their scripts through a professional submission process to the agent or production company of their choice.

Repeatable: Y

Formerly 24-4742

Prerequisites CINE 245 Screenwriting II: The Feature Film and CINE 140 Script Analysis for Cinema

Minimum Credits 3 Maximum Credits 3

Electives

15 credits of Electives are required with a minimum of 3 credits per elective group.

Complete 3 to 6 credits from the following courses:

CRWR 131 Story in Fiction and Film

Course critically explores the elements of fiction writing as they are translated on film: voice, point of view, dialogue, scene, structure, and other fictional forms. Fiction has been an important source for cinematic storytelling since its earliest incarnations. Students will view films, read fictional excerpts, discuss techniques, and hear speakers, studying how these elements can be used to heighten their own stories. Course will be helpful for students interested in studying fiction, film, and other arts and media disciplines.

Repeatable: N

Formerly 59-1405

Minimum Credits 3 Maximum Credits 3

CRWR 132 Story in Fiction and Film: International

Course critically explores the elements of fiction writing as they are translated to film with an emphasis on foreign and international stories: voice, point of view, dialogue, scene, structure, and other fictional forms. Fiction has been an important source for cinematic storytelling since its earliest incarnations. Students will view films, read fictional excerpts, discuss techniques, and hear speakers, studying how these elements can be used to heighten their own stories. Course will be helpful for students interested in studying fiction, film, and other arts and media disciplines.

Repeatable: *N*

Formerly 59-1406

GA

Minimum Credits 3 Maximum Credits 3

CRWR 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 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

WI

Prerequisites ENGL 112 Writing and Rhetoric II or ENGL 112H Writing and Rhetoric II: Honors or ENGL 122 International Writing and Rhetoric II

Requirements Sophomore Standing or Above (SO)

Minimum Credits 3 Maximum Credits 3

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

RADI 205 Writing for Radio

This introductory course covers the basic style, format, and techniques used in various forms of creative writing specific to radio broadcasting and audio media, including content for the Internet and mobile-devices. Students write for several genres, including commercials, public service announcements, commentary, news, documentary, and essay. Emphasis is placed on the specific techniques employed in writing for the ear.

Repeatable: *N*

Formerly 41-2107

WI

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

Minimum Credits 3 Maximum Credits 3

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 112 Writing and Rhetoric II or ENGL 112H Writing and Rhetoric II: Honors or ENGL 122 International Writing and Rhetoric II or TELE 112 Aesthetics and Storytelling

Minimum Credits 3 Maximum Credits 3

TELE 310 Writing for Television

Scriptwriting course is for students who already have a basic understanding of story structure, dialog, and character development. In this class the student will learn to write full-length television scripts and will study the structure and conventions of writing the sitcom, sketch comedy, and hour-long dramatic scripts. Student work will be read aloud and workshopped, step by step, in a traditional writers table' story conference procedure. Each student will leave the course with at least one full-length, polished script from one of the featured genres.

Repeatable: *N*

Formerly 40-3202

Prerequisites TELE 212 Television Arts: Writing or CINE 145 Screenwriting I: Writing the Short Film

Minimum Credits 3 Maximum Credits 3

TELE 320 Critical Television Theory and Analysis

This course seeks to master methods of analysis and theory commonly utilized in Television Studies: historic and industrial, auteurism and genre, semiotics and psychoanalysis, postmodernism, feminist, critical race, discourse, and audience reception. In students' aspirations to become professionals in the field of television, understanding how TV operates culturally and socially in a sophisticated manner will ultimately make them better creative artists, producers, managers, screenwriters, etc.

Repeatable: Y

Formerly 40-3212

WI

Prerequisites ENGL 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 318 Writing the Situation Comedy

Advanced level scriptwriting course teaches the skills needed to write the most popular form in television today, the situation comedy. The class will require the students to write two half-hour comedies, one based on an existing prime-time television series, the other based on an original pilot concept. The scripts will be read and reviewed, step by step, in a classic writer's table story conference procedure. In addition, there will be lectures on the writing of both the established sitcom as well as the original pilot episode.

Repeatable: Y

Formerly 40-3221

Prerequisites TELE 310 Writing for Television or CINE 145 Screenwriting I: Writing the Short Film

Minimum Credits 3 **Maximum Credits** 3

TELE 327 Writing for Television Genre

Course is an advanced level writing class with much time devoted to the development of analytic skills. The class will be broken up into two parts. The first will be an investigation of a variety of analytic methods. The second half will be spent examining a variety of genres and writing a series of outlines and script excerpts. The topics would include action/adventure, melodrama, drama, comedy, mystery, and science fiction. Each would be examined with examples drawn from both current and past television programming. The class would conclude with the completion of a full-length script.

Repeatable: N

Formerly 40-3231

Prerequisites TELE 310 Writing for Television or CINE 145 Screenwriting I: Writing the Short Film

Minimum Credits 3 **Maximum Credits** 3

TELE 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). This is a rotating subject course.

Repeatable: Y

Formerly TELE 440

Prerequisites TELE 310 Writing for Television or CINE 145 Screenwriting I: Writing the Short Film

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). This is a rotating subject course.

Repeatable: Y

Prerequisites TELE 310 Writing for Television or CINE 145 Screenwriting I: Writing the Short Film

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). This is a rotating subject course.

Repeatable: Y

Prerequisites TELE 310 Writing for Television or CINE 145 Screenwriting I: Writing the Short Film

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 310 Writing for Television or CINE 145 Screenwriting I: Writing the Short Film

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 310 Writing for Television or CINE 145 Screenwriting I: Writing the Short 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 synopsising, 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

Complete 3 to 6 credits from 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

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

Minimum Credits 3 Maximum Credits 3

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

Minimum Credits 4 Maximum Credits 4

CINE 128 Acting and Directing Workshop

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

Repeatable: *N*

Formerly 24-1300

Prerequisites CINE 102 Cinema Notebooks and CINE 103 Cinema Image and Process

Minimum Credits 3 Maximum Credits 3

CINE 130 Editing I

Course helps students develop the basic non-linear editing skills needed to tell stories effectively through screenings, practical hands-on assignments, using NLE editing software, readings, and lectures. Organizational skills needed to handle NLE offline digital video and audio materials are covered. Editing exercises consist of various editing genres, using scenes from longer works. Students receive ongoing critiques of their work to determine their proficiency of craft and creativity.

Repeatable: *N*

Formerly 24-1401

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 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 Cinema Directing I

Course builds upon the relationship between actor, text, and director and expands to include camera blocking, basic scene coverage, additional rehearsal techniques, and effective critiquing skills. Emphasis is on the development of director's breakdowns, pre-visualization, set-etiquette, and fundamental collaboration with key department heads. Scene work culminates with the blocking and staging of a cinematic narrative scene.

Repeatable: *N*

Formerly 24-2301

Prerequisites CINE 128 Acting and Directing Workshop

Minimum Credits 6 Maximum Credits 6

CINE 235A Authorship:

Screening/discussion course is an intensive study of a single director (or directors) as auteur. The featured director(s) changes each semester. Class examines recurring themes, stylistic innovations, and differentiating interpretations of directors' films. Course may be repeated as featured directors change.

Repeatable: Y

Formerly CINE 235

Minimum Credits 3 Maximum Credits 3

CINE 235B 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 235C 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 235D 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 235E 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 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 Cinema History and Culture

This course examines historical and cultural issues in cinema. Topics may include specific genres, national cinemas, representations of gender and sexuality, non-narrative cinema, or the aesthetic impact of technological innovations. Course may be repeated as topics change. Students will research and write papers and be involved in a number of other in-class and online research activities to help engage them actively with the topics.

Repeatable: Y

Formerly CINE 238

Requirements Sophomore Standing or Above (SO)

Minimum Credits 3 Maximum Credits 3

CINE 238B 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 238C 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 238D 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 238E 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 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 243 Studies in Film Aesthetics

Course investigates how artistic and cultural movements and technological innovations determine and enhance the aesthetics development of the medium. Previous topics have included expressionism; surrealism; and aspects of film: cinemascope, technicolor, stereophonic sound, and 3-D. Course may be repeated as topics change.

Repeatable: N

Formerly 24-2561

Minimum Credits 3 Maximum Credits 3

CINE 248 Producing I: Production Team

Course explores the production team and the role of the line producer, unit production manager, production manager, and assistant directors in managing the physical production process of producing a film. This process will include budgeting and scheduling, and managing cast, crew and vendor relationships. Additional team members are examined, including the roles of the casting director, location manager, production coordinator, and script supervisor. The post-production supervisor position is discussed including post-production scheduling, budgeting, and meeting delivery requirements for distribution and film festivals.

Repeatable: N

Formerly 24-2600

Prerequisites CINE 102 Cinema Notebooks and CINE 103 Cinema Image and Process

Minimum Credits 3 Maximum Credits 3

CINE 266 Documentary Storytelling

Course begins with an overview of the relationships between story and discourse in narrative storytelling. This includes narrative voice and perspective, the temporal and spatial arrangements of events and mutual influences between plot and character. Once fundamental principles are established, the focus shifts specifically to documentary. By studying excerpts from existing works, students develop an understanding of narrative approaches to documentary and apply that knowledge to a personal project they wish to develop.

Repeatable: N

Formerly 24-2807

Prerequisites CINE 102 Cinema Notebooks and CINE 103 Cinema Image and Process or CINE 267 Documentary Production Module I: Location Camera and Sound and CINE 264 Documentary Production Module II: The Interview

Requirements Sophomore Standing or Above (SO)

Minimum Credits 3 Maximum Credits 3

CINE 275 Experimental Production I

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

Repeatable: N

Formerly 24-2901

Prerequisites CINE 102 Cinema Notebooks and CINE 103 Cinema Image and Process

Minimum Credits 3 Maximum Credits 3

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 Screenwriting II: The Feature Film or TELE 310 Writing for Television

Minimum Credits 3 Maximum Credits 3

Complete 3 to 6 credits from the following courses:

CINE 257 Screenwriting Workshop: Reading for Coverage in LA

This course requires that students read and analyze a variety of scripts preparing coverage as practice for entry-level positions in screenwriting or preparing for jobs in Hollywood development offices.

Repeatable: Y

Formerly 24-2731L

Requirements Permission Required (DP)

Minimum Credits 3 Maximum Credits 3

CINE 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 Screenwriting II: The Feature Film and CINE 140 Script Analysis for Cinema

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 Screenwriting II: The Feature Film and CINE 140 Script Analysis for Cinema

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 Screenwriting II: The Feature Film and CINE 140 Script Analysis for Cinema

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 Screenwriting II: The Feature Film and CINE 140 Script Analysis for Cinema

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 Screenwriting II: The Feature Film and CINE 140 Script Analysis for Cinema

Minimum Credits 3 Maximum Credits 3

CINE 360 Screen Treatment & Presentation II in LA

This course gives students the opportunity to learn and practice methods of pitching and marketing film ideas, primarily using the student's script from Screenwriting III.

Repeatable: Y

Formerly 24-3741L

Concurrent Requisite CINE 489 Screenwriting III: Senior Thesis LA and CINE 257 Screenwriting Workshop: Reading for Coverage in LA

Requirements Permission Required (DP)

Minimum Credits 3 Maximum Credits 3

CINE 373 Comparative Screenwriting:

This is a repeatable, rotating subjects course that provides students with an extensive examination of the screenwriter's role, career, development, and relationship to the production process. These objectives are achieved by comparing and contrasting screenplays and/or screenwriters that are related in a significant way.

Repeatable: Y

Formerly 24-3720

Prerequisites CINE 140 Script Analysis for Cinema and CINE 145 Screenwriting I: Writing the Short Film
Minimum Credits 3 Maximum Credits 3

CINE 374A Genres in Screenwriting:

Course examines a specific genre and provides an opportunity to develop and write a feature screenplay based upon elements of the genre, but reflective of the student's personal themes, as well. This is a repeatable, rotating subjects course wherein the genre rotates from semester to semester.

Repeatable: Y

Formerly CINE 374

Prerequisites CINE 245 Screenwriting II: The Feature Film

Minimum Credits 3 Maximum Credits 3

CINE 374B Genres in Screenwriting:

Course examines a specific genre and provides an opportunity to develop and write a feature screenplay based upon elements of the genre, but reflective of the student's personal themes, as well. This is a repeatable, rotating subjects course wherein the genre rotates from semester to semester.

Repeatable: Y

Prerequisites CINE 245 Screenwriting II: The Feature Film

Minimum Credits 3 Maximum Credits 3

CINE 374C Genres in Screenwriting:

Course examines a specific genre and provides an opportunity to develop and write a feature screenplay based upon elements of the genre, but reflective of the student's personal themes, as well. This is a repeatable, rotating subjects course wherein the genre rotates from semester to semester.

Repeatable: Y

Prerequisites CINE 245 Screenwriting II: The Feature Film

Minimum Credits 3 Maximum Credits 3

CINE 374D Genres in Screenwriting:

Course examines a specific genre and provides an opportunity to develop and write a feature screenplay based upon elements of the genre, but reflective of the student's personal themes, as well. This is a repeatable, rotating subjects course wherein the genre rotates from semester to semester.

Repeatable: Y

Prerequisites CINE 245 Screenwriting II: The Feature Film

Minimum Credits 3 Maximum Credits 3

CINE 374E Genres in Screenwriting:

Course examines a specific genre and provides an opportunity to develop and write a feature screenplay based upon elements of the genre, but reflective of the student's personal themes, as well. This is a repeatable, rotating subjects course wherein the genre rotates from semester to semester.

Repeatable: Y

Prerequisites CINE 245 Screenwriting II: The Feature Film

Minimum Credits 3 Maximum Credits 3

CINE 376 Script Rewrite and Polish

Advanced collaborative workshop course asks students to focus on the subtleties associated with production rewriting from sculpting dialogue, polishing characters to defining the role of theme in the short film arena. Juxtaposed with these creative affairs, students will be introduced to business practices associated with doing rewrite work, including work for hire scenarios. Material for the class must be approved by instructors and Practicum faculty before being admitted into the class

Repeatable: *N*

Formerly 24-3701J

Prerequisites CINE 349 Producing III: The Creative Producer or CINE 245 Screenwriting II: The Feature Film

Minimum Credits 2 Maximum Credits 2

CINE 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 Screenwriting I: Writing the Short Film

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 Screenwriting I: Writing the Short Film

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 Screenwriting I: Writing the Short Film

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 Screenwriting I: Writing the Short Film

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 Screenwriting I: Writing the Short Film

Minimum Credits 3 **Maximum Credits** 3

CINE 489 Screenwriting III: Senior Thesis LA

This course emphasizes the definition of a suitable story and the writing of a feature film script utilizing story, the exploration of genre, and the writing of a feature film script utilizing story development and writing tools such as computer software programs.

Repeatable: Y

Formerly 24-3711L

Prerequisites CINE 378 Ideation & Theme: Portfolio Review

Requirements Permission Required (DP)

Minimum Credits 3 **Maximum Credits** 3

Cinema Art and Science: Sound for Cinema

Students seeking a BFA in Cinema Art and Science may choose a concentration in Sound for Cinema. The concentration prepares students to handle the various audio steps involved in pre-production, production, post-production and the release of the motion picture.

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

- define basic audio concepts and terminology that relate to audio pre-production, production, and digital post-production;
- demonstrate and articulate basic knowledge of the digital post-production process, material preparation, archival processes, and the manipulation of a sound track for a desired effect;
- define audio principles and terminology as they apply to the motion picture;
- demonstrate proficiency in the use of location sound packages;
- demonstrate a proficiency of audio production from pre-planning to communication with crew during production through delivery to post-production;
- design an effective soundtrack that enhances a completed project's story;
- edit and mix dialog, music, and sound effects;
- record, edit and mix ADR (replacement audio dialogue) and Foley (replacement audio sound effects);

- collaborate with a director and/or producer and other post-production personnel to create a complete soundtrack of dialog, music, and special effects suitable for distribution;
- utilize advanced audio mixing hardware and software to create mono, stereo, and surround mixes for multiple release media; and
- demonstrate advanced knowledge of the digital production process (material preparation for dialogue, sound effects management, delivery and archival processes, the manipulation of a sound track) with an emphasis on professional best practices.

Required for the Concentration:

AUDI 102 Introduction to Audio

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, and re-recording mixing of the various categories of cinema sound. Students work on a variety of cinema sound projects that mirror professional practice and foster development of the necessary skills to proceed through the Sound for Cinema pathway.

Repeatable: *N*

Formerly 24-2101

Prerequisites CINE 102 Cinema Notebooks and CINE 103 Cinema Image and Process 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

Minimum Credits 4 Maximum Credits 4

CINE 214 Music for Cinema

Students are introduced to the language of cinema and how composers and music supervisors serve the needs of the frame while exploring the functions of the score and music licensing. Textural conceptualization and technology expanding emotional resonance are examined. Understanding the vocabulary of music, contemporary targeting issues impacting tone, voicing, spotting and the business of synchronization to picture are a vital component. Students develop musical application skills using analysis and creative projects to foster and enhance their understanding.

Repeatable: N

Formerly 24-2104

Prerequisites CINE 102 Cinema Notebooks and CINE 103 Cinema Image and Process

Minimum Credits 3 Maximum Credits 3

CINE 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: N

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

Computer Animation, BFA

The BFA degree in Computer Animation is offered as a professional degree. The educational experience and subsequent body of work reflect three areas of success in the animation profession: a capstone animated film created in a collaborative, team-oriented setting; an animated short created as a solo thesis project; and additional courses in critical studies, story, advanced CG animation, and the technical facility that seeks to prepare students for immediate entry into the professional world.

Submission Guidelines

Students can apply to be accepted into the BFA program once they have earned 45 credit hours. Each student must submit a brief document stating their intention to apply for the BFA along with their projected future goals. They will then participate in an advising session and provide a portfolio for review, which should include examples of all department course and project work completed to date. The review will be conducted by the coordinators of the Animation Program along with invited faculty from the Cinema and Television Arts Department.

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

- demonstrate proficiencies in digital and computer-generated software and technology through the creation of animated projects;
- demonstrate a comprehension of history, aesthetics and the analytical context of animation in cinema through written, oral and animated presentations;
- employ a professional level of industry practices, standards and career strategies to successfully market and showcase their animated work;
- collaborate on a team project in the development, production and presentation of an animated short film;
- create and present an animated thesis film; and
- create a professional quality animation portfolio demonstrating original cinematic material and a developed artistic voice.

PROGRAM REQUIREMENTS - 67 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 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 previously explored during the semester.

Repeatable: *N*

Formerly 26-1000

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

Minimum Credits 3 Maximum Credits 3

ANIM 106 History of Animation

Course explores the origins of the animation process, beginning with animated films by J. Stewart Blackton, Emil Cohl, Len Lye, Winsor McCay, and many others through to present day productions. The lives and environments, as well as the artistic and narrative influences on these and other animators, will be dissected and studied. The class will involve weekly screenings of films and videos from around the world, including both independent and commercial, to get an understanding of where this art form has been and where it might be going. Emphasis will be on understanding the motivations and influences on animation artists, and how as contemporary animators you might benefit from studying them.

Repeatable: *N*

Formerly 26-1070

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

Minimum Credits 3 Maximum Credits 3

ANIM 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 ANIM 101 Animation Foundations or CINE 102 Cinema Notebooks and CINE 103 Cinema Image and Process

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 106 History of Animation

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

Minimum Credits 4 **Maximum Credits** 4

ANIM 480 Animation Production Studio I

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

Repeatable: Y

Formerly 26-4085

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

Requirements Senior Standing (SR)

Minimum Credits 6 **Maximum Credits** 6

ANIM 481 Animation Production Studio II

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

Repeatable: Y

Formerly 26-4090

Prerequisites ANIM 480 Animation Production Studio I

Requirements Senior Standing (SR)
Minimum Credits 6 **Maximum Credits** 6

ANIM 482 Animation Solo Project

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

Repeatable: Y

Formerly 26-4060

Prerequisites ANIM 382 Animation Preproduction

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

Minimum Credits 4 **Maximum Credits** 4

ANIM 485 Animation Portfolio Development

Course will help students prepare for work in the field of animation by providing weekly insight and guidance as they develop a working portfolio, resume, and video/DVD with work they've completed. In addition to weekly in-class work, several professional animation studio student recruiters will come to campus throughout the 15-week class to present portfolio examples and discuss the field. They will meet with each of the students one on one to discuss their particular situation and to give them their advice and direction.

Repeatable: Y

Formerly 26-4048

Prerequisites ANIM 105 Introduction to Traditional Animation and ANIM 201 Storyboarding for Animation and ANIM 106 History of Animation

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

Requirements Senior Standing (SR)

Minimum Credits 3 **Maximum Credits** 3

CINE 145 Screenwriting I: Writing the Short Film

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

Repeatable: N

Formerly 24-1710

Prerequisites ENGL 111 Writing and Rhetoric I 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:

CINE 234 Cinema Analysis and Criticism

Course is a writing-and-research-intensive introduction to cinema studies. Students are taught how to write about cinema and media using different approaches including: formal analysis, ideological analysis, and historical research. In order to focus more on writing and course content, screenings will be limited. The screenings may change at the discretion of the instructor but the nature and number of the assignments will remain the same for each offering of the course.

Repeatable: N

Formerly 24-2500

WI

Minimum Credits 3 Maximum Credits 3

CINE 235A Authorship:

Screening/discussion course is an intensive study of a single director (or directors) as auteur. The featured director(s) changes each semester. Class examines recurring themes, stylistic innovations, and differentiating interpretations of directors' films. Course may be repeated as featured directors change.

Repeatable: Y

Formerly CINE 235

Minimum Credits 3 Maximum Credits 3

CINE 235B 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 235C 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 235D 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 235E 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 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 Cinema History and Culture

This course examines historical and cultural issues in cinema. Topics may include specific genres, national cinemas, representations of gender and sexuality, non-narrative cinema, or the aesthetic impact of technological innovations. Course may be repeated as topics change. Students will research and write papers and be involved in a number of other in-class and online research activities to help engage them actively with the topics.

Repeatable: Y

Formerly CINE 238

Requirements Sophomore Standing or Above (SO)

Minimum Credits 3 Maximum Credits 3

CINE 238B 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 238C 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 238D 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 238E 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 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 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 two of the following courses:

ANIM 350 Advanced Computer Animation

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

Formerly 26-3082

Prerequisites 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: *N*

Formerly 26-3086

Prerequisites ANIM 240 Computer Animation
Minimum Credits 3 Maximum Credits 3

Electives

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 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

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 RAD1 205 Writing for Radio or RAD1 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 Advanced Computer Animation

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

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: *N*

Formerly 26-3082

Prerequisites 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: *N*

Formerly 26-3086

Prerequisites ANIM 240 Computer Animation

Minimum Credits 3 Maximum Credits 3

ANIM 353 Motion Capture II

Course emphasizes the skills needed to edit and assemble motion capture data. Students learn the technical and aesthetic considerations necessary through a series of homework exercises and classroom critiques. Various motion editing applications will be introduced and discussed. By converting final edited data to work with a variety of 3-D animation packages, students learn how to apply data from motion capture sessions to either create a series of rendered animation images for film/video or create animation content for game production.

Repeatable: *N*

Formerly 26-3081

Prerequisites INMD 208 Motion Capture for Artists

Minimum Credits 4 Maximum Credits 4

ANIM 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

Dance, BFA

The Dance, BFA program is a nationally respected academic program intended for students with professional aspirations in dance, and includes a variety of courses that, in their breadth and depth, prepare students to enter the field as young artists. At 78 credit hours required within the department, the demands of the BFA program are significant. The possibility of a minor in another subject within the standard four-year course study is diminished on this track. The BFA is most appropriate for students who wish to make a definitive commitment to dance and who have demonstrated clear aptitude for the physical and intellectual demands of the field. Acceptance into the BFA program is by application only. Applications to the BFA are accepted early in the spring semester.

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

- demonstrate accomplishment as contemporary dancers with substantial experience/proficiencies across culturally diverse dance forms;
- create dances and scholarship that reflect a distinctive point of view and demonstrate exposure to collaborative and interdisciplinary processes;
- analyze and articulate how dance practices circulate within systems of power and resistance;
- initiate and utilize professional and scholarly discourse to analyze their bodies of work as well as those of their peers and professionals;
- create a working portfolio that showcases their body of work and demonstrates an aptitude for success in a variety of artistic and professional settings;

- design, present and evaluate concept-based dance curriculum using pedagogical practices that reflect their knowledge of anatomy, culture and multiple learning styles; and
- articulate their ideas and advocate for the field of dance through kinesthetic, verbal and written communication.

Performance Standards

The Dance Department expects exemplary effort and accomplishment from our BFA candidates. Failure to meet one or more of the following expectations will result in review of a candidate's continuation within the BFA program. BFA candidates must:

- pass all required courses with grades of C or better and maintain a minimum 3.0 GPA;
- advance through technical requirements in a timely manner;
- BFA students will demonstrate continuing development as dancers. Typically BFA students will advance one level each year;
- exhibit full engagement and presence in their artistic and scholarly practices; and
- conduct themselves in a manner beneficial to their own and others' education.

Transfer Students Seeking a BFA in Dance

Transfer students seeking the BFA degree earn a minimum of 45 credits at Columbia and at least 15 of those must be toward major requirements. Any prior dance courses at a previous institution will be evaluated for equivalency with Columbia College's Dance Department requirements.

PROGRAM REQUIREMENTS - 78 credits required

DANC 165 Contact Improvisation

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

Co-requisites DANC 106 Modern IB
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 WI

Prerequisites DANC 180 Introduction to Dance Studies and ENGL 122 International Writing and Rhetoric II or DANC 180 Introduction to Dance Studies and ENGL 112 Writing and Rhetoric II or DANC 180 Introduction to Dance Studies and ENGL 112H Writing and Rhetoric II: Honors

Minimum Credits 3 Maximum Credits 3

DANC 335 Historical Approaches to Western Concert Dance

Historical Approaches to Western Concert Dance explores the artistic developments in the field of Western concert dance from the 17th century to the 21st century. The course focuses on the socio-political contexts that birthed ballet and modern dance and traces how the aesthetic values of western dance forms over time morph and shift for the concert stage. Through readings, writing, lectures, discussions and extensive viewing of video and live performance, students come to understand the rich lineage of these dance forms.

Repeatable: *N*

Formerly 33-3343

Prerequisites DANC 330 Postcolonial Approaches to Dance Studies

Minimum Credits 3 Maximum Credits 3

DANC 340 Teaching Dance I

This course is a broad overview of teaching dance, covering both creative and technical skills as they are taught to diverse student populations. In this class students will plan and present material to their classmates and to a population outside of class. Students will observe teachers at work, discuss various methods of teaching and prepare materials for teaching job applications.

Repeatable: *N*

Formerly 33-3372

Prerequisites DANC 245 Choreography I or DANC 167 Dance Improvisation

Co-requisites DANC 310A Intermediate Contemporary Techniques or DANC 310B Intermediate Contemporary Techniques or DANC 310P Intermediate Contemporary Techniques

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 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

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 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

West African Technique

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

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 33 1212 Intro to Dance Technique II or 33 1341 West African Dance Technique I

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 33 1212 Intro to Dance Technique II or 33 1341 West African Dance Technique I

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 33 2032 West African Technique II (F)

Minimum Credits 1 **Maximum Credits** 1

Hip-Hop Technique

DANC 185 Hip-Hop Dance Technique I

This course will focus on the historical foundations and techniques of Hip Hop (street/urban) dance styles. Through the introduction of foundational vocabularies of specific dances and their social and cultural contexts, students will develop proficiency in a few core techniques that are seen across a wide variety of Hip Hop dance styles.

Repeatable: Y

Formerly 33-1385

Minimum Credits 1 **Maximum Credits** 1

Ballet Technique

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

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 33 1212 Intro to Dance Technique II or 33 1321 Ballet I

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 33 1212 Intro to Dance Technique II or 33 1321 Ballet I

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 33 1212 Intro to Dance Technique II or 33 1321 Ballet I

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

Requirements Permission Required (DP)

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

Requirements Permission Required (DP)

Minimum Credits 1 Maximum Credits 1

DANC 316 Ballet Technique IV

This course develops physical proficiency in the performance of more complex ballet material and may draw upon skills acquired in Ballet Technique III but with increasing demands and higher expectations for competent execution. Technical weaknesses are addressed as students' understanding, range, and body control increase. The knowledge acquired at the barre is tested in the center through more challenging adagio and allegro combinations. Emphasis is placed on physical conditioning to support stronger allegro work, coordination, alignment, clarity, movement pick-up and artistry.

Repeatable: Y

Formerly 33-3023

Requirements Permission Required (DP)

Minimum Credits 1 Maximum Credits 1

Modern Techniques

Complete 8 credits from the following courses: **Credits / Units: 8**

DANC 105 Modern IA

In this course students study the fundamental principles, practices and vocabulary common to Modern dance through a daily practice of warm-up exercises and movement combinations. Classes consist of a series of technical exercises that condition the body for strength, flexibility, endurance, and coordination; develop a physical and conceptual awareness of the elements of space, time, and energy; and promote performance skills of concentration, focus, and musicality. Live musicians accompany all dance major technique classes. Modern Technique IA is the first course in a two-semester sequence. Modern Technique IA is a prerequisite for Modern Technique IB.

Repeatable: *N*

Formerly 33-1011A

Minimum Credits 2 Maximum Credits 2

DANC 106 Modern IB

In this course, students build upon the skills acquired in Modern Technique IA and explore further the fundamental principles, practices and vocabulary common to modern dance through a daily practice of warm-up exercises and movement combinations. Classes consist of a series of technical exercises that condition the body for strength, flexibility, endurance, and coordination; students begin to develop a physical and conceptual awareness of the elements of space, time, and energy; and promote performance skills of concentration, focus, and musicality. Live musicians accompany all dance major technique classes.

Repeatable: *N*

Formerly 33-1011B

Prerequisites DANC 105 Modern IA

Minimum Credits 2 Maximum Credits 2

DANC 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 33 1212 Intro to Dance Technique II or 33 1311 Modern Technique I

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 33 1212 Intro to Dance Technique II or 33 1311 Modern Technique I

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 33 1212 Intro to Dance Technique II or 33 1311 Modern Technique I
Minimum Credits 1 Maximum Credits 1

DANC 310A Intermediate Contemporary 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 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

Formerly DANC 310

Prerequisites DANC 205A Modern Technique II and DANC 205B Modern Technique II and DANC 185 Hip-Hop Dance Technique I or DANC 205A Modern Technique II and DANC 205C Modern Technique II and DANC 185 Hip-Hop Dance Technique I or DANC 205B Modern Technique II and DANC 205C Modern Technique II and DANC 185 Hip-Hop Dance Technique I

Minimum Credits 1 Maximum Credits 1

DANC 310B Intermediate Contemporary 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 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 and DANC 185 Hip-Hop Dance Technique I or DANC 205A Modern Technique II and DANC 205C Modern Technique II and DANC 185 Hip-Hop Dance Technique I or DANC 205B Modern Technique II and DANC 205C Modern Technique II and DANC 185 Hip-Hop Dance Technique I

Minimum Credits 1 Maximum Credits 1

DANC 310P Intermediate Contemporary Techniques

This course develops physical proficiency in the performance of complex dance materials, emphasizing the deepening of technical practices in Hip-Hop forms. Material may draw upon skills acquired in Hip-Hop I 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 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 and DANC 185 Hip-Hop Dance Technique I or DANC 205A Modern Technique II and DANC 205C Modern Technique II and DANC 185 Hip-Hop Dance Technique I or DANC 205B Modern Technique II and DANC 205C Modern Technique II and DANC 185 Hip-Hop Dance Technique I

Minimum Credits 1 Maximum Credits 1

DANC 425A Advanced Contemporary Techniques

This course develops physical proficiency in the performance of highly complex dance materials, emphasizing the deepening of technical practices in modern technical forms. Material may draw upon skills acquired in Intermediate Contemporary Techniques but with increasing demands and higher expectations for competent execution. Technical weaknesses are addressed as students' understanding, range, and body control increase. Emphasis is on building the physical capacities of the body with awareness of alignment, developing rhythmic clarity and spatial intent, and learning skills of focus and concentration. Students must audition to be placed at this level.

Repeatable: Y

Formerly DANC 425

Requirements Permission Required (DP)

Minimum Credits 1 Maximum Credits 1

DANC 425B Advanced Contemporary Techniques

This course develops physical proficiency in the performance of highly complex dance materials, emphasizing the deepening of technical practices in modern technical forms. Material may draw upon skills acquired in Intermediate Contemporary Techniques but with increasing demands and higher expectations for competent execution. Technical weaknesses are addressed as students' understanding, range, and body control increase. Emphasis is on building the physical capacities of the body with awareness of alignment, developing rhythmic clarity and spatial intent, and learning skills of focus and concentration. Students must audition to be placed at this level.

Repeatable: Y

Requirements Permission Required (DP)

Minimum Credits 1 Maximum Credits 1

DANC 425P Advanced Contemporary Techniques

This course develops physical proficiency in the performance of highly complex dance materials, emphasizing the deepening of technical practices in Hip-Hop forms. Material may draw upon skills acquired in Intermediate Contemporary Techniques P but with increasing demands and higher expectations for competent execution. Technical weaknesses are addressed as students' understanding, range, and body control increase. Emphasis is on building the physical capacities of the body with awareness of alignment, developing rhythmic clarity and spatial intent, and learning skills of focus and concentration. Students must audition for placement at this level.

Repeatable: Y

Requirements Permission Required (DP)

Minimum Credits 1 Maximum Credits 1

Intermediate Contemporary Techniques

Complete 3 credits from the following courses:

DANC 310A Intermediate Contemporary 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 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

Formerly DANC 310

Prerequisites DANC 205A Modern Technique II and DANC 205B Modern Technique II and DANC 185 Hip-Hop Dance Technique I or DANC 205A Modern Technique II and DANC 205C Modern Technique II and DANC 185 Hip-Hop Dance Technique I or DANC 205B Modern Technique II and DANC 205C Modern Technique II and DANC 185 Hip-Hop Dance Technique I

Minimum Credits 1 Maximum Credits 1

DANC 310B Intermediate Contemporary 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 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 and DANC 185 Hip-Hop Dance Technique I or DANC 205A Modern Technique II and DANC 205C Modern Technique II and DANC 185 Hip-Hop Dance Technique I or DANC 205B Modern Technique II and DANC 205C Modern Technique II and DANC 185 Hip-Hop Dance Technique I

Minimum Credits 1 Maximum Credits 1

DANC 310P Intermediate Contemporary Techniques

This course develops physical proficiency in the performance of complex dance materials, emphasizing the deepening of technical practices in Hip-Hop forms. Material may draw upon skills acquired in Hip-Hop I 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 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 and DANC 185 Hip-Hop Dance Technique I or DANC 205A Modern Technique II and DANC 205C Modern Technique II and DANC 185 Hip-Hop Dance Technique I or DANC 205B Modern Technique II and DANC 205C Modern Technique II and DANC 185 Hip-Hop Dance Technique I

Minimum Credits 1 Maximum Credits 1

DANC 425A Advanced Contemporary Techniques

This course develops physical proficiency in the performance of highly complex dance materials, emphasizing the deepening of technical practices in modern technical forms. Material may draw upon skills acquired in Intermediate Contemporary Techniques but with increasing demands and higher expectations for competent execution. Technical weaknesses are addressed as students' understanding, range, and body control increase. Emphasis is on building the physical capacities of the body with awareness of alignment, developing rhythmic clarity and spatial intent, and learning skills of focus and concentration. Students must audition to be placed at this level.

Repeatable: Y

Formerly DANC 425

Requirements Permission Required (DP)

Minimum Credits 1 **Maximum Credits** 1

DANC 425B Advanced Contemporary Techniques

This course develops physical proficiency in the performance of highly complex dance materials, emphasizing the deepening of technical practices in modern technical forms. Material may draw upon skills acquired in Intermediate Contemporary Techniques but with increasing demands and higher expectations for competent execution. Technical weaknesses are addressed as students' understanding, range, and body control increase. Emphasis is on building the physical capacities of the body with awareness of alignment, developing rhythmic clarity and spatial intent, and learning skills of focus and concentration. Students must audition to be placed at this level.

Repeatable: Y

Requirements Permission Required (DP)

Minimum Credits 1 **Maximum Credits** 1

DANC 425P Advanced Contemporary Techniques

This course develops physical proficiency in the performance of highly complex dance materials, emphasizing the deepening of technical practices in Hip-Hop forms. Material may draw upon skills acquired in Intermediate Contemporary Techniques P but with increasing demands and higher expectations for competent execution. Technical weaknesses are addressed as students' understanding, range, and body control increase. Emphasis is on building the physical capacities of the body with awareness of alignment, developing rhythmic clarity and spatial intent, and learning skills of focus and concentration. Students must audition for placement at this level.

Repeatable: Y

Requirements Permission Required (DP)

Minimum Credits 1 **Maximum Credits** 1

Advanced Contemporary Techniques

Complete 2 credits from the following courses:

DANC 425A Advanced Contemporary Techniques

This course develops physical proficiency in the performance of highly complex dance materials, emphasizing the deepening of technical practices in modern technical forms. Material may draw upon skills

acquired in Intermediate Contemporary Techniques but with increasing demands and higher expectations for competent execution. Technical weaknesses are addressed as students' understanding, range, and body control increase. Emphasis is on building the physical capacities of the body with awareness of alignment, developing rhythmic clarity and spatial intent, and learning skills of focus and concentration. Students must audition to be placed at this level.

Repeatable: Y

Formerly DANC 425

Requirements Permission Required (DP)

Minimum Credits 1 Maximum Credits 1

DANC 425B Advanced Contemporary Techniques

This course develops physical proficiency in the performance of highly complex dance materials, emphasizing the deepening of technical practices in modern technical forms. Material may draw upon skills acquired in Intermediate Contemporary Techniques but with increasing demands and higher expectations for competent execution. Technical weaknesses are addressed as students' understanding, range, and body control increase. Emphasis is on building the physical capacities of the body with awareness of alignment, developing rhythmic clarity and spatial intent, and learning skills of focus and concentration. Students must audition to be placed at this level.

Repeatable: Y

Requirements Permission Required (DP)

Minimum Credits 1 Maximum Credits 1

DANC 425P Advanced Contemporary Techniques

This course develops physical proficiency in the performance of highly complex dance materials, emphasizing the deepening of technical practices in Hip-Hop forms. Material may draw upon skills acquired in Intermediate Contemporary Techniques P but with increasing demands and higher expectations for competent execution. Technical weaknesses are addressed as students' understanding, range, and body control increase. Emphasis is on building the physical capacities of the body with awareness of alignment, developing rhythmic clarity and spatial intent, and learning skills of focus and concentration. Students must audition for placement at this level.

Repeatable: Y

Requirements Permission Required (DP)

Minimum Credits 1 Maximum Credits 1

BFA Electives

Complete 9 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 by Career Center to ensure that it is an educational opportunity that will fulfill the learning objectives of the course. Participating in an internship allows the student to gain hands-on experience and explore career interests while applying knowledge and skills learned in the classroom to a work setting. The experience also helps students gain a clearer sense of what they still need to learn and provides an opportunity to build professional networks. Students are responsible for securing their own internships and should contact Career Center for assistance and resources to identify and apply

for opportunities of interest.

Repeatable: Y

Formerly 99-2100

Requirements Permission Required (DP)

Minimum Credits 1 Maximum Credits 1

COLL 230 Internship: 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: Y

Formerly 99-2300

Requirements Permission Required (DP)

Minimum Credits 3 Maximum Credits 3

DANC 341 Teaching Dance II

This course will focus primarily on methodologies of teaching dance technique. Students will serve as teaching assistants - demonstrating, making corrections, and presenting exercises - in a Level I course, in any style. Students will prepare and present movement assignments, design lesson plans, observe and practice teaching skills, and create teaching resources. For the culminating project, students will prepare and present a technique class.

Repeatable: N

Formerly 33-3674

Prerequisites DANC 340 Teaching Dance I

Minimum Credits 3 Maximum Credits 3

DANC 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

Fashion Design, BFA

The mission of the Fashion Studies Department at Columbia College Chicago is to provide a comprehensive, integrated education designed to support a wide range of career opportunities in fashion. The curriculum helps students develop a broad range of practical, aesthetic, and intellectual skills, devised to anticipate and incorporate the ongoing changes synonymous with the dynamic nature of the international fashion industry. Our faculty is comprised of industry professionals, designers, and scholars who are active practitioners in their field of expertise and share their wealth of real-world experiences in the classroom. In Fashion Studies the students work in collaboration with the faculty to co-author their course of study and actualize their career aspirations.

The Bachelor of Fine Arts in Fashion Design is a 78 credit hour professional course of study in the major that focuses on intensive work in fashion design. The BFA is further distinguished by a candidacy procedure whereby students must apply to the BFA after 45 credits of college-wide coursework, which must include 33 credits in the BA in Fashion Design major and minimum of GPA of 3.0. Students in the BFA are required to complete a senior thesis composed of a substantial body of work that elaborates a particular theme, idea, or professional area of practice. The senior thesis may take many forms: design collection, installation, or other forms approved by the faculty.

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

- demonstrate an understanding of and application evidenced by the ability to effectively interpret and express art and/or design concepts and solutions in written/verbal/visual/sensorial format;
- effectively apply materials, techniques, technology, vocabulary/terminology relative to desired end product and solution;
- demonstrate an understanding and application of the history, theory, context, and practice of fashion, art, and design evidenced by the ability to contextualize thoughts and ideas in reference to socio-historical context as it applies to concept, practice, and product;
- apply the above referenced skills and abilities in conjunction with creative problem solving, concept development, and design execution;
- describe, analyze, interpret, and contextualize their work and the work of others;
- develop and maintain effective, ethical, professional and sustainable work habits such as time management, project organization, and awareness of environmentally sensitive working practices; and
- Develop and present a succinct, cohesive, professional body of work.

Fashion is a complex field of study and ultimately reflects and shapes the aesthetic taste, social status, political mood, economic condition, and technical achievements of society through the personal expression of dress. Fashion as an industry requires skills in research, production, merchandising, and marketing. This curriculum gives students the opportunity to explore creativity and practicality. The BFA degree aims to prepare students with the skill-sets to better understand the variety of career tracks available in the fashion industry. Students participate in a true fashion experience throughout their education with exposure to

recognized guest designers, industry leaders, and accomplished alumni, and through fashion competitions, presentations, and exhibitions.

Students seeking to enter the BFA program in Fashion Design must apply to the Fashion Studies Department. A grade of C or better is required in all major coursework.

PROGRAM REQUIREMENTS - 78 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

DEI

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

Choose six of 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 142 Foundation Skill: Plastics

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

Repeatable: *N*

Formerly 22-1973

Minimum Credits 1 Maximum Credits 1

ARTS 143 Foundation Skill: Mold Making

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

Repeatable: *N*

Formerly 22-1975

Minimum Credits 1 Maximum Credits 1

ARTS 144 Foundation Skill: Wood

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

Repeatable: *N*

Formerly 22-1974

Minimum Credits 1 Maximum Credits 1

ARTS 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

Major Requirements

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 170 Fashion Foundations

The course content provides an exploratory platform for design processes as they apply to fashion and design. Using two- and three-dimensional formats and techniques the students will experiment with materials and medium, image creation and concept prototyping in an environment of experimentation, personal growth and collaboration emphasizing the scope of idea development and realization as it relates to the body.

Repeatable: N
Formerly 27-1000
Minimum Credits 3 Maximum Credits 3

FASH 171 Garment Construction I

This course is an introduction to basic sewing and construction techniques. Fabric definition, construction and function are explored at the beginning level. Students learn hand sewing and finishing, machine operation, primary machine maintenance, industry vocabulary and production practices. Students are required to create and complete garments. This course is supported by Supplemental Instruction Peer Study

Groups. Please check the website at www.colum.edu/si for days and times.

Repeatable: *N*

Formerly 27-1600

Fashion Design Majors Only (M271)

Minimum Credits 3 Maximum Credits 3

FASH 172 Fashion Illustration

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

Repeatable: *N*

Formerly 27-1603

Minimum Credits 3 Maximum Credits 3

FASH 173 Apparel Studio I

Using designs developed in Fashion Design Studio I, students will explore the two- and three-dimensional patternmaking approach to garment design in this introductory course. Using basic patterns and introductory draping techniques, students develop original design concepts through pivot, slash and spread, and contouring techniques. Through critiqued design development on the dress form, students develop a sense of proportion, silhouette, line and style, while exploring current market trends. Projects are evaluated on professional models for fit and style.

Repeatable: *N*

Formerly 27-1606

Prerequisites FASH 171 Garment Construction I

Co-requisites FASH 101 Intro to the Fashion Industry

Concurrent Requisite FASH 174 Fashion Design Studio I

Minimum Credits 3 Maximum Credits 3

FASH 174 Fashion Design Studio I

This course introduces fashion design students to research methods, theme development and various design processes as they apply to fashion. Students will learn and apply the basic tools for designing a fashion collection, including trend and market research, drawing for fashion, generating color palettes, use and suitability of fabric choices, design development and presentation techniques. Students will be encouraged to develop skill-sets related to professional practice including developing a cohesive work product, working to deadlines, team work and constructive critique.

Repeatable: *N*

Formerly 27-1710

Prerequisites FASH 172 Fashion Illustration

Co-requisites FASH 101 Intro to the Fashion Industry

Concurrent Requisite FASH 173 Apparel Studio I

Minimum Credits 3 Maximum Credits 3

FASH 205 Textiles Survey

This course demonstrates the interrelationship between textiles and clothing design. It explores the importance of the textile industry to the fashion industry. Students acquire understanding of fibers, fabrics, manufacturing techniques, trends, definitions, and uses of textiles applied to both industries. Laws governing uses, liabilities, treatment, standards, and labeling are discussed.

Repeatable: *N*

Formerly 27-2121

Prerequisites FASH 101 Intro to the Fashion Industry

Requirements Sophomore Standing or Above (SO)

Minimum Credits 3 **Maximum Credits** 3

FASH 271 Garment Construction II

This course presents more complex and specialized manufacturing techniques in clothing construction. Applications of skills, organization, and evaluation of the manufacturing process and acquired methodology are developed, discussed, and demonstrated. The importance of fiber and fabric to clothing manufacturing continues to be examined, and specific fabric relationships and construction problems are explored. Emphasis is on development of a quality product.

Repeatable: *N*

Formerly 27-2600

Prerequisites FASH 171 Garment Construction I

Minimum Credits 3 **Maximum Credits** 3

FASH 273 Apparel Studio II

Using designs developed in Fashion Design Studio II, students will further explore the two- and three-dimensional patternmaking approach to garment design. Using fitting shells/blocks and draping principles, students will realize original design concepts. Through critiqued design development on the dress form, students learn the principles of proportion, silhouette, line and style, while exploring current market trends. Projects are evaluated on professional models for fit and style.

Repeatable: *N*

Formerly 27-2606

Prerequisites FASH 173 Apparel Studio I and FASH 205 Textiles Survey

Co-requisites FASH 271 Garment Construction II

Concurrent Requisite FASH 274 Fashion Design Studio II

Minimum Credits 3 **Maximum Credits** 3

FASH 274 Fashion Design Studio II

This computer-based studio course introduces students to Adobe Illustrator and Photoshop techniques as creative tools for fashion design. Course covers digital flat creation, drawing, mood boards, fashion illustration and portfolio design techniques.

Repeatable: *N*

Formerly 27-2710

Prerequisites FASH 174 Fashion Design Studio I

Concurrent Requisite FASH 273 Apparel Studio II

Minimum Credits 3 **Maximum Credits** 3

FASH 275 Contemporary Fashion

In this course students study the modes of dress in society from Dior's New Look of 1947 to the present. Curriculum covers historic events, social movements, the arts, celebrities, trends, and popular culture, and their relationship to fashion. Emphasis is on contemporary dress, why it is worn, what it reflects from the past, and what it might signal for the future.

Repeatable: *N*

Formerly 27-2176

Prerequisites ENGL 112 Writing and Rhetoric II or ENGL 122 International Writing and Rhetoric II or ENGL 112H Writing and Rhetoric II: Honors

Minimum Credits 3 Maximum Credits 3

FASH 306 Apparel Evaluation

Apparel Evaluation provides students with a production vocabulary based on a thorough knowledge of the relationship from textiles to finished garments, including fit, construction details, federal regulations, quality, and wholesale/retail pricing relationships by market segment. Decision making and negotiating skills are highlighted.

Repeatable: *N*

Formerly 27-3115

Prerequisites FASH 101 Intro to the Fashion Industry or FASH 204 Math for Fashion

Minimum Credits 3 Maximum Credits 3

FASH 307 Fashion History: Global Perspectives

This course introduces students to universal historical and contemporary concepts of dress through the examination of developments in construction techniques, fashion technologies, international trade, and retail practices.

Repeatable: *N*

Formerly 27-3175

Prerequisites FASH 101 Intro to the Fashion Industry and ENGL 112 Writing and Rhetoric II or FASH 101 Intro to the Fashion Industry and ENGL 112H Writing and Rhetoric II: Honors or FASH 101 Intro to the Fashion Industry and ENGL 122 International Writing and Rhetoric II

Minimum Credits 3 Maximum Credits 3

FASH 373 Apparel Studio III

Using designs developed in Fashion Design Studio III, students will further refine two- and three-dimensional patternmaking techniques, and blend the two for a more studio centered work approach to garment design. They will explore 2-D to 3-D visualization along with construction details and finishes that allow for innovative cut, shape and silhouette. Critical thinking and problem solving skills will be used to realize students' unique work. Projects are evaluated on professional models for fit and style.

Repeatable: *N*

Formerly 27-3606

Prerequisites FASH 273 Apparel Studio II

Concurrent Requisite FASH 374 Fashion Design Studio III

Minimum Credits 3 Maximum Credits 3

FASH 374 Fashion Design Studio III

In this course the process of developing and generating a body of work is designed to deepen knowledge and understanding of research as it applies to creativity and reflective practice. Fashion design is explored through the phases of conceptualization, context, and process. Of particular focus is the development of effective design practice and the generation of original and innovative concepts relative to fashion, structure and the body.

Repeatable: *N*

Formerly 27-3710

Prerequisites FASH 274 Fashion Design Studio II

Concurrent Requisite FASH 373 Apparel Studio III

Minimum Credits 3 Maximum Credits 3

FASH 376 Senior Thesis I

This course emphasizes deep and immersive studio-based exploration of research methods and design processes towards developing original concepts, ideas, and prototypes culminating in a Senior Thesis proposal (to be realized in the following semester). Students consider contemporary trends/art movements and customer research/audience as part of their design process. They will also be required to present their proposal to a jury comprised of faculty and industry professionals. The course also includes process documentation, portfolio design, and formal presentation.

Repeatable: *N*

Formerly 27-3720

Prerequisites FASH 331 Design Solutions for Fashion or FASH 374 Fashion Design Studio III

Co-requisites FASH 378 Production to Showroom

Requirements BFA Degree (BFA)

Minimum Credits 3 Maximum Credits 3

FASH 377 Digital Patternmaking

This course explores software tools (CAD) designed to work with patterns used for clothing production. Students learn to apply patternmaking skills acquired in the Apparel Studio courses to develop digital patterns. Topics of study include the drafting, altering, grading, and digitizing of apparel patterns.

Repeatable: *N*

Formerly 27-3640

Prerequisites FASH 273 Apparel Studio II

Minimum Credits 3 Maximum Credits 3

FASH 378 Production to Showroom

Fashion Design students will explore the process from production to sales through the lens of a major brand as well as a start-up fashion line. Students will learn the steps of line development including sourcing, costing, pre-production, working with a manufacturer and taking a product line to market at the wholesale level.

Repeatable: *N*

Formerly 27-3740

Prerequisites FASH 271 Garment Construction II

Requirements Senior Standing (SR) Fashion Design Majors Only (M271)

Minimum Credits 3 Maximum Credits 3

FASH 379 Senior Thesis II

This course gives students the opportunity to further develop and finally construct an original collection of clothing that showcases their creativity, innovative designs, and technical skills, using design and production processes and sample prototypes from Senior Thesis I. Students will also develop strategies for marketing their collection along with a professional portfolio.

Repeatable: N

Formerly 27-3770

Prerequisites FASH 376 Senior Thesis I

Minimum Credits 6 Maximum Credits 6

Complete 6 credits from the following courses:

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

COLL 210 Internship

This course allows students to take a valuable internship experience in their desired industry for academic credit. Each position is vetted and approved by Career Center to ensure that it is an educational opportunity that will fulfill the learning objectives of the course. Participating in an internship allows the student to gain hands-on experience and explore career interests while applying knowledge and skills learned in the classroom to a work setting. The experience also helps students gain a clearer sense of what they still need to learn and provides an opportunity to build professional networks. Students are responsible for securing their own internships and should contact Career Center for assistance and resources to identify and apply for opportunities of interest.

Repeatable: Y

Formerly 99-2100

Requirements Permission Required (DP)

Minimum Credits 1 Maximum Credits 1

COLL 230 Internship: 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: Y

Formerly 99-2300

Requirements Permission Required (DP)

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

FASH 181 Visual Merchandising

Students will analyze store environments and the role of visual merchandising through interior and exterior displays. This course emphasizes the use of color, fixtures, and lighting used for display purposes. This hands-on course also gives students the opportunity to create visual displays.

Repeatable: Y

Formerly 27-1920

Minimum Credits 3 **Maximum Credits** 3

FASH 182 Fashion Show Production

This course introduces fashion show planning and implementation techniques.

Repeatable: N

Formerly 27-1925

Minimum Credits 3 **Maximum Credits** 3

FASH 183 Clothing and Society

This course focuses on the socio-cultural significance of dress and appearance. Course offers a framework for interpreting the meaning of dress as behavior and as a communication system.

Repeatable: N

Formerly 27-1930

Minimum Credits 3 **Maximum Credits** 3

FASH 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

Minimum Credits 3 Maximum Credits 3

FASH 251 Textile Fabrication and Surface Embellishment

This course explores creation and embellishment of fabrics. History and uses of fabrics are studied and applied to design assignments. Students learn weaving, knitting, and felting techniques to produce samples of various fabrics. Students study and utilize fabric embellishment, such as quilting, beading, printing, and painting.

Repeatable: *Y*

Formerly 27-2620

Prerequisites FASH 205 Textiles Survey

Minimum Credits 3 Maximum Credits 3

FASH 253 Millinery

This course introduces students to the design and construction of hats. 3-D design principles and hatmaking techniques are studied and applied to wearable and non-wearable creations. Students learn basic skills of millinery construction through the methods of patterned and blocked forms.

Repeatable: *N*

Formerly 27-2621

Minimum Credits 3 Maximum Credits 3

FASH 284A Workshop in Fashion Studio

This course offers focused workshops in a specific area of fashion design or product development in a studio setting. Each semester this course covers different material that is not included in the permanent course offerings.

Repeatable: *Y*

Formerly FASH 284

Prerequisites FASH 130 Patternmaking and Construction I or FASH 173 Apparel Studio I

Minimum Credits 1 Maximum Credits 1

FASH 284B Workshop in Fashion Studio

This course offers focused workshops in a specific area of fashion design or product development in a studio setting. Each semester this course covers different material that is not included in the permanent course offerings.

Repeatable: *Y*

Prerequisites FASH 130 Patternmaking and Construction I or FASH 173 Apparel Studio I

Minimum Credits 1 Maximum Credits 1

FASH 284C Workshop in Fashion Studio

This course offers focused workshops in a specific area of fashion design or product development in a studio setting. Each semester this course covers different material that is not included in the permanent course offerings.

Repeatable: Y

Prerequisites FASH 130 Patternmaking and Construction I or FASH 173 Apparel Studio I

N/A

Minimum Credits 1 **Maximum Credits** 1

FASH 284D Workshop in Fashion Studies

This course offers focused workshops on specific topics, themes, and genres relative to fashion, product development, and merchandising in a lecture-discussion setting. Each semester this course covers different material that is not included in the permanent course offerings.

Repeatable: Y

Co-requisites 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 1 **Maximum Credits** 1

FASH 284E Workshop in Fashion Studies

This course offers focused workshops on specific topics, themes, and genres relative to fashion, product development, and merchandising in a lecture-discussion setting. Each semester this course covers different material that is not included in the permanent course offerings.

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 1 **Maximum Credits** 1

FASH 284F Workshop in Fashion Studies

This course offers focused workshops on specific topics, themes, and genres relative to fashion, product development, and merchandising in a lecture-discussion setting. Each semester this course covers different material that is not included in the permanent course offerings.

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 1 **Maximum Credits** 1

FASH 285 Fashion Styling I

This course provides an introduction to the fashion stylist's role. A historical overview of fashion and costume styling will provide context for understanding the cultural significance of this practice. Students will also be introduced to the actual work and responsibilities of fashion stylists, and will actively engage in conceptualizing ideas, working in collaborative teams, shopping and prepping merchandise, styling hair and makeup, learning how to evaluate and hire models, managing and executing the final products.

Repeatable: *N*

Formerly 27-2160

Prerequisites ENGL 112 Writing and Rhetoric II or ENGL 112H Writing and Rhetoric II: Honors or ENGL 122 International Writing and Rhetoric II

Minimum Credits 3 Maximum Credits 3

FASH 351 Digital Textiles

This course explores the use of computer technology as a means for textile design and rendering. Areas of study include palette development, print design, pattern repeats, knit design, weave design, color reduction, and recoloring.

Repeatable: *N*

Formerly 27-3641

Prerequisites FASH 174 Fashion Design Studio I and FASH 205 Textiles Survey or FASH 102 Fashion Design Principles and FASH 205 Textiles Survey

Minimum Credits 3 Maximum Credits 3

FASH 355 Fashion Styling: Designer

This course brings together Fashion Studies majors and Photography students who work on real-world situations that bring original fashion designs to the marketplace. Emphasis is on promotion and media strategies in a variety of business environments. The goal of the course is to foster an atmosphere of collaborative learning.

Repeatable: *N*

Formerly 27-3605

Requirements Permission Required (DP)

Minimum Credits 3 Maximum Credits 3

FASH 356 Advanced Garment Construction

This course focuses on advanced garment construction techniques, including but not limited to, the selection, handling, cutting, and sewing of a variety of specialty fabrics including fine silks, lace, and knits. Students will experiment with prototypes and also construct entire garments while learning to identify the correct techniques appropriate to construction, detailing and refined finishing of bespoke apparel.

Repeatable: *N*

Formerly 27-3600

Prerequisites FASH 271 Garment Construction II or FASH 230 Patternmaking and Construction II

Minimum Credits 3 Maximum Credits 3

FASH 357 Menswear Design

This course applies the concept of fashion design to the masculine mode. Historic references, social trends, merchandising philosophies, and clothing design are discussed and emphasized in their application to the

male body, image, and lifestyle. Students' research includes design, fabric choice, use, function, social influence, and creativity.

Repeatable: *N*

Formerly 27-3611

Prerequisites FASH 273 Apparel Studio II or FASH 230 Patternmaking and Construction II

Minimum Credits 3 **Maximum Credits** 3

FASH 387 Fashion Studies in the Field: New York

Drawing on the rich resources specific to the city, this course will provide an introduction to the local fashion industry for students soon-to-enter a fashion-related profession. The course is designed to enhance students' knowledge of the local fashion industry including its history, fashion design, production, merchandising, and retailing. In addition, students will visit museums and other culturally unique sites to enhance their understanding of the subject.

Repeatable: *Y*

Formerly 27-3990

Requirements Permission Required (DP)

Minimum Credits 1 **Maximum Credits** 3

FASH 399A Special Topics in Fashion Studies

This course offers rotating topics relative to fashion design and product development in a studio setting. Each semester this course covers different material that is not included in the permanent course offerings.

Repeatable: *Y*

Formerly FASH 399

Prerequisites FASH 130 Patternmaking and Construction I or FASH 173 Apparel Studio I

Minimum Credits 3 **Maximum Credits** 3

FASH 399B Special Topics in Fashion Studies

This course offers rotating topics relative to fashion design and product development in a studio setting. Each semester this course covers different material that is not included in the permanent course offerings.

Repeatable: *Y*

Prerequisites FASH 130 Patternmaking and Construction I or FASH 173 Apparel Studio I

Minimum Credits 3 **Maximum Credits** 3

FASH 399C Special Topics in Fashion Studies

This course focuses on specific topics, themes, and genres relative to fashion, product development, and merchandising. Each semester this course covers different material that is not included in the permanent course offerings.

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
Minimum Credits 3 Maximum Credits 3

FASH 399D Special Topics in Fashion Studies

This course focuses on specific topics, themes, and genres relative to fashion, product development, and merchandising. Each semester this course covers different material that is not included in the permanent course offerings.

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

Minimum Credits 3 Maximum Credits 3

ILLU 204 Figure Drawing

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

Repeatable: Y

Formerly 21-2402

Prerequisites ARTS 105 Foundation Studio or ARTS 210 Drawing I or ANIM 105 Introduction to Traditional Animation or GAME 205 2D Art for Games or 22 1920 Making 2

Minimum Credits 3 Maximum Credits 3

DSGN 199A Special Topics in Design:

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

Repeatable: Y

Formerly DSGN 199

Requirements Permission Required (DP)

Minimum Credits 1 Maximum Credits 6

DSGN 199B Special Topics in Design:

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

Repeatable: Y

Requirements Permission Required (DP)

Minimum Credits 1 Maximum Credits 6

DSGN 199C Special Topics in Design:

This course offers rotating topics within design practices that explore interdisciplinary. Each course introduces material concentrating on new or experimental approaches and issues relative to design and

related fields of study.

Repeatable: Y

Requirements Permission Required (DP)

Minimum Credits 1 Maximum Credits 6

DSGN 199D Special Topics in Design:

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

Repeatable: Y

Requirements Permission Required (DP)

Minimum Credits 1 Maximum Credits 6

DSGN 199E Special Topics in Design:

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

Repeatable: Y

Requirements Permission Required (DP)

Minimum Credits 1 Maximum Credits 6

DSGN 199F Special Topics in Design:

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

Repeatable: Y

Requirements Permission Required (DP)

Minimum Credits 1 Maximum Credits 6

Fiction, BFA

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

- demonstrate a familiarity with the common language of the discipline of fiction writing;
- use a variety of narrative techniques, written forms, and revision strategies to create effective fiction;
- demonstrate an understanding of the relationship between effective reading and effective writing;
- demonstrate a familiarity with how open fiction is to new modes of expression;
- perform reasonably close readings of works of fiction by analyzing relevant literary elements in fiction (narrative techniques, themes, forms/subgenres, stylistic choices, or other literary devices common to fiction), and making appropriate reference to relevant texts and contexts;
- demonstrate knowledge of the literary marketplace and processes crucial to publishing their writing;

- demonstrate a meaningful ability to participate in contemporary conversations on social and cultural change;
- apply creative problem-solving, effective written and oral communications, and critical thinking to their preparation for graduate studies, writing-related careers, and other professions;
- assemble a Writer's Portfolio which shows evidence of understanding of purpose, originality of conception, engaging subject matter, developed technique, and is of publishable quality, and professional in appearance;
- demonstrate knowledge of the literary marketplace and processes crucial to publishing their writing; and
- exhibit a sound understanding of related theory and practice in a BFA thesis of publishable and professional quality.

PROGRAM REQUIREMENTS - 58 credits required

CRWR 110 Foundations in Creative Writing

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 250 Fiction Workshop: Intermediate

Course is the second workshop in the core curriculum for the Fiction concentration. Course continues the development of perceptual and technical abilities begun in Fiction Writing: Beginning, with a focus that may include, but is not limited to: point of view, structure, and parody of form.

Repeatable: *N*

Formerly 59-2201

WI

Prerequisites CRWR 150 Fiction Workshop: Beginning

Minimum Credits 3 Maximum Credits 3

CRWR 315 Creative Writers and Publishing

Course is designed to give developing creative writers an understanding of the publishing industry, and experience navigating it. Students will write and prepare work for potential publication, familiarize themselves with the literary marketplace and current publishing trends, participate in conversations and interviews with editors, agents, publishers, and other members of the publishing industry and literary community. Assignments will include research, presentations, and opportunities for submission of students' creative work. Students will undertake, present, and potentially publish in-depth research into literary magazines and journals, as well as independent and major publishing houses. Guest speakers may include bookstore owners, editors, publishers, and published creative writers.

Repeatable: N

Formerly 59-3100

Co-requisites CRWR 250 Fiction Workshop: Intermediate or CRWR 255 Poetry Workshop: Intermediate or CRWR 260 Creative Nonfiction Workshop: Intermediate

Minimum Credits 3 Maximum Credits 3

CRWR 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

Choose one of the following courses:

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 289 Practice Teaching: Classroom

Students explore a range of pedagogical strategies in order to prepare to teach the writing of Fiction.

Repeatable: Y

Formerly 59-3451

Prerequisites CRWR 288 Practice Teaching: Tutor Training

Requirements Permission Required (DP)

Minimum Credits 3 Maximum Credits 3

Choose and complete 12 credits from the following courses:

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

- OR -

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

Craft and Process and Specialty Writing Courses

Choose nine courses from the following lists. Two courses must be Craft and Process Seminar and two courses must be Specialty Writing.

Craft and Process Seminar Courses:

CRWR 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

Co-requisites CRWR 150 Fiction Workshop: Beginning

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

Co-requisites CRWR 150 Fiction Workshop: Beginning

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

Co-requisites CRWR 150 Fiction Workshop: Beginning

Minimum Credits 3 Maximum Credits 3

CRWR 121 Craft and Process Seminar in Fiction: First Novels

Course will expose student writers to the creative and intellectual processes of published writers early in their careers. It will show students that a) writing is an ongoing process of writing and rewriting; b) the creative process is both unique and universal to each writer; and c) published writers faced the same bogeys at the beginning of their careers that student writers face. Through contrast and comparisons (in the journals and class discussions) students will examine and comment on the prose forms, character developments, and story structures first-time novelists have effectively used, along with the writing processes the authors employed to get their first novels finished. Through journal entries and essays, students will examine what all this tells them about how they might go about solving the questions of structure and process presented to them by their own writing. Students will be required to read three novels and conduct research by reading writers' diaries, notebooks, letters, and autobiographies. There will be discussion of the assigned texts and journal readings every week.

Repeatable: N

Formerly 59-1302

Co-requisites CRWR 150 Fiction Workshop: Beginning

Minimum Credits 3 Maximum Credits 3

CRWR 122 Craft and Process Seminar in Fiction: Gender and Difference

Course examines the ways in which gay, lesbian, and straight writers contend with issues of culture, gender, and difference. Course focuses upon such questions as the following: How do straight male and female writers deal with the serious issues and challenges of writing from the point of view of gay and lesbian characters? How do gay and lesbian writers deal with the same issues in writing about straight characters? Course also examines the particular challenges of writing gender opposites (whatever the sexual orientation of those characters might be). Through the students' reading of assigned stories and novels, through their written responses as writers to their reading, through creative fiction and nonfiction writing assignments, and through individual and small-group research activities, the course will approach broad and specific issues of gender and difference from early writing to the present day.

Repeatable: N

Formerly 59-1305

PL

Co-requisites CRWR 150 Fiction Workshop: Beginning
Minimum Credits 3 Maximum Credits 3

CRWR 123 Craft and Process Seminar in Fiction: The Novel in Stories

Course examines creative and intellectual processes of writers working in nonlinear structure forms. It raises questions writers ask themselves when determining how best to structure a body of work that is more cohesive than a collection of stories, yet not a linearly shaped novel. Through readings, small group and large group discussions, journal reflections (both students' and authors'), and research into the authors' writing processes, students are able to reflect upon and examine issues and questions of structure that go into putting together a cohesive body of creative work.

Repeatable: *N*

Formerly 59-1306

Co-requisites CRWR 150 Fiction Workshop: Beginning
Minimum Credits 3 Maximum Credits 3

CRWR 124 Craft and Process Seminar in Fiction: 19th Century Russian Authors

Course requires that students research the reading and writing processes behind selected novels and short stories by Russian masterpiece authors and give their own oral and written responses as writers to the material they are reading. Research examines the personal and social contexts in which masterpiece works were written, as well as the ways in which writers read, respond to what they read, and incorporate their reading and responses to reading dynamically to their own fiction-writing process. Drawing upon authors' journals, notebooks, and letters, as well as upon more authors and the ways in which students' own responses may nourish and heighten the development of their fiction.

Repeatable: *N*

Formerly 59-1307

Co-requisites CRWR 150 Fiction Workshop: Beginning
Minimum Credits 3 Maximum Credits 3

CRWR 125 Craft and Process Seminar in Fiction: Contemporary European Masterpiece Authors

This course researches the writing processes of contemporary European writers, including the ways in which their reading and responses to reading play influential roles in the overall fiction-writing process. Journals and other writings by contemporary European authors will be used as examples of how writers develop dimensions of their own fiction and see their work in relation to other writers. Course involves study of the development of diverse techniques and voices of some of the most prominent contemporary European authors, the so-called post-war generation, in such countries as France, Czechoslovakia, Poland, Yugoslavia, Russia, and others.

Repeatable: *N*

Formerly 59-1308

Co-requisites CRWR 150 Fiction Workshop: Beginning
Minimum Credits 3 Maximum Credits 3

CRWR 126 Craft and Process Seminar In Fiction: Contemporary Russian Authors

This course requires that students research reading and writing processes behind selected novels and short stories by principal masterpiece authors of the Soviet period from 1920 to present, such as Bulgakov, Babel,

Olesha, Erofeev, Platonov, Sokolov, and others. Drawing upon authors' journals, notebooks, and letters, as well as upon more public writing and interviews, students examine the personal and social contexts in which writers read and respond to what they read. Students give oral and written responses as writers to material.

Repeatable: *N*

Formerly 59-1309

Co-requisites CRWR 150 Fiction Workshop: Beginning

Minimum Credits 3 Maximum Credits 3

CRWR 127 Craft and Process Seminar in Fiction: American Voices

Course researches writing processes of African-American, Hispanic-American, Native-American, and Asian-American writers and other ethnic American writers and the ways in which their reading and responses to reading play an influential role in the fiction-writing process. Particular emphasis will be placed upon taking the point of view of racial and ethnic opposites. Journals and other writings are used as examples of how writers read and write about what they read to develop dimensions of their own fiction and how they see their work in relation to that of other writers. Manuscripts and notes of famous works may be used to show writers' processes and development.

Repeatable: *N*

Formerly 59-1310

PL

Co-requisites CRWR 150 Fiction Workshop: Beginning

Minimum Credits 3 Maximum Credits 3

CRWR 129 Craft and Process Seminar in Fiction: Autobiographical Fiction

Course requires that students read fiction known to be autobiographical in nature and respond with journal entries and classroom discussion. Students research primary sources concerning a writer, his or her work, and the process by which the work came into being; give an oral report; and write a final essay. Students read aloud journal entry responses to readings and write their own autobiographical fiction, some of which is read and responded to in class.

Repeatable: *N*

Formerly 59-1312

Co-requisites CRWR 150 Fiction Workshop: Beginning

Minimum Credits 3 Maximum Credits 3

CRWR 130 Craft and Process Seminar in Fiction: Crime & Story

Course explores the fact that, since Oedipus Rex, the crime has been one of the engines that drive story movement. Dostoevsky, Drieser, Petry, Dickens, Atwood, and Wright are among the many writers who use elements of the mystery and crime story to explore the psychological effects of crime on characters in fiction. By analyzing the writing techniques and processes--such as point of view, scene, voice, and story structure--of well-known writers, students will examine how murder, crime, and mystery have been transformed beyond genre to create dramatic literary fiction. By reading published work, as well as researching memoirs, journals, essays, and letters of established writers, students will explore how they may use these techniques to create compelling movement in their fiction.

Repeatable: *N*

Formerly 59-1316

Co-requisites CRWR 150 Fiction Workshop: Beginning
Minimum Credits 3 Maximum Credits 3

CRWR 220 Craft and Process Seminar in Fiction: Novelists

Course examines the ways in which novelists read, respond to what they read, and incorporate their reading responses dynamically into their own fiction-writing processes. In addition to their own written responses to reading, students work individually and in small groups researching the reading and writing processes behind selected novels (mainstream and alternative), ranging from the beginnings of the form to the present day. Drawing upon authors' journals, notebooks, letters, and more public writings, students explore the writing processes of well-known writers and ways in which students' own responses to reading can nourish and heighten the development of their fiction. Course will survey many of the principal novelists and novels and the development of the genre from its roots to contemporary fiction. Students should be writing fiction, but novel-length material is not required.

Repeatable: *N*

Formerly 59-2301

Co-requisites CRWR 250 Fiction Workshop: Intermediate
Minimum Credits 3 Maximum Credits 3

CRWR 221 Craft and Process Seminar in Fiction: Short Story

Course encourages development of lively, well-crafted, short fiction by examining reading and writing processes that guide some of the best examples of the form. Students select from a wide range of writers, representing many different voices, backgrounds, subjects, and approaches, to research ways in which writers read, respond to their reading, and use that reading to generate and heighten their short stories. Students write their responses to reading short stories and discuss the relationship of reading to the development of their own fiction.

Repeatable: *N*

Formerly 59-2302

Co-requisites CRWR 251 Prose Forms
Minimum Credits 3 Maximum Credits 3

CRWR 222 Craft and Process Seminar in Fiction: Women Writer

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

Repeatable: *N*

Formerly 59-2303

PL

Co-requisites CRWR 250 Fiction Workshop: Intermediate
Minimum Credits 3 Maximum Credits 3

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

Course emphasizes research, writing, and discussion of creative processes of successful writers, among them Lawrence, Flaubert, Hurston, Wright, Selby, Joyce, and Burroughs, who have been forced to confront directly forms of censorship or marginalization. Writers must be free to draw on their strongest material and use their best, most authentic, telling voices. However, writers often confront external or internal inhibitions: outright legal challenges, vocal attacks upon certain types of stories, subtle publishing prejudices, or self-censoring.

Repeatable: *N*

Formerly 59-2304

Co-requisites CRWR 250 Fiction Workshop: Intermediate

Minimum Credits 3 **Maximum Credits** 3

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

With a focus on Franz Kafka, this course presents the work of Prague's most influential writers, paying special attention to how the historical and cultural landscape of Eastern Europe in the 20th century impacted their lives and work, and exploring the myriad ways culture and geography inform creative process. In this course, students will interact with the city of Prague through the lenses of great works such as Kafka's *The Trial*, Haseks, outrageous novel *Good Soldier Svejk*, Kundera's *The Unbearable Lightness of Being* and works by Karol Capek and Bohumil Hrabal.

Repeatable: *N*

Formerly 59-3173

GA

Requirements Permission Required (DP)

Minimum Credits 3 **Maximum Credits** 3

Specialty Writing Courses:

CRWR 112 Tutoring Fiction Writing Skills

Tutorial course addresses basic skills in grammar and punctuation, fiction writing, rewriting, editing, journal writing, organization, and more. Tutorial Program is designed for students concurrently enrolled in Fiction Writing Workshop, Prose Forms, Critical Reading and Writing, and Specialty Writing classes. Many students find one-on-one attention of a tutor (who is an advanced writing student) gives their writing added energy and clarity and helps them make valuable discoveries.

Repeatable: *Y*

Formerly 59-1450

Concurrent Requisite CRWR 150 Fiction Workshop: Beginning or CRWR 250 Fiction Workshop: Intermediate

Minimum Credits 1 **Maximum Credits** 2

CRWR 132 Story in Fiction and Film: International

Course critically explores the elements of fiction writing as they are translated to film with an emphasis on foreign and international stories: voice, point of view, dialogue, scene, structure, and other fictional forms. Fiction has been an important source for cinematic storytelling since its earliest incarnations. Students will view films, read fictional excerpts, discuss techniques, and hear speakers, studying how these elements can be used to heighten their own stories. Course will be helpful for students interested in studying fiction, film, and other arts and media disciplines.

Repeatable: *N*

Formerly 59-1406

GA

Minimum Credits 3 Maximum Credits 3

CRWR 133 Story in Graphic Forms

Course covers writing for comics and graphic novels: Forms and formats similar to but unique from those of narrative prose, screenwriting, and storyboarding. The full script and plot outline styles of major publishers are explored and practiced. There's an emphasis on research to enable the writer to translate the envisioned image into words for artist and audience. Business aspects such as submissions, working within publishing cooperatives, and self-publishing are presented.

Repeatable: *N*

Formerly 59-1410

Co-requisites CRWR 150 Fiction Workshop: Beginning

Minimum Credits 3 Maximum Credits 3

CRWR 134 Young Adult Fiction

Course analyzes a selection of published young adult novels, with emphasis on the development of student works, including exploration of ideas and issues that sustain novel-length material. Also studied are plot construction, writing of scene and transition, and the weaving of theme into the whole.

Repeatable: *N*

Formerly 59-1411

Co-requisites CRWR 150 Fiction Workshop: Beginning

Minimum Credits 3 Maximum Credits 3

CRWR 135 Dreams and Fiction Writing

Course helps writers relate the rich, various, and powerful world of dreams to the needs and delights of imaginative prose fiction. Students keep journals of their dreams, read and write dream stories, and study how dreams relate to their fiction writing, including researching the ways in which dreams have influenced the work of well-known writers.

Repeatable: *N*

Formerly 59-1412

Co-requisites CRWR 150 Fiction Workshop: Beginning

Minimum Credits 3 Maximum Credits 3

CRWR 136 Suspense Thriller Fiction Writing

Course requires that students read and analyze contemporary examples of the suspense thriller genre. Suspense, legal and medical thrillers, crime novels, and horror are all various forms of the suspense thriller that make the bestseller lists. In consultation with the instructor, students plan and begin writing their own suspense thrillers.

Repeatable: *N*

Formerly 59-1414

Co-requisites CRWR 150 Fiction Workshop: Beginning

Minimum Credits 3 Maximum Credits 3

CRWR 137 Writing Popular Fiction

Course investigates a variety of fiction forms written for the popular market, including mysteries, romantic women's fiction, and dark fantasy novels. Emphasis is on analysis of given genres and characteristics of form and general technique. Students become aware of characteristics that define a popular genre novel and how to apply those defining techniques in their works. Because most popular fiction is market-driven, course includes some discussion of marketing.

Repeatable: *N*

Formerly 59-1415

Co-requisites CRWR 150 Fiction Workshop: Beginning

Minimum Credits 3 Maximum Credits 3

CRWR 138 Science Fiction Writing

Course offers a fresh approach to conception and writing of science fiction, with a current overview of the state of the field and techniques. Students develop original material and present their manuscripts to instructor for careful examination, possible class reading, and critique.

Repeatable: *N*

Formerly 59-1416

Co-requisites CRWR 150 Fiction Workshop: Beginning

Minimum Credits 3 Maximum Credits 3

CRWR 139 Writing for Children

Course examines writing books for children--from lap-sitter to young adult, including fiction, creative nonfiction, and plays, with emphasis on characterization, theme, plot, setting, dialogue, and conflict. Professional tips on subject matter of interest to children, preparation of manuscripts for publication, and possible markets will also be studied.

Repeatable: *N*

Formerly 59-1417

Co-requisites CRWR 150 Fiction Workshop: Beginning

Minimum Credits 3 Maximum Credits 3

CRWR 140 Story and Journal

Course uses students' personal journals and journals and notebooks of authors such as Melville, Kafka, Nin, and Boll as devices for exploration of the imagination, recording of the living image, and development of various kinds of writing.

Repeatable: *N*

Formerly 59-1419

Co-requisites CRWR 150 Fiction Workshop: Beginning

Minimum Credits 3 Maximum Credits 3

CRWR 141 Fantasy Writing Workshop

Course explores the many facets of fantasy fiction, from heroic fantasy to contemporary fantasy to horror. Students will read classic short stories of the genre, with class discussion focusing on structure, content, the

use of imagination combined with plausibility, and how these qualities apply to the student's own writing.

Repeatable: *N*

Formerly 59-1420

Co-requisites CRWR 150 Fiction Workshop: Beginning

Minimum Credits 3 **Maximum Credits** 3

CRWR 142 Interactive Storytelling

Course provides students with basic, hands-on training in order to complete interactive storytelling as well as an exploration of prose forms that adapt readily for Web venues. The internet provides a wealth of writing and publishing opportunities employing a wider range of skills and techniques than is found in print publishing. These projects will include text, creating and preparing images for the Web, planning the flow of a site, and designing pages, as well as creating internal and external links. Students read and view examples from the internet, compare these with print media, and write with these differences in mind.

Repeatable: *N*

Formerly 59-1421

Minimum Credits 3 **Maximum Credits** 3

CRWR 143 Journal and Sketchbook: Ways of Seeing

This course, open to those interested in writing and/or visual art, will be team-taught by a writer and a visual artist, using interdisciplinary approaches in order to help students better see their narrative work. Kafka, Goya, Faulkner, and others have been inspired by word and image; their journals and sketchbooks show exploration in text, image, and their intersections. Students will consider their written and visual work fully through personal observation, seeing and responding simultaneously, and seeing-in-the-mind through imagination and memory.

Repeatable: *N*

Formerly 59-1422

GA

Co-requisites CRWR 150 Fiction Workshop: Beginning

Minimum Credits 3 **Maximum Credits** 3

CRWR 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

Co-requisites CRWR 150 Fiction Workshop: Beginning

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

Co-requisites CRWR 150 Fiction Workshop: Beginning

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

Co-requisites CRWR 150 Fiction Workshop: Beginning

Minimum Credits 3 Maximum Credits 3

CRWR 155 Poetry Workshop: Beginning

Through in-class writing exercises, reading of model poems, and discussion of student work, this course encourages students to produce poetry of increasing quality.

Repeatable: N

Formerly 59-1500

Minimum Credits 3 Maximum Credits 3

CRWR 160 Creative Nonfiction Workshop: Beginning

A beginning class in writing creative nonfiction, a term including many forms, constantly re-imagined, with the personal and lyrical essay at its core. You will boldly combine different elements of shape, texture, and voice to attempt to produce works of literary art, primarily in the essay, and present your work to the rest of the class in a workshop format. You will also begin reading in nonfiction.

Repeatable: N

Formerly 59-1700

WI

Minimum Credits 3 Maximum Credits 3

CRWR 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

Co-requisites CRWR 110 Foundations in Creative Writing

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

Co-requisites CRWR 110 Foundations in Creative Writing

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

Co-requisites CRWR 110 Foundations in Creative Writing

Minimum Credits 3 Maximum Credits 3

CRWR 215 Freelance Applications of Creative Writing Training

Course looks at the application of the broad repertoire of creative writing techniques and approaches to writing and freelance tasks found in various businesses and services, including the writing that appears in a variety of publications and media. The student develops writing projects suitable for inclusion in his/her professional portfolios.

Repeatable: N

Formerly 59-2101

Co-requisites CRWR 251 Prose Forms or CRWR 255 Poetry Workshop: Intermediate or CRWR 260 Creative Nonfiction Workshop: Intermediate

Minimum Credits 3 Maximum Credits 3

CRWR 216 Small Press Publishing

No description available.

Repeatable: N

Formerly 59-2102

Co-requisites CRWR 251 Prose Forms or CRWR 255 Poetry Workshop: Intermediate or CRWR 260 Creative Nonfiction Workshop: Intermediate
Minimum Credits 3 Maximum Credits 3

CRWR 217 Manuscript Preparation for Writers

Course teaches students how to prepare final manuscripts. While students will consider the development of manuscript conventions and writing industry standards, they will also compare and contrast how other writers (such as Faulkner, Fitzgerald, and others) have prepared their manuscripts, based on their vision of the final product and its impact on various audiences. Students will learn to give close attention to issues regarding the relationship between story content and the important role of style, punctuation, usage, and the many ways in which the visual appearance and impact of a manuscript's features (chapters, sections, breaks, etc.) affect not only the way in which the work is received by readers, editors, and publishers, but also how layout/setup affects the manipulation of time, movement, and dramatic impact.

Repeatable: *N*

Formerly 59-2450J

Co-requisites CRWR 150 Fiction Workshop: Beginning

Minimum Credits 2 Maximum Credits 2

CRWR 233 Researching and Writing Historical Fiction

Course focuses on the ever-popular genre of historical fiction, which combines the study of research techniques with fictional techniques necessary to produce marketable prose. Through reading, research, and guidance of a historical fiction writer, students produce their own historical fiction. Course fulfills the bibliography and research requirement of the Fiction Writing major.

Repeatable: *N*

Formerly 59-2410

Co-requisites CRWR 251 Prose Forms

Minimum Credits 3 Maximum Credits 3

CRWR 234 Advanced Young Adult Fiction

Course provides students with the opportunity to complete full-length original novellas begun in Young Adult Fiction (55-4301). Emphasis is on deepening understanding of scene, transition, character, and plot development. Rigorous rewriting and revision are key in working toward publishable quality. Students discuss the latest in young adult literature and current trends in publishing.

Repeatable: *N*

Formerly 59-2411

WI

Prerequisites CRWR 134 Young Adult Fiction

Minimum Credits 3 Maximum Credits 3

CRWR 238 Advanced Science Fiction Writing Workshop

Workshop course builds on the original science fiction class, focusing on writing skills and techniques unique to the genre. Students practice generating story ideas, tempering imagination with logic, thinking in terms of the future and its multiple possibilities, selecting appropriate characters, and constructing plausible plots. Readings include collected short stories of science fiction master Alfred Bester and individual works by Robert Heinlein, C.M. Kornbluth, and others.

Repeatable: N

Formerly 59-2416

Prerequisites CRWR 138 Science Fiction Writing

Minimum Credits 3 **Maximum Credits** 3

CRWR 239 Dialects and Fiction Writing

Course provides students with informed training in listening with a good ear and distinguishing between eye dialect and dialect that is both accurately and artistically rendered, with an understanding of the tradition of dialect writing in fiction. Dialect speech and writing have richly contributed to the breadth, variety, and authenticity of American and English literature. Students keep journals and research the ways in which writers employ dialect in their fiction as well as what they have to say about such uses, while also developing a facility with dialect in their own fiction writing.

Repeatable: N

Formerly 59-2430

PL

Co-requisites CRWR 251 Prose Forms

Minimum Credits 3 **Maximum Credits** 3

CRWR 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 CRWR 160 Creative Nonfiction 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
WI
Prerequisites CRWR 160 Creative Nonfiction Workshop: Beginning
Minimum Credits 3 Maximum Credits 3

CRWR 288 Practice Teaching: Tutor Training

Course uses a range of pedagogical strategies to train and provide tutors who, concurrent with their training semester, staff the Department of Creative Writing's Fiction tutoring program. Tutors assist Fiction students who need help with reading and writing skills.

Repeatable: N
Formerly 59-3450
Requirements Permission Required (DP)
Minimum Credits 3 Maximum Credits 3

CRWR 289 Practice Teaching: Classroom

Students explore a range of pedagogical strategies in order to prepare to teach the writing of Fiction.

Repeatable: Y

Formerly 59-3451

Prerequisites CRWR 288 Practice Teaching: Tutor Training

Requirements Permission Required (DP)

Minimum Credits 3 **Maximum Credits** 3

CRWR 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 371 Dreams and Creative Writing: Prague

Mixing medieval with ultra-modern, the surreal and the mythological, the city of Prague has long inspired fantastic and dream-like literature, art, and architecture. In this course, students are invited to tap into the wildly imaginative world of dreams and explore their influence on the work of well-known Czech writers such as Franz Kafka and Gustav Meyrink. With site visits to weird and dreamy locales throughout the city, and through creative prompts and exercises, students will explore first-hand the role of dreams and dream imagery on the creative process.

Repeatable: N

Formerly 59-3172

GA

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 496 Independent Project: Creative Writing

An independent project is designed by the student, with approval of supervising faculty member, to study an area not available in the curriculum. Prior to registration, student must submit written proposal that outlines the project.

Repeatable: Y
Formerly 59-3998
Requirements Permission Required (DP)
Minimum Credits 1 Maximum Credits 6

CRWR 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

ENGL 246 Reviewing the Arts

Students write confident and well-researched reviews of visual, performing, and media arts, reviews that can broaden the role of the arts in our daily lives. Students generate content for their reviews by visiting cultural and artistic institutions, attending performances, and / or viewing recordings. They examine selected expert reviews and theoretical perspectives; and they compose and revise their work through a combination of weekly in-class workshops, discussion, and take-home assignments.

Repeatable: *N*

Formerly 52-2816

HU WI

Prerequisites ENGL 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 WI

Prerequisites ENGL 112 Writing and Rhetoric II or ENGL 112H Writing and Rhetoric II: Honors or ENGL 122 International Writing and Rhetoric II

Requirements 3.5 or Higher GPA (35GP)

Minimum Credits 3 Maximum Credits 3

ENGL 341 Rhetoric of Digital Media

Students explore rhetorical theories and practices that shape digital networked interaction and literacies. In this course students interact with, analyze, and research technologies and literacies that have transformed communication practices and then turn their attention to producing digital artifacts and materials. Issues covered may include the relationship between print and digital culture, creative content licensing, content strategy and curation, perspectives on authorship, the social and cultural dimensions of technology, and professional models of writing associated with digital media. Each section takes a unique approach to the hands-on exploration of exploring, consuming, creating, and even hacking digital networked spaces and cultures.

Repeatable: *N*

Formerly 52-3801

EN WI

Prerequisites ENGL 122 International Writing and Rhetoric II or ENGL 112 Writing and Rhetoric II or ENGL 112H Writing and Rhetoric II: Honors

Minimum Credits 3 Maximum Credits 3

LITR 103 Introduction to Literary Interpretation

Course introduces students to key terms, concepts, and techniques of literary interpretation, with attention to questions of genre, period, and critical perspective. Students analyze selections of poetry, fiction, nonfiction, and/or drama representing a range of historical periods and cultural traditions, and they learn to compose evidence-based interpretive arguments. Designed for students in English and Creative Writing.

Repeatable: N

Formerly 52-1701

HL 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

Co-requisites CRWR 110 Foundations in Creative Writing

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

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;
- competetively pursue graduate education; and
- practice as an artist in the marketplace and in arts-related fields.

PROGRAM REQUIREMENTS - 72 credits required

ARTH 105 Introduction to Visual Culture

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

DEI

Minimum Credits 3 Maximum Credits 3

ARTH 110 Art History Survey: Prehistoric to Modern

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

Repeatable: *N*

Formerly 22-1101

HU

Minimum Credits 3 Maximum Credits 3

ARTH 210 20th Century Art History

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

Repeatable: *N*

Formerly 22-2110

HU

Requirements Sophomore Standing or Above (SO)

Minimum Credits 3 Maximum Credits 3

ARTH 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

WI

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

Repeatable: Y

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 210 Drawing I

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

Repeatable: N

Formerly 22-1210

Minimum Credits 3 Maximum Credits 3

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

Repeatable: Y

DEI

Requirements Junior Standing or Above (JR)

Minimum Credits 1 **Maximum Credits** 1

ARTS 360 Junior Fine Arts BFA Studio

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

Repeatable: *N*

Formerly 22-3264

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

Minimum Credits 3 **Maximum Credits** 3

ARTS 450 Senior Fine Arts Studio

The Senior Fine Arts Studio provides intensive studio-centered work on a one-to-one basis with the instructor. The tutorial relationship is specifically designed for individual guidance on self-directed projects in order to help students achieve clarity of expression and further their conceptual, material, and process development. The development of sustained, self-directed studio practice is a central aspect of a professional practice. Students will meet both as a group to share goals and progress and individually with the instructor throughout the semester for intensive critique sessions. All Fine Arts BA and BFA majors are required to take this course. Fine Arts BA students take this course in the spring semester of their senior year and work on their final capstone project for exhibition at the Manifest arts festival. Fine Arts BFA students take this course in the fall semester of their senior year and typically work on projects that they continue to develop in the spring semester for the senior exhibition.

Repeatable: *N*

Formerly 22-4220

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

Minimum Credits 3 **Maximum Credits** 3

ARTS 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

Complete one of the following courses:

ARTS 299A Topics in Studio Art I:

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

Repeatable: Y

Formerly ARTS 299

Requirements Sophomore Standing or Above (SO)

Minimum Credits 3 **Maximum Credits** 3

ARTS 299B Topics in Studio Art I:

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

Repeatable: Y

Requirements Sophomore Standing or Above (SO)

Minimum Credits 3 **Maximum Credits** 3

Complete 6 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

Complete 9 credits from 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 330A Printmaking II:

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

Repeatable: Y

Formerly ARTS 330

Prerequisites ARTS 230 Printmaking I

Minimum Credits 3 Maximum Credits 3

ARTS 330B Printmaking II:

This intermediate/advanced studio course offers students the opportunity to further explore techniques and concepts studied in Printmaking I, and to apply these to their own creative projects. Course gives more

advanced instruction in a specific printmaking process. Studio instruction may be augmented with field trips, slide lectures, readings, critiques, and discussion that help critically, currently, and historically situate printmaking as a fine arts and design practice. Topics include: Lithography; Silkscreen; Etching; Letterpress and Relief; Digital Matrix. For upcoming scheduled topics and more detailed course information please watch for announcements or contact the Art and Art History Department at art@colum.edu.

Repeatable: Y

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 350A New Genres II:

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

Repeatable: Y

Formerly ARTS 350

Requirements Junior Standing or Above (JR)

Minimum Credits 3 Maximum Credits 3

ARTS 350B New Genres II:

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

Repeatable: Y

Requirements Junior Standing or Above (JR)

Minimum Credits 3 Maximum Credits 3

ARTS 399A Topics in Studio Art II:

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

Repeatable: Y

Formerly ARTS 399

Requirements Junior Standing or Above (JR)

Minimum Credits 3 Maximum Credits 3

ARTS 399B Topics in Studio Art II:

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

Repeatable: Y

Requirements Junior Standing or Above (JR)

Minimum Credits 3 Maximum Credits 3

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 CGPA of 3.0 or higher is required in the major for BFA candidates.

PROGRAM REQUIREMENTS - 72 credits required

Art and Design Foundations

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

DEI

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 210 Drawing I

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

Repeatable: *N*

Formerly 22-1210

Minimum Credits 3 Maximum Credits 3

Choose three of 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 142 Foundation Skill: Plastics

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

Repeatable: *N*

Formerly 22-1973

Minimum Credits 1 Maximum Credits 1

ARTS 143 Foundation Skill: Mold Making

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

Repeatable: *N*

Formerly 22-1975

Minimum Credits 1 Maximum Credits 1

ARTS 144 Foundation Skill: Wood

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

Repeatable: *N*

Formerly 22-1974

Minimum Credits 1 Maximum Credits 1

ARTS 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

Major Courses

ADAD 317 Photo Communication

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

Repeatable: *N*

Formerly 21-3530

Requirements Junior Standing or Above (JR)

Minimum Credits 3 **Maximum Credits** 3

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

Prerequisites ARTH 105 Introduction to Visual Culture

Requirements Sophomore Standing or Above (SO)

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

COLL 200 Internship

This course allows students to take a valuable internship experience in their desired industry. Each position is vetted and approved by Career Center to ensure that it is an educational opportunity that will fulfill the learning objectives of the course. Participating in an internship allows the student to gain hands-on experience and explore career interests while applying knowledge and skills learned in the classroom to a work setting. The experience also helps students gain a clearer sense of what they still need to learn and provides an opportunity to build professional networks. Students are responsible for securing their own

internships and should contact Career Center for assistance and resources to identify and apply for opportunities of interest.

Repeatable: Y

Formerly 99-2000

Requirements Permission Required (DP)

Minimum Credits 0 **Maximum Credits** 0

DSGN 110 Design Thinking

This course is an introduction to the theories and methods of design thinking which are empathetic, human-centered, tolerant of ambiguity, and action-oriented. Design thinking is a creative, innovative process to identify and solve complex problems. In this course, students participate in a series of exercises and project challenges that are resolved using a holistic design thinking process.

Repeatable: N

Minimum Credits 3 **Maximum Credits** 3

DSGN 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 or 22 1920 Making 2

Co-requisites GRDE 136 Design Lab

Minimum Credits 3 Maximum Credits 3

GRDE 232 Graphic Design II: Semiotics and Form

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

Repeatable: *N*

Formerly 21-2350

Prerequisites GRDE 231 Graphic Design I: Form and Structure

Co-requisites 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 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:

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 CGPA of 3.0 or higher is required in the major for BFA candidates.

PROGRAM REQUIREMENTS: 70-72 credits required

Art and Design Foundation

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

DEI

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 210 Drawing I

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

Repeatable: *N*

Formerly 22-1210

Minimum Credits 3 Maximum Credits 3

Choose three of 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 142 Foundation Skill: Plastics

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

Repeatable: *N*

Formerly 22-1973

Minimum Credits 1 Maximum Credits 1

ARTS 143 Foundation Skill: Mold Making

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

Repeatable: *N*

Formerly 22-1975

Minimum Credits 1 Maximum Credits 1

ARTS 144 Foundation Skill: Wood

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

Repeatable: *N*

Formerly 22-1974

Minimum Credits 1 Maximum Credits 1

ARTS 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

Major Courses

COLL 200 Internship

This course allows students to take a valuable internship experience in their desired industry. Each position is vetted and approved by Career Center to ensure that it is an educational opportunity that will fulfill the learning objectives of the course. Participating in an internship allows the student to gain hands-on experience and explore career interests while applying knowledge and skills learned in the classroom to a work setting. The experience also helps students gain a clearer sense of what they still need to learn and provides an opportunity to build professional networks. Students are responsible for securing their own internships and should contact Career Center for assistance and resources to identify and apply for opportunities of interest.

Repeatable: Y

Formerly 99-2000

Requirements Permission Required (DP)

Minimum Credits 0 **Maximum Credits** 0

DSGN 110 Design Thinking

This course is an introduction to the theories and methods of design thinking which are empathetic, human-centered, tolerant of ambiguity, and action-oriented. Design thinking is a creative, innovative process to identify and solve complex problems. In this course, students participate in a series of exercises and project challenges that are resolved using a holistic design thinking process.

Repeatable: N

Minimum Credits 3 **Maximum Credits** 3

DSGN 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

ILLU 203 Illustration: Concept Art

This course examines the sketching process, using research to solve problems and various types of media to create clear and effective visual presentations.

Repeatable: N

Formerly 21-2401

Prerequisites ARTS 105 Foundation Studio or ARTS 210 Drawing I or ANIM 105 Introduction to Traditional Animation or GAME 205 2D Art for Games or 22 1920 Making 2

Requirements Sophomore Standing or Above (SO)

Minimum Credits 3 **Maximum Credits** 3

ILLU 204 Figure Drawing

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

Repeatable: Y

Formerly 21-2402

Prerequisites ARTS 105 Foundation Studio or ARTS 210 Drawing I or ANIM 105 Introduction to Traditional Animation or GAME 205 2D Art for Games or 22 1920 Making 2

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 210 Drawing I or 22 1920 Making 2

Minimum Credits 3 **Maximum Credits** 3

ILLU 213 Illustration History & Practice

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

Repeatable: N

Formerly 21-3401

Prerequisites ILLU 203 Illustration: Concept Art

Minimum Credits 3 **Maximum Credits** 3

ILLU 214 Illustration Studio I

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

Repeatable: *N*

Formerly 21-3402

Prerequisites ILLU 203 Illustration: Concept Art

Concurrent Requisite ILLU 213 Illustration History & Practice

Minimum Credits 3 Maximum Credits 3

ILLU 304 Figure Drawing II

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

Repeatable: *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 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 210 Drawing I or ILLU 204 Figure Drawing or ILLU 203 Illustration: Concept Art or ANIM 210 Drawing for Animation I or GAME 205 2D Art for Games

Requirements Junior Standing or Above (JR)

Minimum Credits 3 **Maximum Credits** 3

ILLU 325 Reading Graphically

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

Repeatable: *N*

Formerly 21-3407

Prerequisites ENGL 112 Writing and Rhetoric II or ENGL 112H Writing and Rhetoric II: Honors or ENGL 122 International Writing and Rhetoric II

Minimum Credits 3 **Maximum Credits** 3

ILLU 330 Special Issues in Illustration

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

Repeatable: *Y*

Formerly 21-3408

Prerequisites ARTS 105 Foundation Studio or ARTS 210 Drawing I or 22 1920 Making 2

Minimum Credits 1 **Maximum Credits** 3

ILLU 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 JR 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 210 Drawing I or ILLU 204 Figure Drawing or ILLU 203 Illustration: Concept Art or ANIM 210 Drawing for Animation I or GAME 205 2D Art for Games

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 210 Drawing I or ILLU 204 Figure Drawing or ILLU 203 Illustration: Concept Art or ANIM 210 Drawing for Animation I or GAME 205 2D Art for Games

Minimum Credits 3 **Maximum Credits** 3

ILLU 442 Commercial Illustration

This course combines analysis and personal expression to convey ideas via illustration. Content includes traditional and non-traditional methods and materials. Students apply previously learned skills and techniques to solve visual problems, as in a professional environment.

Repeatable: *N*

Formerly 21-4404

Prerequisites ILLU 314 Digital Illustration 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:

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

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.

After successfully completing program requirements, students should be able to:

- work through the critical phases of the design process, as established and required within professional interior architecture practice;

- participate as an entry-level professional within the architecture and design community with a competent level of creative, intellectual, and technical skills as required by CIDA (Council for Interior Design Accreditation);
- demonstrate comprehensive knowledge of the built environment and its physiological, psychological, and social effects on the user to assure that health, life safety, welfare, and sustainability concerns are integrated;
- have an understanding of design tools (design concept, circulation patterns, overall atmosphere, materials, lighting) that enhance the built environment and support the client's intention;
- be qualified, with the addition of two years professional experience, to sit for the NCIDQ (National Council for Interior Design Qualification) exam; and
- present a succinct, cohesive, critically edited and interpreted body of work.

A grade of C or better is required in all major coursework, and a CGPA of 3.0 or higher is required in the major for BFA candidates.

For students who have already earned a Bachelor's degree in another field, the Second Bachelor of Arts in Interior Architecture is available.

PROGRAM REQUIREMENTS - 80 credits required

Art and Design Foundation

ARTH 105 Introduction to Visual Culture

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

DEI

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 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 210 Drawing I

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

Repeatable: *N*

Formerly 22-1210

Minimum Credits 3 Maximum Credits 3

Choose two of 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 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 142 Foundation Skill: Plastics

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

Repeatable: *N*

Formerly 22-1973

Minimum Credits 1 Maximum Credits 1

ARTS 143 Foundation Skill: Mold Making

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

Repeatable: *N*

Formerly 22-1975

Minimum Credits 1 Maximum Credits 1

ARTS 144 Foundation Skill: Wood

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

Repeatable: *N*

Formerly 22-1974

Minimum Credits 1 Maximum Credits 1

ARTS 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

Major Courses

DSGN 110 Design Thinking

This course is an introduction to the theories and methods of design thinking which are empathetic, human-centered, tolerant of ambiguity, and action-

oriented. Design thinking is a creative, innovative process to identify and solve complex problems. In this course, students participate in a series of exercises and project challenges that are resolved using a holistic design thinking process.

Repeatable: *N*

Minimum Credits 3 **Maximum Credits** 3

DSGN 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

INTA 105 Human Dimension in InArch

In this course, students will be introduced to social, behavioral and psychological perspectives of the built environment to support human-centered design. Through lectures, discussion and research examples, students explore the basics of anthropometrics, ergonomics, human behavior and universal design principles.

Repeatable: *N*

Formerly 21-2806

Prerequisites INTA 111 Contemporary Practice: InArch

Minimum Credits 1 **Maximum Credits** 1

INTA 111 Contemporary Practice: InArch

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

Repeatable: *Y*

Formerly 21-1801

Minimum Credits 1 **Maximum Credits** 1

INTA 115 Textiles for InArch

In this course students will be introduced to the construction, use, application and design standards specific to textiles used in the interior environment. The course highlights awareness of fibers, material properties and performance criteria to provide students with a knowledge base from which to make informed design choices.

Repeatable: *N*

Formerly 21-2811

Prerequisites INTA 111 Contemporary Practice: InArch

Minimum Credits 1 Maximum Credits 1

INTA 121 Manual Drafting

This foundation level course will provide an introduction to the process of hand drafting for designers. Students will begin with the review of proper use of drafting equipment, acquiring the skills necessary for producing scaled, legible drawings. Orthographic drawing systems will be introduced.

Repeatable: *N*

Formerly 21-1814

Minimum Credits 1 Maximum Credits 1

INTA 131 Digital Media for InArch I

This course introduces the digital workflow process employed by designers to communicate design intent through the use of several software applications. Using a case study, students will explore orthographic drawing systems (plans, sections, and elevations). Students will make use of AutoCAD and Adobe Photoshop to create drawings, and InDesign for presentation preparation. (first in a three-course sequence)

Repeatable: *N*

Formerly 21-1840

Minimum Credits 3 Maximum Credits 3

INTA 201 Design History: Spaces + Objects

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

Repeatable: *N*

Formerly 21-2805

Prerequisites ARTH 105 Introduction to Visual Culture

Minimum Credits 3 Maximum Credits 3

INTA 210 Lighting for InArch

In this course, students explore light as a design element in the interior environment. Basic principles of lighting design will be introduced through lecture, discussion, demos and exercises.

Repeatable: *N*

Formerly 21-2810

Prerequisites ARTS 120 Foundation Skill: Color Theory and INTA 121 Manual Drafting and INTA 105 Human Dimension in InArch

Minimum Credits 2 Maximum Credits 2

INTA 220 Building Codes for InArch

In this course, students will be introduced to laws, codes, standards and guidelines that impact human experience of interior spaces. The course focuses on protecting health, safety, and general user well-being.

Repeatable: *N*

Formerly 21-2815

Prerequisites INTA 251 InArch: Introductory Studio

Minimum Credits 2 **Maximum Credits** 2

INTA 231 Digital Media for InArch II

This course develops proficiency in the digital workflow process employed by designers to communicate design intent through the use of several software applications. Using a case study, students will explore building modeling techniques using a combination of AutoCad, Revit, and SketchUp software to create basic renderings of interior space. This course is the second in a three-course sequence.

Repeatable: *Y*

Formerly 21-2840

Prerequisites INTA 131 Digital Media for InArch I

Minimum Credits 3 **Maximum Credits** 3

INTA 232 Digital Media for InArch III

In this course, students build upon their knowledge of Interior Architecture digital workflow by investigating the use of applications used for design, visualization, and presentation. This course will build upon two- and three-dimensional representation skills learned in Digital Media for InArch I and II. Projects present further opportunities to explore the connection between digital files and physical output.

Repeatable: *Y*

Formerly 21-2841

Prerequisites INTA 231 Digital Media for InArch II

Minimum Credits 3 **Maximum Credits** 3

INTA 240 Construction Documents I

In this course, students are introduced to construction document standards for interior architecture. Lecture, assignments, and exercises will review principles of standard construction details.

Repeatable: *N*

Formerly 21-2850

Prerequisites INTA 121 Manual Drafting

Co-requisites INTA 251 InArch: Introductory Studio

Minimum Credits 2 **Maximum Credits** 2

INTA 251 InArch: Introductory Studio

This fundamental level design studio introduces students to basic theoretical and practical aspects of designing interior space. Through a series of small projects students experience various stages of the design process, employing elements and principles of design.

Repeatable: *N*

Formerly 21-2890

Prerequisites INTA 121 Manual Drafting and INTA 131 Digital Media for InArch I and INTA 105 Human Dimension in InArch and ARTS 120 Foundation Skill: Color Theory

Co-requisites INTA 210 Lighting for InArch

Minimum Credits 4 **Maximum Credits** 4

INTA 252 InArch: Surface Manipulation Studio

This required, intermediate level studio introduces students to surface manipulation as a tool for designing the interior envelope and other free standing elements. Materiality will be explored in respect to appropriateness; standard sizes and sources will be introduced through a series of exercises that will inform a final project of no more than 3,500 sf.

Repeatable: *N*

Formerly 21-2891

Prerequisites INTA 251 InArch: Introductory Studio and INTA 231 Digital Media for InArch II and INTA 105 Human Dimension in InArch

Co-requisites INTA 210 Lighting for InArch and INTA 220 Building Codes for InArch and INTA 232 Digital Media for InArch III and INTA 240 Construction Documents I

Minimum Credits 6 **Maximum Credits** 6

INTA 318 InArch: Corporate Studio

This studio introduces the complexities of the design of large scale corporate interiors. Students will be introduced to in depth programming and space planning techniques applied to a variety of base buildings and requirements.

Repeatable: *N*

Formerly 21-3885

Prerequisites INTA 252 InArch: Surface Manipulation Studio and INTA 232 Digital Media for InArch III and INTA 220 Building Codes for InArch and INTA 240 Construction Documents I

Co-requisites INTA 370 Construction Methods for InArch and INTA 340 Construction Documents II

Minimum Credits 4 **Maximum Credits** 4

INTA 324 InArch: Narrative Studio

This design studio introduces students to narrative-driven space making. Studio will explore the spatial manifestation of personal, client and brand driven narratives through the design of small scale spatial experiences. Emphasis will be placed on translating abstract theoretical ideas into constructible spatial solutions.

Repeatable: *N*

Formerly 21-3891

Prerequisites INTA 318 InArch: Corporate Studio and INTA 340 Construction Documents II and INTA 370 Construction Methods for InArch

Minimum Credits 4 **Maximum Credits** 4

INTA 340 Construction Documents II

In this course, students will be introduced to construction document preparation using Building Information Modeling (BIM). Lecture, assignments, and exercises will cover the basic principles of standard and custom

details and assemblies, culminating in a partial construction document set.

Repeatable: *N*

Formerly 21-3850

Prerequisites INTA 240 Construction Documents I

Minimum Credits 2 **Maximum Credits** 2

INTA 370 Construction Methods for InArch

This advanced level course covers how buildings and interior spaces are built out - the technique of building. Students will have the opportunity to consolidate the skills and knowledge obtained in Construction Documents I, II.

Repeatable: *N*

Formerly 21-3801

Prerequisites INTA 240 Construction Documents I

Minimum Credits 3 **Maximum Credits** 3

INTA 372 Building Systems for InArch

In this course, students will be introduced to various systems utilized within the interior environment. This lecture course will encompass class exercises and assignments. The lectures will be augmented with visiting lectures and site visits. The course will focus on building technologies, building systems integration, and the role of consultants in respect to systems integration.

Repeatable: *N*

Formerly 21-3811

Prerequisites INTA 240 Construction Documents I

Minimum Credits 3 **Maximum Credits** 3

INTA 410 Research Methods for InArch

In this course, students will be introduced to a variety of methods and strategies for research which forms the basis, and adds value, to the practice of design. Students will explore how research is integrated into the design process and produce work that will guide their Final Studio project.

Repeatable: *N*

Formerly 21-4810

Prerequisites INTA 324 InArch: Narrative Studio

Minimum Credits 2 **Maximum Credits** 2

INTA 415 Professional Practices in InArch

In this course, students will be introduced to the business structures, project management, communication and delivery methods for design firms. Lectures will also cover the licensure process and networking.

Repeatable: *N*

Formerly 21-4815

Prerequisites INTA 324 InArch: Narrative Studio or INTA 426 InArch: Detail Studio

Minimum Credits 1 **Maximum Credits** 1

INTA 420 Portfolio Development for InArch

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

Repeatable: *N*

Formerly 21-4816

Prerequisites INTA 324 InArch: Narrative Studio or INTA 426 InArch: Detail Studio

Minimum Credits 1 **Maximum Credits** 1

INTA 426 InArch: Detail Studio

This design studio immerses students in the practice of interior architecture design detailing. Students will utilize basic detailing principles and processes, including hands-on prototyping, while working within the context of various sized design projects.

Repeatable: *N*

Formerly 21-3893

Prerequisites INTA 324 InArch: Narrative Studio and INTA 370 Construction Methods for InArch

Minimum Credits 4 **Maximum Credits** 4

INTA 435 InArch: Final Studio

This capstone design studio provides students the opportunity to apply the knowledge acquired throughout previous program coursework to a single, complex design project. The course encourages individual expression through student-selected projects which are guided by the instructor in conjunction with skills developed in the research methods course

Repeatable: *N*

Formerly 21-4890

Prerequisites INTA 370 Construction Methods for InArch and INTA 372 Building Systems for InArch and INTA 324 InArch: Narrative Studio or INTA 370 Construction Methods for InArch and INTA 372 Building Systems for InArch and INTA 426 InArch: Detail Studio or INTA 370 Construction Methods for InArch and INTA 372 Building Systems for InArch and 21 3890 InArch: Branded Environments Studio and 21 3892 InArch: Community Engagement

Minimum Credits 6 **Maximum Credits** 6

INTA 490 Internship for InArch

Students will be required to obtain and complete a 225-hour internship in the interior architecture field during their studies in the program. In this course, students will be encouraged to take advantage of the portfolio development and networking opportunities offered by the college.

Repeatable: *Y*

Formerly 21-3825

Prerequisites INTA 252 InArch: Surface Manipulation Studio and INTA 232 Digital Media for InArch III

Minimum Credits 0 **Maximum Credits** 6

Musical Theatre Performance, BFA

The Bachelor of Fine Arts in Musical Theatre Performance provides a rigorous, intensive, professionally oriented education in the skills and discipline of musical theatre.

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

- create a psychologically and physically credible character through research, text analysis, rehearsal and exploration and synthesize characterization onstage as an actor, singer and dancer;
- employ musicianship, strong vocal technique and finesse, dance technique and ability as additional means of characterization that further the dramatic life of the scene;
- develop song interpretation and musical role preparation abilities in a wide variety of styles and formats;
- learn and practice proper dance technique and terminology in Ballet, Jazz, Tap and Musical Theatre styles;
- demonstrate an advanced knowledge of musical theatre repertory and history; and
- demonstrate a successful audition technique with attention to professional practices while developing a thorough understanding of the business of performing, strategy, rehearsal skills, and performance etiquette.

Working closely with the Music Department, we emphasize the synthesis of acting, singing, and dancing in order to prepare students for the demands of a field in which the "triple threat" performer often gets the job. Students take a sequence of courses in acting and theatre history, dance techniques and styles, and singing and musicianship, as well as courses that integrate the individual areas of study.

At every opportunity, students are encouraged to put into practice what they learn in the classroom through hands-on engagement in the preparation and presentation of performances produced in the department.

Students are required to audition for musical theatre productions and non-musical plays. In the classroom, students work with a faculty of professionals in the field, who bring their expertise to the art, craft, and business of the theatre. This pragmatic approach prepares students to face the challenging realities of making a life in the performing arts.

Students graduate with knowledge of how to seek work in the industry, employ their skills and with the understanding of the need to grow as an artist as they pursue a career in professional musical theatre.

BFA students are regularly evaluated to monitor their levels of achievement, progress and suggest directions for growth. Students must maintain a 3.0 GPA in their major, complete the performance requirements, and demonstrate continued development in order to continue in the BFA program.

PROGRAM REQUIREMENTS - 81 credits required

MUSC 104 Music Theory for Creatives

Music Theory for Creatives is a fundamental course tailored to specialized groups in the college, including 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 Music Prep or MUSC-T-77 EXAM-MUSC MINIMUM SCORE = 77

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

Musical Theatre Majors Only (2MUS)

Minimum Credits 3 Maximum Credits 3

MUSC 176 Keyboard

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

Prerequisites MUSC 103 Music Prep or MUSC-T-77 EXAM-MUSC MINIMUM SCORE = 77

Co-requisites MUSC 112 Aural Skills I or MUSC 104 Music Theory for Creatives

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 invites incoming students into their role as creative practitioners of Musical Theatre. Students investigate the elements and principles of artistic process that can be applied to all aspects of creating musical theatre. The course aims to develop students' awareness, observation and collaborative skills, and their ability to transpose experiences in the world into written, vocal, and physical form. Production numbers exploring basic style and genre will be major projects. Readings, composition work in class and attendance at Columbia College Chicago productions (and perhaps in the city of Chicago), should deepen students' understanding and appreciation of the scope of contemporary musical theatre making. Course will meet in a five-week sub session.

Repeatable: *N*

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

Techniques for respiration, phonation, resonance, projection and articulation are explored. Skills in pronunciation and variety and expression are introduced. Technical knowledge is demonstrated in contemporary and classical monologues from theatrical repertoire. Students learn a vocal warm-up, record, memorize and perform. An extended study of voice and speech for the stage is addressed in a text chosen for the course.

Repeatable: *N*

Formerly 31-2300

Prerequisites THEA 103 Voice for Non-Theatre Majors and THEA 101 Acting Basic Skills for Non-Acting Majors or THEA 112 Theatre Foundation II: Performance

Minimum Credits 3 Maximum Credits 3

THEA 205 Text Analysis

This course studies different methodologies of script analysis to help students develop greater skill in interpretation. Analytical methods provide students with glimpses of plays' underlying structural principles, leading to deeper understanding of overall meaning. Instruction includes overview of the history of dramatic criticism in Western theatre. Course provides common working vocabulary and methods of analysis, facilitating communication of production ideas. Writing intensive course is useful for actors, directors, and designers.

Repeatable: *N*

Formerly 31-2120

WI

Prerequisites THEA 111 Theatre Foundation I: Theatre Making and ENGL 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 240 Musical Theatre Scene Study

This course requires the Musical Theatre student to apply their knowledge of basic scene structure and musicality to material from the musical theatre repertoire. The students study and perform two-person musical scenes with an eye towards introducing synthesis of song, vocal technique, text, objectives and tactics to further the dramatic life of the material.

Repeatable: *N*

Formerly 31-2201

Prerequisites MUSC 107 Fundamentals of Musical Theatre Singing and THEA 102 Scene Study for Non-Acting Majors and THEA 143 Musical Theatre Dance I and MUSC 104 Music Theory for Creatives and THEA 140 Musical Theatre History or MUSC 107 Fundamentals of Musical Theatre Singing and THEA 112 Theatre Foundation II: Performance and THEA 143 Musical Theatre Dance I and MUSC 104 Music Theory for Creatives 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 or THEA 240 Musical Theatre Scene Study and THEA 203 Voice for the Actor

Co-requisites 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 will focus primarily on the singing portion of auditions. We will discuss how to create a well-rounded audition book, select and prepare audition song cuts, communicate with accompanists, and tailor auditions to specific shows/roles.

Repeatable: *N*

Formerly 31-2940

Requirements 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 the musical theatre, students will prepare and perform material from several genres of the musical theatre canon and use dramaturgical research and text analysis in characterization. Students work to bring characters to life through complete physical, vocal and emotional transformation. Performance Style will be introduced and strong musicianship and vocal technique will continue to be integrated. Emphasis will be placed on material that requires an ensemble style.

Repeatable: *N*

Formerly 31-2400

Prerequisites THEA 205 Text Analysis and THEA 240 Musical Theatre Scene Study and MUSC 171 Primary Lessons or THEA 205 Text Analysis and THEA 240 Musical Theatre Scene Study and MUSC 271

Primary Lessons

Minimum Credits 3 Maximum Credits 3

THEA 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 course is a comprehensive course that empowers advanced Musical Theatre students with the skills needed for successful auditions. The class will define an audition as a fully-realized performance strengthened by strategy, savvy presentation and marketing techniques. The course includes individual coachings on audition pieces (songs and monologues), vocal genres and styles, in-depth discussions on selecting material, understanding type, callback preparation, cold readings, the casting process and the business of the business. BFA MUSICAL THEATRE PERFORMANCE STUDENTS ONLY or by permission of Instructor.

Repeatable: *N*

Formerly 31-3926

Prerequisites THEA 240 Musical Theatre Scene Study

Musical Theatre Performance Majors Only (M313)

Minimum Credits 3 Maximum Credits 3

THEA 443 Musical Theatre III: Workshop I

Musical Theatre Workshop is the year-long capstone training laboratory for Seniors in the BFA in Musical Theatre Performance major. The class offers advanced level training intended to add depth, polish and finesse to the musical theatre actor's process. The class includes extensive scene work, small group and production numbers in a variety of styles, individual research and creative writing projects, the development of new work, master classes and a final thesis project. The class is run with professional expectations.

Repeatable: *N*

Formerly 31-3400

Prerequisites THEA 340 Scenes and Songs and THEA 243 Musical Theatre Dance II and THEA 250

Character & Ensemble and MUSC 176 Keyboard

Musical Theatre Performance Majors Only (M313)

Minimum Credits 4 Maximum Credits 4

THEA 444 Musical Theatre III: Workshop II

Musical Theatre Workshop is the year-long capstone training laboratory for Seniors in the BFA in Musical Theatre Performance major. The class offers advanced level training intended to add depth, polish and finesse to the musical theatre actor's process. The class includes extensive scene work, small group and production numbers in a variety of styles, individual research and creative writing projects, the development of new work, master classes and a final thesis project. The class is run with professional expectations.

Repeatable: N

Formerly 31-3405

Prerequisites THEA 443 Musical Theatre III: Workshop I
Musical Theatre Performance Majors Only (M313)

Minimum Credits 4 Maximum Credits 4

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 MUSC 171 Primary Lessons
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 MUSC 271 Primary Lessons
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 MUSC 371 Primary Lessons
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 will include ballet and jazz dance terminology, basic floor

combinations, and a variety of musical theatre dance styles. Students are offered a focused approach to develop performance skills and demonstrate improved flexibility, musicality and strength in ballet and jazz techniques. Students will be introduced to musical theatre dance combinations and professional musical theatre audition procedures.

Repeatable: Y

Formerly 31-1430

Requirements Musical Theatre Majors Only (3MUS)

Minimum Credits 2 Maximum Credits 2

THEA 243 Musical Theatre Dance II

This course is designed to expand the technical skills in musical theatre dance styles required of Musical Theatre majors at the intermediate level. Each class will include ballet and jazz dance terminology, floor combinations, a variety of musical theatre dance styles and mock auditions. Students are challenged with more complicated material, and greater demands are placed on speed of learning and retention of choreography for audition purposes. Significant attention is paid to audition practices and professional discipline.

Repeatable: Y

Formerly 31-2430

Prerequisites THEA 143 Musical Theatre Dance I

Minimum Credits 2 Maximum Credits 2

THEA 440 Musical Theatre Dance III

This course incorporates all techniques and performance skills acquired in previous Musical Theatre Dance levels, with an emphasis on the elements of style in musical theatre dance. Students will frequently learn original Broadway choreography. Attention will be focused on developing advanced audition and performance skills in preparation for seeking employment in the musical theatre industry. Students will also be required to audition for Columbia College Theatre Department as well as professional theatre productions.

Repeatable: Y

Formerly 31-3430

Prerequisites THEA 243 Musical Theatre Dance II

Minimum Credits 2 Maximum Credits 2

THEA 442 Musical Theatre Choreography Lab

This course explores musical theatre dance from a choreographer's perspective. Students research a variety of classic and/or contemporary styles of musical theatre dance. Exercises in music choice, character development, choreographic patterns, partner work, use of props and creative concepts will be emphasized. Required projects include creating two choreography pieces utilizing this research as inspiration to develop an original choreographic expression. Students will engage in a collaborative environment to develop these choreographic works and present them in a formal performance environment.

Repeatable: Y

Formerly 31-3436

Prerequisites THEA 440 Musical Theatre Dance III and THEA 140 Musical Theatre History

Minimum Credits 1 Maximum Credits 1

Complete 4 credits from the following courses:

THEA 145 Beginning Musical Theatre Tap

This course is designed to develop dance technique and repertoire within the specialized styles of musical theatre tap and required of majors at the beginning level. Each class will include tap terminology, rhythm progressions, and Broadway style tap combinations. Students are offered a focused approach to develop performance skills and demonstrate improved flexibility, strength, and the ability to execute basic rhythm sequences. Students will be introduced to tap dance combinations and professional musical theatre audition procedures.

Repeatable: Y

Formerly 31-1431

Prerequisites THEA 143 Musical Theatre Dance I

Minimum Credits 2 Maximum Credits 2

THEA 245 Intermediate Musical Theatre Tap

This course is designed to develop technique, performance, and repertoire within the specialized styles of musical theatre tap required of Musical Theatre majors at the intermediate level. Each class will include tap terminology, rhythm progressions, Broadway style tap combinations, and mock auditions. Emphasis will be placed on speed of learning and retention of choreography for audition purposes. Significant attention is paid to audition practices and professional discipline.

Repeatable: Y

Formerly 31-2431

Prerequisites THEA 145 Beginning Musical Theatre Tap

Minimum Credits 2 Maximum Credits 2

THEA 345 Advanced Musical Theatre Tap

This course incorporates all techniques and performance skills acquired in previous Musical Theatre Tap levels, with an intense focus on particular rhythms and styles of Broadway tap. Students will frequently learn original Broadway choreography. Attention will be focused on developing advanced audition and performance skills in preparation for seeking employment in the musical theatre industry. Students will also be required to audition for Columbia College Theatre Department as well as professional theatre productions.

Repeatable: Y

Formerly 31-3435

Prerequisites THEA 245 Intermediate Musical Theatre Tap

Minimum Credits 2 Maximum Credits 2

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, resonance and the 'bite and taste' of language. Students will research and perform texts from a spectrum of cultural, economic and social perspectives across multiple course sections. 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 somatic relationship between performers. Students will research and explore performance representing 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*

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: Comedy of Wit, Manners & Character

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. The audience/performance relationship 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

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

Television Executive Producing and Entrepreneurship, BFA

The BFA in Television Executive Producing and Entrepreneurship addresses the growing need to prepare students for launching and managing entertainment projects while maintaining creative control of their productions. Today's studios, networks, and independent production companies seek creatives with sound business acumen and entrepreneurial thinking. This program fulfills that need while also teaching students how to create their own opportunities for employment and engagement with the television and digital media industry.

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

- understand the fundamentals of what is needed to be an Executive Producer;
- understand how to finance and manage creative organizations and professionals;
- apply the creative, technical, and business processes needed to develop and produce content;
- produce, manage, finance, and distribute content across multiple platforms;
- apply critical thinking, problem solving, communication, and entrepreneurial skills to the television industry;
- analyze trends, opportunities, and challenges to compete successfully in a rapidly changing global media environment;
- lead the next generation of creative ventures; and
- launch self-sustaining creative careers.

PROGRAM REQUIREMENTS - 72 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. This course is an entry point for other media management classes, a requirement for students pursuing a media management degree, and is also open to non-Business and Entrepreneurship majors.

Repeatable: *N*

Formerly 28-1610

Minimum Credits 3 Maximum Credits 3

BUSE 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 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 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 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

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 125 Television Arts: Production

Introductory class in the art of television production provides an overview, and basic, practical, hands-on experience in all aspects of today's trends in the television industry. Although taught in a studio environment, this course will cover camera operation, sound, lighting, video transitions, and graphics as they relate to all forms of production. The final project for the class is the completion of three full productions created by students in the class.

Repeatable: *N*
Formerly 40-1302
Minimum Credits 4 Maximum Credits 4

TELE 210 The Television Producer

Course introduces the student to the duties of the television producer, focusing primarily on the producer's role in creating differing types of programming. We will explore relationships with the production team, the director, writers, and the studio. Main goals include individual development in areas of problem solving, prioritization, team building, and scheduling for a successful project. The role of the producer in all phases of the production process will be emphasized.

Repeatable: *N*
Formerly 40-2201
WI

Prerequisites TELE 125 Television Arts: Production and ENGL 122 International Writing and Rhetoric II or TELE 125 Television Arts: Production and ENGL 112 Writing and Rhetoric II or TELE 125 Television Arts: Production and ENGL 112H Writing and Rhetoric II: Honors or CINE 102 Cinema Notebooks and CINE 103 Cinema Image and Process and ENGL 112 Writing and Rhetoric II or CINE 102 Cinema Notebooks and CINE 103 Cinema Image and Process and ENGL 122 International Writing and Rhetoric II or CINE 102 Cinema Notebooks and CINE 103 Cinema Image and Process and ENGL 112H Writing and Rhetoric II: Honors

Minimum Credits 3 Maximum Credits 3

TELE 212 Television Arts: Writing

Building on concepts and techniques introduced in Aesthetics and Storytelling, course allows students to explore basic methods of television writing for scripted and non-scripted formats. Students will develop craft skills basic to television writing: research, story structure, dialogue, and character development, all of which will prepare them for writing scenes and short scripts. Course will not only prepare the student to write full

length scripts but will also help them grow as artists, learning to tell stories in a unique and personally meaningful way.

Repeatable: *N*

Formerly 40-2100

Prerequisites ENGL 112 Writing and Rhetoric II or ENGL 112H Writing and Rhetoric II: Honors or ENGL 122 International Writing and Rhetoric II or TELE 112 Aesthetics and Storytelling

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

TELE 310 Writing for Television

Scriptwriting course is for students who already have a basic understanding of story structure, dialog, and character development. In this class the student will learn to write full-length television scripts and will study the structure and conventions of writing the sitcom, sketch comedy, and hour-long dramatic scripts. Student work will be read aloud and workshopped, step by step, in a traditional writers table' story conference procedure. Each student will leave the course with at least one full-length, polished script from one of the featured genres.

Repeatable: *N*

Formerly 40-3202

Prerequisites TELE 212 Television Arts: Writing or CINE 145 Screenwriting I: Writing the Short Film

Minimum Credits 3 Maximum Credits 3

TELE 320 Critical Television Theory and Analysis

This course seeks to master methods of analysis and theory commonly utilized in Television Studies: historic and industrial, auteurism and genre, semiotics and psychoanalysis, postmodernism, feminist, critical race, discourse, and audience reception. In students' aspirations to become professionals in the field of television, understanding how TV operates culturally and socially in a sophisticated manner will ultimately make them better creative artists, producers, managers, screenwriters, etc.

Repeatable: *Y*

Formerly 40-3212

WI

Prerequisites ENGL 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 328 Television Program Development

Television Program Development teaches students how to take an idea for a scripted television series and turn it into a fully realized written document (show bible) that focuses on creating a sustainable premise and includes a pilot story, subsequent stories, characters and a vision, which effectively reflect the series' setting, tone, and structure. From this detailed document, students will be able to write a pilot script (in a subsequent class or on their own). Additionally, the class introduces students to the variety of programming needs of broadcast, cable and streaming platforms.

Repeatable: N

Formerly 40-3232

Prerequisites TELE 210 The Television Producer or TELE 212 Television Arts: Writing

Requirements Junior Standing or Above (JR)

Minimum Credits 3 **Maximum Credits** 3

TELE 421 Master Workshop Narrative: Pre-Production

Course requires that students in this advanced producing workshop work on preproduction for the Television Program's annual television pilot, to be produced in the Spring by the Master Workshop Narrative: Producing & Directing courses. Students will work on budgets, casting plans, location scouting, legal, script breakdowns, and other processes necessary to prepare for a major production of a television pilot. Students are highly encouraged to register for the Master Workshop Narrative: Producing course in the spring.

Repeatable: Y

Formerly 40-3225J

Prerequisites TELE 125 Television Arts: Production and TELE 210 The Television Producer

Minimum Credits 1 **Maximum Credits** 1

TELE 422 Master Workshop Narrative: Producing

In this advanced workshop, students will serve as producers for a departmental narrative program (television pilot, web series, or other form). Student producers in this course collaborate with student directors on an original television program, shot on location. Students producers will be responsible for all phases of producing including scheduling, budgeting, locations selection, auditions, and production management.

Repeatable: Y

Formerly 40-3226

Prerequisites TELE 210 The Television Producer and TELE 325 Television Arts: Directing and TELE 330 Production and Editing II

Minimum Credits 4 **Maximum Credits** 4

Speciality Electives

Complete 12 credits from the following courses:

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 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. Students enrolled in Spring sections of this course participate in activities at the South-by-Southwest

Conference and Festival in Austin, TX.

Repeatable: Y

Formerly 28-4060

Requirements Junior Standing or Above (JR)

Minimum Credits 3 **Maximum Credits** 3

BUSE 486 Artist Management: Practicum

This course provides students with an experiential learning opportunity to work with artists on matters of presentation, marketability, branding, product development, career planning and live performance. Additionally, students will gain management experience as they represent artists, develop promotional materials, create an online presence, plan artist showcases and prepare for product release. Students enrolled in Spring sections of this course participate in activities at the South-by-Southwest Music Conference and Festival in Austin, TX.

Repeatable: Y

Formerly 28-4070

Co-requisites BUSE 248 Talent Management

Requirements Junior Standing or Above (JR)

Minimum Credits 3 **Maximum Credits** 3

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 420 Concept, Pitch & Sales - Los Angeles

This course examines how films are sold to major studios, producers, and distributors. In this class, students learn first how to shape the initial idea, how to deliver the pitch, and how to negotiate a deal. Course emphasizes not only the theory of the pitch but its practice as well. Course admission is by application.

Repeatable: N

Formerly 24-4630L

Requirements Permission Required (DP)

Minimum Credits 3 **Maximum Credits** 3

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

TELE 329 Developing the Reality Show

This class introduces the student to the creative and business aspects of designing an original reality series. Students will be required to pitch and develop an original reality show concept from idea to finished show bible, with budget, locations and a sample episode rundown. Students will be required to develop story lines for 13 episodes to illustrate the season progression.

Repeatable: Y

Formerly 40-3234

Prerequisites TELE 210 The Television Producer and TELE 112 Aesthetics and Storytelling

Minimum Credits 3 Maximum Credits 3

TELE 335 Web Series Producer

This class will cover the responsibilities of a web series producer with focus on launching, distributing, and growing a loyal audience of internet and mobile viewers. Each student will be responsible for building an online presence for and launching of a completed web show.

Repeatable: N

Formerly 40-3240

Requirements Sophomore Standing or Above (SO)

Minimum Credits 3 Maximum Credits 3

TELE 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 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 483 Writers' Roundtable in LA

This course builds and emphasizes the students' skills for the development of an appropriate storyline for the one-hour format. Students explore a variety of television genres and ultimately write a finished television script utilizing the current computer software programs for professional screenwriting.

Repeatable: Y

Formerly 40-3820L

Prerequisites TELE 210 The Television Producer

Requirements Permission Required (DP)

Minimum Credits 3 Maximum Credits 3

TELE 486 Analyzing Dramatic Structure

This course enables students to analyze a variety of one-hour episodic dramas currently in production. A variety of speakers from the industry will illuminate the shows, describing how they were developed, written, and produced.

Repeatable: N

Formerly 40-3823L

Prerequisites TELE 210 The Television Producer

Requirements Permission Required (DP)

Minimum Credits 3 **Maximum Credits** 3

TELE 487 Analyzing Structure SitCom LA

This course enables students to analyze a variety of situation comedies currently in production. A variety of speakers from the industry will illuminate the shows, describing how they were developed, written, and produced.

Repeatable: N

Formerly 40-3824L

Prerequisites TELE 210 The Television Producer

Requirements Permission Required (DP)

Minimum Credits 3 **Maximum Credits** 3

TELE 431 Producing Sketch Comedy

In this advanced workshop, students will serve as producers for one the Television Program's sketch comedy content. Students will have the opportunity to experience all phases of collaborative producing, from concept development through finished program.

Repeatable: Y

Formerly 40-3239

Prerequisites TELE 210 The Television Producer and TELE 330 Production and Editing II

Minimum Credits 4 **Maximum Credits** 4

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 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

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.

Submission Guidelines

Students can apply to be accepted into the BFA program once they have earned 45 credit hours. Each student must submit a brief document stating their intention to apply for the BFA along with their projected future goals. They will then participate in an advising session and provide a portfolio for review, which should include examples of all department course and project work completed to date. The review will be conducted by the coordinators of the Animation Program along with invited faculty from the Cinema Art and Science Department.

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

- demonstrate proficiencies in digital and computer-generated software and technology through the creation of animated projects;
- demonstrate a comprehension of history, aesthetics and the analytical context of animation in cinema through written, oral and animated presentations;
- employ a professional level of industry practices, standards and career strategies to successfully market and showcase their animated work;
- collaborate on a team project in the development, production and presentation of an animated short film;
- create and present an animated thesis film; and
- create a professional quality animation portfolio demonstrating original cinematic material and a developed artistic voice.

PROGRAM REQUIREMENTS - 72 credits required

ANIM 101 Animation Foundations

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 previously explored during the semester.

Repeatable: *N*

Formerly 26-1000

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

Minimum Credits 3 Maximum Credits 3

ANIM 106 History of Animation

Course explores the origins of the animation process, beginning with animated films by J. Stewart Blackton, Emil Cohl, Len Lye, Winsor McCay, and many others through to present day productions. The lives and environments, as well as the artistic and narrative influences on these and other animators, will be dissected and studied. The class will involve weekly screenings of films and videos from around the world, including both independent and commercial, to get an understanding of where this art form has been and where it might be going. Emphasis will be on understanding the motivations and influences on animation artists, and how as contemporary animators you might benefit from studying them.

Repeatable: *N*

Formerly 26-1070

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

Minimum Credits 3 Maximum Credits 3

ANIM 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 ANIM 101 Animation Foundations or CINE 102 Cinema Notebooks and CINE 103 Cinema Image and Process

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 106 History of Animation

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

Minimum Credits 4 Maximum Credits 4

ANIM 480 Animation Production Studio I

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

Repeatable: Y

Formerly 26-4085

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

Requirements Senior Standing (SR)

Minimum Credits 6 Maximum Credits 6

ANIM 481 Animation Production Studio II

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

Repeatable: Y

Formerly 26-4090

Prerequisites ANIM 480 Animation Production Studio I

Requirements Senior Standing (SR)

Minimum Credits 6 Maximum Credits 6

ANIM 482 Animation Solo Project

After successfully completing Animation Preproduction and Computer Animation students enroll in this course to begin and subsequently complete production of their solo thesis films required for the BFA degree

in Traditional and Computer Animation. Animation Solo Project is a repeatable course offering students sufficient time to complete production of their animated films.

Repeatable: Y

Formerly 26-4060

Prerequisites ANIM 382 Animation Preproduction

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

Minimum Credits 4 Maximum Credits 4

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 210 Drawing I

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

Repeatable: N

Formerly 22-1210

Minimum Credits 3 Maximum Credits 3

CINE 145 Screenwriting I: Writing the Short Film

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

Repeatable: N

Formerly 24-1710

Prerequisites ENGL 111 Writing and Rhetoric I 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

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

Repeatable: Y

Formerly 21-2402

Prerequisites ARTS 105 Foundation Studio or ARTS 210 Drawing I or ANIM 105 Introduction to Traditional Animation or GAME 205 2D Art for Games or 22 1920 Making 2

Minimum Credits 3 Maximum Credits 3

Choose one of the following courses:

CINE 234 Cinema Analysis and Criticism

Course is a writing-and-research-intensive introduction to cinema studies. Students are taught how to write about cinema and media using different approaches including: formal analysis, ideological analysis, and historical research. In order to focus more on writing and course content, screenings will be limited. The screenings may change at the discretion of the instructor but the nature and number of the assignments will remain the same for each offering of the course.

Repeatable: N

Formerly 24-2500

WI

Minimum Credits 3 Maximum Credits 3

CINE 235A Authorship:

Screening/discussion course is an intensive study of a single director (or directors) as auteur. The featured director(s) changes each semester. Class examines recurring themes, stylistic innovations, and differentiating interpretations of directors' films. Course may be repeated as featured directors change.

Repeatable: Y

Formerly CINE 235

Minimum Credits 3 Maximum Credits 3

CINE 235B 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 235C 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 235D 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 235E 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 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 Cinema History and Culture

This course examines historical and cultural issues in cinema. Topics may include specific genres, national cinemas, representations of gender and sexuality, non-narrative cinema, or the aesthetic impact of technological innovations. Course may be repeated as topics change. Students will research and write papers and be involved in a number of other in-class and online research activities to help engage them actively with the topics.

Repeatable: Y

Formerly CINE 238

Requirements Sophomore Standing or Above (SO)

Minimum Credits 3 Maximum Credits 3

CINE 238B 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 238C 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 238D 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 238E 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 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

Electives

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 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:

ANIM 311 Acting For Animators

This course, recommended for both Traditional and Computer Animation students, focuses on acting techniques for animators exploring the similarities and differences of stage and screen acting. Students will learn acting techniques through physical and emotional acting exercises in addition to viewing scenes from a variety of live action and animated films. Focus of this class is exploring the emotional feelings of characters which lead to their physical movement. Animation assignments include creating a performance with a CG rig (for Computer Animation Students) and hand-drawn character animation (for Traditional Animation Students).

Repeatable: N

Formerly 26-3050

Prerequisites ANIM 210 Drawing for Animation I or ANIM 240 Computer Animation or ANIM 121 Stop-Motion Animation

Minimum Credits 3 Maximum Credits 3

ANIM 312 Cartooning

Course introduces different aspects of cartoon drawing. Course teaches basic techniques of cartoon drawing and investigates five genres of cartooning. Students study in-depth one liner, multi-panel, advertisement, illustrative, and political editorial cartoons. Instruction includes historical study of specific types of cartoons dating from 1745. Course explores style of cartoons, thematic types, and construction of cartoon character for the technique of animation.

Repeatable: N

Formerly 26-3070

Minimum Credits 4 Maximum Credits 4

ANIM 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

Bachelor of Music

Composition and Production, BMus

The Bachelor of Music in Composition and Production offers students a well-rounded curriculum that provides foundational training in the theories, contexts, and practice of contemporary music. At the center of the BMus in Composition and Production is a sequence of four courses that combine composition, orchestration, counterpoint, and digital music production in a holistic project-based approach, designed to help composers succeed in the 21st-century. The program focuses extensively on current compositional techniques, with special emphasis on methods utilized by concert music composers since 1970. Working in tight integration with the Music Composition for the Screen MFA program, the BMus in Composition and Production features the MFA program's Composers in Residence as part of their advanced composition classes.

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

- read, notate, hear, perform, and analyze music at an advanced musicianship level;
- demonstrate performance and improvisational skills on an instrument or voice;
- demonstrate an understanding of the characteristics, performance practices, and historical 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;
- demonstrate the acumen required to prepare a viable business plan for a career in music or a career in music composition or production.

PROGRAM REQUIREMENTS - 79 credits required

Music Core Courses

MUSC 110 Foundations of Music I

Foundations of Music I is the initial course of the Music Core Curriculum and includes instruction in the areas of theory, aural skills, keyboard (or equivalent) and digital audio workstations.

Repeatable: *N*

Formerly 32-1120

Co-requisites MUSC 109 Music Fundamentals or MUSC-1-77 EXAM-MUSC MINIMUM SCORE = 77
Concurrent Requisite MUSC 118 Foundations of Music Lab I
Minimum Credits 3 Maximum Credits 3

MUSC 111 Foundations of Music II

Foundations of Music II is the second course of the Music Core Curriculum and includes instruction in the areas of theory, aural skills, keyboard (or equivalent) and digital audio workstations.

Repeatable: *N*

Prerequisites MUSC 110 Foundations of Music I

Concurrent Requisite MUSC 119 Foundations of Music Lab II

Minimum Credits 3 Maximum Credits 3

MUSC 118 Foundations of Music Lab I

Foundations of Music Lab I is a techniques class designed to accompany the first level of the Foundations Sequence in the Music Department. The course provides intensive ear training drills designed to develop listening skills, accuracy of pitch and intervals, chord and rhythm recognition. Concurrent registration in MUSC 110 Foundations of Music I is required.

Repeatable: *N*

Concurrent Requisite MUSC 110 Foundations of Music I

Minimum Credits 2 Maximum Credits 2

MUSC 119 Foundations of Music Lab II

Foundations of Music Lab II is a techniques class designed to accompany the second level of the Foundations Sequence in the Music Department. The course provides intensive ear training drills designed to develop listening skills, accuracy of pitch and intervals, chord and rhythm recognition. Concurrent registration in MUSC 111 Foundations of Music II is required.

Repeatable: *N*

Prerequisites MUSC 118 Foundations of Music Lab I

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 theory, aural skills, keyboard (or equivalent) and digital audio workstations.

Repeatable: *N*

Prerequisites MUSC 111 Foundations of Music II

Minimum Credits 3 Maximum Credits 3

MUSC 211 Foundations of Music IV

Foundations of Music IV is the fourth course of the Music Core Curriculum and includes instruction in the areas of theory, aural skills, keyboard (or equivalent) and digital audio workstations.

Repeatable: *N*

Prerequisites MUSC 210 Foundations of Music III

Minimum Credits 3 Maximum Credits 3

MUSC 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*

Co-requisites MUSC 210 Foundations of Music 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

Prerequisites MUSC 111 Foundations of Music II or MUSC 113 Aural Skills II and MUSC 115 Theory II

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. Section 01: Western classical tradition; Section 02: World music traditions; Section 03: cross-cultural themes.

Repeatable: *N*

Formerly 32-2611

Co-requisites MUSC 210 Foundations of Music III or MUSC 113 Aural Skills II and MUSC 115 Theory II
Minimum Credits 3 Maximum Credits 3

MUSC 362 Music, Time, and Place II

This course addresses the extraordinary social and cultural upheavals associated with music since 1900. Through reading, writing, and focused listening, students explore the range of challenges to the traditional high art canon asserted through new technologies, new philosophies, and the ascendancy of African-American musical practices. While all sections examine a range of modern musical practices, specific sections focus on particular traditions. Section 01: European-derived composition (for composition and performance students); section 02: Jazz (for jazz and performance students); section 03: American popular music (for CUP and performance students).

Repeatable: N

Formerly 32-2612

WI

Prerequisites MUSC 211 Foundations of Music IV or MUSC 113 Aural Skills II and MUSC 115 Theory II
Minimum Credits 3 Maximum Credits 3

MUSC 363 Music Styles and Analysis

Music Styles and Analysis is an advanced theory and criticism class designed to be taken after completing the Foundations of Music Sequence. The course develops a sensitivity to stylistic markers acquired through aural analysis with the ability to apply such appropriately in composition, arranging and performance.

Repeatable: N

Formerly 32-3630

Prerequisites MUSC 211 Foundations of Music IV or MUSC 235 Techniques for Improvisation II
Minimum Credits 3 Maximum Credits 3

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 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 380 Performance Ensemble: Genres

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 32-3890

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 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

Choose one of the following courses:

MUSC 174 Guitar Techniques I

This course provides the necessary foundation students need prior to beginning private lessons through the study of scales, chords, sight-reading and repertoire. Students will learn chord scale relationships, improvisation, sight-reading and will perform 4 part chorales. Students will study various styles and will begin the study of Jazz harmony. A lab-class, students attend two 75 minute classes and one 50 lab session.

Repeatable: N

Formerly 32-1321

Co-requisites MUSC 110 Foundations of Music I

Minimum Credits 2 Maximum Credits 2

MUSC 177 Keyboard Styles and Techniques I

This course offers basic to intermediate instruction in instrumental technique, repertoire and practice strategies, sight reading, gear and studio use in a variety of styles to students who enter the BA program with rudimentary keyboard performance and reading skills. A lab-class, students attend two 75 minute lab sessions and a 50 minute participation in the Keyboard Forum weekly.

Repeatable: N

Formerly 32-1132

Prerequisites MUSC 110 Foundations of Music I or MUSC 176 Keyboard

Minimum Credits 2 Maximum Credits 2

MUSC 179 Vocal Techniques I

Students in this course study and apply aspects of good vocal technique that include intonation, breath management, articulation, and tone quality. The examination of the physical and psychological functions of the body and mind and the development of stage performance are in preparation for private instruction.

Repeatable: N

Formerly 32-2512

Co-requisites MUSC 110 Foundations of Music I

Minimum Credits 2 Maximum Credits 2

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 110 Foundations of Music I

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 MUSC 271 Primary Lessons

Music Department Students Only (8MUS)

Minimum Credits 2 Maximum Credits 2

MUSC 274 Guitar Techniques II

This course, a continuation of Guitar Techniques I, extends study of harmonic and sight-reading skills on the fretboard and mechanical skills necessary for professional-level performance. A lab-class, students attend two 75 minute classes and one 50 lab session.

Repeatable: N

Formerly 32-1322

Prerequisites MUSC 174 Guitar Techniques I

Minimum Credits 2 Maximum Credits 2

MUSC 277 Keyboard Styles and Techniques II

This course offers advanced instruction in instrumental technique, repertoire and practice strategies, sight reading, gear and studio use in a variety of styles to students who want to continue in the BA or BMus program with an emphasis in keyboard performance or who need advanced keyboard instruction for music production. A lab-class, students attend two 50-minute lab sessions, and may be taken with secondary lessons concurrently.

Repeatable: N

Prerequisites MUSC 111 Foundations of Music II and MUSC 177 Keyboard Styles and Techniques I
Minimum Credits 2 Maximum Credits 2

MUSC 279 Vocal Techniques II

This course, for the intermediate contemporary singer, focuses on how to identify, analyze, and communicate a variety of musical singing styles and demonstrate this knowledge through performance and written reports. Topics include interpretation, stage presence, microphone technique, beginning improvisation techniques, and communicating with other singers and instrumentalists. Collaboration, effective rehearsal procedures, common music terminology, and the independent and collective roles of each participant in a performance are the skills demonstrated in a culminating final performance.

Repeatable: N

Formerly 32-2522

Prerequisites MUSC 179 Vocal Techniques I

Minimum Credits 2 Maximum Credits 2

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

Co-requisites MUSC 210 Foundations of Music III or MUSC 113 Aural Skills II and MUSC 115 Theory II

Minimum Credits 3 Maximum Credits 3

MUSC 335 Creative Improvisational Practice I

This is an advanced study in improvisation. Students in this course will explore standard jazz and contemporary repertoire through application of theoretical and technical concepts. This course is a part of a sequence for Music Majors. Students will apply the methods taught in this class in their private study.

Repeatable: N

Formerly 32-3383

Prerequisites MUSC 211 Foundations of Music IV or MUSC 235 Techniques for Improvisation II

Minimum Credits 2 Maximum Credits 2

MUSC 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 MUSC 371 Primary Lessons

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 and MUSC 373 Composition Lessons

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 MUSC 471 Private Lessons

Requirements Junior Standing or Above (JR) Music Department Students Only (8MUS)

Minimum Credits 2 Maximum Credits 2

MUSC 473 Composition Lessons

This course offers advanced private instruction in composition for music students. 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 MUSC 473 Composition Lessons

Requirements Permission Required (DP) Music Department Students Only (8MUS)

Minimum Credits 2 **Maximum Credits** 2

Major Requirements

MUSC 330 Studio Composition I

This introductory course in composition consists of three five-week modules and Introduction to Counterpoint. Each module introduces the students to the practical applications of composition skills in one of three media: film, video games and theatre. Students compose and produce the short assignments in electronic medium for each module. Course introduces students to the basic materials of music composition: pitch, rhythm and timbre; and the uses of music as atmospheric and dramatic elements in these and other media. The course introduces the students to the elements of tonal counterpoint. If acoustic instruments are used, the students produce the parts according to the professional standards.

Repeatable: N

Prerequisites MUSC 211 Foundations of Music IV and MUSC 223 Elements of Music Design and MUSC 228 Digital Music Composition and Performance and MUSC 325 Arranging and Orchestration

Minimum Credits 6 **Maximum Credits** 6

MUSC 331 Studio Composition II

The project-driven Studio Composition II emphasizes rhythmic writing, writing for instrumental solo and duo with and without the use of DAW and MIDI; the course also discusses the setting of lyrics to music. The smaller in scope counterpoint and harmony projects are also included in the coursework. The final project is a piece for acoustic instrumental duo. The students will produce score and parts according to professional standards. All compositions are recorded; the best pieces are performed in a public concert at the end of the semester. The students assist production and recording of the pieces.

Repeatable: N

Prerequisites MUSC 330 Studio Composition I

Minimum Credits 6 **Maximum Credits** 6

MUSC 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 Studio Composition II

Minimum Credits 6 Maximum Credits 6

MUSC 431 Studio Composition IV

The project-driven Studio Composition IV explores writing for solo, ensemble, and orchestra with and without digital media. The students will work directly with the composers-in-residence in the MFA Music Composition for the Screen program in order to understand current industry practice. Students will be expected to conform to such practice in the preparation of scores and parts. Final projects will be composed for soloist and chamber ensemble with digital media and recorded at the end of the term.

Repeatable: *N*

Prerequisites MUSC 430 Studio Composition III

Minimum Credits 6 Maximum Credits 6

MUSC 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

Contemporary Urban and Popular Music, BMus

Columbia College Music offers a unique, innovative performance degree a Bachelor of Music in Contemporary, Urban and Popular Music (CUP). This professional degree in music is enhanced by Columbia's urban Chicago campus where students are mentored by a faculty of renowned musicians and can establish connections as artists and interns in Chicago's music scene. The CUP degree is intended for instrumentalists of all types, singers, songwriters and producers who are interested in performing and in creating original music in popular idioms, including various forms of Rock, Pop, Jazz and Jazz hybrids, as well as contemporary and classic urban and R&B styles. The program includes specialized courses in Music Technology and Music Business in addition to dedicated courses in Music History, Theory and Arranging. For their capstone projects, CUP BMus students form collaborative band projects for the purpose of developing, recording and performing original music intended for professional presentation. In addition, students organize and present their own singular vision for their Senior Recital project.

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

- read, notate, hear, perform, and analyze music at an advanced musicianship level;
- demonstrate performance and improvisational skills on an instrument or voice at a professional level, particularly in collaborative music-making experiences;
- demonstrate an understanding of the characteristics, performance practices, and historical context of a diverse range of contemporary musical styles and genres;
- critically assess music performances, recordings, and production elements;
- apply knowledge and skill in composition, improvisation, and digital music production to create and produce original music in individual and collaborative contexts;
- demonstrate a capacity to produce a portfolio of original music suitable for the professional market, culminating in a final media product or live performance experience; and
- demonstrate the acumen required to prepare a viable business plan for a career in music performance, songwriting and production.

PROGRAM REQUIREMENTS - 80 credits required

Music Core Courses

MUSC 110 Foundations of Music I

Foundations of Music I is the initial course of the Music Core Curriculum and includes instruction in the areas of theory, aural skills, keyboard (or equivalent) and digital audio workstations.

Repeatable: *N*

Formerly 32-1120

Co-requisites MUSC 109 Music Fundamentals or MUSC-1-77 EXAM-MUSC MINIMUM SCORE = 77

Concurrent Requisite MUSC 118 Foundations of Music Lab I

Minimum Credits 3 Maximum Credits 3

MUSC 111 Foundations of Music II

Foundations of Music II is the second course of the Music Core Curriculum and includes instruction in the areas of theory, aural skills, keyboard (or equivalent) and digital audio workstations.

Repeatable: *N*

Prerequisites MUSC 110 Foundations of Music I

Concurrent Requisite MUSC 119 Foundations of Music Lab II

Minimum Credits 3 Maximum Credits 3

MUSC 118 Foundations of Music Lab I

Foundations of Music Lab I is a techniques class designed to accompany the first level of the Foundations Sequence in the Music Department. The course provides intensive ear training drills designed to develop listening skills, accuracy of pitch and intervals, chord and rhythm recognition. Concurrent registration in MUSC 110 Foundations of Music I is required.

Repeatable: *N*

Concurrent Requisite MUSC 110 Foundations of Music I

Minimum Credits 2 Maximum Credits 2

MUSC 119 Foundations of Music Lab II

Foundations of Music Lab II is a techniques class designed to accompany the second level of the Foundations Sequence in the Music Department. The course provides intensive ear training drills designed to develop listening skills, accuracy of pitch and intervals, chord and rhythm recognition. Concurrent registration in MUSC 111 Foundations of Music II is required.

Repeatable: *N*

Prerequisites MUSC 118 Foundations of Music Lab I

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 theory, aural skills, keyboard (or equivalent) and digital audio workstations.

Repeatable: *N*

Prerequisites MUSC 111 Foundations of Music II

Minimum Credits 3 Maximum Credits 3

MUSC 211 Foundations of Music IV

Foundations of Music IV is the fourth course of the Music Core Curriculum and includes instruction in the areas of theory, aural skills, keyboard (or equivalent) and digital audio workstations.

Repeatable: *N*

Prerequisites MUSC 210 Foundations of Music III

Minimum Credits 3 Maximum Credits 3

MUSC 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*

Co-requisites MUSC 210 Foundations of Music 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

Prerequisites MUSC 111 Foundations of Music II or MUSC 113 Aural Skills II and MUSC 115 Theory II

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. Section 01: Western classical tradition; Section 02: World music traditions; Section 03: cross-cultural themes.

Repeatable: N

Formerly 32-2611

Co-requisites MUSC 210 Foundations of Music III or MUSC 113 Aural Skills II and MUSC 115 Theory II

Minimum Credits 3 Maximum Credits 3

MUSC 362 Music, Time, and Place II

This course addresses the extraordinary social and cultural upheavals associated with music since 1900. Through reading, writing, and focused listening, students explore the range of challenges to the traditional high art canon asserted through new technologies, new philosophies, and the ascendancy of African-American musical practices. While all sections examine a range of modern musical practices, specific sections focus on particular traditions. Section 01: European-derived composition (for composition and performance students); section 02: Jazz (for jazz and performance students); section 03: American popular music (for CUP and performance students).

Repeatable: N

Formerly 32-2612

WI

Prerequisites MUSC 211 Foundations of Music IV or MUSC 113 Aural Skills II and MUSC 115 Theory II

Minimum Credits 3 Maximum Credits 3

MUSC 363 Music Styles and Analysis

Music Styles and Analysis is an advanced theory and criticism class designed to be taken after completing the Foundations of Music Sequence. The course develops a sensitivity to stylistic markers acquired through aural analysis with the ability to apply such appropriately in composition, arranging and performance.

Repeatable: N

Formerly 32-3630

Prerequisites MUSC 211 Foundations of Music IV or MUSC 235 Techniques for Improvisation II

Minimum Credits 3 Maximum Credits 3

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 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 380 Performance Ensemble: Genres

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 32-3890

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 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

Choose one of the following courses:

MUSC 174 Guitar Techniques I

This course provides the necessary foundation students need prior to beginning private lessons through the study of scales, chords, sight-reading and repertoire. Students will learn chord scale relationships, improvisation, sight-reading and will perform 4 part chorales. Students will study various styles and will begin the study of Jazz harmony. A lab-class, students attend two 75 minute classes and one 50 lab session.

Repeatable: N

Formerly 32-1321

Co-requisites MUSC 110 Foundations of Music I

Minimum Credits 2 Maximum Credits 2

MUSC 177 Keyboard Styles and Techniques I

This course offers basic to intermediate instruction in instrumental technique, repertoire and practice strategies, sight reading, gear and studio use in a variety of styles to students who enter the BA program with rudimentary keyboard performance and reading skills. A lab-class, students attend two 75 minute lab sessions and a 50 minute participation in the Keyboard Forum weekly.

Repeatable: N

Formerly 32-1132

Prerequisites MUSC 110 Foundations of Music I or MUSC 176 Keyboard

Minimum Credits 2 Maximum Credits 2

MUSC 179 Vocal Techniques I

Students in this course study and apply aspects of good vocal technique that include intonation, breath management, articulation, and tone quality. The examination of the physical and psychological functions of the body and mind and the development of stage performance are in preparation for private instruction.

Repeatable: *N*

Formerly 32-2512

Co-requisites MUSC 110 Foundations of Music I

Minimum Credits 2 Maximum Credits 2

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 110 Foundations of Music I

Minimum Credits 2 Maximum Credits 2

MUSC 274 Guitar Techniques II

This course, a continuation of Guitar Techniques I, extends study of harmonic and sight-reading skills on the fretboard and mechanical skills necessary for professional-level performance. A lab-class, students attend two 75 minute classes and one 50 lab session.

Repeatable: *N*

Formerly 32-1322

Prerequisites MUSC 174 Guitar Techniques I

Minimum Credits 2 Maximum Credits 2

MUSC 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 MUSC 271 Primary Lessons

Music Department Students Only (8MUS)

Minimum Credits 2 Maximum Credits 2

MUSC 277 Keyboard Styles and Techniques II

This course offers advanced instruction in instrumental technique, repertoire and practice strategies, sight reading, gear and studio use in a variety of styles to students who want to continue in the BA or BMus program with an emphasis in keyboard performance or who need advanced keyboard instruction for music production. A lab-class, students attend two 50-minute lab sessions, and may be taken with secondary lessons concurrently.

Repeatable: *N*

Prerequisites MUSC 111 Foundations of Music II and MUSC 177 Keyboard Styles and Techniques I

Minimum Credits 2 Maximum Credits 2

MUSC 279 Vocal Techniques II

This course, for the intermediate contemporary singer, focuses on how to identify, analyze, and communicate a variety of musical singing styles and demonstrate this knowledge through performance and written reports. Topics include interpretation, stage presence, microphone technique, beginning improvisation techniques, and communicating with other singers and instrumentalists. Collaboration, effective rehearsal procedures, common music terminology, and the independent and collective roles of each participant in a performance are the skills demonstrated in a culminating final performance.

Repeatable: *N*

Formerly 32-2522

Prerequisites MUSC 179 Vocal Techniques I

Minimum Credits 2 Maximum Credits 2

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

Co-requisites MUSC 210 Foundations of Music III or MUSC 113 Aural Skills II and MUSC 115 Theory II

Minimum Credits 3 Maximum Credits 3

MUSC 335 Creative Improvisational Practice I

This is an advanced study in improvisation. Students in this course will explore standard jazz and contemporary repertoire through application of theoretical and technical concepts. This course is a part of a sequence for Music Majors. Students will apply the methods taught in this class in their private study.

Repeatable: *N*

Formerly 32-3383

Prerequisites MUSC 211 Foundations of Music IV or MUSC 235 Techniques for Improvisation II

Minimum Credits 2 Maximum Credits 2

MUSC 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 MUSC 371 Primary Lessons

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 and MUSC 373 Composition Lessons

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 MUSC 471 Private Lessons

Requirements Junior Standing or Above (JR) Music Department Students Only (8MUS)

Minimum Credits 2 Maximum Credits 2

MUSC 473 Composition Lessons

This course offers advanced private instruction in composition for music students. 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 MUSC 473 Composition Lessons

Requirements Permission Required (DP) Music Department Students Only (8MUS)

Minimum Credits 2 Maximum Credits 2

Major Requirements

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 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:

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:

MUSC 327 Songwriting I

The course examines the craft of popular songwriting from both a historical and applied practical viewpoint. The course is designed for composers and lyricists who are already writing songs, and wish to broaden their understanding of the craft, as well as for singers and instrumentalists in learning to collaborate effectively.

Repeatable: N

Formerly 32-2221

Co-requisites MUSC 210 Foundations of Music III or MUSC 113 Aural Skills II and MUSC 115 Theory II

Minimum Credits 3 **Maximum Credits** 3

MUSC 335 Creative Improvisational Practice I

This is an advanced study in improvisation. Students in this course will explore standard jazz and contemporary repertoire through application of theoretical and technical concepts. This course is a part of a sequence for Music Majors. Students will apply the methods taught in this class in their private study.

Repeatable: N

Formerly 32-3383

Prerequisites MUSC 211 Foundations of Music IV or MUSC 235 Techniques for Improvisation II

Minimum Credits 2 **Maximum Credits** 2

Choose one of the following courses:

MUSC 385 Music Immersion: Music Workshop

This course is a unique experiential learning opportunity for students interested in music, music business, and audio arts to engage these disciplines in an accelerated, hands-on environment. Students will be coached on the development of their musical, technical, and management skills through collaborative projects encompassing song development and arranging, live performance, live sound, recording, artist management, and music company operations. The course will include students, faculty and facilities from the Departments of Music, Audio Arts and Acoustics, and Business and Entrepreneurship.

Repeatable: Y

Formerly 32-3943

Requirements Permission Required (DP)

Minimum Credits 3 **Maximum Credits** 3

MUSC 386 Music Immersion: Songwriters Week

The course centers on a writing-for-hire model, in a collaborative team setting. Potential projects are presented on day one by Music Licensing student teams participating in the parallel BusE course, and may include publishing house briefs for upcoming artist releases, commercial and PSA themes, or TV and film scenes and scoring. Students teams develop and produce demos for final competitive client presentations.

Repeatable: Y

Requirements Permission Required (DP)

Minimum Credits 3 **Maximum Credits** 3

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

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 MUSC 171 Primary Lessons

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 MUSC 271 Primary Lessons

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 MUSC 371 Primary Lessons
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 MUSC 471 Private Lessons

Requirements Junior Standing or Above (JR) Music Department Students Only (8MUS)

Minimum Credits 2 Maximum Credits 2

Ensemble Requirements

Complete 3 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 380 Performance Ensemble: Genres

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 32-3890

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 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

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 - 75 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 MATH 115 Liberal Arts Mathematics or AUDI 102 Introduction to Audio and MATH 120 Quantitative Reasoning or AUDI 102 Introduction to Audio and ACCU-T-67 EXAM-ACCUPLACER MATH MINIMUM SCORE = 67 or AUDI 102 Introduction to Audio and ACT-M-23 EXAM-ACT MATH MINIMUM SCORE = 23 or AUDI 102 Introduction to Audio and SAT-M-550 EXAM-SAT MATH MINIMUM SCORE = 550

Co-requisites PHYS 215 The Science of Acoustics I

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*

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 202 Studies in Hearing or MATH 220H Calculus I:

Honors and AUDI 202 Studies in Hearing

Co-requisites 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

Co-requisites AUDI 202 Studies in Hearing

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 202 Studies in Hearing

Co-requisites AUDI 231 Psychoacoustics

Requirements Permission Required (DP)
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: Y
Formerly 43-3325
Prerequisites AUDI 331 Environmental Acoustics
Requirements Permission Required (DP)
Minimum Credits 3 Maximum Credits 3

AUDI 432 Acoustical Testing II

Course focuses on practical applications of the theory introduced in Acoustical Testing I.

Repeatable: N
Formerly 43-3326
Prerequisites AUDI 431 Acoustical Testing I
Requirements Permission Required (DP)
Minimum Credits 3 Maximum Credits 3

AUDI 433 Acoustical Modeling

Modeling is rapidly becoming an essential component of the acoustical design process. This course reviews the modeling options currently available to acoustical designers and presents the strengths and the limitations of the various methods. Modeling exercises for a variety of acoustical environments are performed by the students using some of the relevant software currently available. A large portion of the class is devoted to student projects.

Repeatable: N
Formerly 43-3320
Prerequisites AUDI 431 Acoustical Testing I
Requirements Permission Required (DP)
Minimum Credits 3 Maximum Credits 3

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

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

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

Minimum Credits 3 Maximum Credits 3

Choose four of the following courses, at least two courses must be upper-level:

CHEM 140 Material Science Technology

This laboratory course provides practical knowledge of the ever expanding use and development of materials in today's world. Material Science Technology is a multidisciplinary approach to science and technology that teaches students to better understand the properties and uses of materials. It combines scientific theories, practical applications and technology, and actual hands-on experiences to prepare students to work in a technologically rich environment.

Repeatable: *N*

Formerly 56-1240

SL

Minimum Credits 4 Maximum Credits 4

CHEM 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 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

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

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 Introduction to Programming

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

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

PHYS 335 Electricity and Magnetism

This course addresses fundamental concepts and principles of electromagnetism. Students will learn about the important historical underpinnings of the subject, including Benjamin Franklin's experiments on electric charge, Michael Faraday's work on electric and magnetic fields (and how these are intertwined), and James Maxwell's elegant combination of these ideas into his famous equations. From these equations, students will learn to derive the wave nature of light and all other electromagnetic radiation. To progress in this course, students must become familiar with key ideas in multivariable calculus, the mathematics invented for understanding electromagnetism.

Repeatable: *N*

Formerly 56-3810

Prerequisites PHYS 220 Fundamentals of Physics I and MATH 221 Calculus II

Minimum Credits 3 Maximum Credits 3

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 Processes and Programming

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

Repeatable: *N*

Formerly 43-2241

Prerequisites AUDI 103 Audio Theory and Systems and PROG 101 Introduction to Programming

Minimum Credits 3 Maximum Credits 3

AUDI 241 The Art of Troubleshooting

Because complex, interactive systems fail in complex, interactive ways, this course builds six essential competencies to assist system designers and system operators to cope with failure and limit immediate

damage; to collect symptoms and understand systems rapidly; to apply inferential logic and avoid logical fallacies; to identify, trap, and limit failures; and to patch around them. This is not a course in equipment repair.

Repeatable: *N*

Formerly 43-3621

Co-requisites AUDI 103 Audio Theory and Systems

Minimum Credits 3 **Maximum Credits** 3

AUDI 301 History of Audio

This course offers a way to evaluate claims made by the history of technology, which is a new and exciting branch of historiography, not only because it reveals human and social struggles to create and to adapt, but also because it has practical effects on the business aspects of today's audio and acoustics industries. Today's profits and livelihoods depend on novelty and exclusivity, and the history of audio is in play every time something is offered as new and better.

Repeatable: *N*

Formerly 43-2720

WI

Prerequisites AUDI 103 Audio Theory and Systems and ENGL 112 Writing and Rhetoric II or AUDI 103 Audio Theory and Systems and ENGL 112H Writing and Rhetoric II: Honors or AUDI 103 Audio Theory and Systems and ENGL 122 International Writing and Rhetoric II

Minimum Credits 3 **Maximum Credits** 3

AUDI 332 Acoustics of Performance Spaces

A continuation of Architectural Acoustics, course is dedicated to the design of performance spaces and recording aural environments. Course covers issues pertaining to architectural design and to sound reinforcement in various indoor contexts such as movie theaters, performance halls, control rooms, recording studios, and Houses of Worship. Course combines case studies spanning many centuries with current foundation material to provide students with a critical understanding of acoustical design issues and a reinforcement of their aesthetic sense for music and voice performances.

Repeatable: *N*

Formerly 43-3310

Prerequisites AUDI 231 Psychoacoustics and AUDI 232 Architectural Acoustics

Minimum Credits 3 **Maximum Credits** 3

AUDI 333 Perception and Cognition of Sound

Course provides the necessary basis for understanding the cognitive processes involved in our auditory perception of complex signals such as environmental sounds, speech and music. It will examine the basic cognitive theories of memory and attention, as well as the underlying concepts of information processing and perceptual grouping. The course will systematically explore how humans respond intellectually and emotionally to complex auditory stimuli. Course is multidisciplinary, with contributions from music, biology, physics, psychology, philosophy, and computer science. Numerous demonstrations are used to reinforce the theoretical material presented in the lectures.

Repeatable: *N*

Formerly 43-3120

Prerequisites AUDI 231 Psychoacoustics

Requirements Junior Standing or Above (JR)

Minimum Credits 3 Maximum Credits 3

AUDI 334 Fundamentals of Vibration Analysis

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

Repeatable: N

Formerly 43-3340

Prerequisites AUDI 232 Architectural Acoustics and MATH 220 Calculus I or AUDI 232 Architectural Acoustics and MATH 220H Calculus I: Honors

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 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 434 Engineered Acoustics

Course investigates acoustical issues pertaining to engineered systems in a wide range of environmental settings. Topics covered include heating, ventilation, air conditioning (HVAC) noise issues and design; noise, vibration, and harshness (NVH) assessment; fundamentals of active noise control; and a primer on sound quality. A substantial amount of the course is dedicated to modeling various physical systems with computer tools in order to assess their behavior relating to noise or vibration excitation.

Repeatable: *N*

Formerly 43-3330

Requirements Permission Required (DP)

Minimum Credits 3 **Maximum Credits** 3

AUDI 435 Studies in Loudspeaker Theory

Course examines the principles of transduction as they apply to loudspeaker design. Throughout an audio system, from the microphone to the ear, energy is transformed, induced, and transduced. The class's primary focus is on loudspeakers and loudspeaker enclosures: how electrical and mechanical energy is transformed into acoustical energy. Students explore the trade-offs and byproducts of this transfer, engage in aesthetic analyses, learn to predict effects, and examine the challenges involved in constructing various loudspeaker systems. Course analyzes loudspeaker characteristics, how they behave alone, and how they behave together supported by an introduction to loudspeaker performance predictive models.

Repeatable: *N*

Formerly 43-3515

Prerequisites AUDI 242 Sound System Design

Minimum Credits 3 **Maximum Credits** 3

AUDI 436 Research Methods: An Interdisciplinary Approach

Understanding research on quantitative and observable data requires a thorough understanding of the scientific method, familiarity with multiple methodological approaches to research, as well as the ability to critically evaluate the strengths and limitations of methods and data collected within a research paradigm. This multidisciplinary course is designed particularly for students within Media Arts who will benefit from an understanding of research methods in science and communications, as distinct from research in humanities and creative arts. Students in this course will learn about the strengths and limitations of various types of research, as well as directly apply research methods through group and individual research proposals and projects, including projects within their discipline.

This course is not discipline-specific and therefore can serve students outside the department.

Repeatable: *N*

Formerly 43-3583

Prerequisites ENGL 112 Writing and Rhetoric II and 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 SAT-M-550 EXAM-SAT MATH MINIMUM SCORE = 550 or

ENGL 112H Writing and Rhetoric II: Honors and 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

ENGL 122 International Writing and Rhetoric II and 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

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

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.

PROGRAM REQUIREMENTS: 74-77 credits required

Major Core Courses

AUDI 102 Introduction to Audio

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

Repeatable: *N*

Formerly 43-1111

Minimum Credits 3 Maximum Credits 3

AUDI 103 Audio Theory and Systems

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

Repeatable: *N*

Formerly 43-1112

Prerequisites AUDI 102 Introduction to Audio and MATH 110 College Mathematics or AUDI 102 Introduction to Audio and MATH 115 Liberal Arts Mathematics or AUDI 102 Introduction to Audio and MATH 120 Quantitative Reasoning or AUDI 102 Introduction to Audio and ACCU-T-67 EXAM-ACCUPLACER MATH MINIMUM SCORE = 67 or AUDI 102 Introduction to Audio and ACT-M-23 EXAM-ACT MATH MINIMUM SCORE = 23 or AUDI 102 Introduction to Audio and SAT-M-550 EXAM-SAT MATH MINIMUM SCORE = 550

Co-requisites PHYS 215 The Science of Acoustics I

Minimum Credits 3 Maximum Credits 3

AUDI 104 Audio Electronics

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

Repeatable: *N*

Formerly 43-1182

Prerequisites MATH 110 College Mathematics or MATH 115 Liberal Arts Mathematics or MATH 120 Quantitative Reasoning or ACCU-T-67 EXAM-ACCUPLACER MATH MINIMUM SCORE = 67 or ACT-M-23 EXAM-ACT MATH MINIMUM SCORE = 23 or SAT-M-550 EXAM-SAT MATH MINIMUM SCORE = 550

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 Sound Synthesis Programming And Applications

Students will learn and experiment with sound synthesis methods and concepts, program a series of working software synthesizers, design and implement user interfaces, and create banks of original sound presets. The synthesis methods studied and practiced in the course may include additive, subtractive, and distortion/modulation (i.e. amplitude, phase, and frequency) synthesis, with additional investigation of wavetable and vector synthesis, granular synthesis, physical modeling, and analysis/ resynthesis. Musical instrument and timbral design considerations and challenges are also an integral part of the course. As distinct from AUDI 211 Audio Processes and Programming, this course will introduce students to higher level components of digital audio signal processing, including Fourier analysis and transforms, digital filters, and computational acoustic modeling.

Repeatable: *N*

Prerequisites AUDI 103 Audio Theory and Systems and PROG 101 Introduction to Programming 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

Prerequisites PROG 101 Introduction to Programming or PROG 110 Art of Code

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

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

Requirements Permission Required (DP)

Minimum Credits 3 Maximum Credits 3

MEDI 482 Music Technology Capstone

In this course, seniors in Music Technology will harness their energies, knowledge, skills, and interests to create final capstone projects of their individual design. This 1-credit course is a project-based companion to the final spring semester of the 4-semester sequence of MEDI 481 The Sonic Experience. The course is offered in spring only, and the final projects are presented as part of the Manifest Festival. Students who plan to graduate in a fall semester should take this capstone course the previous spring.

Repeatable: *N*

Concurrent Requisite MEDI 481 The Sonic Experience

Requirements Senior Standing (SR)

Minimum Credits 1 Maximum Credits 1

MUSC 110 Foundations of Music I

Foundations of Music I is the initial course of the Music Core Curriculum and includes instruction in the areas of theory, aural skills, keyboard (or equivalent) and digital audio workstations.

Repeatable: *N*

Formerly 32-1120

Co-requisites MUSC 109 Music Fundamentals or MUSC-1-77 EXAM-MUSC MINIMUM SCORE = 77

Concurrent Requisite MUSC 118 Foundations of Music Lab I

Minimum Credits 3 Maximum Credits 3

MUSC 118 Foundations of Music Lab I

Foundations of Music Lab I is a techniques class designed to accompany the first level of the Foundations Sequence in the Music Department. The course provides intensive ear training drills designed to develop listening skills, accuracy of pitch and intervals, chord and rhythm recognition. Concurrent registration in MUSC 110 Foundations of Music I is required.

Repeatable: *N*

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

Minimum Credits 3 Maximum Credits 3

Choose one of the following courses:

PROG 101 Introduction to Programming

Learn programming concepts as you problem-solve with code, develop algorithms and create object-oriented applications. Topics covered throughout the semester include data structures, repetition, sequence control structures, program design, testing and foundational programming best practices.

Repeatable: *N*

Formerly 36-1501

Co-requisites MATH 110 College Mathematics or MATH 115 Liberal Arts Mathematics or MATH 120 Quantitative Reasoning or MATH 150 Geometry in the Arts or MATH 155 Math in Art and Nature or MATH 160 Mathematical Ideas or MATH 165 Math for Marketing and Management or ACCU-T-67 EXAM-ACCUPLACER MATH MINIMUM SCORE = 67 or ACT-M-23 EXAM-ACT MATH MINIMUM SCORE = 23 or SAT-M-550 EXAM-SAT MATH MINIMUM SCORE = 550 or CMPS-M-67 EXAM-CMPS MATH MINIMUM SCORE = 67

Minimum Credits 3 Maximum Credits 3

PROG 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

Co-requisites MATH 110 College Mathematics or MATH 115 Liberal Arts Mathematics or MATH 120 Quantitative Reasoning or MATH 150 Geometry in the Arts or MATH 155 Math in Art and Nature or MATH 160 Mathematical Ideas or MATH 165 Math for Marketing and Management or ACCU-T-67 EXAM-ACCUPLACER MATH MINIMUM SCORE = 67 or ACT-M-23 EXAM-ACT MATH MINIMUM SCORE = 23 or SAT-M-550 EXAM-SAT MATH MINIMUM SCORE = 550 or CMPS-M-67 EXAM-CMPS MATH MINIMUM SCORE = 67

Minimum Credits 3 Maximum Credits 3

Choose one of the following courses:

AUDI 211 Audio Processes and Programming

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

Repeatable: N

Formerly 43-2241

Prerequisites AUDI 103 Audio Theory and Systems and PROG 101 Introduction to Programming

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

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

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 Introduction to Programming

Minimum Credits 4 Maximum Credits 4

CONCENTRATIONS

General Concentration

This general concentration is assigned to students who choose Music Technology, BS as their major, unless they specify otherwise when they declare the major. Students in the general concentration are advised to choose one of the more specialized concentrations during the course of their studies.

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 313 Building Circuits for Synthesis

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

Repeatable: N

Formerly 43-2261

Prerequisites AUDI 104 Audio Electronics

Minimum Credits 3 Maximum Credits 3

AUDI 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 411 Data Sonification

Sonification is the use of designed or intentional sound to display system states and other informational data. This course introduces the concepts and design techniques used in sonification ranging from earcons, spearcons and auditory icons to translation techniques used in mapping data into sound for probing, monitoring, and auditory display for enhanced user interfaces and monitoring and purposes.

Repeatable: *N*

Formerly 43-3562

Prerequisites AUDI 202 Studies in Hearing

Minimum Credits 3 **Maximum Credits** 3

AUDI 413 Building Circuits for Pedals and Pickups

Students design and build pickups, drivers, and analog effects such as spring reverb and distortion, from breadboard prototype to soldered circuit board, complete with custom user interface. Readings and quizzes focus on practical knowledge necessary to complete a circuit. Projects are assessed for both craftsmanship and creative results. Students should expect to spend 4-6+ hours per week completing projects outside of class. Students can access class tools during Open Workshop time.

Repeatable: *Y*

Formerly 43-3252

Prerequisites AUDI 104 Audio Electronics

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 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 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

MUSC 111 Foundations of Music II

Foundations of Music II is the second course of the Music Core Curriculum and includes instruction in the areas of theory, aural skills, keyboard (or equivalent) and digital audio workstations.

Repeatable: N

Prerequisites MUSC 110 Foundations of Music I

Concurrent Requisite MUSC 119 Foundations of Music Lab II

Minimum Credits 3 Maximum Credits 3

MUSC 119 Foundations of Music Lab II

Foundations of Music Lab II is a techniques class designed to accompany the second level of the Foundations Sequence in the Music Department. The course provides intensive ear training drills designed to develop listening skills, accuracy of pitch and intervals, chord and rhythm recognition. Concurrent registration in MUSC 111 Foundations of Music II is required.

Repeatable: *N*

Prerequisites MUSC 118 Foundations of Music Lab I

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*

Co-requisites MUSC 210 Foundations of Music III

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 110 Foundations of Music I

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. Section 01: Western classical tradition; Section 02: World music traditions; Section 03: cross-cultural themes.

Repeatable: *N*

Formerly 32-2611

Co-requisites MUSC 210 Foundations of Music III or MUSC 113 Aural Skills II and MUSC 115 Theory II

Minimum Credits 3 Maximum Credits 3

PROG 201 Object Oriented Programming I

Create applications utilizing object-oriented, event-driven strategies. Design principles such as modularity and abstraction, and object-oriented principles such as encapsulation, inheritance, and polymorphism are covered throughout the semester as you build several small projects for your portfolio.

Repeatable: *N*

Formerly 36-2600

Prerequisites PROG 101 Introduction to Programming

Minimum Credits 3 Maximum Credits 3

PROG 220 C++ Programming I

Develop C++ applications utilizing language-specific features. Topics include: object-oriented programming, exception handling, resource management, pointers, and templates. Prior experience with programming is required.

Repeatable: *N*

Formerly 36-2550

Prerequisites PROG 101 Introduction to Programming

Minimum Credits 3 Maximum Credits 3

Electroacoustic Composition

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 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 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*

Co-requisites MUSC 210 Foundations of Music III

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 110 Foundations of Music I

Minimum Credits 2 Maximum Credits 2

MUSC 111 Foundations of Music II

Foundations of Music II is the second course of the Music Core Curriculum and includes instruction in the areas of theory, aural skills, keyboard (or equivalent) and digital audio workstations.

Repeatable: *N*

Prerequisites MUSC 110 Foundations of Music I

Concurrent Requisite MUSC 119 Foundations of Music Lab II

Minimum Credits 3 Maximum Credits 3

MUSC 119 Foundations of Music Lab II

Foundations of Music Lab II is a techniques class designed to accompany the second level of the Foundations Sequence in the Music Department. The course provides intensive ear training drills designed to develop listening skills, accuracy of pitch and intervals, chord and rhythm recognition. Concurrent registration in MUSC 111 Foundations of Music II is required.

Repeatable: *N*

Prerequisites MUSC 118 Foundations of Music Lab I

Concurrent Requisite MUSC 111 Foundations of Music II

Minimum Credits 2 Maximum Credits 2

Hardware and Physical Design

Choose four of the following courses:

AUDI 313 Building Circuits for Synthesis

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

Repeatable: *N*

Formerly 43-2261

Prerequisites AUDI 104 Audio Electronics

Minimum Credits 3 **Maximum Credits** 3

AUDI 413 Building Circuits for Pedals and Pickups

Students design and build pickups, drivers, and analog effects such as spring reverb and distortion, from breadboard prototype to soldered circuit board, complete with custom user interface. Readings and quizzes focus on practical knowledge necessary to complete a circuit. Projects are assessed for both craftsmanship and creative results. Students should expect to spend 4-6+ hours per week completing projects outside of class. Students can access class tools during Open Workshop time.

Repeatable: *Y*

Formerly 43-3252

Prerequisites AUDI 104 Audio Electronics

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

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

Interactive Music Design

Choose four of the following courses:

AUDI 313 Building Circuits for Synthesis

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

Repeatable: N

Formerly 43-2261

Prerequisites AUDI 104 Audio Electronics

Minimum Credits 3 **Maximum Credits** 3

AUDI 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

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

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 110 Foundations of Music I

Minimum Credits 2 Maximum Credits 2

Perception and Timbre

Choose four of the following courses:

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 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 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 theory, aural skills, keyboard (or equivalent) and digital audio workstations.

Repeatable: *N*

Prerequisites MUSC 110 Foundations of Music I

Concurrent Requisite MUSC 119 Foundations of Music Lab II

Minimum Credits 3 **Maximum Credits** 3

MUSC 119 Foundations of Music Lab II

Foundations of Music Lab II is a techniques class designed to accompany the second level of the Foundations Sequence in the Music Department. The course provides intensive ear training drills designed to develop listening skills, accuracy of pitch and intervals, chord and rhythm recognition. Concurrent registration in MUSC 111 Foundations of Music II is required.

Repeatable: *N*

Prerequisites MUSC 118 Foundations of Music Lab I
Concurrent Requisite 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. Section 01: Western classical tradition; Section 02: World music traditions; Section 03: cross-cultural themes.

Repeatable: N
Formerly 32-2611
Co-requisites MUSC 210 Foundations of Music III or MUSC 113 Aural Skills II and MUSC 115 Theory II
Minimum Credits 3 Maximum Credits 3

Programming Audio

Choose four of the following courses:

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 220 C++ Programming I

Develop C++ applications utilizing language-specific features. Topics include: object-oriented programming, exception handling, resource management, pointers, and templates. Prior experience with programming is required.

Repeatable: N

Formerly 36-2550

Prerequisites PROG 101 Introduction to Programming

Minimum Credits 3 Maximum Credits 3

PROG 201 Object Oriented Programming I

Create applications utilizing object-oriented, event-driven strategies. Design principles such as modularity and abstraction, and object-oriented principles such as encapsulation, inheritance, and polymorphism are covered throughout the semester as you build several small projects for your portfolio.

Repeatable: N

Formerly 36-2600

Prerequisites PROG 101 Introduction to Programming

Minimum Credits 3 Maximum Credits 3

Programming, BS

The Programming Bachelor of Science seeks to prepare dedicated students for careers as software engineers in commercial or independent application and game development. Course offerings include study in a variety of programming languages, including industry standards C++ and C#. Students choose between two concentrations--Game Programming or Application Programming--with courses focusing on advanced topics such as artificial intelligence and physical computing. Rigorous mathematics requirements (multiple classes are required in the Science and Mathematics Department) prepare students for both industry careers and the pursuit of a graduate degree in Computer Science. Students pursuing this degree have several opportunities to learn production methodologies and tools, and in their senior year participate in a year-long course to collaboratively develop work for their portfolio.

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

- demonstrate strength in applying advanced programming principles and concepts;
- understand advanced mathematics relevant to computer science and programming;
- apply the principles of participant-centered theory in the creation and programming of interactive experiences;
- synthesize knowledge and skills to build and refine a professional body of work;

- demonstrate an ability to expand and deepen their knowledge in areas of computer science beyond the core curriculum;
- be effective communicators and function well in multi-disciplinary teams; and
- perform with a critical understanding of the functions, methods, vocabulary and roles for a career in computer science, or graduate school.

PROGRAM REQUIREMENTS - 70 credits required

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

PROG 101 Introduction to Programming

Learn programming concepts as you problem-solve with code, develop algorithms and create object-oriented applications. Topics covered throughout the semester include data structures, repetition, sequence control structures, program design, testing and foundational programming best practices.

Repeatable: *N*

Formerly 36-1501

Co-requisites MATH 110 College Mathematics or MATH 115 Liberal Arts Mathematics or MATH 120 Quantitative Reasoning or MATH 150 Geometry in the Arts or MATH 155 Math in Art and Nature or MATH 160 Mathematical Ideas or MATH 165 Math for Marketing and Management or ACCU-T-67 EXAM-ACCUPLACER MATH MINIMUM SCORE = 67 or ACT-M-23 EXAM-ACT MATH MINIMUM SCORE = 23 or SAT-M-550 EXAM-SAT MATH MINIMUM SCORE = 550 or CMPS-M-67 EXAM-CMPS MATH MINIMUM SCORE = 67

Minimum Credits 3 Maximum Credits 3

PROG 103 Computer Architecture

How do computer systems execute, store information, and communicate? Computer hardware and architecture are explored from multiple perspectives. Topics include Boolean logic, data representation, processor organization, input/output, memory organization, system support software, performance, portability, robustness, and communication.

Repeatable: *N*

Formerly 36-1200

Co-requisites PROG 101 Introduction to Programming

Minimum Credits 3 Maximum Credits 3

PROG 201 Object Oriented Programming I

Create applications utilizing object-oriented, event-driven strategies. Design principles such as modularity and abstraction, and object-oriented principles such as encapsulation, inheritance, and polymorphism are covered throughout the semester as you build several small projects for your portfolio.

Repeatable: *N*

Formerly 36-2600

Prerequisites PROG 101 Introduction to Programming

Minimum Credits 3 Maximum Credits 3

PROG 220 C++ Programming I

Develop C++ applications utilizing language-specific features. Topics include: object-oriented programming, exception handling, resource management, pointers, and templates. Prior experience with programming is required.

Repeatable: *N*

Formerly 36-2550

Prerequisites PROG 101 Introduction to Programming

Minimum Credits 3 Maximum Credits 3

PROG 301 Object Oriented Programming II

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 Object Oriented Programming I

Minimum Credits 3 Maximum Credits 3

PROG 340 Graphics Application Programming

In this advanced course students will build graphics applications for Mobile Media and Game Programming. Topics covered include leveraging libraries, optimization, and cross platform operability. Students will complete the class with several projects for their portfolio and reusable components for future work.

Repeatable: *N*

Formerly 36-3200

Prerequisites PROG 201 Object Oriented Programming I

Minimum Credits 3 Maximum Credits 3

PROG 366 Algorithms

Learn fundamental principles of algorithm design as you work with practical data structures (such as heaps and trees) and common algorithms (such as sort and search). At the end of the semester you will have a library of code you can use in future problem-solving, and a project showcasing your skills.

Repeatable: *N*

Formerly 36-3720

Prerequisites PROG 201 Object Oriented Programming I

Minimum Credits 3 Maximum Credits 3

PROG 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 Object Oriented Programming I

Requirements JR 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 Object Oriented Programming I

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 Object Oriented Programming I

Requirements Junior Standing or Above (JR)

Minimum Credits 1 Maximum Credits 1

Science and Math Requirements

MATH 215 Precalculus

This course is designed to prepare students for Calculus. Topics include solving linear and nonlinear equations and inequalities, systems of linear equations and inequalities, functions, inverse functions, exponential and logarithmic functions, and trigonometric functions (definition, graph and identities). In addition to content mastery, the course will further develop students' problem solving and critical thinking skills.

Repeatable: N

Formerly 56-2713

MA

Prerequisites MATH 210 College Algebra or ACCU-T-75 EXAM-ACCUPLACER MATH MINIMUM SCORE = 75 or ACT-M-25 EXAM-ACT MATH MINIMUM SCORE = 25 or SAT-M-580 EXAM-SAT MATH MINIMUM SCORE = 580 or CMPS-M-75 EXAM-CMPS MATH MINIMUM SCORE = 75

Minimum Credits 3 Maximum Credits 3

MATH 220 Calculus I

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

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

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 Introduction to Programming

Minimum Credits 4 Maximum Credits 4

CONCENTRATIONS

Programming: Application Programming

Required Courses for the Concentration:

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 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 PROG 101 Introduction to Programming and INMD 120 Digital Image Design or INMD 102 Fundamentals of Interaction and PROG 101 Introduction to Programming and GRDE 136 Design Lab

Minimum Credits 3 Maximum Credits 3

INMD 460 IAM Team

Intensive team production course teaches students to work collaboratively while producing projects for an external client. Course begins with concepts of team organization and communication and continues with the formation of production teams, design of the project, and acquisition of media elements. Students practice scheduling and meeting deadlines by shipping multiple versions of the project.

Repeatable: *Y*

Formerly 36-4600

Prerequisites INMD 210 Interface Design I and INMD 260 Intro to IAM Team Development

Minimum Credits 6 Maximum Credits 6

PROG 260 Data Design

Create and use databases as you build industry-standard applications. Topics covered throughout the course include: query languages (e.g. SQL), requirements analysis and specification, database design, normalization, integrity, and security concerns.

Repeatable: *N*

Formerly 36-3520

Prerequisites PROG 201 Object Oriented Programming I

Minimum Credits 3 Maximum Credits 3

PROG 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 PROG 201 Object Oriented Programming I

Minimum Credits 3 Maximum Credits 3

Programming: Game Programming

Required Courses for the Concentration:

GAME 110 Introduction to Game Development

Foundation course of the Game Development concentration focuses on applied critical discussion and development of the student's own game concepts. Various techniques and methods of concept and story development are reviewed, including journaling and workshop/discussion, in an effort to identify

development best-practices. Students are also exposed to game design documentation formats, as well as the particulars and requirements of the professional game development cycle. The course also places special emphasis on exploring and identifying the characteristics of the diverse game genres. By the class's end, students are asked to produce written documentation and develop their own game concept.

Repeatable: N

Formerly 36-1500

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

Minimum Credits 3 Maximum Credits 3

PROG 310 Game Programming I

Build games using design patterns, current technologies, and practical problem solving. Topics include: image/texture design, 3D mesh manipulations, game components (strategy pattern implementation), game services (singleton/factory), input handling (observer pattern) and state management.

Repeatable: N

Formerly 36-3270

Prerequisites GAME 110 Introduction to Game Development and PROG 201 Object Oriented Programming I

Minimum Credits 3 Maximum Credits 3

PROG 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

Choose one of the following Capstone options to complete 9 credits:

Indie Team

GAME 470 Indie Team Game Project

In this production course students will work on a small to medium sized game concept in the emerging areas of console, mobile, xr, serious/simulation, web, or experimental games. Students are exposed to project management, art and sound, technical, and design pre-production techniques and requirements.

Repeatable: Y

Formerly 36-3994

Prerequisites ANIM 240 Computer Animation or GAME 345 Advanced Game Scripting and Environments or PROG 310 Game Programming I

Minimum Credits 3 Maximum Credits 3

- OR -

Large Team

GAME 480 Large Team Game Project

Course is the first stage of the senior/capstone experience of the Game Design Major. It represents the pre-production stage of the capstone project and is required for all students in the major taking the Game Studio class. Students are exposed to overall project management, art and sound, technical, and design pre-production techniques and requirements, both technical and documentary. The final result is that the final project of the subsequent Game Studio class is ready for production.

Repeatable: N

Formerly 36-3997

Requirements Permission Required (DP)

Minimum Credits 3 **Maximum Credits** 3

GAME 485 Large Team Game Studio

Game Studio is an intensive capstone experience in gaming production. The primary creative objective of the course is completion of a substantial game prototype that includes market quality content and is produced using industry best practices and tools.

Repeatable: Y

Formerly 36-3998

Prerequisites GAME 480 Large Team Game Project

Minimum Credits 6 **Maximum Credits** 6

Master of Arts

Civic Media, MA

The Master of Arts in Civic Media in the School of Media Arts provides students with an applied perspective on the local information ecosystem and the intersections between media systems, communities, and civic and industrial agencies. The program offers students a critical lens on how digital technologies are transforming society and culture, producing new forms of interaction, and modeling new information ecosystems. Students in the program will work hand in hand with diverse communities to collaboratively create, design, deploy, and assess civic media tools and practices. Students will develop new applied practices that support and foster localized civic media, information literacy, democratized action and engagement, social justice and social welfare, and the build of smart, responsive cities informed by open data and responsive community-centered design and technologies.

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

- effectively collect, organize, and interpret open data collected from a variety of public, government, and other sources;
- interpret and translate information and data into stories and experiences that engage audiences, enhance local awareness and build civic capacity using a variety of new media technologies, strategies, and forms;
- apply theoretical and conceptual knowledge of civic media ecosystems to the design of ventures and projects that build community capacity, strengthen democratic participation and foster diversity, inclusion, equity and access, particularly in urban and diverse communities;
- effectively lead and/or participate in teams, networks and communities of practice that apply the strategic use of digital technologies to transform society and culture, produce new forms of

- participation and engage in effective problem solving of complex social and communication issues; and
- apply understanding of systemic processes of oppression to the building of bridges between diverse groups and institutions using community-centered technologies and culturally responsive practices.

PROGRAM REQUIREMENTS - 30 credits required

COMM 503 Introduction to Civic Media

This seminar course will be required and introduce students to the core theoretical principles and historical underpinnings of civic media deriving from theories of participatory culture and media, open data, connected learning, and emerging social media and justice movements.

Repeatable: *N*

Minimum Credits 3 Maximum Credits 3

COMM 505 Civic Media Applied Research

This applied research course seeks to provide students with a deeply contextualized understanding of local civic initiatives through sustained inquiry, data gathering, and relationship-building with city partners. Students should learn to form partnerships built upon trust, empathy, and cultural awareness while using participatory action research to conduct investigative inquiry and discovery.

Repeatable: *N*

Minimum Credits 3 Maximum Credits 3

COMM 601 Civic Media Practicum

Serving as the final capstone, this course will enable students to engage thoroughly in the complete cycle of a civic media project, including iterative design through user testing, documentation, assessment, impact sharing, and sustainability planning. Students will complete, implement, document and assess a collaborative civic media project in a real-world community context. Drawing from strategic framework analysis sustainability studies and systems thinking, collaborative student teams will design a communications plan that connects their findings and impact stories with broader issues and contexts to cultivate meaningful and long-term community adoption.

Repeatable: *N*

Minimum Credits 6 Maximum Credits 6

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

Communication, Journalism and Digital Storytelling Elective

Choose one of the following courses:

JOUR 550 Digital Storytelling II

Digital Storytelling II offers intensive hands-on training in multimedia news gathering and production, building on skills learned in Digital Storytelling but with an emphasis on audio and video story forms. Students will learn to produce multimedia on deadline and more in-depth feature stories focusing on newsworthy trends and issues. Students also will analyze and critique professional multimedia pieces.

Repeatable: *N*

Formerly 53-5840

Minimum Credits 3 **Maximum Credits** 3

JOUR 654 Digital Journalism

The Digital Storytelling course offers intensive hands-on training in multimedia news gathering and production for a range of story forms, including audio stories, video, photo essays, online writing and audio slideshows. Equipment is required for this course.

Repeatable: *N*

Formerly 53-6675

Minimum Credits 3 **Maximum Credits** 3

JOUR 699 Topics in Journalism

Students will study, interview and assist journalists who are applying their skills and training in non-traditional roles and jobs both inside and outside news organizations. The students will contribute written and multi-media elements to ongoing research about the rapidly evolving media environment and employment trends affecting the journalism field.

Repeatable: *Y*

Formerly 53-5570

Requirements Permission Required (DP)

Minimum Credits 3 **Maximum Credits** 3

Human-Centered Design and Interaction Elective

Choose one of the following courses:

INMD 504 Information Architecture

This course provides insight into the way we sort and categorize data, and how these different schema impact the User Experience. Students will explore multiple concepts of organizational techniques, and be introduced to methods for effectively assessing and creating their own organizational structures to optimize the User Experience.

Repeatable: *N*

Minimum Credits 3 Maximum Credits 3

INMD 506 Prototyping

This course is about the interactive media production process. Students will have the opportunity to gain a deeper understanding of techniques and practices by sketching, thumbnailing, storyboarding, and making physical mockups for digital projects. The iterative production cycle is practiced by rapid prototyping in a collaborative environment, and is informed by research and testing. This class aims to develop a student's ability to communicate quickly visually before committing to code and design, and to create participant-centered works based on usability testing results.

Repeatable: *N*

Minimum Credits 3 Maximum Credits 3

INMD 508 Information Visualization

Data can be a powerful cognition device when used effectively. In this course, students will have the opportunity to gain an understanding of visual design theory as it relates to the display of information, and how to create engaging visualizations that are clear, usable, and participant centered.

Repeatable: *N*

Minimum Credits 3 Maximum Credits 3

INMD 509 Interface Design

This course aims to advance students' practical understanding of media theory with an emphasis on interactive models of communication. This course focuses on navigational models of interaction design and how to create participant-centered interfaces through research, usability testing, and iterative design. Students should produce substantial written critiques to demonstrate their growing understanding of the discipline.

Repeatable: *N*

Minimum Credits 3 Maximum Credits 3

Social Entrepreneurship Elective

Choose one of the following courses:

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 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 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

General Elective

Choose one of the following courses:

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 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 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*

Minimum Credits 3 Maximum Credits 3

INMD 504 Information Architecture

This course provides insight into the way we sort and categorize data, and how these different schema impact the User Experience. Students will explore multiple concepts of organizational techniques, and be introduced to methods for effectively assessing and creating their own organizational structures to optimize

the User Experience.

Repeatable: *N*

Minimum Credits 3 Maximum Credits 3

INMD 506 Prototyping

This course is about the interactive media production process. Students will have the opportunity to gain a deeper understanding of techniques and practices by sketching, thumbnailing, storyboarding, and making physical mockups for digital projects. The iterative production cycle is practiced by rapid prototyping in a collaborative environment, and is informed by research and testing. This class aims to develop a student's ability to communicate quickly visually before committing to code and design, and to create participant-centered works based on usability testing results.

Repeatable: *N*

Minimum Credits 3 Maximum Credits 3

INMD 508 Information Visualization

Data can be a powerful cognition device when used effectively. In this course, students will have the opportunity to gain an understanding of visual design theory as it relates to the display of information, and how to create engaging visualizations that are clear, usable, and participant centered.

Repeatable: *N*

Minimum Credits 3 Maximum Credits 3

INMD 509 Interface Design

This course aims to advance students' practical understanding of media theory with an emphasis on interactive models of communication. This course focuses on navigational models of interaction design and how to create participant-centered interfaces through research, usability testing, and iterative design. Students should produce substantial written critiques to demonstrate their growing understanding of the discipline.

Repeatable: *N*

Minimum Credits 3 Maximum Credits 3

JOUR 550 Digital Storytelling II

Digital Storytelling II offers intensive hands-on training in multimedia news gathering and production, building on skills learned in Digital Storytelling but with an emphasis on audio and video story forms. Students will learn to produce multimedia on deadline and more in-depth feature stories focusing on newsworthy trends and issues. Students also will analyze and critique professional multimedia pieces.

Repeatable: *N*

Formerly 53-5840

Minimum Credits 3 Maximum Credits 3

JOUR 654 Digital Journalism

The Digital Storytelling course offers intensive hands-on training in multimedia news gathering and production for a range of story forms, including audio stories, video, photo essays, online writing and audio slideshows. Equipment is required for this course.

Repeatable: N

Formerly 53-6675

Minimum Credits 3 **Maximum Credits** 3

JOUR 699 Topics in Journalism

Students will study, interview and assist journalists who are applying their skills and training in non-traditional roles and jobs both inside and outside news organizations. The students will contribute written and multi-media elements to ongoing research about the rapidly evolving media environment and employment trends affecting the journalism field.

Repeatable: Y

Formerly 53-5570

Requirements Permission Required (DP)

Minimum Credits 3 **Maximum Credits** 3

Devised Performance Practice, MA

The Master of Arts (MA) in Devised Performance Practice is a one year program that offers specific skills and experience in devising and staging original performances that foreground the body as the primary narrative locus.

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

- use highly physical levels of play within different theatrical territories and performance languages;
- apply a movement vocabulary from the realistic to the abstract within devised performance;
- demonstrate artistic autonomy through the construction of originally devised dramatic and post-dramatic spaces, images, and stories;
- engage successfully in the different artistic and administrative aspects of a collaborative ensemble;
- contribute scholarship to the field of devised performance through the practice-based research undertaken during the course of study;
- contribute original performance work to the theatrical culture of the communities of Chicago;
- employ entrepreneurial skills and best business practices in the promotion and marketing of original performance work; and
- articulate the transferable skills acquired during the program when considering career options within the performing arts and related disciplines such as teaching, community outreach, and arts therapies.

DEVISED PERFORMANCE PRACTICE, MA - 30 credits required

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 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

THEA 630 Vocal and Movement Techniques I

Building on the work done in Voice and Movement Analysis in Year 1 of the MFA, the work in this course is intended to deepen the student's technical knowledge and practical application of vocal and movement skills in the service of creating and presenting a devised performance.

Repeatable: *N*

Formerly 31-6340

Prerequisites THEA 601 Voice and Singing I

Theatre MFA only (G310)

Minimum Credits 2 **Maximum Credits** 2

THEA 631 Vocal and Movement Techniques II

Building on the work done in Voice and Movement Analysis in Year 1 of the MFA, and THEA 630 Vocal and Movement Techniques I, the work in this course is intended to deepen the student's technical knowledge and practical application of vocal and movement skills in the service of creating and presenting a devised performance.

Repeatable: *N*

Formerly 31-6345

Prerequisites THEA 630 Vocal and Movement Techniques I

Theatre MFA only (G310)

Minimum Credits 2 **Maximum Credits** 2

THEA 635 Styles and Forms I

A core element of the second year of the MFA training, the work of this two-semester course engages students in the challenging task of creating their own work, based on creative research into a range of essential styles and dramatic works in the history of western theatre.

Repeatable: *N*

Formerly 31-6320

Prerequisites THEA 616 Devising and Creation II
Theatre MFA only (G310)
Minimum Credits 5 Maximum Credits 5

THEA 636 Styles and Forms II

This course is a continuation of the work done in THEA 635 Styles and Forms I. A core element of the second year of the MFA training, the work of this two-semester class engages students in the challenging task of creating their own work, based on creative research into a range of essential styles and dramatic works in the history of western theatre.

Repeatable: *N*
Formerly 31-6325
Prerequisites THEA 635 Styles and Forms I
Theatre MFA only (G310)
Minimum Credits 3 Maximum Credits 3

THEA 640 Devising Process

Devising Process is a course devoted to the deepening and practice-based exploration of methods and approaches to the creation of devised theatre. Students will reflect, collectively and individually, on the process of their devised work in Styles and Forms, and the theoretical research accomplished in Guided Research. The aim of this reflection is to step back from the demands of the creative process, and reflect on where devising practices and approaches may be tested and improved, as well as to reflect more fully on the individual student's potential role(s) within a devised process.

Repeatable: *N*
Formerly 31-6220
Prerequisites THEA 616 Devising and Creation II
Theatre MFA only (G310)
Minimum Credits 1 Maximum Credits 1

THEA 651 Guided Research/Thesis Preparation

Taken in the fall of the second year, this course is the theoretical element of the MFA training, designed to deepen students' knowledge in the scholarly literature with regard to physical theatre and devised performance, and as support for the various performance genres students will encounter in the course of their training. In addition, students will meet with a faculty advisor to begin planning their final thesis projects, pulling together the various strands of knowledge and experience gained in the course of the program thus far.

Repeatable: *N*
Formerly 31-6120
Prerequisites THEA 611 Research and Guided Reading II
Theatre MFA only (G310)
Minimum Credits 2 Maximum Credits 2

THEA 650 Devised Performance Thesis Project

The Thesis Project will be the culminating experience for the MFA in European Devised Performance Practice. During the spring semester the students will bring together all the elements of the practice-based research undertaken during the program, and use it as the basis for (a) creating an Ensemble Company and

(b) devising an original piece of theatre to be performed in the City of Chicago with one of the Theatre Department's collaborative partners, such as the Museum of Contemporary Arts (MCA). The thesis project performance will be supported by visual and written documentation, detailing every stage of the process from conception to performance, which will be on public display during the performances of the final project.

Repeatable: N

Formerly 31-6225

Prerequisites THEA 651 Guided Research/Thesis Preparation

Theatre MFA only (G310)

Minimum Credits 1 Maximum Credits 1

THEA 691 Thesis Hours

Hours assigned to students to fulfill the requirements of the Thesis Project: (a) creating an Ensemble Company and (b) devising an original piece of theatre to be performed in the City of Chicago with one of the Theatre Department's collaborative partners, such as the Museum of Contemporary Arts (MCA). The thesis project performance will be supported by visual and written documentation, detailing every stage of the process from conception to performance, which will be on public display during the performances of the final project.

Repeatable: N

Formerly 31-6227

Theatre MFA only (G310)

Minimum Credits 4 Maximum Credits 4

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

Theatre MA only (G311)

Minimum Credits 1 Maximum Credits 3

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

ARTS 652 Sound As Art Material

This course introduces sound as a vital material for producing art in physical & virtual space, and as an element in many forms of digital media productions. Students investigate the changing roles of author & audience in producing & participating in works of experimental sound art. The course explores new genres such as networked performance, locative media, interactive music systems, sound sculpture, audio hyperscapes & audio webcasting. Technical workshops provide all the skills necessary to produce individual sound artworks.

Repeatable: Y

Formerly 66-6511

Minimum Credits 3 Maximum Credits 3

ARTS 695 Directed Graduate Projects

The course provides students the opportunity to participate in individual discussions and critique with full-time MFA faculty. Particular emphasis will be on individualized production. Students will either refine a particular project or their ongoing body of work. Independent work by students, and individual meetings with instructors, form the essence of the class.

Repeatable: Y

Formerly 66-6707

Minimum Credits 3 Maximum Credits 3

COMM 503 Introduction to Civic Media

This seminar course will be required and introduce students to the core theoretical principles and historical underpinnings of civic media deriving from theories of participatory culture and media, open data, connected learning, and emerging social media and justice movements.

Repeatable: N

Minimum Credits 3 Maximum Credits 3

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 656 Photographic History, Theory & Criticism: 1989-Present

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

Repeatable: *N*

Formerly 23-6730

Minimum Credits 3 **Maximum Credits** 3

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

BUSE 671 Introduction to Creative Entrepreneurship: Ideation and Discovery of New Ventures

This course introduces concepts in entrepreneurship and entrepreneurial management within existing organizations. The course addresses why creativity and innovation are important to business and society and how to identify points of pain and opportunities in the marketplace. It also explores what makes a good entrepreneur and a student's propensity for starting their own business. The course teaches students how to target consumers and market segments, while also developing their own initial business opportunity and assessing its market viability.

Repeatable: *N*

Minimum Credits 3 Maximum Credits 3

BUSE 672 Global Economics and Emerging Markets

Students examine economic principles related to start-up companies, and identify opportunities in global and emerging markets. This course includes macro and micro economic principles including supply and demand, consumer choice, opportunity costs, market system, money, and banking as they impact entrepreneurs.

Repeatable: *N*

Minimum Credits 3 Maximum Credits 3

BUSE 673 Social Influence and Community Engagement in Entrepreneurship

Students will learn and apply the principles, functions, and values of the social entrepreneur to identify challenges and develop solutions to societal, cultural, or environmental issues, either locally or globally. Students will investigate how to create purposeful community engagement partnerships, researching and developing an understanding of the importance and value of diversity, equity, and inclusion within new ventures.

Repeatable: *N*

Minimum Credits 3 Maximum Credits 3

BUSE 674 Marketing and Positioning New Ventures

Students will learn how to apply traditional, digital, and experiential marketing strategies to the positioning and promotion of an entrepreneurial venture. Through the application of data analytics and quantitative and qualitative research methodologies, students will interpret data to inform their marketing decision making.

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 to plan and forecast new ventures. Students learn to utilize financial statements and ratios to make assessments of the financial health of businesses. Income statement, statement of equity, balance sheet, and statement of cash flows are prepared and analyzed as well.

Repeatable: *N*

Minimum Credits 3 Maximum Credits 3

BUSE 676 Launching, Sustaining, and Scaling Creative Ventures

This course builds on creative venture start-up concepts, as well as establishing a company's products and its markets. It identifies business and revenue models that sustain the company. The course informs students how to launch an initial business by outlining legal requirements, how to allocate equity percentages to multiple owners, creating a board of directors or advisory board, contracting part-time employees, hiring full-time employees, budgeting, and more. The course then focuses on growing a new business through marketing strategies and how to scale the business as it grows through staffing, budgeting, and financing. This course details how to further establish marketable products and then gain and retain these customers. The course analyzes the importance of establishing an exit strategy after the success or failure of products or the business as a whole.

Repeatable: *N*

Prerequisites BUSE 671 Introduction to Creative Entrepreneurship: Ideation and Discovery of New Ventures

Minimum Credits 3 Maximum Credits 3

BUSE 677 Legal Aspects of Entrepreneurship

This course covers the basic principles of business law, contract formation and negotiation, and the creation, protection, and monetization of intellectual property. Ethical considerations for entrepreneurial ventures are explored in the context of financial risk and liability possibilities.

Repeatable: *N*

Minimum Credits 3 Maximum Credits 3

BUSE 678 Venture Funding

This course explores the various stages, strategies, criteria, laws, and resources involved in funding new ventures. Topics include loans, angel investors, venture capital investment, and equity and non-equity crowdfunding. Students will pitch short-term capital and longer term equity interests as well. While the course focuses primarily on for-profit fundraising, not-for-profit related fundraising and grant writing are addressed as well.

Repeatable: *N*

Minimum Credits 3 Maximum Credits 3

BUSE 679 Strategic Leadership for Entrepreneurs

Communicating a strategic vision that inspires others to follow is a key element of a successful entrepreneur. Students will study what it means to be a strategic leader and learn how to cultivate strategic leadership knowledge and skills. A further exploration of strategic management principles, their relationship to strategic leadership, and their application to new ventures are additional components of this course.

Repeatable: *N*

Minimum Credits 3 **Maximum Credits** 3

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

In this hands-on course, students learn how to clearly and convincingly state the "why" of their new venture. Beginning with the creation of a business plan, students construct a pitch deck that clearly, thoughtfully, and persuasively articulates why investors should support their start-up. Through the exploration of case studies, students learn about potential successes and failures in the planning and launch of creative ventures, as well as the factors investors use to judge a new venture's value. The course culminates with students conducting a formal pitch to a panel of professional entrepreneurs.

Repeatable: *N*

Prerequisites BUSE 671 Introduction to Creative Entrepreneurship: Ideation and Discovery of New Ventures

Co-requisites BUSE 676 Launching, Sustaining, and Scaling Creative Ventures

Minimum Credits 3 **Maximum Credits** 3

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.

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*

Formerly N/A

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 590 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*

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*

Prerequisites PROG 201 Object Oriented Programming I

Requirements Permission Required (DP)

Minimum Credits 3 **Maximum Credits** 3

Area of Focus

Choose one Area of Focus and complete 9 credits.

Area of Focus 1: 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

Area of Focus 2: 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

Area of Focus 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*

Formerly N/A

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*

Formerly N/A

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.

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

Accounting of the corporation and not for profit organizations are studied in this course. Net Assets, retained earnings, dividends and earnings per share, long-term debt and debt vs. equity financing, cash flow and its analysis will be emphasized. Substantial time will be devoted to decision tools available to management using accounting information: traditional financial statement analysis, cost-volume-profit relationships through break-even analysis, absorption vs. variable costing for control and product pricing decisions, gross profit analysis, and demand elasticity effects on total revenues and pricing. These topics will be applied to

the not-for-profit sector as well as the for-profit sector. [Core]

Repeatable: *N*

Formerly 28-6111

Minimum Credits 3 Maximum Credits 3

BUSE 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

Elective Courses:

Complete 24 credits from the following courses:

BUSE 510 Customer Relationship

This course is designed to give students a working knowledge and hands-on experience of Tessitura, the leading box office and customer relationship management software for the arts, and the only system integrating ticketing, marketing, fundraising, reporting, and internet sales into a single database. This software has already been adopted by all the major opera, symphony and theatre companies in the United States. For arts organizations, Tessitura brings the promise of more efficiency, and for customers, better service.

Repeatable: *N*

Formerly 28-5154J

Minimum Credits 1 Maximum Credits 1

BUSE 515 Cultural Heritage Management: Visitor Engagement

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 Music Conference and Festival in Austin, TX.

Repeatable: Y

Formerly 28-5060

Minimum Credits 3 Maximum Credits 3

BUSE 585 AEMMP Music Publishing: Practicum

AEMMP Music Publishing: Practicum provides students with an experiential learning opportunity operating a student-run music publishing organization. Students will work with music rights holders and clients in need of music content for various media applications. Areas of focus will include A&R (Artist & Repertoire), publishing administration, licensing strategy and royalty collection. Students will gain publishing management experience as they facilitate licensing opportunities for artists. This course may be repeated. Students enrolled in Spring sections of this course participate in activities at the South-by-Southwest Music Conference and Festival in Austin, TX.

Repeatable: Y

Formerly 28-5065

Minimum Credits 3 Maximum Credits 3

BUSE 586 Artist Management: Practicum

This course provides students with an experiential learning opportunity to work with artists on matters of presentation, marketability, branding, product development, career planning and live performance. Additionally, students will gain management experience as they represent artists, develop promotional materials, create an online presence, plan artist showcases and prepare for product release. Students enrolled in Spring sections of this course participate in activities at the South-by-Southwest Music Conference and Festival in Austin, TX.

Repeatable: Y

Formerly 28-5070

Minimum Credits 3 Maximum Credits 3

BUSE 587 Club Management: Practicum

This course provides students with experiential learning opportunities in programming, marketing, and operating a club-style performance space. The course will include classroom activities and hands-on experiences in the process of identifying appropriate programs and artist/attractions for an acoustic space of c. 100 capacity; developing a performance schedule; contracting talent; devising an operational plan and support documents; managing live public concerts; budgeting and marketing.

Repeatable: Y

Formerly 28-5080

Minimum Credits 3 Maximum Credits 3

BUSE 588 Events Management: Practicum

This course is designed to provide resources, tools, and training necessary for planning and management of live events. Students are given hands-on orientation of event management processes and the opportunity to participate in managing actual events.

Repeatable: Y

Formerly 28-5090

Minimum Credits 3 Maximum Credits 3

BUSE 589 Creative Agency: Practicum

Students participate in a communications agency that extends student learning beyond the classroom by providing real-world experience and utilizing multi-platform tools to communicate. Students collaborate on a creative communications campaign including client management, advertising, branding, graphic design, marketing, and research.

Repeatable: Y

Formerly 28-5123

Minimum Credits 3 Maximum Credits 3

BUSE 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

No description available.

Repeatable: *N*

Formerly 28-6161

Minimum Credits 1 Maximum Credits 1

BUSE 647 Fundraising

This course offers an in-depth study of philanthropy, non-profit organizations, accountability measures, income sources, and types of campaigns. Students will work with existing organizations to develop a portfolio of an organization analysis, case for funding, campaign plans, solicitation materials for individual gifts, and grant applications.

Repeatable: *N*

Formerly 28-6315

Minimum Credits 3 Maximum Credits 3

BUSE 650 Cultural Policy and Planning

This course explores all aspects of cultural policy (the framework in which a society allows its artists to work and its culture to grow) and cultural planning (the process which identifies the cultural needs of a community, and proposes strategies to meet them). It takes the international dimension of cultural policy as its starting point, drawing on experiences and examples from around the world. It investigates public, private and non-governmental support for culture at the city, state and federal levels. Students will be invited to question many of their assumptions about culture and to examine cultural policy and planning from a range of historical, political and theoretical perspectives. It provides students with a mix of the intellectual and practical skills needed for effective leadership in the creative economy.

Repeatable: *N*

Formerly 28-6330

Minimum Credits 3 Maximum Credits 3

BUSE 654 Criticism in Arts, Media and Entertainment

Students gain an understanding of the historical aspects of criticism as it relates to arts, media and entertainment, and understand its impact on management within those industries. Instruction focuses on critical cultural analysis and intensive critical arts writing in a succinct style that is accessible to consumers.

Repeatable: *N*

Formerly 28-6405

Minimum Credits 3 Maximum Credits 3

BUSE 663 Entrepreneurship and New Business Creation

This class introduces entrepreneurship as a way of thinking and acting that can serve as a springboard for a self-sustaining, creative career. It provides students with insight into how arts, entertainment, and media professionals turn ideas into a business, and how various elements of an organization fit together to become a viable venture, whether in the for-profit or non-profit world. Special focus will be given to the concept of arts consulting as a potential entrepreneurial pursuit.

Repeatable: *N*

Formerly 28-6512

Minimum Credits 3 Maximum Credits 3

BUSE 667 Sponsorship & Broadcasting Rights Management

This class intends to provide students with an understanding of the fundamental sponsorship principles and other advanced marketing techniques applied to live events and present career opportunities therein. Sponsorship is the fastest growing form of marketing promotion in the USA. Far from being a compromising grant, sponsorship offers a unique opportunity, leveraging the sponsor's marketing might to spread their name beyond their doors and reach new audiences. In return, a sponsor will rightfully expect more than his logo in your program. But, as in any marriage, it can only work if the partners are well matched and if they both commit to the relationship.

Repeatable: *N*

Formerly 28-6760

Minimum Credits 3 Maximum Credits 3

BUSE 670 Box Office & Revenue Management

This course presents the strategic role of the box office manager in improving customer experience and maximizing revenues for live & performing arts organizations. It explores the applications of new technologies to better price and sell tickets. It analyzes all revenue management techniques (service and subscription design, online marketing and ticketing, sales forecasting, customer modeling, dynamic pricing, yield management, customer relationship management) and their functions for nonprofit and for-profit concerts, theater, dance, sport and entertainment events. It provides students with a mix of theoretical tools and practical applications that will prepare them for general management responsibilities.

Repeatable: *N*

Formerly 28-6815

Minimum Credits 3 Maximum Credits 3

BUSE 690 Internship

Internships are an integral part of the major, bringing together theoretical concepts with real world situations. In cooperation with leading organizations in the Chicago area and beyond, qualified students have the opportunity to acquire hands-on field experience, confidence, and contacts. Students become more aware of what is involved in their chosen career by actually working in a professional organization. The student, internship coordinator, faculty advisor, and sponsoring organization work together to make the internship experience one of the most important experiences in the student's education.

Repeatable: *Y*

Formerly 28-6180

Minimum Credits 1 Maximum Credits 6

BUSE 691 Thesis Proposal Development

The principal objective of the Master's Thesis is to demonstrate original scholarship and contribute to the general knowledge of the field of arts, entertainment, and media management. A student may choose to complete a Thesis or Thesis Project as an elective.

Repeatable: N

Formerly 28-6187

Requirements Permission Required (DP)

Minimum Credits 1 Maximum Credits 1

BUSE 692 Thesis Continuance

If a degree candidate does not submit a completed thesis by the thesis deadline in the semester following the semester of thesis enrollment, the student must enroll in Thesis Continuance in the next semester.

Repeatable: Y

Formerly 28-6189

Minimum Credits 1 Maximum Credits 1

BUSE 695 Directed Study

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

Repeatable: Y

Formerly 28-6195

Requirements Permission Required (DP)

Minimum Credits 1 Maximum Credits 6

BUSE 696 Independent Project

The student, with the approval of a supervising faculty member, designs a tutorial/independent project to study an area that is not currently available in the curriculum. Prior to registration, the student must submit a written proposal that outlines the project to the chair of the Business and Entrepreneurship Department or Business and Entrepreneurship Faculty Supervisor for approval.

Repeatable: Y

Formerly 28-6198

Requirements Permission Required (DP)

Minimum Credits 1 Maximum Credits 3

Master of Fine Arts

Cinema Directing, MFA

Formerly Cinema Art and Science - Cinema Directing, MFA

The MFA Program in Cinema Directing is dedicated to developing cinema storytellers by cultivating the role of the director and fostering the individual director's personal style and voice. Directors need equal mastery of leadership, storytelling, and production skills which our students develop by making several short films in the first year of the program. Columbia's MFA Program in Cinema 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 13 hours of elective classes and are encouraged to develop marketable skills in their area of interests, such as screenwriting, editing, teaching, script supervising, and more. This 50-credit program immerses 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. Thesis components include both written and production materials.

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

- demonstrate character-based narrative skills including: the establishment of motive, dimensionality, importance, risk, conflict, and subtext; use of established filmmaking styles that express these elements; effective utilization of beats in both writing and directing;
- adapt their understanding of the human experience into cinematic dramatic material;
- collaborate in meaningful and effective ways with producers, production department heads, other writers and directors, and executives and/or administrators;
- identify and communicate with a chosen audience; and
- develop and articulate a personal vision of cinematic storytelling through collaborative processes.

PROGRAM REQUIREMENTS - 50 credits required

CINE 501 Introduction to Cinema Directing

This course is designed to ensure that students entering the MFA Cinema Directing program in Cinema and Television Arts have a broad, basic knowledge of screen directing and how they will develop as directors as they proceed through the program. This immersive workshop uses lectures, demonstrations and hands-on practice to cover the key foundational principles, analytical skills and requisite technical information for Cinematic Expression in both documentary and fiction film. The course is led by a team of two Graduate level faculty members and includes case studies and guest presentations.

Repeatable: N

Formerly 24-6360AS

Requirements Permission Required (DP)

Minimum Credits 4 Maximum Credits 4

CINE 503 Directing for Character

With an emphasis on narrative form, the course covers basic skills in revealing complex fictional characters on the screen. Students learn to develop craft as well as personal voice with the study of the basic relationship between actor, text, and director, the course expands to include staging, rehearsal techniques, and effective critiquing skills. Emphasis is on the development of director's breakdowns, beat analysis, rehearsal techniques, and casting. Students work on their own projects as well as those of their peers.

Repeatable: N

Formerly 24-6361

Co-requisites CINE 501 Introduction to Cinema Directing

Minimum Credits 6 Maximum Credits 6

CINE 507 Screenwriting I

This course introduces students to techniques for finding story ideas and for developing them in a variety of script formats. It aims to provide approaches to writing screenplays drawing from the writer's own life experiences and direct observations; to facilitate a deeper understanding of the screenwriting process and writing for an audience; to teach students the elements and structure of Western drama as applied to short screenplay form, including character, story/plot and cause/effect structure; to assist in developing systematic work habits to carry the student from conception to idea development through revisions to polishing scenes/scripts; and to provide students with the opportunity for critique of their screenwriting. Students learn to write in treatment form as well as shot outline, split script, and master scene formats.

Repeatable: *N*

Formerly 24-6713

Co-requisites CINE 501 Introduction to Cinema Directing

Minimum Credits 3 **Maximum Credits** 3

CINE 509 Editing Theory and Practice

This course gives directors hands on experience in editing and post-production practices using, in part, projects written and directed in Directing for Character. Emphasizes collaborative strategies across multiple cinematic disciplines and a comprehensive overview of the entire post-production process.

Repeatable: *N*

Formerly 24-6430

Prerequisites CINE 501 Introduction to Cinema Directing

Co-requisites CINE 503 Directing for Character and CINE 507 Screenwriting I and CINE 534 Cinema Studies I

Minimum Credits 3 **Maximum Credits** 3

CINE 513 Ideation and Theme

Ideation & Theme (MFA) is a course designed to help students approach the creative process in multiple ways and to explore story and theme in conjunction with considerations of personal vision and expression. Students develop a range of simple ideas and work through the conceptualization and proposal process using various writing and visualization strategies. These film possibilities are filtered in a variety of ways throughout the course. Work completed earlier in the graduate program can be drawn from and work produced in this class may be further developed in subsequent graduate courses.

Repeatable: *N*

Formerly 24-6700

Prerequisites CINE 503 Directing for Character and CINE 507 Screenwriting I

Minimum Credits 3 **Maximum Credits** 3

CINE 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 534 Cinema Studies I

This is the first of three courses designed to investigate key historical moments of cinema and media through close critical analysis. The goal is to develop a sophisticated approach to the aesthetics of cinema and media as the basis of a professional vocabulary and methodology for creative producing. Particular attention will be paid to dramatic structure, meaning, subtext and authorship within specified film movements or niche markets.

Repeatable: N

Formerly 24-6605A

Co-requisites CINE 501 Introduction to Cinema Directing or CINE 502 Introduction To Creative Producing

Minimum Credits 1 Maximum Credits 1

CINE 535 Cinema Studies II

This is the second of three courses designed to investigate key historical moments of cinema and media through close critical analysis. The goal is to develop a sophisticated approach to the aesthetics of cinema and media as the basis of a professional vocabulary and methodology for creative producing. Particular attention will be paid to dramatic structure, meaning, subtext and authorship within specified film movements or niche markets.

Repeatable: N

Formerly 24-6605B

Prerequisites CINE 534 Cinema Studies I

Minimum Credits 1 Maximum Credits 1

CINE 603 Directing for Drama

Building on the foundations of Directing for Character and MFA Screenwriting I, students will develop, cast, rehearse, prepare, shoot, and edit 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 Character

Co-requisites CINE 535 Cinema Studies II and CINE 513 Ideation and Theme

Minimum Credits 6 Maximum Credits 6

CINE 625 Applied Postproduction

In this course producers and directors apply their knowledge of post-production and finishing strategies to their thesis production or another advanced project. Teams schedule and budget the specific post-production requirements across multiple workflows and platforms and continue to apply professional collaboration as a creative team. Site visits to local post-production facilities are included.

Repeatable: Y

Formerly 24-6618

Prerequisites CINE 634 Cinema Studies III

Minimum Credits 3 Maximum Credits 3

CINE 634 Cinema Studies III

This is the third of three courses designed to investigate key historical moments of cinema and media through close critical analysis. The goal is to develop a sophisticated approach to the aesthetics of cinema and media as the basis of a professional vocabulary and methodology for creative producing. Particular attention will be paid to dramatic structure, meaning, subtext and authorship within specified film movements or niche markets.

Repeatable: *N*

Formerly 24-6605C

Prerequisites CINE 535 Cinema Studies II

Minimum Credits 1 Maximum Credits 1

CINE 681 Thesis Workshop

This is an advanced directing workshop in which students will further develop material generated in Ideation & Theme. Students will explore that material through a series of rehearsals, pre-visualization exercises, exploratory shoots, critique and discussion. These will provide the students with the opportunity to develop and sketch material from character-based, theme-based, traditional and nontraditional narrative perspectives as ways to test out active creative decisions that will help them prepare a strategy and finished script for their thesis film.

Repeatable: *Y*

Formerly 24-6363

Prerequisites CINE 603 Directing for Drama

Minimum Credits 3 Maximum Credits 3

CINE 682 Written Thesis for Directors

In this course, Cinema Directing students will research and write a graduate thesis essay. Based on individual interests, research, and interactions with the instructor, each student will produce a research-based thesis. This is a third semester graduate directing capstone course. This course is required of all Cinema Directing students. Students are introduced to graduate level research methods and become acquainted with cultural theories that currently influence the study of cinema. This course stresses the critical skills needed to think and write effectively, with the immediate purpose of preparing students for the culmination of the graduate program.

Repeatable: *N*

Prerequisites CINE 535 Cinema Studies II

Minimum Credits 2 Maximum Credits 2

CINE 691 Graduate Thesis: CTVA

Graduate students work with their thesis advisors on their required thesis deliverables including film, long form project or written thesis.

Repeatable: *Y*

Formerly 24-6071

Prerequisites CINE 512 Story Development or CINE 513 Ideation and Theme

Requirements Permission Required (DP)

Minimum Credits 1 Maximum Credits 6

Complete 10 credits from the following courses:

CINE 508 Business and Legal

This course introduces basic legal and financial concepts for media producers including production financing, international co-productions, standard business practices in the entertainment industry, and essential components of entrepreneurial producing. Additionally it will explore contracts and negotiations associated with delivery items intellectual property ownership, copyright, rights agreements, licensing, and chain-of-title.

Repeatable: N

Formerly 24-6610

Co-requisites CINE 502 Introduction To Creative Producing

Minimum Credits 3 Maximum Credits 3

CINE 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

Prerequisites CINE 534 Cinema Studies I

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 KeyCode cutlists, video online editing and digital cinema mastering. Students work on advanced cinema and high definition projects on industry leading nonlinear editing and color correction software. Digital Intermediates and Digital Cinema Packages will also be covered. Students receive critiques of their work after each project to determine the development of their proficiency of craft and creativity. Course culminates in the finishing of a cinema project from an off-line creative edit to a digital cinema master.

Repeatable: N

Formerly 24-5428

Prerequisites CINE 509 Editing Theory and Practice

Requirements Permission Required (DP)

Minimum Credits 4 Maximum Credits 4

CINE 527 Producing the Documentary

This course prepares advanced documentary students to work in the documentary production industry as a hired producer/director/writer. Typical work-for-hire tasks are explored. Students write and develop production packages suitable for known production companies and media outlets. Advanced producing topics are covered including complex budgeting, scheduling, hiring and delivery and distribution requirements.

Repeatable: Y

Formerly 24-5810

Minimum Credits 3 Maximum Credits 3

CINE 528 The Business of Screenwriting

Students will learn how the inner workings of the film industry directly affect their ambitions as screenwriters. They will understand that there is much more to being a screenwriter than writing the script alone. This course will give the students a working knowledge of finding an agent, researching producers for their material, dealing with studios, understanding different types of contracts, copyright law and the Writers Guild of America. Students will also have a chance to take their scripts through a professional submission process to the agent or production company of their choice.

Repeatable: Y

Formerly 24-5742

Prerequisites CINE 507 Screenwriting I

Minimum Credits 3 Maximum Credits 3

CINE 531 Music Video Production

This course teaches techniques for music video production through a multidisciplinary approach. In groups, students develop music video projects from treatment through production to final edit with local bands.

Repeatable: N

Formerly 24-5900

Minimum Credits 4 Maximum Credits 4

CINE 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 551 Fiction / Documentary Hybrids

This graduate production workshop explores the line that separates documentary and narrative media. Students in the class will examine the works of documentarians who are using fictional elements and narrative techniques in their work to call into question concepts of truth and reality, and to expand the definition of documentary.

Concepts covered will include narrative shooting and editing techniques, documentary camerawork, interview techniques, research, scripting, recreations, and working with actors and subjects. Each student will produce media works that have factual and fictional elements, and which challenge the traditional definition of documentary.

Repeatable: *N*

Prerequisites CINE 503 Directing for Character

Requirements Permission Required (DP)

Minimum Credits 3 Maximum Credits 3

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 604 Marketing, Distribution and Exhibition

The Marketing, Distribution and Exhibition seminar is a course that explores the roles and professional practices of a producer during the Marketing, Distribution and Exhibition phase of the process. Participants actively develop sophisticated metric analyses through a variety of case studies.

Repeatable: *N*

Formerly 24-6613

Prerequisites CINE 512 Story Development

Minimum Credits 3 Maximum Credits 3

CINE 626 Directing Techniques for the Micro Feature

This course examines the skills and aesthetics of micro-budgeted feature film cinema as created by directors working outside the established mainstream. Utilizing innovative hardware/software and ideology, micro feature directors evolve the art and practice of their cinema by creating and challenging financial boundaries, narrative topics and develop personal perspective(s) using entrepreneurial and cost/ time effective methodologies. A variety of proven authorial and developmental approaches shall be used for classroom practice with professional examples, instructor guidance and targeted student assignments/ projects.

Repeatable: *N*

Formerly 24-5305

Minimum Credits 3 Maximum Credits 3

CINE 645 Screenwriting II:Feature Film

This course has been developed to provide graduate students from Fiction, Poetry and Film with a variety of experiences (including in-class and out-of-class assignments) designed to hone observation, problem-solving, creativity and writing skills as they apply to developing feature-length screenplays. The class operates as an intensive workshop meeting for several day-long sessions along with individual conferences, usually summer semester. The goal is to help students produce longer (feature-length) and more complex screenplays; to facilitate a deeper understanding of the screenwriting process; to assist students in better developing character, story and linear structure; to assist in developing systematic work habits to carry the student from idea development through revisions to completed script; to provide students with the opportunity for critique of their screenwriting.

Repeatable: *N*

Formerly 24-6710

Minimum Credits 3 Maximum Credits 3

CINE 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 courses offered by the college. An independent project must not be equivalent in content to courses offered by the college and should not be used to replace an existing or canceled course. Independent Projects must be approved by a faculty advisor who also evaluates the final results and awards a grade.

Repeatable: Y

Formerly 24-6098

Requirements Permission Required (DP)

Minimum Credits 1 Maximum Credits 6

CINE 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 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 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 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

Minimum Credits 3 Maximum Credits 3

Creative Producing, MFA

Formerly Cinema Art and Science - Creative Producing, MFA

The MFA in Creative Producing at Columbia College Chicago is an immersive, 50-credit degree designed to develop enterprising creative leaders with the skills to deliver successful media projects from conception to distribution. The program teaches the creative aspects of seeking new material, anticipating and adapting to the industry, 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, and marketing and distribution as preparation for their long form narrative package thesis and short film thesis, which they may complete during or after their coursework.

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

- demonstrate management skills through the successful deployment of resources while guiding projects through development, preproduction, production, post-production, and exhibition;
- analyze the potential, including strengths and weaknesses, of stories to become viable film projects;
- collaborate in meaningful and effective ways with directors, screenwriters, production department heads, producing team members, investors, vendors, and executives and/or administrators;
- develop tools for identifying, researching, and marketing to a chosen audience; and
- develop and articulate a personal vision of cinematic storytelling through collaborative processes.

PROGRAM REQUIREMENTS - 50 credits required

CINE 502 Introduction To Creative Producing

This course is designed to ensure students entering the MFA in Creative Producing degree have broad, basic knowledge about what creative producing is and how they will develop as creative producers as they proceed through the degree program. It is delivered as an immersive workshop made up of distinct but connected units that cover the key foundational principles and requisite technical information, and analytical skills using lectures and hands on demonstrations. The course is led by a team of two Graduate-level faculty members and includes case studies and guest presentations.

Repeatable: *N*

Formerly 24-6601AS

Requirements Permission Required (DP)

Minimum Credits 4 Maximum Credits 4

CINE 504 Writing for Producers

This course examines all forms of writing associated with professional producing ranging from business writing, creative writing (development), screenwriting, and writing associated with distribution, movie-marketing and exhibition.

Repeatable: *N*

Formerly 24-6721

Co-requisites CINE 502 CINE 502 Introduction To Creative Producing

Minimum Credits 3 Maximum Credits 3

CINE 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

Co-requisites CINE 502 Introduction To Creative Producing

Minimum Credits 3 Maximum Credits 3

CINE 510 Line Producing I-A

The course focuses on teaching the student how to navigate themselves through pre-determined production obstacles commonly associated with line producing a short student film. This course teaches line producing students basic strategies of how to line produce a short film by assembling the preparation elements needed for filming and then for the day-to-day operation of the shooting set/principal photography. The course explores a Line Producer's objective of maintaining financial responsibility while providing the production the support needed to place the Director's vision on film. Their duties are supervisory, organizational, administrative and multifarious. The line producing student will learn how to work within the structure that is governed by budgets, schedules, casting, contracts and crew, etc.

Repeatable: *N*

Formerly 24-6604A

Co-requisites CINE 502 Introduction To Creative Producing or CINE 508 Business and Legal

Minimum Credits 2 Maximum Credits 2

CINE 511 Line Producing I-B

This intermediate-level course immerses the students into 5 weeks of learning how to line produce a feature film through case study preproduction. This class is crucial for students to further develop the skills they will implement on their own project(s) in Long-Form Package.

Repeatable: *N*

Formerly 24-6604B

Prerequisites CINE 510 Line Producing I-A and CINE 508 Business and Legal and CINE 506 Acquisition, Development & Presentation

Minimum Credits 1 Maximum Credits 1

CINE 512 Story Development

This intensive, semester long workshop explores and develops a variety of ideation strategies subject to group critique resulting in script notes. Participants practice different pitching approaches. Developed ideas are drafted as short scripts and features. Emphasis is on rigorous research.

Repeatable: *N*

Formerly 24-6607

Prerequisites CINE 534 Cinema Studies I and CINE 506 Acquisition, Development & Presentation and CINE 508 Business and Legal

Minimum Credits 3 Maximum Credits 3

CINE 514 Post-Production

This course gives producers a comprehensive introduction to post-production strategies and workflow while collaborating with directors in finishing a short film. Includes creative critique, post-production planning, budgeting and scheduling, and hands-on editing of a short film or promotional reel.

Repeatable: *N*

Formerly 24-6606

Prerequisites CINE 510 Line Producing I-A and CINE 534 Cinema Studies I and CINE 508 Business and Legal and CINE 506 Acquisition, Development & Presentation

Minimum Credits 3 Maximum Credits 3

CINE 522 Critical Analysis of Contemporary Film & Media

This seminar critically examines contemporary trends in domestic and international film, television and media ideas, production and distribution and its symbiotic relationship with culture. Select indigenous industries and the role of the Internet in the globalization of entertainment are examined.

Repeatable: *N*

Formerly 24-6609

Prerequisites CINE 534 Cinema Studies I

Minimum Credits 3 Maximum Credits 3

CINE 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 and CINE 510 Line Producing I-A

Minimum Credits 2 Maximum Credits 2

CINE 534 Cinema Studies I

This is the first of three courses designed to investigate key historical moments of cinema and media through close critical analysis. The goal is to develop a sophisticated approach to the aesthetics of cinema and media as the basis of a professional vocabulary and methodology for creative producing. Particular

attention will be paid to dramatic structure, meaning, subtext and authorship within specified film movements or niche markets.

Repeatable: *N*

Formerly 24-6605A

Co-requisites CINE 501 Introduction to Cinema Directing or CINE 502 Introduction To Creative Producing

Minimum Credits 1 Maximum Credits 1

CINE 535 Cinema Studies II

This is the second of three courses designed to investigate key historical moments of cinema and media through close critical analysis. The goal is to develop a sophisticated approach to the aesthetics of cinema and media as the basis of a professional vocabulary and methodology for creative producing. Particular attention will be paid to dramatic structure, meaning, subtext and authorship within specified film movements or niche markets.

Repeatable: *N*

Formerly 24-6605B

Prerequisites CINE 534 Cinema Studies I

Minimum Credits 1 Maximum Credits 1

CINE 602 Long-Form Narrative Development

Building upon their experiences and preliminary work in Acquisitions, Development & Presentation, students will continue to develop a slate of potential projects, specifically finding, developing, and acquiring the rights to material to be developed into a long-form narrative property (such as a feature length film or serialized storytelling such as a TV series, extended web series or transmedia project) and work with an accomplished screenwriter to produce a first draft from which a production package can evolve in Long-Form Narrative Packaging.

Repeatable: *N*

Formerly 24-6614

Prerequisites CINE 512 Story Development

Minimum Credits 3 Maximum Credits 3

CINE 604 Marketing, Distribution and Exhibition

The Marketing, Distribution and Exhibition seminar is a course that explores the roles and professional practices of a producer during the Marketing, Distribution and Exhibition phase of the process. Participants actively develop sophisticated metric analyses through a variety of case studies.

Repeatable: *N*

Formerly 24-6613

Prerequisites CINE 512 Story Development

Minimum Credits 3 Maximum Credits 3

CINE 611 Business Affairs

Business Affairs is a Los Angeles-based seminar that introduces students to market trends in financing, ranging from entrepreneurial business plan-driven investment scenarios to more conventional distributor-driven opportunities, that include fundamentals in the roles of agents and managers. Students develop negotiating skills and further examine the art of effective negotiations.

Repeatable: N

Formerly 24-6611L

Prerequisites CINE 604 Marketing, Distribution and Exhibition

Requirements Permission Required (DP)

Minimum Credits 3 **Maximum Credits** 3

CINE 612 Long Form Narrative Package

This course is a hands-on approach based on the principles learned, and materials developed, in Acquisition, Development and Presentation, and Long Form Narrative Development, concentrating on a final pitch and oral presentation with a thesis binder consisting of multiple projects and corresponding selling strategies. Coursework will include professionally-modeled research that identifies project-specific buyers, talent, and financing tactics. Students will package at least one project from their slate developed in course Long-Form Narrative Development.

Repeatable: N

Formerly 24-6619L

Prerequisites CINE 602 Long-Form Narrative Development

Requirements Permission Required (DP) Creative Producing MFA Students Only (G244)

Minimum Credits 2 **Maximum Credits** 2

CINE 625 Applied Postproduction

In this course producers and directors apply their knowledge of post-production and finishing strategies to their thesis production or another advanced project. Teams schedule and budget the specific post-production requirements across multiple workflows and platforms and continue to apply professional collaboration as a creative team. Site visits to local post-production facilities are included.

Repeatable: Y

Formerly 24-6618

Prerequisites CINE 634 Cinema Studies III

Minimum Credits 3 **Maximum Credits** 3

CINE 634 Cinema Studies III

This is the third of three courses designed to investigate key historical moments of cinema and media through close critical analysis. The goal is to develop a sophisticated approach to the aesthetics of cinema and media as the basis of a professional vocabulary and methodology for creative producing. Particular attention will be paid to dramatic structure, meaning, subtext and authorship within specified film movements or niche markets.

Repeatable: N

Formerly 24-6605C

Prerequisites CINE 535 Cinema Studies II

Minimum Credits 1 **Maximum Credits** 1

CINE 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

Prerequisites CINE 512 Story Development or CINE 513 Ideation and Theme

Requirements Permission Required (DP)

Minimum Credits 1 Maximum Credits 6

European Devised Performance Practice, MFA

The MFA in European Devised Performance Practice, a partnership with the London International School of Performing Arts (LISPA), is the only degree of its kind in America, offering a practice-based international theatre experience in the fields of physical theatre and devised performance.

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

- use highly physical levels of play within different theatrical territories and performance languages;
- apply a movement vocabulary from the realistic to the abstract within devised performance;
- demonstrate artistic autonomy through the construction of originally devised dramatic and post-dramatic spaces, images and stories;
- engage successfully in the different artistic and administrative aspects of a collaborative ensemble;
- articulate the cultural, political and artistic dimensions of collaborative devised performance in Europe and the United States, as experienced in the cities of Berlin, London and Chicago;
- contribute scholarship to the emerging field of devised performance through the practice-based research undertaken during the course of two years of study in the discipline;
- contribute original work to the theatrical culture of Chicago, in support of the city's re-emerging interest in, and commitment to, international performance;
- employ entrepreneurial skills and best business practices in the creation and development of artistic careers within an ensemble or as a solo artist;
- demonstrate the ability to teach skills and knowledge acquired in the program to a wide variety of students, and emerging and established theatre artists; and
- apply the transferable skills acquired during the two-year program to career options within the performing arts and related disciplines such as teaching, community outreach, and arts therapies.

The training in the MFA is inspired by, and firmly grounded in, the teachings of Jacques Lecoq, and looks to expand that teaching through the influences of other contemporary approaches to devised performance. Students spend their first year in LISPA's studios in Berlin, focusing on creating original works for the stage that foreground the physical and draw inspiration from dance, the visual arts and traditional theatre. The second year of the program takes place on Columbia's campus in Chicago, with instruction from faculty in the Theatre and Business and Entrepreneurship departments. Here students develop, diversify and apply in performance the skills learned overseas.

At the end of two years, students create a thesis performance and graduate with numerous advantages in this ever-growing field: in-depth knowledge of highly physical levels of play within different performance languages; international theatre experience; entrepreneurial skills and the ability to teach emerging physical theatre students; original work to contribute to the theatre community in Chicago and around the world; and the knowledge and skills to advance their careers in a variety of professional disciplines, including community outreach, teaching and arts therapy.

PROGRAM REQUIREMENTS - 51 credits required

BUSE 588 Events Management: Practicum

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

THEA 601 Voice and Singing I

The focus of this course is on developing flexibility, range and power in vocal expression. Students will be introduced to warm-up methods, with the result that each student will develop a personal warm-up. There will also be some application of the vocal training to text and music. Troubleshooting will occur on an individual level, to begin dealing with students' personal vocal difficulties.

Repeatable: N

Formerly 31-6350LSP

Theatre MFA only (G310)

Minimum Credits 1 Maximum Credits 1

THEA 602 Voice and Singing II

This course builds on the skills introduced in Voice/Singing 1 (31-6350LSP). Focus will be on the application of vocal training to text and music.

Repeatable: N

Formerly 31-6355LSP

Prerequisites THEA 601 Voice and Singing I

Theatre MFA only (G310)

Minimum Credits 1 Maximum Credits 1

THEA 605 Movement Analysis I

As a core element of the first year of training at LISPA, the work of this two-semester class is designed to enable the student to develop an understanding of movement analysis based on the pedagogy of Jacques Lecoq. The specific focus of the instruction is on a practical understanding of the moving human body in space and time, and the application of natural movement laws to the performing body.

Repeatable: N

Formerly 31-6330LSP

Theatre MFA only (G310)

Minimum Credits 3 Maximum Credits 3

THEA 606 Movement Analysis II

As a core element of the first year of training at LISPA, the work of this unit is designed to enable the student to develop an understanding of movement analysis based on the pedagogy of Jacques Lecoq and to apply this knowledge to the demands of creating, devising, teaching and directing contemporary theatre and performance. Work on this unit analyses the relationship between the natural movements of life, as they can be observed, and their application to dramatic and post dramatic visions of theatre and performance. Through the physical exploration and analysis of everyday movements the student will gain a more profound understanding of those essential movement laws which structure natural life. The student will be introduced to the transposition of natural movements to dramatic e-motion, allowing at a later stage of the training for an autonomous, creative use of this understanding for devising, writing, directing and performing.

Repeatable: *N*

Formerly 31-6335LSP

Prerequisites THEA 605 Movement Analysis I

Theatre MFA only (G310)

Minimum Credits 3 Maximum Credits 3

THEA 610 Research and Guided Reading I

This is the theoretical element of the MFA training, designed to introduce students to the historical and scholarly literature with regard to devised performance and as support for the various performance genres they will encounter in the course of their training. As the first year at LISPA introduces students to the practice of Embodiment, readings in the Fall Semester will focus on theories of Embodiment and Embodied Cognition within and beyond the performing arts.

Repeatable: *N*

Formerly 31-6100LSP

Theatre MFA only (G310)

Minimum Credits 1 Maximum Credits 1

THEA 611 Research and Guided Reading II

This course develops the work begun in Research & Guided Readings I (31-6100LSP), increasing students' familiarity with the historical and scholarly literature related to devised performance as support for the various performance genres they will encounter in the course of their training. As the first year at LISPA introduces students to the practice of Embodiment, readings in the Spring Semester will expand on theories of Embodiment and Embodied Cognition within and beyond the performing arts.

Repeatable: *N*

Formerly 31-6105LSP

Prerequisites THEA 610 Research and Guided Reading I

Theatre MFA only (G310)

Minimum Credits 1 Maximum Credits 1

THEA 615 Devising and Creation I

Creation is a student-led component of the training, in which students engage in the creation of performance works within a theme given by the faculty. The themes are assigned according to the material being

explored in Dramatic Improvisation and Movement Analysis classes, and the creation is undertaken without direct faculty involvement. Students devise the work over the course of a week or, when appropriate, over the course of two weeks. Performances are then presented to a closed audience of teachers and students of the school, and feedback/evaluation is given by the faculty on the performance piece itself as well as the work of individual students.

Repeatable: *N*

Formerly 31-6210LSP

Theatre MFA only (G310)

Minimum Credits 1 Maximum Credits 1

THEA 616 Devising and Creation II

This course develops the work begun in Devising and Creation I(31-6210LSP) in which students engage in the creation of performance works within a theme given by the faculty. The themes are assigned according to the material being explored in Dramatic Improvisation and Movement Analysis classes, and the creation is undertaken without direct faculty involvement. Students devise the work over the course of a week or, on some occasions, over the course of two weeks. Performances are then presented to a closed audience of teachers and students of the school, and the faculty on the performance piece itself gives feedback/evaluation as well as the work of individual students.

Repeatable: *N*

Formerly 31-6215LSP

Prerequisites THEA 615 Devising and Creation I

Theatre MFA only (G310)

Minimum Credits 1 Maximum Credits 1

THEA 620 Dramatic Improvisation I

As a core element of the first year of training at LISPA, the work of this two-semester class prepares students for the challenging task of creating their own work. Meeting on a daily basis, classes focus on enhancing physical, emotional, imaginative and cognitive playfulness in order to be well equipped for the demanding journey of articulating, shaping and presenting the students' artistic visions. Students progressively develop a better understanding of the physical bodies they have, the subtle bodies they are, and the collective body all people have in common. The exploration of the dynamic relationships between these different bodies will initiate awareness of what we call the Poetic Body. Accessing the Poetic Body is essential for the creation of new performance languages.

Repeatable: *N*

Formerly 31-6310LSP

Theatre MFA only (G310)

Minimum Credits 3 Maximum Credits 3

THEA 621 Dramatic Improvisation II

As a core element of the first year of training at LISPA, the work of this two-semester class prepares students for the challenging task of creating their own work. Specific Topics Addressed in the spring unit of Dramatic Improvisation: Human Nature - physical exploration of emotions, passions, behavior and the creation of characters and types; Object Theatre - an introduction to the dynamic performance possibilities of objects and puppets; Mask Performance - Half Masks as an introduction to the dramatic space and rhythms of Commedia, Expressive Masks as an introduction to psychophysical realism, and Larval Masks as an introduction to the Fantastical and the Grotesque; Collaborative Devising - Contemporary approaches to

devising performance. Final performance projects around themes chosen by the students.

Repeatable: *N*

Formerly 31-6315LSP

Prerequisites THEA 620 Dramatic Improvisation I

Theatre MFA only (G310)

Minimum Credits 3 **Maximum Credits** 3

THEA 625 Personal Creative Process I

Developing an awareness of internal obstacles that challenge our creative availability is key to the shaping of sustainable practice as a creator. Through direct contact with materials - drawing, painting, sculpting/clay work and other expressive arts - students will explore an embodied relationship to states of flow, resistance, play and judgment. Daily drawing/painting practice, combined with group work, reflection and personal writing also allows students to deeply ground the experiential process of the course as a whole.

Repeatable: *N*

Formerly 31-6910LSP

Theatre MFA only (G310)

Minimum Credits 1 **Maximum Credits** 1

THEA 626 Personal Creative Process II

The course develops the work begun in Personal Creative Process I. The final individual projects, where students are encouraged to perform a project of their own choice, allow for the application of new knowledge to the field of their artistic interest/background. This might be in the form of a set or costume design, a music score, or a video installation.

Repeatable: *N*

Formerly 31-6911LSP

Prerequisites THEA 625 Personal Creative Process I

Theatre MFA only (G310)

Minimum Credits 1 **Maximum Credits** 1

THEA 629 Research Project

This course offers participants the opportunity for the creation of a performance project around a theme of their own choice. During the initial phase of the project participants will leave the studio and immerse themselves into practical research and real life observation around their themes, before bringing their experiences back to the studio to create solo or group performances. Throughout the entire project, members of the pedagogical team will assist the process. During the final week participants will share their projects with an invited audience.

Repeatable: *N*

Formerly 31-6216LSP

Theatre MFA only (G310)

Minimum Credits 5 **Maximum Credits** 5

THEA 630 Vocal and Movement Techniques I

Building on the work done in Voice and Movement Analysis in Year 1 of the MFA, the work in this course is intended to deepen the student's technical knowledge and practical application of vocal and movement skills

in the service of creating and presenting a devised performance.

Repeatable: *N*

Formerly 31-6340

Prerequisites THEA 601 Voice and Singing I

Theatre MFA only (G310)

Minimum Credits 2 Maximum Credits 2

THEA 631 Vocal and Movement Techniques II

Building on the work done in Voice and Movement Analysis in Year 1 of the MFA, and THEA 630 Vocal and Movement Techniques I, the work in this course is intended to deepen the student's technical knowledge and practical application of vocal and movement skills in the service of creating and presenting a devised performance.

Repeatable: *N*

Formerly 31-6345

Prerequisites THEA 630 Vocal and Movement Techniques I

Theatre MFA only (G310)

Minimum Credits 2 Maximum Credits 2

THEA 635 Styles and Forms I

A core element of the second year of the MFA training, the work of this two-semester course engages students in the challenging task of creating their own work, based on creative research into a range of essential styles and dramatic works in the history of western theatre.

Repeatable: *N*

Formerly 31-6320

Prerequisites THEA 616 Devising and Creation II

Theatre MFA only (G310)

Minimum Credits 5 Maximum Credits 5

THEA 636 Styles and Forms II

This course is a continuation of the work done in THEA 635 Styles and Forms I. A core element of the second year of the MFA training, the work of this two-semester class engages students in the challenging task of creating their own work, based on creative research into a range of essential styles and dramatic works in the history of western theatre.

Repeatable: *N*

Formerly 31-6325

Prerequisites THEA 635 Styles and Forms I

Theatre MFA only (G310)

Minimum Credits 3 Maximum Credits 3

THEA 640 Devising Process

Devising Process is a course devoted to the deepening and practice-based exploration of methods and approaches to the creation of devised theatre. Students will reflect, collectively and individually, on the process of their devised work in Styles and Forms, and the theoretical research accomplished in Guided Research. The aim of this reflection is to step back from the demands of the creative process, and reflect on

where devising practices and approaches may be tested and improved, as well as to reflect more fully on the individual student's potential role(s) within a devised process.

Repeatable: *N*

Formerly 31-6220

Prerequisites THEA 616 Devising and Creation II

Theatre MFA only (G310)

Minimum Credits 1 Maximum Credits 1

THEA 650 Devised Performance Thesis Project

The Thesis Project will be the culminating experience for the MFA in European Devised Performance Practice. During the spring semester the students will bring together all the elements of the practice-based research undertaken during the program, and use it as the basis for (a) creating an Ensemble Company and (b) devising an original piece of theatre to be performed in the City of Chicago with one of the Theatre Department's collaborative partners, such as the Museum of Contemporary Arts (MCA). The thesis project performance will be supported by visual and written documentation, detailing every stage of the process from conception to performance, which will be on public display during the performances of the final project.

Repeatable: *N*

Formerly 31-6225

Prerequisites THEA 651 Guided Research/Thesis Preparation

Theatre MFA only (G310)

Minimum Credits 1 Maximum Credits 1

THEA 651 Guided Research/Thesis Preparation

Taken in the fall of the second year, this course is the theoretical element of the MFA training, designed to deepen students' knowledge in the scholarly literature with regard to physical theatre and devised performance, and as support for the various performance genres students will encounter in the course of their training. In addition, students will meet with a faculty advisor to begin planning their final thesis projects, pulling together the various strands of knowledge and experience gained in the course of the program thus far.

Repeatable: *N*

Formerly 31-6120

Prerequisites THEA 611 Research and Guided Reading II

Theatre MFA only (G310)

Minimum Credits 2 Maximum Credits 2

THEA 691 Thesis Hours

Hours assigned to students to fulfill the requirements of the Thesis Project: (a) creating an Ensemble Company and (b) devising an original piece of theatre to be performed in the City of Chicago with one of the Theatre Department's collaborative partners, such as the Museum of Contemporary Arts (MCA). The thesis project performance will be supported by visual and written documentation, detailing every stage of the process from conception to performance, which will be on public display during the performances of the final project.

Repeatable: *N*

Formerly 31-6227

Theatre MFA only (G310)

Minimum Credits 4 Maximum Credits 4

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

Fiction, MFA

This Master of Fine Arts program is a studio/academic program in which students' own writing and craft (in workshops and craft seminars) is enriched by the study of literature and the form and theory of fiction. The Fiction MFA emphasizes a small, intimate graduate experience that encompasses a wide breadth of literary traditions. The program fosters close working relationships with our accomplished, award-winning faculty and a supportive environment in which to grow as a fiction writer.

In an environment supportive of aesthetic and pedagogical diversity, and as a result of successfully completing program requirements, students should be able to:

- demonstrate a broad awareness of the genre and the history of the narrative over time;

- demonstrate a broad awareness of the genre in the present cultural landscape; and
- complete a substantial manuscript (the MFA thesis): a novel, short stories, novellas, hybrid text, or combination of forms.

PROGRAM REQUIREMENTS - 38 credits required

Major Core Courses

CRWR 610 Advanced Graduate Fiction Workshop

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 650 Thesis Development: Fiction

This course concentrates on the process and extended development necessary for the completion of a book-length thesis. The course is designed for graduate students who normally have completed at least two semesters of Advanced Fiction Writing (or will be concurrently enrolled in a second Advanced class), who have sixty to seventy manuscript pages of what they have identified to a Workshop teacher as thesis material, and are in the early stages of working with a thesis advisor. The course is not for graduate students well on their way to completing the thesis, but rather for those in the early developmental stages of thesis work. The course will focus on how to put it all together; that is, such matters as novel structure and movement, short-story structure and movement, dimensions of point of view, and the uniqueness of such in the individual writing of the students.

Repeatable: N

Formerly 59-6401

Minimum Credits 3 **Maximum Credits** 3

CRWR 651 Thesis: Fiction

Includes one-on-one intensive rewriting manuscript in preparation for candidate's thesis.

Repeatable: Y

Formerly 59-6402

Minimum Credits 1 **Maximum Credits** 2

Complete 9 credits from the following courses:

CRWR 612A Graduate Critical Reading and Writing

No description available.

Repeatable: Y

Formerly CRWR 612

Minimum Credits 3 **Maximum Credits** 3

CRWR 612B Graduate Critical Reading and Writing

No description available.

Repeatable: Y

Minimum Credits 3 Maximum Credits 3

Choose one of the following courses:

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

Elective Courses

Complete 9 credits from the following courses:

CRWR 611 Fiction Seminar

No description available.

Repeatable: Y

Formerly 59-6204

Minimum Credits 3 Maximum Credits 3

CRWR 612A Graduate Critical Reading and Writing

No description available.

Repeatable: Y

Formerly CRWR 612

Minimum Credits 3 Maximum Credits 3

CRWR 612B Graduate Critical Reading and Writing

No description available.

Repeatable: Y

Minimum Credits 3 Maximum Credits 3

CRWR 630A Craft Seminar

Rotating topics craft class. Students read literature of specific periods and movements in order to generate poetry (and hybrid writing forms) based on these reading assignments. Craft Seminars that have been offered in past semesters include Poetry Translation, Hybrid Poetics, and Literary College.

Repeatable: Y

Formerly CRWR 630

Minimum Credits 3 Maximum Credits 3

CRWR 630B Craft Seminar

Rotating topics craft class. Students read literature of specific periods and movements in order to generate poetry (and hybrid writing forms) based on these reading assignments. Craft Seminars that have been offered in past semesters include Poetry Translation, Hybrid Poetics, and Literary College.

Repeatable: Y

Minimum Credits 3 Maximum Credits 3

CRWR 661A Form and Theory of Nonfiction

No description available.

Repeatable: Y

Formerly CRWR 661

Minimum Credits 3 Maximum Credits 3

CRWR 661B Form and Theory of Nonfiction

No description available.

Repeatable: Y

Minimum Credits 3 Maximum Credits 3

CRWR 663 Topics in Nonfiction

No description available.

Repeatable: Y

Formerly 59-6810

Minimum Credits 3 Maximum Credits 3

CRWR 690 Internship: Creative Writing

No description available.

Repeatable: Y

Formerly 59-6990

Minimum Credits 1 Maximum Credits 4

CRWR 695 Directed Study

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

Repeatable: Y

Formerly 59-6999

Requirements Permission Required (DP)

Minimum Credits 1 Maximum Credits 5

CRWR 696 Independent Project: Creative Writing

No description available.

Repeatable: Y

Formerly 59-6898

Minimum Credits 1 Maximum Credits 6

CRWR 699A Topics in Creative Writing

This course focuses on specific topics, genres, and forms relative to the intersection of fiction, poetry, and creative nonfiction writing, establishing the connection between the written word and other media. Topics covered may include traditional creative writing topics such as structure, form voice, and image, or may concentrate on experimental forms and trends in contemporary creative writing as well as publishing, performance, and new media. Topics include Pedagogy, Publishing, Experimental Writing, and Multimedia Applications.

Repeatable: Y

Formerly CRWR 699

Prerequisites CRWR 625 MFA Poetry Workshop or CRWR 661A Form and Theory of Nonfiction

Minimum Credits 3 Maximum Credits 3

CRWR 699B Topics in Creative Writing

This course focuses on specific topics, genres, and forms relative to the intersection of fiction, poetry, and creative nonfiction writing, establishing the connection between the written word and other media. Topics covered may include traditional creative writing topics such as structure, form voice, and image, or may concentrate on experimental forms and trends in contemporary creative writing as well as publishing, performance, and new media. Topics include Pedagogy, Publishing, Experimental Writing, and Multimedia Applications.

Repeatable: Y

Prerequisites CRWR 625 MFA Poetry Workshop or CRWR 661A Form and Theory of Nonfiction

Minimum Credits 3 Maximum Credits 3

ENGL 650 Composition Theory and Praxis

Graduate students in poetry read current composition theory and discuss the specifics of writing classroom praxis in order to prepare to teach first-year composition courses.

Repeatable: N

Formerly 52-6150

MFA Poetry Only (POET)

Minimum Credits 3 Maximum Credits 3

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

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 510 Modern and Contemporary Art History and Theory

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

Repeatable: *N*

Minimum Credits 3 Maximum Credits 3

ARTH 599 Topics in Contemporary Art History and Theory:

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

Repeatable: *Y*

Minimum Credits 3 Maximum Credits 3

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 631 Graduate Teaching Seminar

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

Repeatable: *N*

Formerly 66-6455

Requirements Permission Required (DP)

Minimum Credits 3 **Maximum Credits** 3

ARTS 681 Thesis I

This course provides a structured, disciplined workshop situation in which students may begin the development of their final thesis projects as well as to expose students to contemporary artists and art making practices thereby providing a context and historical perspective in which the student may place themselves and their personal issues. This is meant to further understand the larger picture necessary for an ongoing commitment to art making practice after graduate school.

Repeatable: *N*

Formerly 66-6108

Requirements Permission Required (DP)

Minimum Credits 3 **Maximum Credits** 3

ARTS 691 Thesis II

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

Repeatable: *Y*

Formerly 66-6298

Prerequisites ARTS 681 Thesis I

Minimum Credits 3 **Maximum Credits** 3

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 638 Project Management

No description available.

Repeatable: N

Formerly 28-6161

Minimum Credits 1 Maximum Credits 1

Complete the following course two times for a total of 6 credits:

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

Complete the following course four times for a total of 12 credits:

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

Complete the following course four times for a total of 12 credits:

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

Electives

Complete 8 credits from the following courses:

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 628 Performing in Artificial Space

This intensive course will expand students' capabilities of performing with media. Students should come to class with concepts of performance in artificial space that they would like to explore with the understanding that all works will require collaboration. In this course, students will develop and stage a live performance that may include virtual environments, wireless cameras, webcams, surveillance cameras, networked performance, virtual sets, and artificial spaces via chroma-key techniques, multi-screen projection and live sound reinforcement.

Repeatable: Y

Formerly 66-6744

Minimum Credits 2 Maximum Credits 2

ARTS 660 Conceptual Strategies

This course will introduce students to strategies for generating lines of inquiry in their work as well as identifying & nurturing strategies they already employ in their creative practices. This course will illuminate the notion that form is rooted in concept rather than a specific material or discipline. Students will explore the integration or research, collection, classification, mapping, intervention, collaboration, experiment, improvisation & play as well as thoughtful observation & reflection on these activities within the context of studio practice.

Repeatable: N

Formerly 66-6112

Minimum Credits 3 Maximum Credits 3

ARTS 666 Art and Science Collaboration

Collaborations between artists and scientists can generate new forms of inquiry and produce results that benefit multiple fields. This course will examine the rich history of art/science relationships and new art forms emerging from partnerships with scientific disciplines including ecology, biology, sociology, economics, and engineering. Students will investigate challenges related to how modern institutions distance the humanities and sciences and strategize how to meaningfully engage with scientists in this context.

Repeatable: N

Formerly 66-6709

Minimum Credits 3 Maximum Credits 3

ARTS 676 Multiples

Multiples are art objects produced in identical multiple copies. This class will encourage students to make a series of multiples collaboratively or individually as a way of investigating modern industrial production, global marketing and mass consumption.

Repeatable: *N*

Formerly 66-6118

Minimum Credits 3 Maximum Credits 3

ARTS 695 Directed Graduate Projects

The course provides students the opportunity to participate in individual discussions and critique with full-time MFA faculty. Particular emphasis will be on individualized production. Students will either refine a particular project or their ongoing body of work. Independent work by students, and individual meetings with instructors, form the essence of the class.

Repeatable: *Y*

Formerly 66-6707

Minimum Credits 3 Maximum Credits 3

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 wide variety of styles, genres and types of media - following the same trajectory through the creative process the original composer did, from creating the first demo to the final delivery. The two projects in Scoring II are led by two different Composers-in-Residence - active media composers who come and join the program to guide our students through the process of scoring one of their recent films, TV shows or video games.

Repeatable: *N*

Formerly 32-6223

Prerequisites MUSC 522 Scoring II

Concurrent Requisite MUSC 627 Music for Games, AR, and VR I

Music Composition for the Screen MFA majors (G320)

Minimum Credits 4 Maximum Credits 4

MUSC 622 Scoring IV

The fourth and final course in the four-semester scoring sequence continues the intensely practice-focused curriculum with two more commercially released full-length projects for students to work on under the guidance of the original composer, following the same trajectory through the creative process as it originally happened on the project in question - from creating the first demo to the final delivery. In addition to the scoring projects, students will compose, prepare and execute three professional recording sessions of varying types and sizes as preparation for their final thesis session in Los Angeles. Under the supervision of the instructor, students will also choose and develop their thesis project, to be completed in the fifth semester.

Repeatable: *N*

Formerly 32-6224

Prerequisites MUSC 621 Scoring III

Concurrent Requisite MUSC 628 Music for Games, AR, and VR II

Music Composition for the Screen MFA majors (G320)

Minimum Credits 4 Maximum Credits 4

MUSC 627 Music for Games, AR, and VR I

This course is the first in a two-course sequence exploring composition techniques as well as technical tools used in the production of dramatic music for use in games, virtual reality, augmented reality, and virtual reality projects as basis for their work, students learn current tools and established compositional techniques common to interactive and immersive media, as well as get the opportunity to explore new solutions to the creative challenges in the field.

Repeatable: *N*

Formerly 32-6261

Prerequisites MUSC 526 Acoustic/Hybrid Orchestration and MUSC 555 Games, AR, and VR Production Survey

Concurrent Requisite MUSC 641 Conducting for Media

Music Composition for the Screen MFA majors (G320)

Minimum Credits 3 Maximum Credits 3

MUSC 628 Music for Games, AR, and VR II

This course continues the exploration of composition techniques, as well as technical tools, used in the production of dramatic music for use in interactive and immersive media, including games, virtual reality, and augmented reality. After the introduction of the technical and creative concepts in the first semester, this course explores more complex compositional and technical challenges in interactive and immersive media projects.

Repeatable: *N*

Formerly 32-6262

Prerequisites MUSC 627 Music for Games, AR, and VR I

Concurrent Requisite MUSC 641 Conducting for Media
Music Composition for the Screen MFA majors (G320)
Minimum Credits 3 Maximum Credits 3

MUSC 641 Conducting for Media

This course is a tutorial in the art and science of conducting live orchestra in film, television, and new media recording sessions. Instruction focuses not only on the traditional role of the conductor in interpreting the score and bringing out the strongest performance, but also on issues of preparation and execution unique to media music recording sessions. Students will practice conducting each others' scores as well as their own, in order to prepare them for a future that early on will likely include work as composer's assistants. In addition to conducting technique, intense solfege training using all clefs commonly encountered in media music orchestra sessions deepens the students' ability to read and work with scores. Exercises to hear and identify playing mistakes during a recording session round out this intense and important part of the program.

Repeatable: Y

Formerly 32-6441

Prerequisites MUSC 526 Acoustic/Hybrid Orchestration

Concurrent Requisite MUSC 601 Media Music Tech Lab

Music Composition for the Screen MFA majors (G320)

Minimum Credits 3 Maximum Credits 3

MUSC 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

Prerequisites MUSC 622 Scoring IV

Requirements Permission Required (DP) Music Composition for the Screen MFA majors (G320)

Minimum Credits 3 Maximum Credits 3

Nonfiction, MFA

This Master of Fine Arts program is a studio/academic program in which students' own writing and craft (in workshops and craft seminars) is balanced with study of literature and the form and theory of nonfiction. The Nonfiction MFA emphasizes a small, intimate graduate experience that encompasses a wide breadth of literary traditions. The program fosters close working relationships with our accomplished, award-winning faculty and a supportive environment in which to grow as a nonfiction writer. The program emphasizes the essay, including narrative, personal, lyric, experimental, criticism, and hybrid texts.

In an environment supportive of aesthetic and pedagogical diversity and, as a result of successfully completing program requirements, students should be able to:

- demonstrate a broad awareness of the genre over time;
- demonstrate a broad awareness of the genre in the present cultural landscape;
- develop a meaningful ability to participate in contemporary conversations on social and cultural change; and
- complete a substantial manuscript, the MFA thesis.

PROGRAM REQUIREMENTS - 38 credits required

Major Core Courses

CRWR 660 Thesis: Nonfiction

Thesis credits, under individual direction by faculty, toward completion of the thesis.

Repeatable: Y

Formerly 59-6891

Minimum Credits 1 Maximum Credits 2

CRWR 662 Graduate Workshop: Nonfiction

Graduate-only advanced seminar in literature focuses on one author or a group of authors. Course is repeatable as topic changes.

Repeatable: Y

Formerly 59-6700

Minimum Credits 3 Maximum Credits 3

CRWR 663 Topics in Nonfiction

No description available.

Repeatable: Y

Formerly 59-6810

Minimum Credits 3 Maximum Credits 3

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

Complete 6 credits from the following courses:

CRWR 661A Form and Theory of Nonfiction

No description available.

Repeatable: Y

Formerly CRWR 661

Minimum Credits 3 Maximum Credits 3

CRWR 661B Form and Theory of Nonfiction

No description available.

Repeatable: Y

Minimum Credits 3 Maximum Credits 3

Complete 3 credits from the following courses:

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

Elective Courses

Complete 6 credits from the following courses:*

Note: Required courses CRWR 661A and CRWR 661B *Form and Theory of Nonfiction*, CRWR 662 *Graduate Workshop: Nonfiction*, and CRWR 663 *Topics in Nonfiction* may be repeated as elective credit.

CRWR 612A Graduate Critical Reading and Writing

No description available.

Repeatable: Y

Formerly CRWR 612

Minimum Credits 3 Maximum Credits 3

CRWR 612B Graduate Critical Reading and Writing

No description available.

Repeatable: Y

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 630A Craft Seminar

Rotating topics craft class. Students read literature of specific periods and movements in order to generate poetry (and hybrid writing forms) based on these reading assignments. Craft Seminars that have been offered in past semesters include Poetry Translation, Hybrid Poetics, and Literary College.

Repeatable: Y

Formerly CRWR 630

Minimum Credits 3 **Maximum Credits** 3

CRWR 630B Craft Seminar

Rotating topics craft class. Students read literature of specific periods and movements in order to generate poetry (and hybrid writing forms) based on these reading assignments. Craft Seminars that have been offered in past semesters include Poetry Translation, Hybrid Poetics, and Literary College.

Repeatable: Y

Minimum Credits 3 **Maximum Credits** 3

CRWR 661A Form and Theory of Nonfiction

No description available.

Repeatable: Y

Formerly CRWR 661

Minimum Credits 3 **Maximum Credits** 3

CRWR 661B Form and Theory of Nonfiction

No description available.

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

No description available.

Repeatable: Y

Formerly 59-6810

Minimum Credits 3 **Maximum Credits** 3

CRWR 690 Internship: Creative Writing

No description available.

Repeatable: Y

Formerly 59-6990

Minimum Credits 1 **Maximum Credits** 4

CRWR 695 Directed Study

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

Repeatable: Y

Formerly 59-6999

Requirements Permission Required (DP)

Minimum Credits 1 **Maximum Credits** 5

CRWR 696 Independent Project: Creative Writing

No description available.

Repeatable: Y

Formerly 59-6898

Minimum Credits 1 **Maximum Credits** 6

CRWR 699A Topics in Creative Writing

This course focuses on specific topics, genres, and forms relative to the intersection of fiction, poetry, and creative nonfiction writing, establishing the connection between the written word and other media. Topics covered may include traditional creative writing topics such as structure, form voice, and image, or may concentrate on experimental forms and trends in contemporary creative writing as well as publishing, performance, and new media. Topics include Pedagogy, Publishing, Experimental Writing, and Multimedia Applications.

Repeatable: Y

Formerly CRWR 699

Prerequisites CRWR 625 MFA Poetry Workshop or CRWR 661A Form and Theory of Nonfiction

Minimum Credits 3 **Maximum Credits** 3

CRWR 699B Topics in Creative Writing

This course focuses on specific topics, genres, and forms relative to the intersection of fiction, poetry, and creative nonfiction writing, establishing the connection between the written word and other media. Topics covered may include traditional creative writing topics such as structure, form voice, and image, or may

concentrate on experimental forms and trends in contemporary creative writing as well as publishing, performance, and new media. Topics include Pedagogy, Publishing, Experimental Writing, and Multimedia Applications.

Repeatable: Y

Prerequisites CRWR 625 MFA Poetry Workshop or CRWR 661A Form and Theory of Nonfiction

Minimum Credits 3 Maximum Credits 3

ENGL 650 Composition Theory and Praxis

Graduate students in poetry read current composition theory and discuss the specifics of writing classroom praxis in order to prepare to teach first-year composition courses.

Repeatable: N

Formerly 52-6150

MFA Poetry Only (POET)

Minimum Credits 3 Maximum Credits 3

ENGL 696 Independent Project: English

No description available.

Repeatable: Y

Formerly 52-6898

Minimum Credits 1 Maximum Credits 6

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

Minimum Credits 3 Maximum Credits 3

**If seats are available, and with director approval, graduate courses taken in other departments may count toward elective credit.*

Photography, MFA

This Master of Fine Arts program emphasizes aesthetic and conceptual development alongside advanced photographic technique. The 2-year program, grounded in art history and theory, is invested in the critical dialogue on contemporary photography. The program supports students to develop a sophisticated body of work reinforced by an understanding of the theoretical perspectives, and the necessary tools of professional practice to accelerate their careers as working artists.

PROGRAM REQUIREMENTS - 60 credits required

PHOT 601 Graduate Seminar

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

Graduate Seminar is taken four times, once each semester.

PHOT 602 Graduate Forum

A weekly forum led by the graduate faculty allows for a flexible range of learning experiences to compliment students' ongoing work in Graduate Seminar. These activities include studio visits, visiting artist discussions, and ongoing critical dialogues supported by topical presentations by students, faculty, and short workshops. This course provides weekly opportunities to meet with visiting artists, engage with local exhibitions and curators, and a sequence of graduate faculty to discuss issues that augment the work in Graduate Seminar.

Repeatable: Y

Formerly 23-6705

Co-requisites PHOT 601 Graduate Seminar

Minimum Credits 3 Maximum Credits 3

Graduate Forum is taken four times, once each semester.

PHOT 605 Research as Creative Practice

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

Repeatable: N

Formerly 23-6850

Prerequisites PHOT 656 Photographic History, Theory & Criticism: 1989-Present

Minimum Credits 3 Maximum Credits 3

PHOT 610 Written Thesis

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

Repeatable: N

Formerly 23-6660

Minimum Credits 3 Maximum Credits 3

PHOT 655 Photographic History, Theory & Criticism: 1900-1989

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

Repeatable: N

Formerly 23-6645

Minimum Credits 3 Maximum Credits 3

PHOT 656 Photographic History, Theory & Criticism: 1989-Present

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

Repeatable: N

Formerly 23-6730

Minimum Credits 3 Maximum Credits 3

PHOT 665 Still/Moving: Photography&Video

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

Repeatable: N

Formerly 23-6300

Minimum Credits 3 Maximum Credits 3

Complete 9 credits from the following courses:

ARTH 612 History of New Media

New media cannot be understood through technological particulars alone, it must be understood through its historical relation to other disciplines such as film, cultural studies, and media studies, computer science, philosophy and image sciences. This course looks at a number of theorists who interrogate 'new media'. Hypertext, the Internet, the open source movement, interactivity, and digital video are some of the topics investigated against a backdrop of automation, neural networks and scientific visualization.

Repeatable: N

Formerly 66-6705

Minimum Credits 3 Maximum Credits 3

ARTH 661 In and On the Page

For too many printers and book artists, paper is simply a vehicle for holding ink. However, the relationship between paper and image making is actually a more complex and subtle interaction. Many printing processes (from inkjet to non-silver photo processes) are affected by paper chemistry, surface complexity, etc. Editioning with papermaking-specific techniques such as watermarking and pulp painting can result in completed artworks in and of themselves. This class will explore the relationships of paper, printing, and image development directly in the paper process utilizing both the paper studio and various printing facilities within the department.

Repeatable: Y

Formerly 66-6120

Minimum Credits 3 Maximum Credits 3

ARTH 665 21st Century Aesthetics

This seminar class examines the history and theory underlying new directions in the arts. Now that the 20th Century is officially over, the new forms it evolved (installation, performance, etc.) have become the foundation for new approaches to defining art in the age of mediation. Concepts such as interactivity, the mash-up, game theory, robotics, etc. all contribute to and examination of where art may be headed in the next decades.

Repeatable: N

Formerly 66-6506

Minimum Credits 3 Maximum Credits 3

ARTS 541 CNC Fabrication Fundamentals

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

Repeatable: N

Formerly 66-5210

Minimum Credits 3 Maximum Credits 3

ARTS 560 The Art of Collaboration

In this course, students will work with visiting mid-career and established artists in developing, making, and promoting editioned works of art. The course examines the function of artists as producers and collaborators in the artistic process. Students will be introduced to a survey of historic and contemporary references from leading collaborative studios nationally and internationally. The course will focus on interdisciplinary collaborative practices and processes.

Repeatable: Y

Formerly 66-5716

Minimum Credits 1 Maximum Credits 1

ARTS 561 Material Social Practices

In this course, students will work with visiting mid-career and established artists to create artworks in the social realm. Students connect their art practice to research on new or experimental approaches to art activism. Social practice-based artwork includes a wide range of evolving media and concepts in contemporary art practice. It includes projects as diverse as guerrilla interventions and squat spaces, to social sculpture, and interactive media. These practices reflect important critical and conceptual trends in the field of art by engaging relational aesthetics and theories of globalism and pluralism with the intersection of art and political systems. Students will consider these varied forms of public engagement through discussion seminars and hands-on practice. Students work individually or collaboratively to consider art in its relationship to social change.

Repeatable: Y

Formerly 66-5718

Minimum Credits 1 Maximum Credits 1

ARTS 562 Applied Material Practice

This course offers students the opportunity to work with master artists to develop deep knowledge in the material aspects of artistic practice. The course positions materiality as an artistic, conceptual, and professional skill that engages students with the quickly evolving media landscape. Students gain valuable skills they then incorporate into their body of work, and maintain technical and conceptual flexibility with the new modes of making.

Repeatable: Y

Formerly 66-5722

Minimum Credits 1 Maximum Credits 1

ARTS 564 Public Art

Project-based course in which students use research, readings, and project creation to explore the meaning and varieties of art created in and for public places, especially concentrating on work that uses technology and/or interactivity. Student artists will work with both physical and virtual environments and will create a work of public art as the primary goal.

Repeatable: N

Formerly 66-5800

Minimum Credits 3 Maximum Credits 3

ARTS 603 Art Practice Now!

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

Repeatable: Y

Minimum Credits 3 Maximum Credits 3

ARTS 615 Graduate Studio

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

Repeatable: Y

Minimum Credits 3 Maximum Credits 3

ARTS 620 Graduate Critique

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

Repeatable: Y

Minimum Credits 3 Maximum Credits 3

ARTS 621 Visual Art Workshop

This studio course focuses on offering instruction in specific visual art techniques. Students will develop more advanced skills for making substantial improvements for their projects. This course may be taught by visiting artists.

Repeatable: Y

Formerly 66-6714

Minimum Credits 1 Maximum Credits 6

ARTS 625 Image, Time and Motion

In this course students will expand their conceptual and technical skills in image editing by applying 2D animation techniques to create the illusion of motion. Advanced strategies for sequencing real and artificial images will be addressed. Students will design and simulate three-dimensional space, which may be used to prototype sculptures, simulate performance space, or produce artwork for Internet distribution. This course stresses conceptual strategies and skills, intended to support individualized exploratory art-making processes and practices.

Repeatable: Y

Formerly 66-6742

Minimum Credits 3 Maximum Credits 3

ARTS 628 Performing in Artificial Space

This intensive course will expand students' capabilities of performing with media. Students should come to class with concepts of performance in artificial space that they would like to explore with the understanding that all works will require collaboration. In this course, students will develop and stage a live performance that may include virtual environments, wireless cameras, webcams, surveillance cameras, networked performance, virtual sets, and artificial spaces via chroma-key techniques, multi-screen projection and live sound reinforcement.

Repeatable: Y

Formerly 66-6744

Minimum Credits 2 Maximum Credits 2

ARTS 630 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 631 Graduate Teaching Seminar

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

Repeatable: N

Formerly 66-6455

Requirements Permission Required (DP)

Minimum Credits 3 Maximum Credits 3

ARTS 650 Interactive Media

This course investigates interactivity and the processes by which artists construct experiences and spaces for the viewer. The role of the viewer in producing or completing the artwork is the central issue. Questions of research methodology, identity and authenticity are investigated.

Repeatable: Y

Formerly 66-6503

Minimum Credits 3 Maximum Credits 3

ARTS 651 Media Performance

This course explores the role of both the performer and the audience in traditional and interactive work and investigates activated media sets, props, and virtual performers. Traditional concerns are linked and expand into the performative potential of electronic media presentation modes.

Repeatable: N

Formerly 66-6505

Minimum Credits 3 Maximum Credits 3

ARTS 652 Sound As Art Material

This course introduces sound as a vital material for producing art in physical & virtual space, and as an element in many forms of digital media productions. Students investigate the changing roles of author & audience in producing & participating in works of experimental sound art. The course explores new genres such as networked performance, locative media, interactive music systems, sound sculpture, audio hyperscapes & audio webcasting. Technical workshops provide all the skills necessary to produce individual sound artworks.

Repeatable: Y

Formerly 66-6511

Minimum Credits 3 Maximum Credits 3

ARTS 654 Code/Language

This course introduces the use of coding and programming languages for creative outcomes to artists. The class will build a software drawing 'machine' together. This software drawing machine will have components constructed in several different programming languages - and these components will communicate with one another. This strategy will highlight the notion that coding itself is the core (portable) competency. Readings and discussions examine the conceptual and aesthetic impact of code within the context of an interdisciplinary art practice.

Repeatable: N

Formerly 66-6750

Minimum Credits 2 Maximum Credits 2

ARTS 655 Excavating the Image

The proliferation of digital image capture technologies has complicated the notion of the camera. This course examines CCD/CMOS and related image capture technologies as the site for creative inquiry and investigation; it emphasizes the artist's role as the organizer of optics that collect and focus light to form images that may be digitally captured or sampled. Image editing and output technologies will be discussed. Readings will introduce prominent theorists and concepts critical for integrating images within an interdisciplinary art practice.

Repeatable: N

Formerly 66-6752

Minimum Credits 2 Maximum Credits 2

ARTS 656 Shaping Solid Light

This course explores the conceptual and technical use of light as projection, as image, and as source of illumination within the context of creating artificial spaces in installation and performance. This is a hands-on course in which students will use an expansive array of image projection, data display, and software controlled lighting technologies. Readings, discussions, and demonstrations in this course are organized to challenge the conceptual and technical assumptions about the materiality of the ephemeral image.

Repeatable: N

Formerly 66-6754

Minimum Credits 2 Maximum Credits 2

ARTS 657 Silence/Sonorous Objects

This course introduces audio fundamentals focusing on collection and excavation of sound from the natural world, the body, and seemingly inert objects and physical materials. Topics include digital audio fundamentals (e.g. sample frequency, sample size), audio editing, field recording, microphones, contact microphones, electronics skills for contact microphone construction, and sampling / synthesis / sequencing. Readings and screenings will introduce prominent sound artists, artworks, theorists, and relevant concepts critical for contextualizing the use of sound within interdisciplinary art practice.

Repeatable: *N*

Formerly 66-6756

Minimum Credits 2 Maximum Credits 2

ARTS 660 Conceptual Strategies

This course will introduce students to strategies for generating lines of inquiry in their work as well as identifying & nurturing strategies they already employ in their creative practices. This course will illuminate the notion that form is rooted in concept rather than a specific material or discipline. Students will explore the integration or research, collection, classification, mapping, intervention, collaboration, experiment, improvisation & play as well as thoughtful observation & reflection on these activities within the context of studio practice.

Repeatable: *N*

Formerly 66-6112

Minimum Credits 3 Maximum Credits 3

ARTS 663 Space & Place

This course investigates the integration of media elements into physical, sculptural, and environmental artworks. Audience issues in gallery venues as well as site specific installation and public media artworks are explored. Topics include special planning processes, prototype and model development, negotiating skills, and legal issues specific to installation.

Repeatable: *N*

Formerly 66-6504

Minimum Credits 3 Maximum Credits 3

ARTS 666 Art and Science Collaboration

Collaborations between artists and scientists can generate new forms of inquiry and produce results that benefit multiple fields. This course will examine the rich history of art/science relationships and new art forms emerging from partnerships with scientific disciplines including ecology, biology, sociology, economics, and engineering. Students will investigate challenges related to how modern institutions distance the humanities and sciences and strategize how to meaningfully engage with scientists in this context.

Repeatable: *N*

Formerly 66-6709

Minimum Credits 3 Maximum Credits 3

ARTS 670 Print

This class will qualify graduate students in the basic techniques, materials, processes and concept used in the Print Studio. Technique will be taught as a method of investigation, a material exploration of ideas. Projects will focus on using letterpress printing to create visual expressions of language as well as investigating various technical and conceptual aspects of printing pictures.

Repeatable: *N*

Formerly 66-6460

Minimum Credits 2 Maximum Credits 2

ARTS 671 Paper

This course will qualify graduate students in the basic techniques, materials, processes, and concepts used in the Papermaking Studio. Techniques will be taught as a method of investigation, a material exploration of ideas. Projects will focus on papermaking as a skill for carrying other information (such as printmaking) as well as a self-contained form of expression, through color, texture, images, etc.

Repeatable: *N*

Formerly 66-6462

Minimum Credits 2 Maximum Credits 2

ARTS 672 Bookbinding

This course will qualify graduate students in the basic techniques, materials, processes, and concepts used in the Bookbinding. Techniques will be taught as a method of investigation, a material exploration of ideas. Projects will focus on acquiring basic skills, a competency on bindery equipment, knowledge of both archival concerns and experimental forms, while stressing the adaptation of structure to content.

Repeatable: *N*

Formerly 66-6464

Minimum Credits 2 Maximum Credits 2

ARTS 675 Artists Books / Book Arts

Daring to go where few books have gone before, this class we will explore the creative application of traditional and non-traditional materials to the book format, as well as sculptural aspects of artist books. Also covered: Altered books and wearable books.

Repeatable: *Y*

Formerly 66-6403

Minimum Credits 3 Maximum Credits 3

ARTS 676 Multiples

Multiples are art objects produced in identical multiple copies. This class will encourage students to make a series of multiples collaboratively or individually as a way of investigating modern industrial production, global marketing and mass consumption.

Repeatable: *N*

Formerly 66-6118

Minimum Credits 3 Maximum Credits 3

ARTS 681 Thesis I

This course provides a structured, disciplined workshop situation in which students may begin the development of their final thesis projects as well as to expose students to contemporary artists and art making practices thereby providing a context and historical perspective in which the student may place themselves and their personal issues. This is meant to further understand the larger picture necessary for an ongoing commitment to art making practice after graduate school.

Repeatable: N

Formerly 66-6108

Requirements Permission Required (DP)

Minimum Credits 3 Maximum Credits 3

ARTS 691 Thesis II

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

Repeatable: Y

Formerly 66-6298

Prerequisites ARTS 681 Thesis I

Minimum Credits 3 Maximum Credits 3

ARTS 695 Directed Graduate Projects

The course provides students the opportunity to participate in individual discussions and critique with full-time MFA faculty. Particular emphasis will be on individualized production. Students will either refine a particular project or their ongoing body of work. Independent work by students, and individual meetings with instructors, form the essence of the class.

Repeatable: Y

Formerly 66-6707

Minimum Credits 3 Maximum Credits 3

ARTS 696 Independent Project

Independent Project

Repeatable: Y

Formerly 66-6199

Requirements Permission Required (DP)

Minimum Credits 1 Maximum Credits 6

PHOT 523 Body, Space and Image

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

Repeatable: Y

Formerly 23-5210

Minimum Credits 3 Maximum Credits 3

PHOT 524 Image and Text

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

Repeatable: N

Formerly 23-5720

WI

Minimum Credits 3 Maximum Credits 3

PHOT 526 The Portrait

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

Repeatable: N

Formerly 23-5750

Minimum Credits 3 Maximum Credits 3

PHOT 555 History of Photography Seminar:

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

Repeatable: Y

Formerly 23-5705

Minimum Credits 3 Maximum Credits 3

PHOT 560 The Documentary Book

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

her long-term documentary project.

Repeatable: *N*

Formerly 23-5525

Minimum Credits 3 **Maximum Credits** 3

PHOT 570 Photographing History

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

Repeatable: *Y*

Formerly 23-5777LDM

Requirements Permission Required (DP)

Minimum Credits 3 **Maximum Credits** 3

PHOT 575 Photography Studies Abroad: Ireland

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 576 Photography Studies Abroad: Cologne, Germany

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

Repeatable: *N*

Formerly 23-5796

Requirements Permission Required (DP)

Minimum Credits 1 **Maximum Credits** 6

PHOT 577 Photography Studies Abroad: Pingyao, China

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

Repeatable: N

Formerly 23-5797

Requirements Permission Required (DP)

Minimum Credits 1 Maximum Credits 6

PHOT 599 Advanced Special Topics I:

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

Repeatable: Y

Formerly 23-5780

Minimum Credits 3 Maximum Credits 3

PHOT 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 675 Photography Study Abroad: Ireland

This three week, faculty-led trip to Burren College of Art for Columbia College graduate students is taken for credit (Advanced Elective Credit) and who register through Columbia College. The focus of this course is studio based. Students have the opportunity to work daily on their own creative work in their own studio space at the Burren College of Art, located in Ballyvaughan, a beautiful coastal village in County Clare on the west side of Ireland.

Repeatable: Y

Formerly 23-6791J

Requirements Permission Required (DP)

Minimum Credits 1 Maximum Credits 6

PHOT 676 Photography Study Abroad: Southeast Asia

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

practice and cultural interaction will be encouraged. Students may also have the opportunity to participate in festivals, exhibitions and/or conferences in the country visited. Acceptance based on students' submission of application. For more information visit

Repeatable: Y

Formerly 23-6791

Requirements Permission Required (DP)

Minimum Credits 1 Maximum Credits 6

PHOT 677 Photography Study Abroad: The Netherlands

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

Repeatable: Y

Formerly 23-6792

Requirements Permission Required (DP)

Minimum Credits 1 Maximum Credits 6

PHOT 690 Graduate Internship: Photography

This course provides graduate level students with an internship opportunity to pursue meaningful career-related experiences while receiving credit towards their degree. Permission of the department chair and internship coordinator are required before a student can apply for an internship. Students work with the internship coordinator to design and implement their internship.

Repeatable: Y

Formerly 23-6488

Requirements Permission Required (DP)

Minimum Credits 1 Maximum Credits 6

PHOT 696 Independent Study:Photo

This course requires that students design an independent project, with the approval of a supervising faculty member and chairperson, to study an area that is not at present available in the curriculum. Prior to registration, the student must submit a written proposal that outlines their self-defined project.

Repeatable: Y

Formerly 23-6798

Minimum Credits 1 Maximum Credits 6

PHOT 699 Graduate Special Topics:

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

Repeatable: Y

Formerly 23-6650

Co-requisites PHOT 601 Graduate Seminar

Minimum Credits 3 **Maximum Credits** 3

Poetry, MFA

The Master of Fine Arts in Poetry is a studio/academic program in which students' own writing and craft (in workshops and craft seminars) is balanced with study of literature and poetics. The Poetry MFA emphasizes a small, intimate graduate experience that encompasses a wide breadth of poetic traditions. The program fosters close working relationships with our accomplished, award-winning faculty and a supportive environment in which to grow as a poet and as a student of poetry.

In an environment supportive of aesthetic and pedagogical diversity, and as a result of successfully completing program requirements, students should be able to:

- demonstrate a broad awareness of the genre over time;
- demonstrate a broad awareness of the genre in the present cultural landscape; and
- complete a substantial manuscript-the MFA thesis, a full-length collection of poems.

PROGRAM REQUIREMENTS - 34 credits required

Major Core Courses

CRWR 625 MFA Poetry Workshop

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 655 Thesis Development: Poetry

Students in this course will complete the first draft of the thesis required for graduation and prepares students to work with their thesis advisor. Course includes revising and arranging the manuscript, analyzing first books of poetry and the marketplace, and composing the critical essay.

Repeatable: N

Formerly 59-6690

Minimum Credits 3 Maximum Credits 3

CRWR 656 Thesis: Poetry

One-on-one intensive revision of the book-length thesis manuscript and/or critical essay required for graduation with an MFA in Poetry. Repeatable once.

Repeatable: Y

Formerly 59-6691

Minimum Credits 1 Maximum Credits 1

Complete 6 credits from the following courses:

CRWR 630A Craft Seminar

Rotating topics craft class. Students read literature of specific periods and movements in order to generate poetry (and hybrid writing forms) based on these reading assignments. Craft Seminars that have been offered in past semesters include Poetry Translation, Hybrid Poetics, and Literary College.

Repeatable: Y

Formerly CRWR 630

Minimum Credits 3 Maximum Credits 3

CRWR 630B Craft Seminar

Rotating topics craft class. Students read literature of specific periods and movements in order to generate poetry (and hybrid writing forms) based on these reading assignments. Craft Seminars that have been offered in past semesters include Poetry Translation, Hybrid Poetics, and Literary College.

Repeatable: Y

Minimum Credits 3 Maximum Credits 3

Complete 6 credits from the following courses:

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

Elective Courses

Complete 6 credits from the following courses:*

Note: *Required courses CRWR 630A and CRWR 630B Craft Seminar and LITR 679A and LITR 679B Graduate Seminar in Literature may be repeated as elective credit.*

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 612A Graduate Critical Reading and Writing

No description available.

Repeatable: Y

Formerly CRWR 612

Minimum Credits 3 **Maximum Credits** 3

CRWR 612B Graduate Critical Reading and Writing

No description available.

Repeatable: Y

Minimum Credits 3 **Maximum Credits** 3

CRWR 630A Craft Seminar

Rotating topics craft class. Students read literature of specific periods and movements in order to generate poetry (and hybrid writing forms) based on these reading assignments. Craft Seminars that have been offered in past semesters include Poetry Translation, Hybrid Poetics, and Literary College.

Repeatable: Y

Formerly CRWR 630

Minimum Credits 3 **Maximum Credits** 3

CRWR 630B Craft Seminar

Rotating topics craft class. Students read literature of specific periods and movements in order to generate poetry (and hybrid writing forms) based on these reading assignments. Craft Seminars that have been offered in past semesters include Poetry Translation, Hybrid Poetics, and Literary College.

Repeatable: Y

Minimum Credits 3 Maximum Credits 3

CRWR 661A Form and Theory of Nonfiction

No description available.

Repeatable: Y

Formerly CRWR 661

Minimum Credits 3 Maximum Credits 3

CRWR 661B Form and Theory of Nonfiction

No description available.

Repeatable: Y

Minimum Credits 3 Maximum Credits 3

CRWR 663 Topics in Nonfiction

No description available.

Repeatable: Y

Formerly 59-6810

Minimum Credits 3 Maximum Credits 3

CRWR 690 Internship: Creative Writing

No description available.

Repeatable: Y

Formerly 59-6990

Minimum Credits 1 Maximum Credits 4

CRWR 695 Directed Study

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

Repeatable: Y

Formerly 59-6999

Requirements Permission Required (DP)

Minimum Credits 1 Maximum Credits 5

CRWR 696 Independent Project: Creative Writing

No description available.

Repeatable: Y

Formerly 59-6898

Minimum Credits 1 **Maximum Credits** 6

CRWR 699A Topics in Creative Writing

This course focuses on specific topics, genres, and forms relative to the intersection of fiction, poetry, and creative nonfiction writing, establishing the connection between the written word and other media. Topics covered may include traditional creative writing topics such as structure, form voice, and image, or may concentrate on experimental forms and trends in contemporary creative writing as well as publishing, performance, and new media. Topics include Pedagogy, Publishing, Experimental Writing, and Multimedia Applications.

Repeatable: Y

Formerly CRWR 699

Prerequisites CRWR 625 MFA Poetry Workshop or CRWR 661A Form and Theory of Nonfiction

Minimum Credits 3 **Maximum Credits** 3

CRWR 699B Topics in Creative Writing

This course focuses on specific topics, genres, and forms relative to the intersection of fiction, poetry, and creative nonfiction writing, establishing the connection between the written word and other media. Topics covered may include traditional creative writing topics such as structure, form voice, and image, or may concentrate on experimental forms and trends in contemporary creative writing as well as publishing, performance, and new media. Topics include Pedagogy, Publishing, Experimental Writing, and Multimedia Applications.

Repeatable: Y

Prerequisites CRWR 625 MFA Poetry Workshop or CRWR 661A Form and Theory of Nonfiction

Minimum Credits 3 **Maximum Credits** 3

ENGL 650 Composition Theory and Praxis

Graduate students in poetry read current composition theory and discuss the specifics of writing classroom praxis in order to prepare to teach first-year composition courses.

Repeatable: N

Formerly 52-6150

MFA Poetry Only (POET)

Minimum Credits 3 **Maximum Credits** 3

ENGL 696 Independent Project: English

No description available.

Repeatable: Y
Formerly 52-6898
Minimum Credits 1 **Maximum Credits** 6

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
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
**If seats are available, and with director approval, graduate courses taken in other departments may count toward elective credit.*

Minor

Acting Minor

The goal of the minor in Acting is to provide students with a concentrated introduction to the skills and theories required of the craft and practice of acting. Students will develop skills in the craft of vocal production, physical adaptability and expressiveness, textual analysis of dramatic literature, and an understanding of the basics of theatrical production. In conjunction with training in craft skills, students will develop their talents as performers through the spontaneity of live performance.

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

- demonstrate a foundational understanding of the skills necessary for the craft and practice of acting;
- demonstrate progress in developing the necessary vocal and physical skills for performance; and

- demonstrate the ability to analyze a text for performance.

This minor will be of interest to students who are training for careers with close tie-ins to the performing arts or in which public performance will be required in the fulfillment of their duties.

PROGRAM REQUIREMENTS - 18 credits required

THEA 101 Acting Basic Skills for Non-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, resonance, projection, and articulation. Vocal technique will be applied to readings and presentations of theatre monologues. Students will learn a vocal warm-up, record, memorize, and perform. The theory of voice and speech will be addressed in a text chosen for the course.

Repeatable: *N*

Formerly 31-1300

Minimum Credits 3 **Maximum Credits** 3

THEA 104 Movement for Non-Theatre Majors

Students develop a more conscious and able body and improve their facility to transform themselves in their craft as an actor. Coursework focuses on breath, the interconnectedness of the body and mind, and how the body communicates with intention in time and space. The class becomes an ensemble where the exchange of energy and ideas is open and dynamic. Students build physical strength and stability as an ensemble in class and out of class through individual personal practice.

Repeatable: *N*

Formerly 31-1305

Minimum Credits 3 **Maximum Credits** 3

THEA 110 Improvisational Techniques I

This course is a study of improvisation. Students will work individually, in small groups, and as a single ensemble to experience the process of improvising on stage. Improvisational concepts such as Yes, and, give and take, mirror, explore and heighten, environment, object work, and basic scenic structure, will be explored and applied in scenes.

Repeatable: *N*

Formerly 31-1210

Requirements Sophomore Standing or Above (SO)

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

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 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 previously explored during the semester.

Repeatable: *N*

Formerly 26-1000

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

WRITING MINIMUM SCORE = 7

Minimum Credits 3 Maximum Credits 3

ANIM 106 History of Animation

Course explores the origins of the animation process, beginning with animated films by J. Stewart Blackton, Emil Cohl, Len Lye, Winsor McCay, and many others through to present day productions. The lives and environments, as well as the artistic and narrative influences on these and other animators, will be dissected and studied. The class will involve weekly screenings of films and videos from around the world, including both independent and commercial, to get an understanding of where this art form has been and where it might be going. Emphasis will be on understanding the motivations and influences on animation artists, and how as contemporary animators you might benefit from studying them.

Repeatable: N

Formerly 26-1070

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

Minimum Credits 3 Maximum Credits 3

ANIM 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 211 Alternative Strategies in Animation

Course explores alternative approaches to the normally highly structured, technically oriented process of creating an animated film. Students will be expected to be curious and imaginative as they are introduced to unorthodox approaches including sand, pastels, drawing directly on film stock, paint-on-glass, and other techniques. Students will also view and discuss films created by non-mainstream artists/animators such as Len Lye, Norman McLaren, and others, which will introduce them to highly graphic and imaginative movement and messages.

Repeatable: *N*

Formerly 26-2028

Prerequisites ENGL 109 Writing and Rhetoric I Stretch B or ENGL 111 Writing and Rhetoric I 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 213 Animation Layout

This course focuses on the layout process in animation production which is the creation of the monochromatic drawings which are later rendered as backgrounds for each shot. Students will strengthen their drawing skills by learning how to draw in proper perspective, understand lighting and shading

principles. The layout process also teaches students how to block character animation within each shot and also understand how the camera functions within the action of each shot.

Repeatable: *N*

Formerly 26-2010

Prerequisites ANIM 201 Storyboarding for Animation

Minimum Credits 3 **Maximum Credits** 3

ANIM 240 Computer Animation

Expanding on the skills learned in Introduction to Computer Animation (ANIM 150), this course will focus on establishing an intermediate level of CG skills using Autodesk's Maya software application. Assignments focus on polygonal character modeling, rigging, texture-mapping, lighting, digital rendering, and skeletal animation.

Repeatable: *N*

Formerly 26-3045

Prerequisites ANIM 150 Computer Animation: Keyframing I or GAME 201 Computer Animation: Modeling

Minimum Credits 4 **Maximum Credits** 4

ANIM 302 Stop-Motion Animation II

Course requires that students be responsible for creating a short stop-motion to complete during this 15-week class. Students will be responsible for constructing sets, props, and stop-motion puppets, and will be assigned exercises that help to refine and perfect key scenes within your project. Students will have the option of incorporating sound and lip-sync into your project. Various digital shooting methods will be explored, including using a mini-DV camcorder with a video Lunchbox DV, or using a digital still camera, and editing in an NLE application.

Repeatable: *N*

Formerly 26-3031

Prerequisites ANIM 121 Stop-Motion Animation

Minimum Credits 3 **Maximum Credits** 3

ANIM 308 Animation Storyboard & Concept Development

Course will emphasize story and concept development. Students will research, develop, illustrate, and present their concepts on storyboard panels. Different graphic approaches will be explored and discussed, and weekly students will present their work and receive constructive feedback. Assignments will include storyboarding a fable, a personal experience, a myth, and a poem. Their final project will involve creating a story reel, where they will explore timing and story communication via scanned and projected storyboard panels.

Repeatable: *Y*

Formerly 26-3040

Prerequisites ANIM 105 Introduction to Traditional Animation

Minimum Credits 4 **Maximum Credits** 4

ANIM 310 Drawing for Animation II

This course focuses on advanced character animation where students acquire the skills necessary to understand and communicate the emotions and intentions of a character. Exploring and communicating

acting through their character's actions and movements, students apply the principles of classic animation learned in Drawing for Animation I (ANIM 210). Working from a dialogue track, students will learn lip-synching and adding personality and depth to their characters while continuing to develop their skills drawing and animating digitally using a stylus and tablet.

Repeatable: N

Formerly 26-3026

Prerequisites ANIM 210 Drawing for Animation I

Minimum Credits 3 Maximum Credits 3

ANIM 311 Acting For Animators

This course, recommended for both Traditional and Computer Animation students, focuses on acting techniques for animators exploring the similarities and differences of stage and screen acting. Students will learn acting techniques through physical and emotional acting exercises in addition to viewing scenes from a variety of live action and animated films. Focus of this class is exploring the emotional feelings of characters which lead to their physical movement. Animation assignments include creating a performance with a CG rig (for Computer Animation Students) and hand-drawn character animation (for Traditional Animation Students).

Repeatable: N

Formerly 26-3050

Prerequisites ANIM 210 Drawing for Animation I or ANIM 240 Computer Animation or ANIM 121 Stop-Motion Animation

Minimum Credits 3 Maximum Credits 3

ANIM 312 Cartooning

Course introduces different aspects of cartoon drawing. Course teaches basic techniques of cartoon drawing and investigates five genres of cartooning. Students study in-depth one liner, multi-panel, advertisement, illustrative, and political editorial cartoons. Instruction includes historical study of specific types of cartoons dating from 1745. Course explores style of cartoons, thematic types, and construction of cartoon character for the technique of animation.

Repeatable: N

Formerly 26-3070

Minimum Credits 4 Maximum Credits 4

ANIM 330 Digital Animation Techniques: Ink, Paint & Composite

Course introduces students to what has become the norm at most studios: digital ink and paint and compositing. Students will work with animated drawings created in Drawing for Animation I (ANIM 210), or create new drawings to scan, paint, and render with independent peg moves, using computers as the medium, creating a full-color 20-second piece of animation for a final project.

Repeatable: Y

Formerly 26-2075

Prerequisites ANIM 210 Drawing for Animation I

Minimum Credits 3 Maximum Credits 3

ANIM 331 Digital Animation Techniques Current 2D Trends

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

Repeatable: *N*

Formerly 26-3047

Prerequisites ANIM 210 Drawing for Animation I

Minimum Credits 3 **Maximum Credits** 3

ANIM 332 Animation for Comics

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

Repeatable: *N*

Formerly 26-3010

Prerequisites INMD 240 Story Development for Interactive Media or RAD1 205 Writing for Radio or RAD1 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 334 Animation Work-in-Progress

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

Repeatable: *Y*

Formerly 26-3065

Requirements Permission Required (DP)

Minimum Credits 2 **Maximum Credits** 2

ANIM 340 The Business of Animated Content

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

Repeatable: *N*

Formerly 26-3605

Prerequisites ANIM 101 Animation Foundations or CINE 102 Cinema Notebooks and CINE 103 Cinema Image and Process

Requirements Sophomore Standing or Above (SO)

Minimum Credits 3 **Maximum Credits** 3

ANIM 341 Cinematics for Games

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

Repeatable: *N*

Formerly 26-3071

Prerequisites ANIM 201 Storyboarding for Animation and ANIM 240 Computer Animation

Co-requisites ANIM 373A Advanced Topics in Computer Animation

Minimum Credits 3 Maximum Credits 3

ANIM 350 Advanced Computer Animation

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

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: *N*

Formerly 26-3082

Prerequisites 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: *N*

Formerly 26-3086

Prerequisites ANIM 240 Computer Animation

Minimum Credits 3 Maximum Credits 3

ANIM 353 Motion Capture II

Course emphasizes the skills needed to edit and assemble motion capture data. Students learn the technical and aesthetic considerations necessary through a series of homework exercises and classroom critiques. Various motion editing applications will be introduced and discussed. By converting final edited data to work with a variety of 3-D animation packages, students learn how to apply data from motion capture sessions to either create a series of rendered animation images for film/video or create animation content for game production.

Repeatable: N

Formerly 26-3081

Prerequisites INMD 208 Motion Capture for Artists

Minimum Credits 4 Maximum Credits 4

ANIM 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 106 History of Animation

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

Minimum Credits 4 Maximum Credits 4

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 480 Animation Production Studio I

This course is the first of two semesters in which students will be working collaboratively with classmates on a single project, the purpose of which is to simulate an actual production environment that they might face once having left academia. Each participant will be assigned a particular production role based on a portfolio review at the beginning of the class in which each student will be asked to share portfolio work from previous

classes with the executive producer (the instructor) and fellow classmates. This first semester of pre-production includes screenplay, design of characters and backgrounds, storyboards, recording of vocal talent, and completion of a story reel.

Repeatable: Y

Formerly 26-4085

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

Requirements Senior Standing (SR)

Minimum Credits 6 **Maximum Credits** 6

ANIM 481 Animation Production Studio II

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

Repeatable: Y

Formerly 26-4090

Prerequisites ANIM 480 Animation Production Studio I

Requirements Senior Standing (SR)

Minimum Credits 6 **Maximum Credits** 6

ANIM 482 Animation Solo Project

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

Repeatable: Y

Formerly 26-4060

Prerequisites ANIM 382 Animation Preproduction

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

Minimum Credits 4 **Maximum Credits** 4

ANIM 485 Animation Portfolio Development

Course will help students prepare for work in the field of animation by providing weekly insight and guidance as they develop a working portfolio, resume, and video/DVD with work they've completed. In addition to weekly in-class work, several professional animation studio student recruiters will come to campus throughout the 15-week class to present portfolio examples and discuss the field. They will meet with each of the students one on one to discuss their particular situation and to give them their advice and direction.

Repeatable: Y

Formerly 26-4048

Prerequisites ANIM 105 Introduction to Traditional Animation and ANIM 201 Storyboarding for Animation and ANIM 106 History of Animation

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

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

ANIM 489 Animation Studios in L.A.

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

Repeatable: N
Formerly 26-4000LJ
Requirements Permission Required (DP)
Minimum Credits 1 **Maximum Credits** 1

ANIM 495 Directed Study: Animation

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

Repeatable: Y
Formerly 26-1080
Minimum Credits 1 **Maximum Credits** 3

INMD 208 Motion Capture for Artists

Course provides an introduction to motion capture terms, concepts, and history. Students learn the process of capturing motion data by conceptualizing, planning, and directing on-site sessions. A 3-D character performance is created by converting data from sessions and linking it to a character skeleton created in a computer animation class.

Repeatable: N
Formerly 26-2080
Prerequisites ANIM 150 Computer Animation: Keyframing I or GAME 201 Computer Animation: 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 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

DEI

Minimum Credits 3 Maximum Credits 3

ARTH 110 Art History Survey: Prehistoric to Modern

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

Repeatable: *N*

Formerly 22-1101

HU

Minimum Credits 3 Maximum Credits 3

ARTH 315 Art Theory Seminar

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

Repeatable: *N*

Formerly 22-3110

WI

Requirements Junior Standing or Above (JR)

Minimum Credits 3 Maximum Credits 3

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 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 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 339 Dada, Surrealism, Futurism

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

Repeatable: N

Formerly 22-3105

HU

Requirements Junior Standing or Above (JR)

Minimum Credits 3 **Maximum Credits** 3

ARTH 343 Art as Spiritual and Social Practice

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

Repeatable: N

HU

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

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

Repeatable: *N*

Formerly 22-2180

HU PL

Requirements Junior Standing or Above (JR)

Minimum Credits 3 Maximum Credits 3

ARTH 348 Art and Ritual

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

Repeatable: *N*

Formerly 22-2141

HU GA

Requirements Junior Standing or Above (JR)

Minimum Credits 3 Maximum Credits 3

Arts in Healthcare Minor

The arts play a vital role in enhancing the healing process. This minor provides educational training for artists seeking to harness the therapeutic value of the arts in healthcare contexts, making a difference in the lives of patients, their families, and caregivers. This minor is offered to students currently enrolled in a major program in Art and Art History, Design, Photography, Theatre, Music, Dance, Cinema and Television Arts, or Creative Writing.

PROGRAM REQUIREMENTS - 18 credits required

CRAT 425 Arts in Healthcare: Theory

This course explores the arts in healthcare movement as part of the integrative health model in American society. Students will learn theory and its application, professional development skills and a variety of project options for diverse artistic media. Attention will be given to understanding healthcare policies specific to employees in this environment.

Repeatable: *N*

Formerly 70-3100

Co-requisites CRAT 405 Introduction to Laban Movement Analysis

Minimum Credits 3 Maximum Credits 3

CRAT 430 Arts in Healthcare: Practice

This is the capstone course for the Arts in Healthcare Minor. Students will apply their knowledge by developing and implementing an arts project within a healthcare setting with special attention focused on best practice. Additionally, students will have the opportunity to experience a variety of special projects in arts in healthcare.

Repeatable: *N*

Formerly 70-3110

Prerequisites CRAT 425 Arts in Healthcare: Theory

Minimum Credits 3 Maximum Credits 3

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*

Formerly 50-3102

SS GA WI

Prerequisites ENGL 112 Writing and Rhetoric II or ENGL 112H Writing and Rhetoric II: Honors or ENGL 122 International Writing and Rhetoric II

Minimum Credits 3 Maximum Credits 3

ANTH 312 The Artist in Society

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

Repeatable: *N*

Formerly 50-3101

SS WI

Prerequisites ENGL 112 Writing and Rhetoric II or ENGL 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

DEI

Minimum Credits 3 Maximum Credits 3

ARTH 348 Art and Ritual

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

Repeatable: *N*

Formerly 22-2141

HU GA

Requirements Junior Standing or Above (JR)

Minimum Credits 3 Maximum Credits 3

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 three of the following courses:

CRAT 410 Performance as Therapy

Performance involves preparation through engagement on many levels, intrapersonally and interpersonally. It includes being immersed in the creative process, feedback on the emerging creation, and its integration. While there is an ongoing reflective dialogue between the process and the product, it also involves intense decision making and community building. Performance and rehearsals will be explored for therapeutic impact and value.

Repeatable: *N*

Formerly 70-4800

Minimum Credits 1 Maximum Credits 1

CRAT 415 Introduction to Creative Arts Therapies

This course allows students to experience a sampling of the creative arts therapies as a means of assisting them in recognizing the scope of practice along the continuum of arts and therapy in healthcare. In addition, this course invites students to examine their own creative process through the lens of a theoretical model. Guest lecturers present on their field of creative arts specialty, including art, music, dance, and drama. Emphasis is placed on the creative process and the students' experience with it.

Repeatable: *N*

Formerly 70-4810

Minimum Credits 1 Maximum Credits 1

CRAT 420 Introduction to Expressive Arts Therapy

This course introduces students to the theory and application of expressive arts therapy. According to the International Expressive Arts Therapy Association, the expressive arts combine the visual arts, movement, drama, music, writing and other creative processes to foster deep personal growth and community development. The students will safely experience the creative process across expressive media.

Repeatable: *N*

Formerly 70-4830

Requirements Sophomore Standing or Above (SO)

Minimum Credits 1 Maximum Credits 1

CRAT 499 Special Topics:

This course will focus on specific topics, themes, and ideas that might not be included in the permanent course offering or will concentrate on new and experimental approaches to issues in professional practices.

Repeatable: *Y*

Formerly 70-4840

Requirements Sophomore Standing or Above (SO)

Minimum Credits 1 Maximum Credits 1

Successful completion of six credits of advanced level coursework in your major department (Art and Art History; Design; Photography; Theatre; Music; Dance; Cinema and Television Arts; or Creative Writing) is required to fulfill Minor requirements.

Arts Management Minor

A minor in Arts Management aims to provide students with the competitive advantage needed to support careers in the creative sectors. The practical knowledge and skills gained are applicable to students of all artistic disciplines and are essential for self-managers, entrepreneurs, and arts and media professionals.

PROGRAM REQUIREMENTS - 18 credits required

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. This course is an entry point for other media management classes, a requirement for students pursuing a media management degree, and is also open to non-Business and Entrepreneurship majors.

Repeatable: *N*

Formerly 28-1610

Minimum Credits 3 Maximum Credits 3

BUSE 155 Business of Film and TV

This course studies how the movie business works in today's ever-changing marketplace, concentrating equally on mainstream Hollywood films as well as smaller independent films made outside the studio system. The two businesses co-exist, compete, and sometimes cross over in their attempts for money, starts, distribution deals, movie screens, and audience approval. Course will examine recent mega-mergers in the media world, the type of movies being released, the factors that constitute whether a film is considered a success or failure, and what it takes to compete as a professional working in the very competitive movie industry. Topics will include past events that have shaped today's film business climate, the various methods of film financing, the cost of film distribution, the state of independent film, the operation of movie theaters, and the mysteries of Hollywood accounting. Throughout the course, students will get an inside glimpse into the economic, political, and power structures behind the scenes which help determine that movies get made, distributed, and seen by the public.

Repeatable: *N*

Formerly 28-1635

Minimum Credits 3 Maximum Credits 3

BUSE 170 Business of Performing Arts

This course introduces students to management fundamentals of both not-for-profit and for-profit organizations involved in the producing, presenting and promoting of live entertainment and the performing arts. It gives students an overview in conceptualizing, forming, financing, managing and operating such entities, and bringing a live event from idea conception to night-of-show. These concepts are explored through both theoretical discussions and practical exercises that focus on evaluation of real events, from concerts to theater productions and other forms of performance art.

Repeatable: *N*

Formerly 28-1718

Minimum Credits 3 Maximum Credits 3

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 SO 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 Sophomore Standing or Above (SO)

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

Course concentrates on development of conversational fluency in American Sign Language (ASL). Students learn to accurately recognize and produce signs in ASL with appropriate nonmanual behaviors and grammatical features. Course is a basic introduction to ASL, and students develop expressive and receptive ASL skills through discussions of topics such as exchanging personal information and talking about surroundings, residences, families, and activities.

Repeatable: N

Formerly 37-1151

HU DEI

Minimum Credits 3 **Maximum Credits** 3

SIGN 102 American Sign Language II

Course focuses on continued development of conversational fluency in American Sign Language, including further training in receptive and expressive skills, fingerspelling, vocabulary-building, and grammatical structures. Students begin to develop understanding of use of classifiers and signing space in ASL. Topics introduced include giving directions, describing physical characteristics, making requests, discussion of occupations, attributing qualities to individuals, and daily routines.

Repeatable: Y

Formerly 37-1152

HU DEI

Prerequisites SIGN 101 American Sign Language I

Concurrent Requisite SIGN 192 American Sign Language II Lab
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

Course includes vocabulary-building and mastery of grammar through rigorous receptive and expressive language activities. ASL skills development with application to complex grammatical structures continues. Topics discussed in ASL include the location and description of items in rooms and buildings, complaints, making suggestions, and making requests. Notes on deaf culture are also discussed.

Repeatable: Y
Formerly 37-2153
HU
Prerequisites SIGN 102 American Sign Language II
Concurrent Requisite SIGN 292 ASL III Lab
Minimum Credits 3 Maximum Credits 3

SIGN 202 American Sign Language IV

Course focuses on continued development of receptive and expressive American Sign Language skills. Course covers the following topics using ASL: telling about life events, describing objects, and discussion of activities and current events. Notes on deaf culture are also included.

Repeatable: Y
Formerly 37-2154
HU DEI
Prerequisites SIGN 201 American Sign Language III
Concurrent Requisite SIGN 392 ASL IV Lab
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 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

Requirements Permission Required (DP)

Minimum Credits 3 **Maximum Credits** 3

SIGN 365 ASL Literature

Course covers two full-length ASL narratives by Ben Bahan and Sam Supalla, well respected ASL storytellers. Through the narratives, students are exposed to the lives and experiences of deaf people. Deaf people rely on ASL narratives to portray themselves and to reaffirm their identities as members of a distinct cultural group. Students also learn how a narrative is formed without a written system and how it is preserved and passed down through the generations. Note: This is a required course for students pursuing an American Sign Language Studies Minor.

Repeatable: *N*

Formerly 37-3661

Prerequisites SIGN 202 American Sign Language IV and SIGN 125 Deaf Culture

Requirements Permission Required (DP)

Minimum Credits 3 **Maximum Credits** 3

Biology Minor

The minor in Biology is intended for students interested in living organisms, how organisms interact with the environment, and their relationship to our changing planet. The minor seeks to enable students to discover and pursue careers that lie at the intersection of science and the arts, preparing them for areas that benefit from biological knowledge, such as filmmaking, computer animation, marketing careers in the pharmaceutical industry, journalism, illustration, and science writing and editing.

The goal of the Biology Minor is to introduce students to a variety of biological topics emphasizing the breadth and unity of fields within biology. All students will complete core courses in biology and chemistry. Then, based on their particular interests, the student will select additional coursework from the following categories: Cellular and Molecular Biology, Foundations, Organismal, and Integrative Biology.

PROGRAM REQUIREMENTS: 20-24 credits required

BIOL 101 Introductory Biology

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 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

Minimum Credits 4 Maximum Credits 4

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

BIOL 230 Molecular and Cell Biology

All living organisms are made of cells, some are unicellular and some are complex. This course provides students with an introduction to cell biology. Several areas of cell biology will be discussed: DNA, RNA, protein, transcription and translation, cell division and cell death, cell signaling and communication, cell renewal, and stem cells and cancer. The laboratory portion of the course will teach students the molecular biology techniques currently used in biology research, including gel electrophoresis, PCR, molecular cloning, ELISA, and Western Blot.

Repeatable: *N*

Formerly 56-2160

SL

Minimum Credits 4 Maximum Credits 4

Choose one of the following courses:

BIOL 205 Epidemics: History of Disease and Response

This course examines well-known epidemics. Classes of pathogens, modes of transmission, pathology of illness, and the immune response are investigated. Each epidemic is discussed through the lens of the public health response and the impact of concurrent scientific breakthroughs. This class considers the nature and challenges of contemporary global diseases and the responses of the public health, medical, and philanthropic communities. The course assesses how colonialism and globalization help spread disease and the co-evolution of infectious agents and humans. It is recommended that students have a strong background of biology from high school or have taken a previous biology course in college (e.g. Biology the Living World, Microbiology, Brave New World of Medicine).

Repeatable: *N*

Formerly 56-2100

SC

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

Minimum Credits 3 Maximum Credits 3

BIOL 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

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

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:

BIOL 115 Botany: Plants and Society

This course introduces students to plant life and the impact of plants on society including their use as a major food source, as medicine, and in the industrial and recreational world. As an introductory level botany course, topics also include structure, function, growth processes, reproduction, ecology, genetics, and resources derived from the plant world. The course also examines the impact of plant life on society using examples from major agriculture crops such as coffee and chocolate. Students will investigate live specimens of plants with a strong hands-on laboratory component.

Repeatable: *N*

Formerly 56-1120

SL

Minimum Credits 3 Maximum Credits 3

BIOL 125 General Zoology

This class examines the diversity of the animal kingdom, focusing on the major groups of invertebrates and vertebrates. We will study these animals in an evolutionary context, emphasizing ecology, life history, and morphology. The lab component will include dissections to examine physical differences across the major phyla. It is recommended that students have a strong background of biology in high school or a previous biology course in college (e.g. Biology the Living World, Animal Physiology, Human Physiology, or Marine Biology).

Repeatable: *N*

Formerly 56-1125

SL

Minimum Credits 4 Maximum Credits 4

BIOL 130 Human Anatomy and Physiology

This course examines the basic biological concepts of structure and function of the human body. Body systems, such as the cardiovascular, respiratory, nervous, digestive, muscular, skeletal and reproductive will be surveyed. Special topics may include the disease processes that affect the human body, such as cancers and AIDS.

Repeatable: *N*

Formerly 56-1170

SC

Minimum Credits 3 Maximum Credits 3

BIOL 135 Animal Physiology

This course explores the structure and function of animals. Students gain knowledge on the diversity, as well as similarities of animal physiologies- at the microscopic as well as macroscopic level. Topics include general physiology (tissues and organ systems, sensory reception, respiration, digestion etc.), genetics and reproduction, evolution and ecology, and conservation. Special topics may include coverage of mammalian companion, economically important and zoo animals. The course includes hands-on laboratory work.

Repeatable: *N*

Formerly 56-1181

SL

Minimum Credits 3 Maximum Credits 3

BIOL 145 Marine Biology

This class examines the diversity of marine organisms from the smallest worms to predatory sharks to the largest whales, from the deepest trench to the shore. Students will explore the special adaptations that allow organisms to thrive and create the complex web of ocean life. This class contains a lab component; field trips to the Shedd Aquarium; and a final project that incorporates the students' interests, majors, and cultural backgrounds with course material.

Repeatable: *N*

Formerly 56-1185

SL

Minimum Credits 3 Maximum Credits 3

BIOL 150 Animal Behavior

This course explores the ways in which animals survive, adapt, and respond to changes in their environment. Basic topics covered include animal learning, mechanisms of behavior, foraging, defense against predation, aggression, sensory systems, communication, mating systems, and parental care behavior. Examples from the animal kingdom will be incorporated, including consideration of the roles animals play in the daily lives of humans, and the discovery and meaning of specific animal behaviors.

Repeatable: *N*

Formerly 56-1420

SC

Minimum Credits 3 Maximum Credits 3

Choose one of the following courses or any course from the previous elective areas (does not include Liberal Arts Chemistry or General Chemistry I):

BIOL 110 The Biology of AIDS: Life of a Virus

The course examines the basic biology of HIV and is designed to provide an understanding of the pathophysiology of HIV/AIDS and its impact on the immune system. Topics will include cell biology, basic genetics, the immune system, virology, and epidemiology and their connection to the development of anti-retroviral drugs and vaccines, testing for and diagnosis of HIV infection, and an understanding of the virus life cycle. HIV/AIDS awareness and prevention via artistic expressions will also be examined.

Repeatable: *N*

Formerly 56-1117

SC

Minimum Credits 3 Maximum Credits 3

BIOL 140 Biology of the Human Immune System: Health and Disease

What causes illness and maintains health How does the immune system guard against disease These and other important topics of health are discussed. The effects of diet, stress, and drugs are debated, with discussions of AIDS, genetics, cancer, and other related current topics. Students learn to make sound decisions regarding their bodies. Students complete projects integrating their major field of study with topics in health and illness. Laboratory work is a required component of the course.

Repeatable: *N*

Formerly 56-1182

SL

Minimum Credits 4 Maximum Credits 4

BIOL 165 Sensation & Perception

Course studies sensation and perception entering the body through sight, hearing, taste, touch, and smell. Course examines the senses as they relate to biology, chemistry, physics, and psychology. Other senses dealing with coordination and balance will be studied also.

Repeatable: *N*

Formerly 56-1615

SL

Minimum Credits 3 Maximum Credits 3

BIOL 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

BIOL 315H Modeling Biology with Mathematics: Honors

In mathematics, differential equations express the relationship between several quantities and their rates of change. When used in application, these equations can function as mathematical models of complex dynamic systems, such as those found naturally in biology. In this course, we will explore a variety of systems using models based on differential equations, and learn how to use mathematical tools, including calculus, to analyze these systems. This course is part of the Honors program and requires, at a minimum, a cumulative GPA of 3.5 or higher to register (in addition to other possible pre-requisites).

Repeatable: *N*

Formerly 56-3125HN

Prerequisites MATH 220 Calculus I or MATH 220H Calculus I: Honors

Requirements 3.5 or Higher GPA (35GP)

Minimum Credits 3 **Maximum Credits** 3

MATH 315H Modeling Biology with Mathematics: Honors

In mathematics, differential equations express the relationship between several quantities and their rates of change. When used in application, these equations can function as mathematical models of complex dynamic systems, such as those found naturally in biology. In this course, we will explore a variety of systems using models based on differential equations, and learn how to use mathematical tools, including calculus, to analyze these systems. This course is part of the Honors program and requires, at a minimum, a cumulative GPA of 3.5 or higher to register (in addition to other possible pre-requisites).

Repeatable: *N*

Formerly 56-3725HN

Prerequisites MATH 220 Calculus I or MATH 220H Calculus I: Honors

Requirements 3.5 or Higher GPA (35GP)

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

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

GA

Prerequisites CULS 201 Cultural Theories

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 GA

Minimum Credits 3 Maximum Credits 3

HIST 102 African History and Culture Since 1600

This course investigates Africa from 1600 to the present. Key topics include, slavery, abolition colonialism, nationalism, liberation movements and modernity. We will emphasize African interaction with these wide ranging historical processes. European and Atlantic legacies in Africa are also examined. Within indigenous, colonial and post-colonial spaces we consider intersections of globalization and local and regional culture and history.

Repeatable: *N*

Formerly 49-1002

HI GA

Minimum Credits 3 Maximum Credits 3

HIST 141 Latin American History: To 1800

After the arrival of Europeans in the Western Hemisphere, often called the New World, many of the indigenous people who had created American societies were forced to change. This course explores Amerindian cultures and the first three centuries of contact between Native American, African, and European people in Latin America.

Repeatable: *N*

Formerly 49-1401

HI GA

Minimum Credits 3 Maximum Credits 3

HIST 142 Latin American History: Since 1800

Course explores the past two centuries of Latin-American nations in their struggle to overcome their colonial past and establish modern societies. Topics include reform and revolution, the role of the military, dictatorship, underdevelopment, and the agrarian problem.

Repeatable: *N*

Formerly 49-1402

HI GA

Minimum Credits 3 Maximum Credits 3

HIST 143 History of the Caribbean: To 1800

The Caribbean Islands were inhabited by free and independent communities when Christopher Columbus arrived in 1492. By studying the people who welcomed Columbus and his successors we can gain a better understanding of the ways in which these and other people came to be dominated by Europeans. This course looks at three of the main themes in Caribbean history, namely, The Native Americans, Europeans and Africans; Comparative European Settlements; and Slavery and Sugar.

Repeatable: *N*

Formerly 49-1410

HI GA

Minimum Credits 3 Maximum Credits 3

HIST 144 History of the Caribbean: Since 1800

The diverse elements that have shaped the Caribbean region since the late 18th century are studied in this course. The historical roots of economic, political, and social issues that have affected the Caribbean islands and mainland enclaves are also analyzed, as well as the impact of their relation to the United States of America.

Repeatable: *N*

Formerly 49-1411

HI GA

Minimum Credits 3 Maximum Credits 3

HIST 201 Nelson Mandela and the Anti-Apartheid Movement

There are times when specific people, places and moments in history capture the imagination of the world. This occurs when that specificity speaks volumes to the human condition and offers lessons that we all sense are important. Such has been the case with Nelson Mandela and South Africa. This course will use Mandela and the evolution of, and struggle against, apartheid as a window into some of the 20th century's most complex issues such as colonialism, civil disobedience, cultural resistance, freedom, racial theories, election processes, post-war negotiations and social justice.

Repeatable: *N*

Formerly 49-2026

HI GA

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

Minimum Credits 3 Maximum Credits 3

HIST 202 Liberation and Resistance in Southern Africa

This course seeks to examine the processes of colonization and decolonization during the historical development of a specific region called Southern Africa. By Southern Africa we mean more than just the eleven countries beginning with Angola, Zambia and Malawi which stretch southwards and eastwards toward the island nation of Madagascar and the Republic of South Africa. We include, as well, the island nations of Mauritius, Reunion, the Comoros and the Seychelles. But most significantly, we include the Congo as part of Southern Africa for we argue that the Congo has been and remains a key constituent element of that vast and powerful socio-economic complex historically dominated by the Witwatersrand mining conglomerates of Anglo-American, DeBeers, Union Miniere and American Metal Climax.

Repeatable: *N*

Formerly 49-2027

HI GA

Minimum Credits 3 Maximum Credits 3

HIST 251 African American History and Culture: To 1860

African background, Atlantic slave trade, slavery, and the free black experience are all examined in detail as students trace the history of black people from Africa to the Americas and explore the collective African-American experience from an ideological and philosophical basis.

Repeatable: *N*

Formerly 49-2620

HI PL

Minimum Credits 3 Maximum Credits 3

HIST 252 African American History & Culture: Since 1860

Course consists of a survey of modern African-American culture and a study of the black freedman and the political and economic development of black America. Principal topic of discussion is the meaning of freedom to emancipated African Americans.

Repeatable: N

Formerly 49-2621

HI PL

Minimum Credits 3 Maximum Credits 3

HIST 253 Writings of Black Protest: To 1860

Using the writings of African Americans during the era of slavery (1750 to 1860), content considers black protest thought in an historical perspective. Students use primary documents to discover the feelings of hope, fear, and frustration of free and enslaved blacks of this time.

Repeatable: N

Formerly 49-2626

HI PL

Minimum Credits 3 Maximum Credits 3

HIST 254 Writings of Black Protest: Since 1860

Writings of African Americans from the Civil War to the present are the focus of this confrontation with the realities of the black experience and thought in American perspective. Students use primary documents to examine black history and culture.

Repeatable: N

Formerly 49-2627

HI PL

Minimum Credits 3 Maximum Credits 3

HIST 255 The Civil Rights Movement in Biography & Film

Course focuses on the modern Civil Rights movement through the mediums of biography and film. Students learn to critically evaluate these historical sources as they explore basic issues, players, events, and ideologies of the Civil Rights movement.

Repeatable: N

Formerly 49-2630

HI PL

Minimum Credits 3 Maximum Credits 3

HIST 352 Harlem Renaissance: 1918-1935

Period of artistic experimentation among black creative artists in the 1920s is studied through the works of black writers from the Harlem Renaissance. Their relationship with emerging American avant-garde writers

and the evolution of the Afro-American literary tradition is explored.

Repeatable: *N*

Formerly 49-3101

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

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 212 Contemporary African Film, Literature, and Music

This course presents the major issues, as well as the regional and cultural differences that exist amongst the peoples of present-day Africa. The class will critically review the stereotypical myths which are usually associated with Africa. Through a variety of multi-disciplinary approaches, including literary and musical analysis, students will be introduced to the diverse cultures and traditions across Africa as well as the important political, social, and economic issues of post-colonial African nations.

Repeatable: *N*

Formerly 51-2112

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

POLS 210 Politics and Civil Rights

This course introduces students to the Supreme Court and to the main outlines of American constitutional law. Emphasis will be on the political role of the Supreme Court and the development of American ideas about civil rights. Issues will include race relations, privacy rights, sexuality and marriage, civil liberties in wartime, and the law of criminal procedure.

Repeatable: N

Formerly 50-2301

PL

Minimum Credits 3 Maximum Credits 3

SOCI 111 Race and Ethnic Relations

Course provides critical examination of issues of race and ethnicity in the world, with special emphasis on the U.S. Students explore concepts, theoretical perspectives, and research on patterns of cooperation and conflict between different racial and ethnic groups. Sources of prejudice, discrimination, power relations and stratification are discussed. Instruction covers history and present status of various major racial and ethnic groups, including some white ethnics, African Americans, Latinos, and Asian Americans. Students examine contemporary problems and issues in the area of racial and ethnic relations.

Repeatable: N

Formerly 50-1511

SS PL

Minimum Credits 3 Maximum Credits 3

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

Minimum Credits 1 **Maximum Credits** 1

DANC 135 Hip-Hop Dance and Culture

This course is an introduction to Hip-Hop technique. In addition, students will develop an understanding of the history, and economic, social, cultural and political context of hip hop dance. Through the lens of cultural studies, students will explore themes of class, race, gender, sexuality, commodification, appropriation, exploitation and cultural resistance, as well as current trends in hip hop dance competition, performance and choreography. Embodied learning will be supplemented through videos, readings, and the completion of written assignments.

Repeatable: *Y*

Formerly 33-1230

Minimum Credits 3 **Maximum Credits** 3

DANC 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 185 Hip-Hop Dance Technique I

This course will focus on the historical foundations and techniques of Hip Hop (street/urban) dance styles. Through the introduction of foundational vocabularies of specific dances and their social and cultural contexts, students will develop proficiency in a few core techniques that are seen across a wide variety of

Hip Hop dance styles.

Repeatable: Y

Formerly 33-1385

Minimum Credits 1 Maximum Credits 1

DANC 285 Hip Hop Dance Technique II

This course builds upon students' understanding of the historical foundations and physical techniques of Hip Hop (street/urban) dances introduced in Hip Hop Dance Technique I. Students will develop intermediate to advanced level technical ability in the movement vocabulary and aesthetic principals associated with particular foundational and/or contemporary choreography at a professional level and/or for specialization in improvisation in a particular style in the circle/cypher/battle.

Repeatable: Y

Formerly 33-2386

Prerequisites DANC 185 Hip-Hop Dance Technique I

Minimum Credits 1 Maximum Credits 1

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

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 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 PL WI

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 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

Required Courses

CINE 234 Cinema Analysis and Criticism

Course is a writing-and-research-intensive introduction to cinema studies. Students are taught how to write about cinema and media using different approaches including: formal analysis, ideological analysis, and historical research. In order to focus more on writing and course content, screenings will be limited. The screenings may change at the discretion of the instructor but the nature and number of the assignments will remain the same for each offering of the course.

Repeatable: N

Formerly 24-2500

WI

Minimum Credits 3 **Maximum Credits** 3

TELE 320 Critical Television Theory and Analysis

This course seeks to master methods of analysis and theory commonly utilized in Television Studies: historic and industrial, auteurism and genre, semiotics and psychoanalysis, postmodernism, feminist, critical race, discourse, and audience reception. In students' aspirations to become professionals in the field of television, understanding how TV operates culturally and socially in a sophisticated manner will ultimately make them better creative artists, producers, managers, screenwriters, etc.

Repeatable: Y

Formerly 40-3212

WI

Prerequisites ENGL 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 3 credits from the following courses:

CINE 440A Seminar in Cinema and Media Studies

In this seminar, students will engage in extensive research into areas of cinema history, media, or theory and criticism. Students will apply their research into the composition of a graduate-level essay. This is a rotating subjects course.

Repeatable: Y

Formerly CINE 440

Requirements Junior Standing or Above (JR)

Minimum Credits 3 Maximum Credits 3

CINE 440B Seminar in Cinema and Media Studies

In this seminar, students will engage in extensive research into areas of cinema history, media, or theory and criticism. Students will apply their research into the composition of a graduate-level essay. This is a rotating subjects course.

Repeatable: Y

Requirements Junior Standing or Above (JR)

Minimum Credits 3 Maximum Credits 3

CINE 440C Seminar in Cinema and Media Studies

In this seminar, students will engage in extensive research into areas of cinema history, media, or theory and criticism. Students will apply their research into the composition of a graduate-level essay. This is a rotating subjects course.

Repeatable: Y

Requirements Junior Standing or Above (JR)

Minimum Credits 3 Maximum Credits 3

CINE 440D Seminar in Cinema and Media Studies

In this seminar, students will engage in extensive research into areas of cinema history, media, or theory and criticism. Students will apply their research into the composition of a graduate-level essay. This is a rotating subjects course.

Repeatable: Y

Requirements Junior Standing or Above (JR)

Minimum Credits 3 Maximum Credits 3

CINE 440E Seminar in Cinema and Media Studies

In this seminar, students will engage in extensive research into areas of cinema history, media, or theory and criticism. Students will apply their research into the composition of a graduate-level essay. This is a rotating subjects course.

Repeatable: Y

Requirements Junior Standing or Above (JR)

Minimum Credits 3 Maximum Credits 3

Electives Group A

Choose one of the following courses:

CINE 143 World Cinema I

This course examines the world cinema up until World War II. Emphasis is placed on major directors, national cinemas, and movements that contributed to the development of narrative cinema. Screenings will be discussed for their aesthetic, historical, technological and ideological significance. Students will research and write papers and be involved in a number of other in-class and online research activities to help engage them actively with the material.

Repeatable: *N*

Formerly 24-2550

Minimum Credits 3 Maximum Credits 3

CINE 144 World Cinema II

This course examines the world cinema after World War II. Emphasis is placed on major directors, national cinemas, and movements that contributed to the development of narrative cinema. Screenings will be discussed for their aesthetic, historical, technological and ideological significance. Students will research and write papers and be involved in a number of other in-class and online research activities to help engage them actively with the material.

Repeatable: *N*

Formerly 24-2551

Minimum Credits 3 Maximum Credits 3

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

Electives Group B

Choose one of the following courses:

CINE 235A Authorship:

Screening/discussion course is an intensive study of a single director (or directors) as auteur. The featured director(s) changes each semester. Class examines recurring themes, stylistic innovations, and differentiating interpretations of directors' films. Course may be repeated as featured directors change.

Repeatable: Y

Formerly CINE 235

Minimum Credits 3 Maximum Credits 3

CINE 235B 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 235C 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 235D 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 235E 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 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 Cinema History and Culture

This course examines historical and cultural issues in cinema. Topics may include specific genres, national cinemas, representations of gender and sexuality, non-narrative cinema, or the aesthetic impact of technological innovations. Course may be repeated as topics change. Students will research and write papers and be involved in a number of other in-class and online research activities to help engage them actively with the topics.

Repeatable: Y

Formerly CINE 238

Requirements Sophomore Standing or Above (SO)

Minimum Credits 3 Maximum Credits 3

CINE 238B 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 238C 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 238D 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 238E 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 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

Electives Group C

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 ENGL 112 Writing and Rhetoric II and TELE 320 Critical Television Theory and

Analysis or ENGL 112H Writing and Rhetoric II: Honors and TELE 320 Critical Television Theory and Analysis or ENGL 122 International Writing and Rhetoric II and TELE 320 Critical Television Theory and Analysis

Minimum Credits 3 Maximum Credits 3

TELE 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 ENGL 112 Writing and Rhetoric II and TELE 320 Critical Television Theory and Analysis or ENGL 112H Writing and Rhetoric II: Honors and TELE 320 Critical Television Theory and Analysis or ENGL 122 International Writing and Rhetoric II and TELE 320 Critical Television Theory and Analysis

Minimum Credits 3 Maximum Credits 3

TELE 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 ENGL 112 Writing and Rhetoric II and TELE 320 Critical Television Theory and Analysis or ENGL 112H Writing and Rhetoric II: Honors and TELE 320 Critical Television Theory and Analysis or ENGL 122 International Writing and Rhetoric II and TELE 320 Critical Television Theory and Analysis

Minimum Credits 3 Maximum Credits 3

TELE 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 ENGL 112 Writing and Rhetoric II and TELE 320 Critical Television Theory and Analysis or ENGL 112H Writing and Rhetoric II: Honors and TELE 320 Critical Television Theory and Analysis or ENGL 122 International Writing and Rhetoric II and TELE 320 Critical Television Theory and Analysis

Minimum Credits 3 Maximum Credits 3

TELE 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 ENGL 112 Writing and Rhetoric II and TELE 320 Critical Television Theory and Analysis or ENGL 112H Writing and Rhetoric II: Honors and TELE 320 Critical Television Theory and Analysis or ENGL 122 International Writing and Rhetoric II and TELE 320 Critical Television Theory and Analysis

Minimum Credits 3 Maximum Credits 3

TELE 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 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

Communication Minor

The Communication minor offers students the opportunity to develop practical communication skills. 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 two foundational Communication courses and four courses focusing on either communication, events management, or public relations.

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

- understand the development, current state, and emerging trends of media and their audiences;
- use a variety of media forms to create communication content for specific audiences, purposes, contents, and contexts; and
- accomplish goals with a critical awareness of 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

Minimum Credits 3 **Maximum Credits** 3

COMM 219 Social Media Content

This course trains students to post effectively, strategically and ethically on social media platforms; develop concise and accurate writing and editing skills; use search engine optimization; and effectively link and share to grow audiences through strategic social media outreach.

Repeatable: N

Formerly 54-2205

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

Minimum Credits 3 **Maximum Credits** 3

COMM 320 Media Ecosystems

This course provides an applied perspective on the local information ecosystem and the intersections between media systems, communities, and civic and commercial agencies.

Repeatable: N

Formerly 45-3420

Minimum Credits 3 **Maximum Credits** 3

PURE 220 PR Issues and Crisis

Course provides 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 crisis. 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

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 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 YouTube, etc.; activation initiatives (e.g., contests, promotions, sampling, pop up shops, etc.); interactive advertising (i.e., location based mobile games) and more.

Repeatable: *N*

Formerly 54-3607

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

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

Creative Advertising Minor

The Creative Advertising Minor provides creative students across the college the opportunity to expand their career options, building on skills learned in their majors. Students pursuing an Advertising Minor learn about the advertising industry, its many connected parts (consumer insights, strategic planning, account management, media, creative, production, branded content, etc.) and where they could fit. Creative Advertising Minor students also develop work suitable for inclusion in a professional advertising portfolio, demonstrating their knowledge and hands-on skills acquired through case study and real client experiences. The ad industry draws from most creative occupations, including art direction, design, illustration, photography, interactive, cultural studies, management, film, acting, audio, fiction, poetry, television, radio, music and more.

PROGRAM REQUIREMENTS - 18 credits required

ADVE 101 Introduction to Advertising

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

Repeatable: *N*

Formerly 54-1600

Minimum Credits 3 Maximum Credits 3

ADVE 120 Consumer Behavior

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

Repeatable: *N*

Formerly 54-1601

Minimum Credits 3 Maximum Credits 3

ADVE 220 Advertising Copywriting I

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

Repeatable: *N*

Formerly 54-2606

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

Minimum Credits 3 Maximum Credits 3

ADVE 230 Digital Platforms

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

Repeatable: N

Formerly 54-2607

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

Minimum Credits 3 Maximum Credits 3

ADVE 280 Advertising Workshop

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

Repeatable: N

Formerly 54-2601

Prerequisites ADVE 101 Introduction to Advertising

Minimum Credits 3 Maximum Credits 3

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 492 Ad Portfolio

Course teaches students how to develop a professionally viable advertising campaign portfolio. Course culminates in the students' presentations of their portfolios before a review panel made up of advertising agency executives and professional recruiters. The final portfolio will have original, integrated campaigns, one-shot ideas, and non-traditional elements.

Repeatable: Y

Formerly 54-3604

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

Minimum Credits 3 **Maximum Credits** 3

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

Choose one area and complete the three workshop courses

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

WI

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

or

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

or

CRWR 160 Creative Nonfiction Workshop: Beginning

A beginning class in writing creative nonfiction, a term including many forms, constantly re-imagined, with the personal and lyrical essay at its core. You will boldly combine different elements of shape, texture, and voice to attempt to produce works of literary art, primarily in the essay, and present your work to the rest of the class in a workshop format. You will also begin reading in nonfiction.

Repeatable: N

Formerly 59-1700

WI

Minimum Credits 3 Maximum Credits 3

CRWR 260 Creative Nonfiction Workshop: Intermediate

Intermediate class in writing creative nonfiction. This class will build on the introductory workshop, with students expected to expand the range and sophistication of their work. Students will read works of nonfiction and present their work to the rest of the class in a workshop format.

Repeatable: Y

Formerly 59-2700

WI

Prerequisites CRWR 160 Creative Nonfiction Workshop: Beginning

Minimum Credits 3 Maximum Credits 3

CRWR 360 Creative Nonfiction Workshop: Advanced

An advanced class in writing creative nonfiction. This class will build on the intermediate workshop, with students expected to have attained a certain mastery in the writing of nonfiction. Students will read works of nonfiction and participate in presenting their work to the rest of the class in a workshop format.

Repeatable: Y

Formerly 59-3700

WI

Prerequisites CRWR 260 Creative Nonfiction Workshop: Intermediate

Minimum Credits 3 Maximum Credits 3

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 106 Fantasy Genre Writing

Fantasy Genre Writing is designed for anyone interested in writing Fantasy. The course will expose students to Fantasy's vast reach across a wide array of media and forms including fiction, film, music, theatre, art, photography, television, fashion, comics, poetry, games, and other arts. Discussion and research of the genre will give way to practical application in writing and creating Fantasy works in several of the forms explored in the class. This is an introductory level class with an interdisciplinary focus, open to Fiction Writing majors and non-majors for college-wide elective credit.

Repeatable: N

Formerly 59-1490

Minimum Credits 3 Maximum Credits 3

CRWR 107 Science Fiction Genre Writing

Science Fiction Genre Writing is designed for anyone interested in writing Science Fiction. This genre has become a significant element of contemporary culture. Through writing, research, reading, creative practice, and multimedia, this course will explore the many ways Sci-Fi's themes and narratives have captured the imagination of a sophisticated and changing world. This is an introductory level class with an interdisciplinary focus, open to Fiction Writing majors and non-majors for college-wide elective credit.

Repeatable: N

Formerly 59-1491

Minimum Credits 3 Maximum Credits 3

CRWR 108 Popular Fiction Genre Writing

Popular Fiction Genre Writing is designed for anyone interested in writing in the Popular Fiction genres. Popular Fiction (mystery, thriller, horror, romance, graphic stories, etc.) and its themes, styles, and tropes, provide the wellspring for television, motion pictures, games, and emerging media. This course explores the conventions and approaches of popular fiction, discuss history, psychology, and sociology as reflected and influenced by popular fiction, and gives students a chance to write brief works of popular fiction. This is an introductory level class with an interdisciplinary focus, open to Fiction Writing majors and non-majors for college-wide elective credit.

Repeatable: N

Formerly 59-1492

Minimum Credits 3 Maximum Credits 3

CRWR 112 Tutoring Fiction Writing Skills

Tutorial course addresses basic skills in grammar and punctuation, fiction writing, rewriting, editing, journal writing, organization, and more. Tutorial Program is designed for students concurrently enrolled in Fiction Writing Workshop, Prose Forms, Critical Reading and Writing, and Specialty Writing classes. Many students find one-on-one attention of a tutor (who is an advanced writing student) gives their writing added energy and clarity and helps them make valuable discoveries.

Repeatable: Y

Formerly 59-1450

Concurrent Requisite CRWR 150 Fiction Workshop: Beginning or CRWR 250 Fiction Workshop: Intermediate

Minimum Credits 1 Maximum Credits 2

CRWR 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

Co-requisites CRWR 150 Fiction Workshop: Beginning

Minimum Credits 3 Maximum Credits 3

CRWR 121 Craft and Process Seminar in Fiction: First Novels

Course will expose student writers to the creative and intellectual processes of published writers early in their careers. It will show students that a) writing is an ongoing process of writing and rewriting; b) the creative process is both unique and universal to each writer; and c) published writers faced the same boogies at the beginning of their careers that student writers face. Through contrast and comparisons (in the journals and class discussions) students will examine and comment on the prose forms, character developments, and story structures first-time novelists have effectively used, along with the writing processes the authors employed to get their first novels finished. Through journal entries and essays, students will examine what all this tells them about how they might go about solving the questions of structure and process presented to them by their own writing. Students will be required to read three novels

and conduct research by reading writers' diaries, notebooks, letters, and autobiographies. There will be discussion of the assigned texts and journal readings every week.

Repeatable: *N*

Formerly 59-1302

Co-requisites CRWR 150 Fiction Workshop: Beginning

Minimum Credits 3 Maximum Credits 3

CRWR 122 Craft and Process Seminar in Fiction: Gender and Difference

Course examines the ways in which gay, lesbian, and straight writers contend with issues of culture, gender, and difference. Course focuses upon such questions as the following: How do straight male and female writers deal with the serious issues and challenges of writing from the point of view of gay and lesbian characters? How do gay and lesbian writers deal with the same issues in writing about straight characters? Course also examines the particular challenges of writing gender opposites (whatever the sexual orientation of those characters might be). Through the students' reading of assigned stories and novels, through their written responses as writers to their reading, through creative fiction and nonfiction writing assignments, and through individual and small-group research activities, the course will approach broad and specific issues of gender and difference from early writing to the present day.

Repeatable: *N*

Formerly 59-1305

PL

Co-requisites CRWR 150 Fiction Workshop: Beginning

Minimum Credits 3 Maximum Credits 3

CRWR 123 Craft and Process Seminar in Fiction: The Novel in Stories

Course examines creative and intellectual processes of writers working in nonlinear structure forms. It raises questions writers ask themselves when determining how best to structure a body of work that is more cohesive than a collection of stories, yet not a linearly shaped novel. Through readings, small group and large group discussions, journal reflections (both students' and authors'), and research into the authors' writing processes, students are able to reflect upon and examine issues and questions of structure that go into putting together a cohesive body of creative work.

Repeatable: *N*

Formerly 59-1306

Co-requisites CRWR 150 Fiction Workshop: Beginning

Minimum Credits 3 Maximum Credits 3

CRWR 124 Craft and Process Seminar in Fiction: 19th Century Russian Authors

Course requires that students research the reading and writing processes behind selected novels and short stories by Russian masterpiece authors and give their own oral and written responses as writers to the material they are reading. Research examines the personal and social contexts in which masterpiece works were written, as well as the ways in which writers read, respond to what they read, and incorporate their reading and responses to reading dynamically to their own fiction-writing process. Drawing upon authors' journals, notebooks, and letters, as well as upon more authors and the ways in which students' own responses may nourish and heighten the development of their fiction.

Repeatable: *N*

Formerly 59-1307

Co-requisites CRWR 150 Fiction Workshop: Beginning
Minimum Credits 3 Maximum Credits 3

CRWR 125 Craft and Process Seminar in Fiction: Contemporary European Masterpiece Authors

This course researches the writing processes of contemporary European writers, including the ways in which their reading and responses to reading play influential roles in the overall fiction-writing process. Journals and other writings by contemporary European authors will be used as examples of how writers develop dimensions of their own fiction and see their work in relation to other writers. Course involves study of the development of diverse techniques and voices of some of the most prominent contemporary European authors, the so-called post-war generation, in such countries as France, Czechoslovakia, Poland, Yugoslavia, Russia, and others.

Repeatable: *N*
Formerly 59-1308
Co-requisites CRWR 150 Fiction Workshop: Beginning
Minimum Credits 3 Maximum Credits 3

CRWR 126 Craft and Process Seminar In Fiction: Contemporary Russian Authors

This course requires that students research reading and writing processes behind selected novels and short stories by principal masterpiece authors of the Soviet period from 1920 to present, such as Bulgakov, Babel, Olesha, Erofeev, Platonov, Sokolov, and others. Drawing upon authors' journals, notebooks, and letters, as well as upon more public writing and interviews, students examine the personal and social contexts in which writers read and respond to what they read. Students give oral and written responses as writers to material.

Repeatable: *N*
Formerly 59-1309
Co-requisites CRWR 150 Fiction Workshop: Beginning
Minimum Credits 3 Maximum Credits 3

CRWR 127 Craft and Process Seminar in Fiction: American Voices

Course researches writing processes of African-American, Hispanic-American, Native-American, and Asian-American writers and other ethnic American writers and the ways in which their reading and responses to reading play an influential role in the fiction-writing process. Particular emphasis will be placed upon taking the point of view of racial and ethnic opposites. Journals and other writings are used as examples of how writers read and write about what they read to develop dimensions of their own fiction and how they see their work in relation to that of other writers. Manuscripts and notes of famous works may be used to show writers' processes and development.

Repeatable: *N*
Formerly 59-1310
PL
Co-requisites CRWR 150 Fiction Workshop: Beginning
Minimum Credits 3 Maximum Credits 3

CRWR 128 Critical Reading & Writing: Fiction Writers as Creative Non-fiction Writers

Course explores ways in which published writers bring their knowledge of fiction writing techniques such as dramatic scene, image, voice, story movement, and point of view to the writing of creative nonfiction. Using primarily journals, letters, and other private writings, students will research the writing processes of established fiction writers who have worked extensively in creative nonfiction modes--writers as diverse as Mark Twain, Isak Dinesen, Virginia Woolf, Zora Neale Hurston, John Edgar Wideman, Gretel Ehrlich, James Alan McPherson, Scott Russell Sanders, Alice Walker, Joyce Carol Oates, David Bradley, and others. In addition to offering insights about widening writing options in a growing nonfiction market for fiction writers, this course aids in development of oral, written, and research skills useful for any major and communications-related career.

Repeatable: *N*

Formerly 59-1311

Co-requisites CRWR 150 Fiction Workshop: Beginning

Minimum Credits 3 Maximum Credits 3

CRWR 129 Craft and Process Seminar in Fiction: Autobiographical Fiction

Course requires that students read fiction known to be autobiographical in nature and respond with journal entries and classroom discussion. Students research primary sources concerning a writer, his or her work, and the process by which the work came into being; give an oral report; and write a final essay. Students read aloud journal entry responses to readings and write their own autobiographical fiction, some of which is read and responded to in class.

Repeatable: *N*

Formerly 59-1312

Co-requisites CRWR 150 Fiction Workshop: Beginning

Minimum Credits 3 Maximum Credits 3

CRWR 130 Craft and Process Seminar in Fiction: Crime & Story

Course explores the fact that, since Oedipus Rex, the crime has been one of the engines that drive story movement. Dostoevsky, Drieser, Petry, Dickens, Atwood, and Wright are among the many writers who use elements of the mystery and crime story to explore the psychological effects of crime on characters in fiction. By analyzing the writing techniques and processes--such as point of view, scene, voice, and story structure--of well-known writers, students will examine how murder, crime, and mystery have been transformed beyond genre to create dramatic literary fiction. By reading published work, as well as researching memoirs, journals, essays, and letters of established writers, students will explore how they may use these techniques to create compelling movement in their fiction.

Repeatable: *N*

Formerly 59-1316

Co-requisites CRWR 150 Fiction Workshop: Beginning

Minimum Credits 3 Maximum Credits 3

CRWR 131 Story in Fiction and Film

Course critically explores the elements of fiction writing as they are translated on film: voice, point of view, dialogue, scene, structure, and other fictional forms. Fiction has been an important source for cinematic storytelling since its earliest incarnations. Students will view films, read fictional excerpts, discuss techniques, and hear speakers, studying how these elements can be used to heighten their own stories. Course will be helpful for students interested in studying fiction, film, and other arts and media disciplines.

Repeatable: *N*

Formerly 59-1405

Minimum Credits 3 Maximum Credits 3

CRWR 132 Story in Fiction and Film: International

Course critically explores the elements of fiction writing as they are translated to film with an emphasis on foreign and international stories: voice, point of view, dialogue, scene, structure, and other fictional forms. Fiction has been an important source for cinematic storytelling since its earliest incarnations. Students will view films, read fictional excerpts, discuss techniques, and hear speakers, studying how these elements can be used to heighten their own stories. Course will be helpful for students interested in studying fiction, film, and other arts and media disciplines.

Repeatable: *N*

Formerly 59-1406

GA

Minimum Credits 3 Maximum Credits 3

CRWR 133 Story in Graphic Forms

Course covers writing for comics and graphic novels: Forms and formats similar to but unique from those of narrative prose, screenwriting, and storyboarding. The full script and plot outline styles of major publishers are explored and practiced. There's an emphasis on research to enable the writer to translate the envisioned image into words for artist and audience. Business aspects such as submissions, working within publishing cooperatives, and self-publishing are presented.

Repeatable: *N*

Formerly 59-1410

Co-requisites CRWR 150 Fiction Workshop: Beginning

Minimum Credits 3 Maximum Credits 3

CRWR 134 Young Adult Fiction

Course analyzes a selection of published young adult novels, with emphasis on the development of student works, including exploration of ideas and issues that sustain novel-length material. Also studied are plot construction, writing of scene and transition, and the weaving of theme into the whole.

Repeatable: *N*

Formerly 59-1411

Co-requisites CRWR 150 Fiction Workshop: Beginning

Minimum Credits 3 Maximum Credits 3

CRWR 135 Dreams and Fiction Writing

Course helps writers relate the rich, various, and powerful world of dreams to the needs and delights of imaginative prose fiction. Students keep journals of their dreams, read and write dream stories, and study how dreams relate to their fiction writing, including researching the ways in which dreams have influenced the work of well-known writers.

Repeatable: *N*

Formerly 59-1412

Co-requisites CRWR 150 Fiction Workshop: Beginning
Minimum Credits 3 Maximum Credits 3

CRWR 136 Suspense Thriller Fiction Writing

Course requires that students read and analyze contemporary examples of the suspense thriller genre. Suspense, legal and medical thrillers, crime novels, and horror are all various forms of the suspense thriller that make the bestseller lists. In consultation with the instructor, students plan and begin writing their own suspense thrillers.

Repeatable: *N*

Formerly 59-1414

Co-requisites CRWR 150 Fiction Workshop: Beginning
Minimum Credits 3 Maximum Credits 3

CRWR 137 Writing Popular Fiction

Course investigates a variety of fiction forms written for the popular market, including mysteries, romantic women's fiction, and dark fantasy novels. Emphasis is on analysis of given genres and characteristics of form and general technique. Students become aware of characteristics that define a popular genre novel and how to apply those defining techniques in their works. Because most popular fiction is market-driven, course includes some discussion of marketing.

Repeatable: *N*

Formerly 59-1415

Co-requisites CRWR 150 Fiction Workshop: Beginning
Minimum Credits 3 Maximum Credits 3

CRWR 138 Science Fiction Writing

Course offers a fresh approach to conception and writing of science fiction, with a current overview of the state of the field and techniques. Students develop original material and present their manuscripts to instructor for careful examination, possible class reading, and critique.

Repeatable: *N*

Formerly 59-1416

Co-requisites CRWR 150 Fiction Workshop: Beginning
Minimum Credits 3 Maximum Credits 3

CRWR 139 Writing for Children

Course examines writing books for children--from lap-sitter to young adult, including fiction, creative nonfiction, and plays, with emphasis on characterization, theme, plot, setting, dialogue, and conflict. Professional tips on subject matter of interest to children, preparation of manuscripts for publication, and possible markets will also be studied.

Repeatable: *N*

Formerly 59-1417

Co-requisites CRWR 150 Fiction Workshop: Beginning
Minimum Credits 3 Maximum Credits 3

CRWR 140 Story and Journal

Course uses students' personal journals and journals and notebooks of authors such as Melville, Kafka, Nin, and Boll as devices for exploration of the imagination, recording of the living image, and development of various kinds of writing.

Repeatable: *N*

Formerly 59-1419

Co-requisites CRWR 150 Fiction Workshop: Beginning

Minimum Credits 3 Maximum Credits 3

CRWR 141 Fantasy Writing Workshop

Course explores the many facets of fantasy fiction, from heroic fantasy to contemporary fantasy to horror. Students will read classic short stories of the genre, with class discussion focusing on structure, content, the use of imagination combined with plausibility, and how these qualities apply to the student's own writing.

Repeatable: *N*

Formerly 59-1420

Co-requisites CRWR 150 Fiction Workshop: Beginning

Minimum Credits 3 Maximum Credits 3

CRWR 142 Interactive Storytelling

Course provides students with basic, hands-on training in order to complete interactive storytelling as well as an exploration of prose forms that adapt readily for Web venues. The internet provides a wealth of writing and publishing opportunities employing a wider range of skills and techniques than is found in print publishing. These projects will include text, creating and preparing images for the Web, planning the flow of a site, and designing pages, as well as creating internal and external links. Students read and view examples from the internet, compare these with print media, and write with these differences in mind.

Repeatable: *N*

Formerly 59-1421

Minimum Credits 3 Maximum Credits 3

CRWR 143 Journal and Sketchbook: Ways of Seeing

This course, open to those interested in writing and/or visual art, will be team-taught by a writer and a visual artist, using interdisciplinary approaches in order to help students better see their narrative work. Kafka, Goya, Faulkner, and others have been inspired by word and image; their journals and sketchbooks show exploration in text, image, and their intersections. Students will consider their written and visual work fully through personal observation, seeing and responding simultaneously, and seeing-in-the-mind through imagination and memory.

Repeatable: *N*

Formerly 59-1422

GA

Co-requisites CRWR 150 Fiction Workshop: Beginning

Minimum Credits 3 Maximum Credits 3

CRWR 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

Co-requisites CRWR 150 Fiction Workshop: Beginning

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

Co-requisites CRWR 110 Foundations in Creative Writing

Minimum Credits 3 Maximum Credits 3

CRWR 215 Freelance Applications of Creative Writing Training

Course looks at the application of the broad repertoire of creative writing techniques and approaches to writing and freelance tasks found in various businesses and services, including the writing that appears in a variety of publications and media. The student develops writing projects suitable for inclusion in his/her professional portfolios.

Repeatable: N

Formerly 59-2101

Co-requisites CRWR 251 Prose Forms or CRWR 255 Poetry Workshop: Intermediate or CRWR 260 Creative Nonfiction Workshop: Intermediate

Minimum Credits 3 Maximum Credits 3

CRWR 216 Small Press Publishing

No description available.

Repeatable: N

Formerly 59-2102

Co-requisites CRWR 251 Prose Forms or CRWR 255 Poetry Workshop: Intermediate or CRWR 260 Creative Nonfiction Workshop: Intermediate

Minimum Credits 3 Maximum Credits 3

CRWR 217 Manuscript Preparation for Writers

Course teaches students how to prepare final manuscripts. While students will consider the development of manuscript conventions and writing industry standards, they will also compare and contrast how other writers (such as Faulkner, Fitzgerald, and others) have prepared their manuscripts, based on their vision of the final product and its impact on various audiences. Students will learn to give close attention to issues regarding the relationship between story content and the important role of style, punctuation, usage, and the many ways in which the visual appearance and impact of a manuscript's features (chapters, sections, breaks, etc.) affect not only the way in which the work is received by readers, editors, and publishers, but also how layout/setup affects the manipulation of time, movement, and dramatic impact.

Repeatable: *N*

Formerly 59-2450J

Co-requisites CRWR 150 Fiction Workshop: Beginning

Minimum Credits 2 Maximum Credits 2

CRWR 220 Craft and Process Seminar in Fiction: Novelists

Course examines the ways in which novelists read, respond to what they read, and incorporate their reading responses dynamically into their own fiction-writing processes. In addition to their own written responses to reading, students work individually and in small groups researching the reading and writing processes behind selected novels (mainstream and alternative), ranging from the beginnings of the form to the present day. Drawing upon authors' journals, notebooks, letters, and more public writings, students explore the writing processes of well-known writers and ways in which students' own responses to reading can nourish and heighten the development of their fiction. Course will survey many of the principal novelists and novels and the development of the genre from its roots to contemporary fiction. Students should be writing fiction, but novel-length material is not required.

Repeatable: *N*

Formerly 59-2301

Co-requisites CRWR 250 Fiction Workshop: Intermediate

Minimum Credits 3 Maximum Credits 3

CRWR 221 Craft and Process Seminar in Fiction: Short Story

Course encourages development of lively, well-crafted, short fiction by examining reading and writing processes that guide some of the best examples of the form. Students select from a wide range of writers, representing many different voices, backgrounds, subjects, and approaches, to research ways in which writers read, respond to their reading, and use that reading to generate and heighten their short stories. Students write their responses to reading short stories and discuss the relationship of reading to the development of their own fiction.

Repeatable: *N*

Formerly 59-2302

Co-requisites CRWR 251 Prose Forms

Minimum Credits 3 Maximum Credits 3

CRWR 222 Craft and Process Seminar in Fiction: Women Writer

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

writers' processes and development. Students' own fiction writing is also part of the course.

Repeatable: *N*

Formerly 59-2303

PL

Co-requisites CRWR 250 Fiction Workshop: Intermediate

Minimum Credits 3 Maximum Credits 3

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

Course emphasizes research, writing, and discussion of creative processes of successful writers, among them Lawrence, Flaubert, Hurston, Wright, Selby, Joyce, and Burroughs, who have been forced to confront directly forms of censorship or marginalization. Writers must be free to draw on their strongest material and use their best, most authentic, telling voices. However, writers often confront external or internal inhibitions: outright legal challenges, vocal attacks upon certain types of stories, subtle publishing prejudices, or self-censoring.

Repeatable: *N*

Formerly 59-2304

Co-requisites CRWR 250 Fiction Workshop: Intermediate

Minimum Credits 3 Maximum Credits 3

CRWR 233 Researching and Writing Historical Fiction

Course focuses on the ever-popular genre of historical fiction, which combines the study of research techniques with fictional techniques necessary to produce marketable prose. Through reading, research, and guidance of a historical fiction writer, students produce their own historical fiction. Course fulfills the bibliography and research requirement of the Fiction Writing major.

Repeatable: *N*

Formerly 59-2410

Co-requisites CRWR 251 Prose Forms

Minimum Credits 3 Maximum Credits 3

CRWR 234 Advanced Young Adult Fiction

Course provides students with the opportunity to complete full-length original novellas begun in Young Adult Fiction (55-4301). Emphasis is on deepening understanding of scene, transition, character, and plot development. Rigorous rewriting and revision are key in working toward publishable quality. Students discuss the latest in young adult literature and current trends in publishing.

Repeatable: *N*

Formerly 59-2411

WI

Prerequisites CRWR 134 Young Adult Fiction

Minimum Credits 3 Maximum Credits 3

CRWR 238 Advanced Science Fiction Writing Workshop

Workshop course builds on the original science fiction class, focusing on writing skills and techniques unique to the genre. Students practice generating story ideas, tempering imagination with logic, thinking in terms of the future and its multiple possibilities, selecting appropriate characters, and constructing plausible plots.

Readings include collected short stories of science fiction master Alfred Bester and individual works by Robert Heinlein, C.M. Kornbluth, and others.

Repeatable: N

Formerly 59-2416

Prerequisites CRWR 138 Science Fiction Writing

Minimum Credits 3 **Maximum Credits** 3

CRWR 239 Dialects and Fiction Writing

Course provides students with informed training in listening with a good ear and distinguishing between eye dialect and dialect that is both accurately and artistically rendered, with an understanding of the tradition of dialect writing in fiction. Dialect speech and writing have richly contributed to the breadth, variety, and authenticity of American and English literature. Students keep journals and research the ways in which writers employ dialect in their fiction as well as what they have to say about such uses, while also developing a facility with dialect in their own fiction writing.

Repeatable: N

Formerly 59-2430

PL

Co-requisites CRWR 251 Prose Forms

Minimum Credits 3 **Maximum Credits** 3

CRWR 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 243 Creative Non-Fiction: Journal Writing

Course offers students structured exploration of journal writing techniques. Students develop journal writing as a powerful means of self-exploration and self-expression. Course also examines ways personal writing can become public writing within genre of creative nonfiction.

Repeatable: N

Formerly 59-2802

WI

Prerequisites ENGL 112 Writing and Rhetoric II or ENGL 112H Writing and Rhetoric II: Honors or ENGL

122 International Writing and Rhetoric II
Minimum Credits 3 Maximum Credits 3

CRWR 244 Creative Non-Fiction: Writing Theory

Course is designed for students who are interested in writing critical, academic non-fiction. Content examines how the theorizing of writing by writers and philosophers has changed our perception not only of the act of writing, but also our identities as subjects of language.

Repeatable: *N*

Formerly 59-2803

WI

Prerequisites ENGL 112 Writing and Rhetoric II or ENGL 112H Writing and Rhetoric II: Honors ENGL 122 International Writing and Rhetoric II

Minimum Credits 3 Maximum Credits 3

CRWR 245 Creative Non-Fiction: Writing Memoir

This course will focus on writing memoir, a sub-genre of Creative Nonfiction. Class will be exposed to a variety of readings and will develop greater understanding and appreciation of memoir as a form of Creative Nonfiction writing. Creative techniques for writing and crafting memoir, including approach and selecting a topic, research, organization, and stylistic and creative concerns, will be explored. Students will also become familiar with how to pursue publishing their work.

Repeatable: *N*

Formerly 59-2804

WI

Prerequisites CRWR 160 Creative Nonfiction Workshop: Beginning

Minimum Credits 3 Maximum Credits 3

CRWR 246 Creative Nonfiction: Writing Memoir II

This class will focus on an advanced level of writing memoir as a sub-genre of Creative Nonfiction. This class will build on the level one memoir class, with students expected to expand the range and sophistication of their work. Students will research, re-envision and expand upon theme and form in memoir. Students will read memoirs and develop a critical discourse and understanding of memoir as a narrative form. Students will investigate the various placements of the memoir form in the literary marketplace.

Repeatable: *N*

Formerly 59-2805

Prerequisites CRWR 245 Creative Non-Fiction: Writing Memoir

Minimum Credits 3 Maximum Credits 3

CRWR 247 Creative Non-Fiction: Queer Writings

This is a creative nonfiction writing workshop developing themes related to gender issues. Students read and write creative nonfiction material focusing on gay, lesbian, bisexual, and transgender material.

Repeatable: *N*

Formerly 59-2806

PL WI

Prerequisites ENGL 112 Writing and Rhetoric II or ENGL 112H Writing and Rhetoric II: Honors or ENGL

122 International Writing and Rhetoric II
Minimum Credits 3 Maximum Credits 3

CRWR 248 Creative Non-Fiction: Travel & Food Writing

No description available.

Repeatable: *N*

Formerly 59-2807

Prerequisites ENGL 112 Writing and Rhetoric II or ENGL 112H Writing and Rhetoric II: Honors or ENGL 122 International Writing and Rhetoric II

Minimum Credits 3 Maximum Credits 3

CRWR 249 Nonfiction Film As Literature

This class will explore nonfiction films in their relationship to nonfiction literature. What does it mean to speak of films as essays or memoirs or autobiographies? What is the relationship between text and image, fact, truth, and composition in films presenting themselves as nonfictional? We will also consider some nonfiction literature that invokes and plays off film. Filmmakers such as Ross McElwee, Spike Lee, Erroll Morris, Chris Marker, Barbara Hammer, Su Friedrich, Jonathan Caouette, and Spalding Gray will be considered.

Repeatable: *N*

Formerly 59-2850

HL

Prerequisites CRWR 160 Creative Nonfiction Workshop: Beginning

Minimum Credits 3 Maximum Credits 3

CRWR 251 Prose Forms

Course is the third class in the core sequence. Aimed toward producing publishable works, this practical exploration guides students in the production of creative nonfiction, technical, expository, and persuasive writing, thereby exposing students to the kinds of writing generally useful in finding employment in arts and media fields where writing skills are essential to advancement. Course is also designed to heighten students' sense of forms and structure in preparation for Fiction Writing: Advanced. Strong emphasis is placed on using the identified basic forms in fiction writing and in exposition.

Repeatable: *N*

Formerly 59-2202

Prerequisites CRWR 250 Fiction Workshop: Intermediate

Minimum Credits 3 Maximum Credits 3

CRWR 288 Practice Teaching: Tutor Training

Course uses a range of pedagogical strategies to train and provide tutors who, concurrent with their training semester, staff the Department of Creative Writing's Fiction tutoring program. Tutors assist Fiction students who need help with reading and writing skills.

Repeatable: *N*

Formerly 59-3450

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

CRWR 289 Practice Teaching: Classroom

Students explore a range of pedagogical strategies in order to prepare to teach the writing of Fiction.

Repeatable: Y
Formerly 59-3451
Prerequisites CRWR 288 Practice Teaching: Tutor Training
Requirements Permission Required (DP)
Minimum Credits 3 Maximum Credits 3

CRWR 315 Creative Writers and Publishing

Course is designed to give developing creative writers an understanding of the publishing industry, and experience navigating it. Students will write and prepare work for potential publication, familiarize themselves with the literary marketplace and current publishing trends, participate in conversations and interviews with editors, agents, publishers, and other members of the publishing industry and literary community. Assignments will include research, presentations, and opportunities for submission of students' creative work. Students will undertake, present, and potentially publish in-depth research into literary magazines and journals, as well as independent and major publishing houses. Guest speakers may include bookstore owners, editors, publishers, and published creative writers.

Repeatable: N
Formerly 59-3100
Co-requisites CRWR 250 Fiction Workshop: Intermediate or CRWR 255 Poetry Workshop: Intermediate or CRWR 260 Creative Nonfiction Workshop: Intermediate
Minimum Credits 3 Maximum Credits 3

CRWR 316 Writer's Portfolio

Course combines the study of aesthetics with the study of the business of creative writing. Student writing in class may include (but is not limited to) critical essays on the craft of creative writing; craft commentaries on your own work and on the work of others; interviews with other writers; cover letters; query letters; and research essays on publishing markets. Students will learn about professional presentation for submitting their writing for publication and for evaluation by employers and graduate-admission committees in fields where effective communication, creative problem-solving, critical analysis, editing, and group relationship skills are crucial factors.

Repeatable: N
Formerly 59-3150
Prerequisites CRWR 250 Fiction Workshop: Intermediate or CRWR 255 Poetry Workshop: Intermediate or CRWR 260 Creative Nonfiction Workshop: Intermediate
Minimum Credits 3 Maximum Credits 3

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

With a focus on Franz Kafka, this course presents the work of Prague's most influential writers, paying special attention to how the historical and cultural landscape of Eastern Europe in the 20th century impacted their lives and work, and exploring the myriad ways culture and geography inform creative process. In this course, students will interact with the city of Prague through the lenses of great works such as Kafka's *The*

Trial, Hasek, outrageous novel Good Soldier Svejk, Kundera's The Unbearable Lightness of Being and works by Karol Capek and Bohumil Hrabal.

Repeatable: N

Formerly 59-3173

GA

Requirements Permission Required (DP)

Minimum Credits 3 Maximum Credits 3

CRWR 325 Craft and Process Seminar in Nonfiction: Form and Theory

A class in the craft and theory of different forms of creative nonfiction. Students might write autobiographical essays, journals, prose poetry, letters, biographical pieces, and experimental kinds of prose that are hybrids, or invented forms. The class may also focus on a certain kind of nonfiction writing, such as writing queer nonfiction, or the experimental essay. Some of this work will be discussed in the workshop format. Students will also read different theoretical works that discuss the nature of nonfiction literature.

Repeatable: Y

Formerly 59-3800

Prerequisites CRWR 260 Creative Nonfiction Workshop: Intermediate

Minimum Credits 3 Maximum Credits 3

CRWR 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

WI

Prerequisites CRWR 160 Creative Nonfiction Workshop: Beginning

Minimum Credits 3 Maximum Credits 3

CRWR 351 Advanced Prose Forms

Course uses a range of pedagogical strategies to advance students' development of prose forms and publishable creative nonfiction.

Repeatable: N

Formerly 59-3202

Prerequisites CRWR 350 Fiction Workshop: Advanced

Minimum Credits 3 Maximum Credits 3

CRWR 356 Poetics

Craft and process course combines the writing of poetry by advanced students with the study of theory and poetics. As the result of reading works of criticism as well as poems that have been influenced by such critical inquiry, students are able to examine and articulate their own craft.

Repeatable: *N*

Formerly 59-3601

WI

Co-requisites CRWR 355 Poetry Workshop: Advanced

Minimum Credits 3 **Maximum Credits** 3

CRWR 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 371 Dreams and Creative Writing: Prague

Mixing medieval with ultra-modern, the surreal and the mythological, the city of Prague has long inspired fantastic and dream-like literature, art, and architecture. In this course, students are invited to tap into the wildly imaginative world of dreams and explore their influence on the work of well-known Czech writers such as Franz Kafka and Gustav Meyrink. With site visits to weird and dreamy locales throughout the city, and through creative prompts and exercises, students will explore first-hand the role of dreams and dream imagery on the creative process.

Repeatable: *N*

Formerly 59-3172

GA

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 496 Independent Project: Creative Writing

An independent project is designed by the student, with approval of supervising faculty member, to study an area not available in the curriculum. Prior to registration, student must submit written proposal that outlines the project.

Repeatable: *Y*

Formerly 59-3998

Requirements Permission Required (DP)

Minimum Credits 1 Maximum Credits 6

CRWR 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

LITR 103 Introduction to Literary Interpretation

Course introduces students to key terms, concepts, and techniques of literary interpretation, with attention to questions of genre, period, and critical perspective. Students analyze selections of poetry, fiction, nonfiction, and/or drama representing a range of historical periods and cultural traditions, and they learn to compose evidence-based interpretive arguments. Designed for students in English and Creative Writing.

Repeatable: N

Formerly 52-1701

HL 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

Co-requisites CRWR 110 Foundations in Creative Writing

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

Cultural Studies Minor

The Cultural Studies (CS) minor is an academically rigorous interdisciplinary minor that provides Columbia students with an opportunity to think deeply and critically about the cultures that surround them. As an essentially interdisciplinary liberal arts program, the CS minor complements well any major course of study a student may choose. By learning to analyze the values, ideas, and belief systems that inform cultural products and everyday practices, students minoring in Cultural Studies are better able to contextualize their artistic, creative, and media practices and are prepared for critical citizenship in a globalized world of diversity. The CS minor includes core Cultural Studies courses as well as electives from across the three concentrations of our Cultural Studies major program: Literary Studies, Media and Popular Culture Studies and Urban Studies.

PROGRAM REQUIREMENTS - 18 credits required

CULS 101 Introduction to Cultural Studies

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

Choose four of the following courses:

ANTH 210 Urban Anthropology

Course explores emergence of urban anthropology, its methods and techniques, and the use of archaeological, historical, and contemporary studies to understand the roles and functions of cities. Content also considers race and social class, kinship ties, and the anthropology of urban poverty, taking examples from Western and non-Western urban cultures.

Repeatable: N

Formerly 50-2111

SS

Minimum Credits 3 Maximum Credits 3

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: Y

Formerly 99-2300

Requirements Permission Required (DP)

Minimum Credits 3 Maximum Credits 3

CULS 205 Methods of Inquiry in Cultural Studies

This course introduces students to diverse methods of inquiry in the field of cultural studies. It provides students with an understanding of critical vocabularies and examines key issues in cultural studies research. Students in this class will learn to utilize various methodologies relevant to interdisciplinary problems and questions that the field of cultural studies poses.

Repeatable: N

Formerly 46-2150

Minimum Credits 3 Maximum Credits 3

CULS 207 Critical Issues in Cultural Studies

This is a topics course designed to engage students in current work in the field of Cultural Studies. Students will and research the work of noted Cultural Studies scholars and activists and also engage them directly through a colloquium series showcasing local, national, or international contemporary scholars and activists. The topic of the course is changeable, and the course is repeatable with each topic change. Topics might include one of the following: Feminism and Film, Climate Change, Transgender Identity, Critical Prison Studies, and Critically Mapping Chicago.

Repeatable: Y

Formerly 46-2200

Minimum Credits 3 Maximum Credits 3

CULS 210 Critiquing Children's Culture

This course examines varied spheres of children's culture while introducing students to the terms, analytical techniques, and interpretive strategies commonly employed in Cultural Studies. Emphasis is on interdisciplinary approaches to exploring how children's cultural processes and artifacts are produced, shaped, distributed, consumed and responded to in diverse ways. Through discussion, research and writing, class members investigate dimensions of children's culture, learning to understand them in their broader social, aesthetic, ethical, and political contexts. Topics studied include children's literature, animated films, teen literature, toys, public schooling, children's games and new media.

Repeatable: N

Formerly 46-2425

Prerequisites ENGL 122 International Writing and Rhetoric II or ENGL 112H Writing and Rhetoric II: Honors or ENGL 112 Writing and Rhetoric II

Minimum Credits 3 Maximum Credits 3

CULS 211 Art and Activism Studio Project

This course presents opportunity for hands-on civic engagement, with two guiding questions: 1) Can art save lives 2) It might be activism, but is it art Students read theory and examine examples of artistic activism in the larger context of social and political issues informing artistic action. In the studio students execute their artistic action plan. Students will complete, present, and hand in written assignments reflecting on and connecting theories of artistic action with their own practice of creating activist art.

Repeatable: N

Formerly 46-2505

GA

Minimum Credits 3 Maximum Credits 3

CULS 212 Philosophical Issues in Film

Course addresses a series of philosophical themes including ethical issues, metaphysical questions, and existential quandaries. Philosophical study can open up vistas of meaning to any student, and films can effectively realize abstract ideas in palpable and compelling ways. Several films are used with readings in philosophical literature to explore specific philosophical themes.

Repeatable: *N*

Formerly 46-2405

Minimum Credits 3 Maximum Credits 3

CULS 213 Power and Freedom on Screen

Americans cherish individual freedom, while remaining suspicious of power. Yet individual freedom and choice are always exercised within contexts and conditions that are not only unchosen but also saturated with power. This course explores individuals negotiations with power and the unchosen through a series of films paired with theoretical readings. Films will include *Into the Wild*, *Mystic River*, *The Three Burials of Melquiades Estrada*, and *Wendy and Lucy*, while theoretical authors will include Mill, Marx, Foucault, and Butler.

Repeatable: *N*

Formerly 46-2430

WI

Prerequisites ENGL 112 Writing and Rhetoric II and CULS 101 Introduction to Cultural Studies or ENGL 122 International Writing and Rhetoric II and CULS 101 Introduction to Cultural Studies or ENGL 112H Writing and Rhetoric II: Honors and CULS 101 Introduction to Cultural Studies

Minimum Credits 3 Maximum Credits 3

CULS 214 Media, Politics and Intervention

There is a belief that media attention can shame people and governments into stopping human rights abuses. Yet, when examining reality: from past 'genocides' to current 'unexplained killings' to ongoing systemic 'abuses'- we know that media attention alone is not sufficient. This course will explore how intervention - by individuals, domestic/international advocacy groups and governments - does or does not occur. The focus will be on the successful and unsuccessful use of media to provoke and sustain tangible respect for human rights.

Repeatable: *N*

Formerly 46-2412

HU GA

Minimum Credits 3 Maximum Credits 3

CULS 219 Puerto Rican Culture: Negotiation and Resistance

This course is an inquiry into the concept of national culture, the issues of cultural resistance and negotiation, and the complexities of citizenship and representation in Puerto Rico. The island is unique in its development during the 20th century because it is, in fact, a nation without a sovereign state, and its political relationship with the United States, along with its cultural and historical links to Latin America, provide fascinating perspectives in subjectivity, transculturation, nationalism, and popular and official cultures.

Repeatable: *N*

Formerly 46-2420

PL

Minimum Credits 3 Maximum Credits 3

CULS 310 Theories of Media, Society, & Culture

This course will explore the major theories of mass communication, society and culture that have led up to and departed from Cultural Studies. We will examine a variety of theories from communication and media studies that help us to better understand the role media play in society and culture and different ideas about that role. Theories studied will include early propaganda and administrative research, McLuhan and media ecology, as well as Critical Theory, Apparatus theory, political economy, and Cultural Studies.

Repeatable: *N*

Formerly 46-3535

Prerequisites CULS 201 Cultural Theories

Minimum Credits 3 Maximum Credits 3

CULS 311 Theorizing Power

This seminar explores central questions and problems in contemporary cultural and political theory related to how we theorize power in two dominant forms, including its meanings, its mechanisms, and its ideology. We will contrast the dominant liberal image of power with other understandings of power derived from Foucault: discursive, disciplinary, and biopolitical. We will examine major texts and concepts from Foucault, Butler, Locke, Mill, and others.

Repeatable: *N*

Formerly 46-3540

Prerequisites CULS 201 Cultural Theories

Minimum Credits 3 Maximum Credits 3

CULS 312 Queer Theory

This course engages concepts of Queer Theory and the central architects of this relatively new field. The course is divided into three sections: Theory, Cultural Manifestations, and Praxis. In section 1: Theory, students become familiar with key concepts through both core texts and critical interpretations. Section 2: Cultural Manifestations, focuses on cultural expressions of theory, e.g. art, film, and literature. In section 3: Praxis, students demonstrate contemporary applications either through their own work or through the work of others.

Repeatable: *N*

Formerly 46-3530

Prerequisites CULS 201 Cultural Theories

Minimum Credits 3 Maximum Credits 3

CULS 313 Postmodernism and Posthumanism in Theory and Practice

This seminar engages the leading theorists of postmodernism, posthumanism, and poststructuralism, offering students an opportunity to become literate in the debates, discourses, and terminology of postmodern cultures. Course also analyzes leading postmodern cultural practices in fields such as architecture, music, film, science, and fine art.

Repeatable: *N*

Formerly 46-3500

Prerequisites CULS 201 Cultural Theories
Minimum Credits 3 Maximum Credits 3

CULS 314 Marx and Marxisms: A Seminar on Marxist Cultural Theory

This seminar will address key questions and problems in contemporary Marxist cultural theory. We will engage several major texts in the Marxist tradition, including those of Marx, Gramsci, Althusser, Adorno, and Jameson, among others. As a cultural studies seminar, this course will pay particular attention to questions of culture, art, ideology, and the subject, and how these questions have featured in debates within the Marxist tradition. We will also examine the historical and intellectual contexts in which these and other Marxist theories and accounts have emerged and developed.

Repeatable: *N*
Formerly 46-3520
Prerequisites CULS 201 Cultural Theories
Minimum Credits 3 Maximum Credits 3

CULS 315 Post-Colonial Studies

An integral part of cultural studies, post-colonial studies deals with the complex implications of colonization and colonialism in societies and cultures. This seminar is an inquiry into concepts such as national culture, citizenship, othering, identity and alterity, cultural imperialism, hybridity, and origins, as well as issues of cultural resistance, negotiation, and agency, using examples from all over the world.

Repeatable: *N*
Formerly 46-3510
GA
Prerequisites CULS 201 Cultural Theories
Minimum Credits 3 Maximum Credits 3

CULS 316 Semiotics and Cultural Change

The course explores the implications of systemic and structural theories of culture for issues of cultural change, both revolutionary and evolutionary, by considering particular case studies. Using dyadic and triadic methodologies for the study of signs, we examine case studies to interrogate political, social, and pragmatic outcomes of meta-analytic propositions. Fieldwork experiences engage students in contradictions, coherences, coincidences and confrontations between theory and praxis.

Repeatable: *N*
Formerly 46-3502
Prerequisites CULS 201 Cultural Theories
Minimum Credits 3 Maximum Credits 3

CULS 317 Making and Unmaking Whiteness

This advanced seminar examines the cultural and political-economic construction of white identities in the United States and analyzes how white identities are reproduced, maintained, and challenged. How has whiteness been defined in relation to notions of color, race, class, gender, sexuality, ethnicity, nation, language, and non-white perspectives In this course, diverse student experiences come into contact with the work of historians and critical race theorists. The course will also examine counter-hegemonic white identities and the possibilities of 'unmaking' whiteness.

Repeatable: *N*

Formerly 46-3215

Prerequisites CULS 201 Cultural Theories

Minimum Credits 3 Maximum Credits 3

CULS 318 Cybercultures

This seminar course explores cyberspace, the most powerful and frequently inhabited site within contemporary culture. Students will explore specific themes such as, identity, community, bodies, virtuality, and sexuality through the lens of post-structuralist, postmodern, cyberfeminist, cyborg, and digital culture theories. Readings, discussions, research, writing, and a cyberethnographic project will help students gain a greater understanding of cyberspace, its culture, and the relationships that exist between machines and humans, as well as those between society and technology.

Repeatable: *N*

Formerly 46-3207

Prerequisites CULS 201 Cultural Theories

Minimum Credits 3 Maximum Credits 3

CULS 319 Technology and Culture

The use of technologies raises complex and provocative questions about the relationships between humans, animals, the built environment and the natural world. This course engages these questions by introducing students to key theorists, critics and cultural historians of technology. The goal of this course is for students to utilize these perspectives as a means to initiate and/or develop a critical analysis of technologies in their specific cultural, political and historical contexts.

Repeatable: *N*

Formerly 46-3425

Prerequisites CULS 201 Cultural Theories

Minimum Credits 3 Maximum Credits 3

CULS 320 Food and Culture

This advanced Cultural Studies Seminar is an interdisciplinary investigation into the cultural dimensions of food. Using a variety of theoretical perspectives and models, the course examines issues of gender, ethnicity, class, consumption, agribusiness, global politics, and semiotics while we attempt to understand the complex ways in which social norms, cultural meaning, and economic realities underlie food habits.

Repeatable: *N*

Formerly 46-3210

Prerequisites CULS 201 Cultural Theories

Minimum Credits 3 Maximum Credits 3

CULS 321 Globalization and Culture

Since the early 1990s, globalization--a multi-faceted and highly contested concept--has become the new buzz word used to name, frame, and also direct the processes of social and technological change that have been taking place all over the world. By the same token, and since then, issues of globalization have been a central preoccupation of intellectual debates and political discourses and practices. This course aims to introduce students to the hotly debated and highly contested conceptual and social phenomenon of globalization, its histories, manifestations, implications, as well as its consequences for the individual and

society.

Repeatable: *N*

Formerly 46-3415

HU GA

Prerequisites CULS 101 Introduction to Cultural Studies

Minimum Credits 3 **Maximum Credits** 3

CULS 322 Writing, Language, and Culture Seminar

Students study issues surrounding language, writing, and representation, and produce substantial, complex writing and research projects as they work to build skills in research, prose style, editing, and design. Topics include a rotating series of rhetorical and cultural analyses of consumer, popular culture, networked, and organizational settings. Overall, the course heightens student awareness of the power of writing and representation to shape the way we produce and are produced by the world around us.

Repeatable: *N*

Formerly 46-3430

WI

Prerequisites CULS 201 Cultural Theories

Minimum Credits 3 **Maximum Credits** 3

CULS 323 Quantitative Toolkit: Lies, Damn Lies, and Statistics

This course introduces students to quantitative methods of research and analysis within the field of cultural studies. Students will focus on methods of surveying, interviewing and focus groups as a way to answer critical questions in the field of cultural studies, as well as practicing hands-on data analysis techniques. Students will also address ethical issues in data collection and management. This experience may be used in completing research in the Cultural Studies Capstone I and II (46-3994 & 46-3995).

Repeatable: *N*

Formerly 46-3501

Prerequisites CULS 201 Cultural Theories

Minimum Credits 3 **Maximum Credits** 3

ENGL 246 Reviewing the Arts

Students write confident and well-researched reviews of visual, performing, and media arts, reviews that can broaden the role of the arts in our daily lives. Students generate content for their reviews by visiting cultural and artistic institutions, attending performances, and / or viewing recordings. They examine selected expert reviews and theoretical perspectives; and they compose and revise their work through a combination of weekly in-class workshops, discussion, and take-home assignments.

Repeatable: *N*

Formerly 52-2816

HU WI

Prerequisites ENGL 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 WI

Prerequisites ENGL 112 Writing and Rhetoric II or ENGL 112H Writing and Rhetoric II: Honors or ENGL 122 International Writing and Rhetoric II

Requirements 3.5 or Higher GPA (35GP)

Minimum Credits 3 **Maximum Credits** 3

ENGL 344 Writing, Language, and Culture Seminar

Students study issues surrounding language, writing, and representation, and produce substantial, complex writing and research projects as they work to build skills in research, prose style, editing, and design. Topics include a rotating series of rhetorical and cultural analyses of consumer, popular culture, networked, and organizational settings. Overall, the course heightens student awareness of the power of writing and representation to shape the way we produce and are produced by the world around us.

Repeatable: Y

Formerly 52-3804

EN WI

Prerequisites ENGL 122 International Writing and Rhetoric II or ENGL 112 Writing and Rhetoric II or ENGL 112H Writing and Rhetoric II: Honors

Minimum Credits 3 **Maximum Credits** 3

GEOG 210 Urban Geography: The Study of Cities

Fifty percent of the global population and 80% of Americans live in cities. Urban geography is the social science that investigates the integration of built forms, human interactions and the environmental aspects of places. Course examines settlement patterns, the evolution of transportation, consumerism, neighborhood dynamics, urban planning issues, ethnic diversity, immigration and the built environment. This course will bring an understanding of what it means to be urban historically and in the 21st century.

Repeatable: N

Formerly 50-2703

SS

Minimum Credits 3 **Maximum Credits** 3

HIST 260 Baseball in History and Literature: A Contested Narrative

This course will examine the dynamic cultural meaning of baseball in the United States, from the rise of the professionalism in the mid-19th century to the introduction of free agency and the rise of corporate competitions of the present. Through lectures, readings, and discussions on the history of baseball and analysis of the literary texts the sport inspires, students will explore issues of American identity and examine how sport can be a reflection of society as well as an instrument of change.

Repeatable: N

Formerly 49-2639

HI

Minimum Credits 3 Maximum Credits 3

HIST 261 History of Sport in the U.S.

Course examines the history of sports in the U.S., from the informal games of the colonial period to the highly organized, often commercial, contests of the present. Students study the impact of industrialization and urbanization on the development of the nation's tradition and explore issues of race, ethnicity, and gender in relation to social, political, cultural, and economic interests.

Repeatable: *N*

Formerly 49-2656

HI

Minimum Credits 3 Maximum Credits 3

HIST 262 History of the American City

Course examines the history of the development of the U.S. as an urban nation. It analyzes the rise and decline of various urban systems that developed over the course of American history. Students investigate the social, economic, political, technological, and demographic trends that have shaped the modern American city.

Repeatable: *N*

Formerly 49-2683

HI PL

Minimum Credits 3 Maximum Credits 3

HIST 262H History of the American City: Honors

Course examines the history of the development of the U.S. as an urban nation. It analyzes the rise and decline of various urban systems that developed over the course of American history. Students investigate the social, economic, political, technological, and demographic trends that have shaped the modern American city. This is an Honors class. In addition to other possible pre-requisites, students need a minimum G.P.A. of 3.50 or higher to enroll.

Repeatable: *N*

Formerly 49-2683HN

HI PL

Requirements 3.5 or Higher GPA (35GP)

Minimum Credits 3 Maximum Credits 3

HIST 264 The Nineteen Twenties and the Birth of Modern America

A study on how the nineteen-twenties brought forth modern America. Prosperity and technological innovation resulted in the emergence of a consumer society. A more permissive society redefined gender roles, while an increasingly diverse, urban society introduced ideas and customs that changed the nation for good. Traditional, rural Americans, feeling threatened by so much that was new and foreign, fought back in an attempt to restore the pre-war world.

Repeatable: *N*

Formerly 49-2691

HI

Minimum Credits 3 Maximum Credits 3

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

A study on how the nineteen-twenties brought forth modern America. Prosperity and technological innovation resulted in the emergence of a consumer society. A more permissive society redefined gender roles, while an increasingly diverse, urban society introduced ideas and customs that changed the nation for good. Traditional, rural Americans, feeling threatened by so much that was new and foreign, fought back in an attempt to restore the pre-war world. This is an Honors class. In addition to other possible pre-requisites, students need a minimum G.P.A. of 3.50 or higher to enroll.

Repeatable: N

Formerly 49-2691HN

HI

Requirements 3.5 or Higher GPA (35GP)

Minimum Credits 3 Maximum Credits 3

HIST 266 Cartoons and Satire in American History

A study of the American past through the humor and satire of the political cartoon. Humor is a political tool. Making fun of one's opponents is a way of weakening their position. We make fun of that which we oppose, but also of that which we fear. Cartoons illuminate all aspects of the American past: from political battles in Congress to battles on the streets; from gender clashes at home to racial clashes in the workforce.

Repeatable: N

Formerly 49-2675

HI

Minimum Credits 3 Maximum Credits 3

HIST 267 Public History: Presenting & Interpreting the Past

This course introduces students to the field of Public History, ?a set of theories, methods, assumptions, and practices guiding the identification, preservation, interpretation, and presentation of historical artifacts, texts, structures, and landscapes in conjunction with and for the public.? (Public History Resource Center) Through field trips, readings, lectures and films, students explore how various stakeholders, both non-profit and commercial, conceive and convey history for public consumption. This is a Writing Intensive class that requires students to apply a range of writing styles to respond to materials presented throughout the semester. The course is ?hands-on? and takes full advantage of Columbia's city campus through visits to museums, cultural institutions, architectural sites, historical monuments, libraries, etc.

Repeatable: N

Formerly 49-2676

HI WI

Minimum Credits 3 Maximum Credits 3

HIST 322H Taste and Consumption in French History: Honors

We tend to associate all things French, whether fashions, luxury goods, fine restaurants, champagne, or French women themselves, with good taste and chic. This course explores how notions of taste and practices of consumption have changed in France from ca. 1650 to ca. 1914, from the absolutist court to the modern department store. Against a historical background of dramatic economic, political, social and cultural

change, we will explore how aesthetic, consumerist and critical practices associated with taste became shifting, highly charged and contested markers of individual and group (e.g., national, class and gender) identity and even political position, and will examine different historically-applied theories about the motives that have driven or inspired people to consume, use and display certain goods or appreciate particular aesthetic forms. We will read primary and secondary sources (none in French). This course provides comparative historical insight to help students understand the historicity of the contemporary classed and gendered consumption regimes in which we live today. This class may require a small amount of additional expenditure of monies for required excursions (usually no more than \$30 This is an Honors class. In addition to other possible pre-requisites, students need a minimum G.P.A. of 3.50 or higher to enroll.

Repeatable: *N*

Formerly 49-3353HN

HI GA

Requirements 3.5 or Higher GPA (35GP) and Junior Standing or Above (JR)

Minimum Credits 3 Maximum Credits 3

HIST 351 American Cultural History

This course examines major trends in American cultural and intellectual history from the Colonial period to the present. We explore the ideas of those who, either from a dominant or an alternative position, had an important impact on their contemporaries' views, and who best reflected the spirit of their time. It is highly recommended that students have completed at least one prior course in U.S. History.

Repeatable: *N*

Formerly 49-3665

HI PL

Prerequisites ENGL 122 International Writing and Rhetoric II or ENGL 112 Writing and Rhetoric II or ENGL 112H Writing and Rhetoric II: Honors

Minimum Credits 3 Maximum Credits 3

HIST 352 Harlem Renaissance: 1918-1935

Period of artistic experimentation among black creative artists in the 1920s is studied through the works of black writers from the Harlem Renaissance. Their relationship with emerging American avant-garde writers and the evolution of the Afro-American literary tradition is explored.

Repeatable: *N*

Formerly 49-3101

PL

Minimum Credits 3 Maximum Credits 3

HIST 353 Oral History: The Art of the Interview

After an introduction to the theoretical and philosophical concerns in the practice of oral history, various methods and uses of oral history will be explored. Students will learn the techniques of background research, script formulation, interviewing, transcribing, and editing. Each semester the class will partner with an existing oral history project and every student will contribute a fully transcribed, 60-90 minute interview to the project's permanent collection. This course requires permission from the instructor.

Repeatable: *N*

Formerly 49-3672

HI

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

HIST 353H Oral History: The Art of the Interview: Honors

The foundation of this multi-layered, applied history course is immersion into a specific period in United States history to acquire the contextual knowledge necessary to conduct a well-informed oral history interview. After an extensive introduction into the field of oral history and the discipline's methodology, a series of colloquiums on question formulation, script development, interviewing techniques, and transcription standards are held. Finally, after the interview and full transcription is completed, each student will present a content analysis and edit of their interview. All interviews will be archived with an established oral history project. This is an Honors class. In addition to other possible pre-requisites, students need a minimum G.P.A. of 3.50 or higher to enroll.

Repeatable: N

Formerly 49-3672HN

HI

Requirements 3.5 or Higher GPA (35GP)

Minimum Credits 3 **Maximum Credits** 3

HIST 354 The Great Depression & the New Deal: the U.S. in the 1930s

This upper level history course will explore the Great Depression, from the election of Herbert Hoover in 1928 to the start of WWII, from three main perspectives: the changing role of the presidency and the politics of the period, the social response to the economic crisis, and the cultural innovation of the era. Through readings and the examination of primary sources including songs, speeches, films, poems, plays students will explore the relationship between the individual and the time in which s/he lives and complete a research project on Chicago during the Great Depression. Special emphasis will be given to the creative fervor of an unusual chapter in US history and the artistic and documentary production of the decade.

Repeatable: N

Formerly 49-3678

HI PL

Prerequisites ENGL 112 Writing and Rhetoric II or ENGL 112H Writing and Rhetoric II: Honors or ENGL 122 International Writing and Rhetoric II

Minimum Credits 3 **Maximum Credits** 3

HIST 354H The Great Depression & the New Deal: the U.S. in the 1930s: Honors

This course will explore the Great Depression and the decade of the 1930s, from the election of Hebert Hoover in 1928 to bombing Pearl Harbor, from three main perspectives: the politics of FDR and the New Deal, the social response to the Depression and the president, and the cultural innovation of the era. Through reading and the examination of primary sources (including songs, speeches, films, poems and plays) students will explore the relationship between the individual and time to which s/he lives. Special emphasis will be given to the artistic and documentary production of the decade. This is an Honors class. In addition to other possible pre-requisites, students need a minimum G.P.A. of 3.50 or higher to enroll.

Repeatable: N

Formerly 49-3678HN

HI PL

Requirements 3.5 or Higher GPA (35GP)

Minimum Credits 3 **Maximum Credits** 3

HIST 355 History of Chicago

Content examines Chicago's economic, ethnic, racial, and political development from the early French exploration to the current urban crisis. Students develop knowledge concerning the impact of technological change on Chicago and the economic and demographic forces that have helped shape the city's history.

Repeatable: *N*

Formerly 49-3680

HI

Prerequisites ENGL 122 International Writing and Rhetoric II or ENGL 112 Writing and Rhetoric II or ENGL 112H Writing and Rhetoric II: Honors

Minimum Credits 3 **Maximum Credits** 3

HUMA 217 The Simpsons as Satirical Authors

This course will study the postmodern satirical presentations and commentary which The Simpsons has made (and continues to make) through its utilization of the humanities. We will examine how The Simpsons raises and comments on issues of civic, cultural, gender, global and political identities using traditional humanities studies including artistic, film, literary, philosophical and religious critiques. Special emphasis will focus on self-referentiality and how The Simpsons satirizes both itself and its characters as an operative principle and strategy.

Repeatable: *N*

Formerly 51-2213

Minimum Credits 3 **Maximum Credits** 3

HUMA 222 Nature and Environmentalism in U.S. Culture

This course explores the relationship between humans and the non-human natural world, emphasizing popular conceptions of nature in American culture and the way in which the very notion of "nature" itself is a profoundly human conception. We can never really know the natural world "out there." Rather the natural world that we seek to understand, even conserve and protect, can only ever be understood through the lens of our social and cultural imagination. What are the socio-cultural manifestations of nature, and how do these manifestations affect the uses and/or abuses of nature in American society?

Repeatable: *N*

Formerly 51-2225

HU

Minimum Credits 3 **Maximum Credits** 3

HUMA 223 Media, Politics and Intervention

The media, traditional and new, has been a central aspect of US and global culture, politics, and life over the last several decades. To understand and interrogate the multiple roles, functions, and contexts of media, this course will draw on the critical theoretical legacies and conceptual tools of media studies and cultural studies. This will help students locate media forms, texts, practices, institutions, and industries in their larger social, political, economic, and ideological contexts and to begin to comprehend their histories, present(s), and also imagine their future(s). Combining both critical theoretical work and applied studies of the media, the course takes an interdisciplinary approach and draws freely on the social sciences and the humanities traditions. More specifically, in an attempt to comprehend the whole circuit of media/circuit of culture² (production-text-consumption), the course will engage social and political theory, cultural studies, textual analysis, ethnography, critical political economy, and cultural policy studies, among others. The course will

also be addressing key questions including, but NOT limited to, the role of the state; media effects; the politics of the media; the politics of representation, subjectivity and agency; media and ideology; and political activism.

Repeatable: *N*

Formerly 51-2226

GA

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 WI

Prerequisites ENGL 112 Writing and Rhetoric II or ENGL 112H Writing and Rhetoric II: Honors or ENGL 122 International Writing and Rhetoric II

Minimum Credits 3 Maximum Credits 3

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

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 GA

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

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

Minimum Credits 3 Maximum Credits 3

LITR 201 English Authors: Beowulf to Blake

Course surveys English literature from its beginnings to approximately 1800, with attention to its historical, cultural, and artistic contexts. Instruction focuses on such influential figures as Chaucer, Shakespeare, Donne, Milton, Behn, Astell, Pope, Swift, and Johnson.

Repeatable: *N*

Formerly 52-2610

HL WI

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

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 WI

Prerequisites ENGL 122 International Writing and Rhetoric II or ENGL 112 Writing and Rhetoric II or ENGL 112H Writing and Rhetoric II: Honors

Requirements 3.5 or Higher GPA (35GP)

Minimum Credits 3 Maximum Credits 3

LITR 211 American Authors: Through Dickinson

Course examines early history of American literature, including writings by indigenous peoples, explorers, and settlers. Readings may include works by Bradstreet, Wheatley, Franklin, Douglass, Emerson, Occum, Hawthorne, Melville, Harper, Dickinson, and Whitman.

Repeatable: *N*

Formerly 52-2620

HL WI

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

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 221 World Literature: To 1660

Course covers major landmarks of world literature from its beginnings to approximately 1660. Literature from the Bible, poetry, and drama by such writers as Homer, Sophocles, Sappho, Dante, Cervantes, and Shakespeare are represented.

Repeatable: *N*

Formerly 52-2630

HL WI

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

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 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 241 Spike Lee and August Wilson

This course examines the relationship between the written and filmed versions of a story, novel, or play. The course will explore how character development, plot, narrative, symbols, and language are translated from text to film. To facilitate analysis, students will acquire a basic vocabulary for discussing literature and film. African-American themes regarding socio-historical context, aesthetics, and critical theory will be examined. The course establishes connections between literature and other areas of arts and communications.

Repeatable: N

Formerly 52-2707

HL PL

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

Minimum Credits 3 **Maximum Credits** 3

LITR 243 Singleton & Hughes

This course examines the relationship between the written and filmed versions of a story, novel, play, or poetry. The course will explore how character development, plot, narrative, symbols, and language are translated from text to film. To facilitate analysis, students will acquire a basic vocabulary for discussing literature and film. African American themes regarding socio-historical context, aesthetics, and critical theory will be examined. The course establishes connections between literature and other areas of arts and communications.

Repeatable: N

Formerly 52-2717

HL PL

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

Minimum Credits 3 **Maximum Credits** 3

LITR 250 Introduction to Women's Literature

Survey course engages students in an attempt to isolate and define a distinctly female tradition in literature. Course introduces students to style and content of women's fiction, poetry, drama, and non-fiction.

Repeatable: N

Formerly 52-2650

HL PL

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

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

LITR 255 Queer Literature

Course examines LGBTQ literary and cultural traditions in light of key concepts and insights drawn from queer theory. Consideration of writers such as Tony Kushner, Achy Obejas, Stephen McCauley, Judy Grahn, Paul Monette, Audre Lorde, James Baldwin, Rita Mae Brown, and John Rechy. Course may include earlier works such as Cather's *My Antonia* to explore queer themes not always addressed by other approaches to literature.

Repeatable: N
Formerly 52-2655

HL PL

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

Minimum Credits 3 Maximum Credits 3

LITR 260 Dramatic Literature

Series of courses focuses on figures, periods, or movements in dramatic literature. Content includes modern American drama, which surveys twentieth-century American playwrights such as O'Neill, Odets, Heilman, Williams, Miller, Inge, and Hansberry, and experimental drama, which explores the development of experimental theater through figures such as Jarry, Beckett, Stein, Ionesco, Shepard, and Shange. Course is repeatable as topic changes.

Repeatable: Y
Formerly 52-2665

HL WI

Prerequisites ENGL 122 International Writing and Rhetoric II or ENGL 112 Writing and Rhetoric II 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 WI**Requirements** 3.5 or Higher GPA (35GP)**Minimum Credits** 3 **Maximum Credits** 3**LITR 265 Introduction to Shakespeare**

Course introduces Shakespeare's work to students with little previous exposure. Course requires reading of selected major plays. Students learn about Shakespeare's theater and become familiar with many ideas of the English Renaissance. Readings may include Romeo and Juliet, Hamlet, and The Tempest.

Repeatable: *N***Formerly** 52-2660**HL****Prerequisites** ENGL 109 Writing and Rhetoric I Stretch B or ENGL 111 Writing and Rhetoric I or ENGL 111H Writing and Rhetoric I: Honors or ENGL 121 International Writing and Rhetoric I or TWC-T-7 EXAM-TWC WRITING MINIMUM SCORE = 7**Minimum Credits** 3 **Maximum Credits** 3**LITR 268 Literature on Film**

Class concerns the relationship between written and filmed versions of a story, novel, or play. Course explores how character development, plot, narrative, symbols, and language are translated from text to film. To facilitate analysis, students acquire a basic vocabulary for discussing literature and film. Instructors may focus on a particular theme, such as the love story, fantasy, or mythology. Works studied have been as diverse as The Color Purple by Alice Walker, Shakespeare's Hamlet, and 2001: A Space Odyssey by Arthur C. Clarke.

Repeatable: *N***Formerly** 52-2690**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 works of science fiction and / or fantasy literature, depending on the course topic. Recent topics include Tolkien and Fantasy Literature, Harry Potter, and Science Fiction. Course can be retaken as the 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 will examine the works of J.R.R. Tolkien, focusing on their thematic structure, stylistic features, and rhetorical strategies. It will analyze their relationship to the Fantasy Literature which preceded and succeeded them and the context of the socio-political milieu in which they were written. It will also explore the interpretation of the texts, especially The Lord of the Rings, in their post-publication manifestations in the various media.

Repeatable: Y

HL

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

Minimum Credits 3 Maximum Credits 3

LITR 279 Zombies in Popular Media

This course explores the history, significance, and representation of the zombie as a figure in horror and fantasy texts. Instruction follows an intense schedule, using critical theory and source media (literature, comics, and films) to spur discussion and exploration of the figure's many incarnations. Daily assignments focus on reflection and commentary, while final projects foster thoughtful connections between student disciplines and the figure of the zombie.

Repeatable: N

Formerly 52-2725J

HL

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

Minimum Credits 3 Maximum Credits 3

LITR 281H Victorian Illustrated Poetry: Honors

In this seminar, we will focus on Victorian illustrated poetry and its dynamic interplay between image and word. We will consider the function and effect of illustration in general, and the special problematic associated with the visual interpretation of poetry. We will also pay attention to the illustrated book as a material object, a collaboration of many makers working within the context of particular human, institutional, and cultural relationships. This is an Honors class. In addition to other possible pre-requisites, students need a minimum G.P.A. of 3.50 or higher to enroll.

Repeatable: *N*

Formerly 52-2692HN

HL

Requirements 3.5 or Higher GPA (35GP)

Minimum Credits 3 Maximum Credits 3

LITR 282 The Vietnam War in History, Literature and the Arts

The Vietnam War is one of the most studied, documented, and argued about wars in American history. The debate has taken the form of historical inquiries, poetry, novels, film, music, and other arts. The war shaped the experiences of a generation and continues to affect American life and arts. This interdisciplinary course examines the conflict in Southeast Asia through the eyes of journalists, fiction writers, poets, historians, filmmakers, musicians, and other artists.

Repeatable: *N*

Formerly 52-2636

HL GA

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

Minimum Credits 3 Maximum Credits 3

LITR 282H The Vietnam War in History, Literature and the Arts: Honors

The Vietnam War is one of the most studied, documented, and argued about wars in American history. The debate has taken the form of historical inquiries, poetry, novels, film, music, and other arts. The war shaped the experiences of a generation and continues to affect American life and arts. This interdisciplinary course examines the conflict in Southeast Asia through the eyes of journalists, fiction writers, poets, historians, filmmakers, musicians, and other artists. This is an Honors class. In addition to other possible pre-requisites, students need a minimum G.P.A. of 3.50 or higher to enroll.

Repeatable: *N*

Formerly 52-2636HN

HL PL

Requirements 3.5 or Higher GPA (35GP)

Minimum Credits 3 Maximum Credits 3

LITR 283 Baseball in History and Literature: A Contested Narrative

This course will examine the dynamic cultural meaning of baseball in the United States, from the rise of the professionalism in the mid-19th century to the introduction of free agency and the rise of corporate competitions of the present. Through lectures, readings, and discussions on the history of baseball and analysis of the literary texts the sport inspires, students will explore issues of American identity and examine how sport can be a reflection of society as well as an instrument of change.

Repeatable: *N*

Formerly 52-2639

HL

Minimum Credits 3 Maximum Credits 3

LITR 284 Literature and Visual Culture

This course introduces students to a broad range of approaches to visual texts and written literature. Students will learn how visual, cultural, and literary theories enable them to create different interpretive strategies in their approaches to specific texts. Critical concepts studied may include subjectivity, the gaze, (re)presentation, gendered bodies, the practice of everyday life, the posthuman. The class will emphasize students' critical writing as a creative process.

Repeatable: *N*

Formerly 52-2751

HL

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

Minimum Credits 3 Maximum Credits 3

LITR 284H Literature and Visual Culture: Honors

This course introduces students to a broad range of approaches to visual texts and written literature. Students will learn how visual, cultural, and literary theories enable them to create different interpretive strategies in their approaches to specific texts. Critical concepts studied may include subjectivity, the gaze, (re)presentation, gendered bodies, the practice of everyday life, the posthuman. The class will emphasize students' critical writing as a creative process. This is an Honors class. In addition to other possible 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 Ephraim Lessing, Scott McCloud, Will Eisner, Chris Ware, Alison Bechdel, Marijane Satrapi, Mike Mignola, Alan Moore and David Gibbons, Jeremy Lowe, Aaron McGruder, Guy DeLisele, and many others.

Repeatable: *N*

Formerly 52-3752

HL

Prerequisites ENGL 122 International Writing and Rhetoric II or ENGL 112 Writing and Rhetoric II 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 291 The Literature of HIV/AIDS: Service Learning

The Literature of HIV/AIDS: Service Learning explores the subject of HIV/AIDS through a variety of literary texts as well as through involvement in service. Students read and write about poetry, fiction, nonfiction and drama and investigate the different ways in which literature has intervened in representations of HIV/AIDS. Students will also volunteer at community agencies such as Howard Brown Health Center that address issues of awareness, prevention, and the needs of those living with HIV/AIDS. Using an ethnographic approach, students incorporate their own experiences as volunteers into their discussion and writing about the discourses and representations of HIV/AIDS.

Repeatable: N

Formerly 52-2701

HL

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

Minimum Credits 4 Maximum Credits 4

LITR 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 WI

Prerequisites ENGL 112 Writing and Rhetoric II or ENGL 112H Writing and Rhetoric II: Honors or ENGL 122 International Writing and Rhetoric II

Minimum Credits 3 Maximum Credits 3

LITR 310H Studies in the Novel: Honors

Rotating topics course examines origins and development of the novel in British, American, World, Postcolonial, or other contexts. Consideration of narrative form and style in light of related historical, aesthetic, and cultural factors. Course is repeatable as topic changes. This is an Honors class. In addition to other possible pre-requisites, students need a minimum G.P.A. of 3.50 or higher to enroll.

Repeatable: Y

Formerly 52-3610HN

HL WI

Prerequisites ENGL 112 Writing and Rhetoric II or ENGL 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 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 335 Contemporary Native-American Novel

Course explores several important novels published since 1965 by Native-American writers. These writers employ fresh approaches in contrast to traditional linearity of novel form. Readings include works by such writers as Sherman Alexie, N. Scott Momaday, James Welch, Louise Erdrich, Leslie Marmon Silko, Gerald Vizenor, Linda Hogan, and Paula Gunn Allen.

Repeatable: *N*

Formerly 52-3646

PL WI

Prerequisites ENGL 112 Writing and Rhetoric II or ENGL 112H Writing and Rhetoric II: Honors or ENGL 122 International Writing and Rhetoric II

Minimum Credits 3 Maximum Credits 3

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 WI

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 PL WI

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 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 342 Issues in African and African American Studies

Course offers focused, in-depth study of a significant issue or issues in African and African-American literary and cultural production. Students will read, discuss, research, and write about the issues. Course includes readings in theory as well as literature and may include examples from disciplines such as art, film, and music. Representing the African in the New World focuses on such writers as Houston Baker, Jacques Derrida, Brenda Dixon Gottschild, Toni Morrison, and others. Course is repeatable as topic changes.

Repeatable: Y

Formerly 52-3643

GA

Prerequisites ENGL 112 Writing and Rhetoric II or ENGL 112H Writing and Rhetoric II: Honors 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 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 WI

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 365H Shakespeare: Honors

Series of courses examines Shakespeare's works in their literary, historical, and artistic contexts. Shakespeare: Tragedies may include Hamlet, Othello, King Lear, and Macbeth. Shakespeare: Comedies may include The Comedy of Errors, Twelfth Night, Measure for Measure, and The Tempest. Shakespeare: Histories focuses on Shakespeare's dramatization of English history from Richard II to Richard III. Shakespeare: Political Plays considers some histories and plays such as Julius Caesar and Coriolanus. Course is repeatable as topic changes. This is an Honors class. In addition to other possible pre-requisites, students need a minimum G.P.A. of 3.50 or higher to enroll.

Repeatable: Y

Formerly 52-3660HN

HL WI

Prerequisites ENGL 112 Writing and Rhetoric II or ENGL 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 370 Romantic Poets

Blake, Coleridge, Wordsworth, Keats, Shelley, and Byron receive attention in study of major Romantic poets. Students examine major complete works by these important figures and may look at portions of

longer works such as *The Prelude* and *Don Juan*.

Repeatable: *N*

Formerly 52-3670

HL WI

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

Prerequisites ENGL 112 Writing and Rhetoric II or ENGL 112H Writing and Rhetoric II: Honors or ENGL 122 International Writing and Rhetoric II

Minimum Credits 3 Maximum Credits 3

LITR 374 Contemporary American Poetry

Works of poets such as Roethke, Ginsberg, Plath, Lowell, Ashbery, Rich, Creeley, Bly, Baraka, Brooks, and others are read and discussed in survey of post-modernist period, 1945 to present. Course also examines rise of important movements such as projectivism, the Beats, the New York School, Confessional Poetry, Surrealism, Feminism, the New Formalism, and Multiculturalism.

Repeatable: *N*

Formerly 52-3672

HL WI

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

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 WI

Prerequisites ENGL 112 Writing and Rhetoric II or ENGL 112H Writing and Rhetoric II: Honors or ENGL 122 International Writing and Rhetoric II

Requirements 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 GA WI

Prerequisites ENGL 112 Writing and Rhetoric II or ENGL 112H Writing and Rhetoric II: Honors or ENGL 122 International Writing and Rhetoric II

Requirements 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 WI

Prerequisites ENGL 112 Writing and Rhetoric II or ENGL 112H Writing and Rhetoric II: Honors or ENGL

122 International Writing and Rhetoric II

Requirements Junior Standing or Above (JR)

Minimum Credits 3 Maximum Credits 3

LITR 384 Seminar in Literature and Culture

Seminar in Literature and Culture is a rotating topics course that examines how literary texts shape and are shaped by and help to define the cultural contexts in which they are embedded. Each section of the course explores how literature interfaces with sociopolitical power and change. Topics might include the role of literature in violent civil rights rebellion, black experiences of World War II, the literature of the Vietnam War, and other topics that highlight the interconnections among literary works and the cultures in which those works are produced and consumed.

Repeatable: Y

Formerly 52-3790

Prerequisites ENGL 112 Writing and Rhetoric II and LITR 105 Literature, Culture, and Power or ENGL 112 Writing and Rhetoric II and LITR 103 Introduction to Literary Interpretation or ENGL 112H Writing and Rhetoric II: Honors and LITR 105 Literature, Culture, and Power 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 105 Literature, Culture, and Power or ENGL 122 International Writing and Rhetoric II and LITR 103 Introduction to Literary Interpretation

Minimum Credits 3 Maximum Credits 3

LITR 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 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

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

POLS 212 Politics of Poverty in Developing Nations

An examination of the socioeconomic circumstances and political challenges facing 'developing nations' today, focusing on poverty, as well as related issues of gender relations, inequality, health, and education. Course will cover (a) the concrete challenges that poverty presents to much of the world's population, (b) the complex variety of causes and factors contributing to global poverty, and (c) the range of actors and approaches to responding to these challenges.

Repeatable: *N*

Formerly 50-2313

SS GA

Minimum Credits 3 Maximum Credits 3

POLS 213 Power and Freedom on Screen

Americans cherish individual freedom, while remaining suspicious of power. Yet individual freedom and choice are always exercised within contexts and conditions that are not only unchosen but also saturated with power. This course explores individuals negotiations with power and the unchosen through a series of films paired with theoretical readings. Films will include *Into the Wild*, *Mystic River*, *The Three Burials of Melquiades Estrada*, and *Wendy and Lucy*, while theoretical authors will include Mill, Marx, Foucault, and Butler.

Repeatable: *N*

Formerly 50-2314

SS WI

Prerequisites ENGL 112 Writing and Rhetoric II or ENGL 112H Writing and Rhetoric II: Honors or ENGL 122 International Writing and Rhetoric II

Minimum Credits 3 Maximum Credits 3

POLS 312 Urban Politics

Course explores various types of urban governments and politics. Other topics include growth and legal problems of cities, ability of governmental institutions to meet the demands of urban areas, community power and control, citizen participation and decentralization of governmental services, and municipal functions and revenue problems. Students also examine the role of ethnic migrations and identity politics in large cities around the globe.

Repeatable: *N*

Formerly 50-3304

SS

Minimum Credits 3 Maximum Credits 3

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

SOCI 214 Arts & Community Development

Course introduces students to theory and practice of the arts as social action. Students undertake fieldwork in one of several on-going arts-based community projects. This practical work in a real-world situation is supported by readings and discussions in social and community psychology, the role of the arts in community development and methods of community research. Students will design a community research project and create personal narratives in their chosen medium reflecting some aspect of the course.

Repeatable: *N*

Formerly 50-2631

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;
- 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

Co-requisites DANC 106 Modern IB

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

Complete 1 credit from 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 33 1212 Intro to Dance Technique II or 33 1311 Modern Technique I

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 33 1212 Intro to Dance Technique II or 33 1311 Modern Technique I

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 33 1212 Intro to Dance Technique II or 33 1311 Modern Technique I

Minimum Credits 1 Maximum Credits 1

Complete 6 credits from 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 WI

Prerequisites DANC 180 Introduction to Dance Studies and ENGL 122 International Writing and Rhetoric II or DANC 180 Introduction to Dance Studies and ENGL 112 Writing and Rhetoric II or DANC 180 Introduction to Dance Studies and ENGL 112H Writing and Rhetoric II: Honors

Minimum Credits 3 Maximum Credits 3

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

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

Minimum Credits 1 **Maximum Credits** 1

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 185 Hip-Hop Dance Technique I

This course will focus on the historical foundations and techniques of Hip Hop (street/urban) dance styles. Through the introduction of foundational vocabularies of specific dances and their social and cultural contexts, students will develop proficiency in a few core techniques that are seen across a wide variety of Hip Hop dance styles.

Repeatable: Y

Formerly 33-1385

Minimum Credits 1 **Maximum Credits** 1

DANC 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 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 33 1212 Intro to Dance Technique II or 33 1321 Ballet I

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 33 1212 Intro to Dance Technique II or 33 1321 Ballet I

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 33 1212 Intro to Dance Technique II or 33 1321 Ballet I

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 33 1212 Intro to Dance Technique II or 33 1341 West African Dance Technique I

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 33 1212 Intro to Dance Technique II or 33 1341 West African Dance Technique I

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 285 Hip Hop Dance Technique II

This course builds upon students' understanding of the historical foundations and physical techniques of Hip Hop (street/urban) dances introduced in Hip Hop Dance Technique I. Students will develop intermediate to advanced level technical ability in the movement vocabulary and aesthetic principals associated with particular foundational and/or contemporary choreography at a professional level and/or for specialization in improvisation in a particular style in the circle/cypher/battle.

Repeatable: Y

Formerly 33-2386

Prerequisites DANC 185 Hip-Hop Dance Technique I

Minimum Credits 1 Maximum Credits 1

DANC 310A Intermediate Contemporary 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 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

Formerly DANC 310

Prerequisites DANC 205A Modern Technique II and DANC 205B Modern Technique II and DANC 185 Hip-Hop Dance Technique I or DANC 205A Modern Technique II and DANC 205C Modern Technique II and DANC 185 Hip-Hop Dance Technique I or DANC 205B Modern Technique II and DANC 205C Modern Technique II and DANC 185 Hip-Hop Dance Technique I

Minimum Credits 1 Maximum Credits 1

DANC 310B Intermediate Contemporary 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 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 and DANC 185 Hip-Hop Dance Technique I or DANC 205A Modern Technique II and DANC 205C Modern Technique II and DANC 185 Hip-Hop Dance Technique I or DANC 205B Modern Technique II and DANC 205C Modern Technique II and DANC 185 Hip-Hop Dance Technique I

Minimum Credits 1 Maximum Credits 1

DANC 310P Intermediate Contemporary Techniques

This course develops physical proficiency in the performance of complex dance materials, emphasizing the deepening of technical practices in Hip-Hop forms. Material may draw upon skills acquired in Hip-Hop I 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 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 and DANC 185 Hip-Hop Dance Technique I or DANC 205A Modern Technique II and DANC 205C Modern Technique II and DANC 185 Hip-Hop Dance Technique I or DANC 205B Modern Technique II and DANC 205C Modern Technique II and DANC 185 Hip-Hop Dance Technique I

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

Requirements Permission Required (DP)

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

Requirements Permission Required (DP)

Minimum Credits 1 Maximum Credits 1

DANC 316 Ballet Technique IV

This course develops physical proficiency in the performance of more complex ballet material and may draw upon skills acquired in Ballet Technique III but with increasing demands and higher expectations for competent execution. Technical weaknesses are addressed as students' understanding, range, and body control increase. The knowledge acquired at the barre is tested in the center through more challenging adagio and allegro combinations. Emphasis is placed on physical conditioning to support stronger allegro work, coordination, alignment, clarity, movement pick-up and artistry.

Repeatable: Y

Formerly 33-3023

Requirements Permission Required (DP)

Minimum Credits 1 Maximum Credits 1

DANC 320 West African Dance Technique III

This course goes deeper into the techniques, terminology, and history common to traditional West African Dances, primarily those derived from the Old Mali Empire. Developmental exercises will condition the body and refine the ear for the polycentric and polyrhythmic requirements of the forms. Students will learn rhythms (steps) that integrate polycentric somatic forms in space with polyrhythmic patterns in time and emphasize grounded stance and appropriate use of alignment.

Repeatable: Y

Formerly 33-3031

Prerequisites DANC 220A West African Dance Technique II or DANC 220B West African Dance Technique

II or 33 2032 West African Technique II (F)

Minimum Credits 1 Maximum Credits 1

DANC 425A Advanced Contemporary Techniques

This course develops physical proficiency in the performance of highly complex dance materials, emphasizing the deepening of technical practices in modern technical forms. Material may draw upon skills acquired in Intermediate Contemporary Techniques but with increasing demands and higher expectations for competent execution. Technical weaknesses are addressed as students' understanding, range, and body control increase. Emphasis is on building the physical capacities of the body with awareness of alignment, developing rhythmic clarity and spatial intent, and learning skills of focus and concentration. Students must audition to be placed at this level.

Repeatable: Y

Formerly DANC 425

Requirements Permission Required (DP)

Minimum Credits 1 Maximum Credits 1

DANC 425B Advanced Contemporary Techniques

This course develops physical proficiency in the performance of highly complex dance materials, emphasizing the deepening of technical practices in modern technical forms. Material may draw upon skills acquired in Intermediate Contemporary Techniques but with increasing demands and higher expectations for competent execution. Technical weaknesses are addressed as students' understanding, range, and body control increase. Emphasis is on building the physical capacities of the body with awareness of alignment, developing rhythmic clarity and spatial intent, and learning skills of focus and concentration. Students must audition to be placed at this level.

Repeatable: Y

Requirements Permission Required (DP)

Minimum Credits 1 Maximum Credits 1

DANC 425P Advanced Contemporary Techniques

This course develops physical proficiency in the performance of highly complex dance materials, emphasizing the deepening of technical practices in Hip-Hop forms. Material may draw upon skills acquired in Intermediate Contemporary Techniques P but with increasing demands and higher expectations for competent execution. Technical weaknesses are addressed as students' understanding, range, and body control increase. Emphasis is on building the physical capacities of the body with awareness of alignment, developing rhythmic clarity and spatial intent, and learning skills of focus and concentration. Students must audition for placement at this level.

Repeatable: Y

Requirements Permission Required (DP)

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 is an introduction to the theories and methods of design thinking which are empathetic, human-centered, tolerant of ambiguity, and action-oriented. Design thinking is a creative, innovative process to identify and solve complex problems. In this course, students participate in a series of exercises and project challenges that are resolved using a holistic design thinking process.

Repeatable: *N*

Minimum Credits 3 Maximum Credits 3

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 Sophomore Standing or Above (SO)
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

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

EDUC 120 Brain Development in Childhood

Course uses the emerging brain development research as the organizing principle for an exploration of the physical, cognitive, social, and emotional growth of children from birth to age eight. Topics of exploration include pre- and post-natal development, sensory processing, nutrition, stress, disease and disorders, and developmental milestones. Emphasis is placed on the physical and cognitive realms of development. Course was designed to provide students with the scientific information that will support their interactions with young children.

Repeatable: *N*

Formerly 38-1530

Minimum Credits 3 Maximum Credits 3

EDUC 215 Child, Family & Community: Critical Perspectives

This course contributes to students' knowledge and skills necessary to work successfully with diverse families in individual, group, and community settings. The course emphasizes strategies for strengthening adult-child relationships and collaborative partnerships between educators, families, community members, and agencies. This content is examined critically to understand how some children and their families are often perceived and treated inequitably and how these inequities are embedded in US history.

Repeatable: *N*

Formerly 38-2140

PL

Prerequisites EDUC 115 Human Development Across the Lifespan

Minimum Credits 3 Maximum Credits 3

EDUC 225 Education of Learners with Exceptional and Diverse Needs

This course introduces the concept of exceptionality, providing an overview of various forms of atypical growth and development and teaching methods. The emphasis is on children having a variety of disabilities and/or delays and the implications for learning and growth. The roles of legislation; collaboration between parents, schools, and teachers; children's cultures; and the rights of learners identified as having exceptional

needs will be explored.

Repeatable: *N*

Formerly 38-2155

Prerequisites EDUC 115 Human Development Across the Lifespan

Minimum Credits 3 Maximum Credits 3

Complete 6 credits from the following courses:

EDUC 105 Introduction to Early Childhood Education

This course provides an overview of early childhood care and education with emphasis on historical, cultural, political, and theoretical implications related to perspectives of young children, the learning process, teaching, and social justice. Introductions to the variety of programs, the role of the teacher, career opportunities, and professional organizations are included. Emphasis will be given to developmentally appropriate practice, the learning context, the role of art and play, the Reggio Emilia approach, and trends and issues within the field.

Repeatable: *N*

Formerly 38-1100

Minimum Credits 3 Maximum Credits 3

EDUC 210 Language Learning and Linguistic Development

This course develops students' understandings of typical and atypical speech and language development from birth through age eight in monolingual and multilingual children with a focus on the rights of the learner. Students explore the relationships between linguistic and language development, and other areas of development and learning are explored. Since language is integral to thinking and learning processes, the course frames students' examination of the biological, environmental, social, and cultural components of language learning and linguistic development.

Repeatable: *N*

Formerly 38-2130

Prerequisites EDUC 115 Human Development Across the Lifespan

Minimum Credits 3 Maximum Credits 3

EDUC 220 Teaching English Language Learners: Theoretical Foundations

This course provides the foundations necessary for making informed decisions about the education of English Language Learners (ELLs), their characteristics and challenges, and English language acquisition. Students will explore the connections among theory, diversity, and equity, and the research and policies that inform instructional designs and practices.

Repeatable: *N*

Formerly 38-2150

PL

Minimum Credits 3 Maximum Credits 3

EDUC 230 Culture in Young Children's Literature

This course offers students the opportunity to learn how children's literature, as text and art, has been used to teach youth throughout history; how it has been appropriated by societies; and how children's authors and illustrators have become authors of the culture of their times. The course embodies elements of traditional

literary analysis where students will study historical trends, literary and artistic devices, cultural ideologies, and elements of text quality present in multicultural children's literature for audiences aged birth through nine years.

Repeatable: N

Formerly 38-2601

HL

Prerequisites ENGL 112 Writing and Rhetoric II or ENGL 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

EDUC 496 Independent Project: ECE

An independent project is designed by the student, with the approval of a supervising faculty member, to study an area that is not presently available in the curriculum. Prior to registration, the student must submit a written proposal that outlines the project.

Repeatable: Y

Formerly 38-3175

Requirements Permission Required (DP)

Minimum Credits 1 Maximum Credits 6

EDUC 495 Directed Study

A course in which students carry out learning activities on their own, under the guidance of an instructor. Student works towards achieving agreed upon goals, which may include field experiences that range from observations to classroom based practica, occurring in a range of settings.

Repeatable: Y

Formerly 38-3176

Minimum Credits 1 Maximum Credits 9

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 Senior Standing (SR)

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. The course fulfills Columbia College's writing intensive requirement (WI).

Repeatable: *N*

Formerly 28-2120

WI

Prerequisites ENGL 111 Writing and Rhetoric I **or** ENGL 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-7-EXAM-TWC WRITING MINIMUM SCORE = 7**

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 either an internship or an independent study project depending on their special interests.

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

- understand basic concepts, principles, facts, theories, and unifying concepts in environmental science that enable them to distinguish science from non-science topics;
- recognize the interdisciplinary nature of environmental studies and how it draws upon both the natural sciences and social sciences;
- understand the earth's natural processes and how 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;
- communicate science effectively in both written and oral formats, to think critically and logically and to apply these skills to their completion of the required Independent Project.

PROGRAM REQUIREMENTS: 20-22 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 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

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: Plants and Society

This course introduces students to plant life and the impact of plants on society including their use as a major food source, as medicine, and in the industrial and recreational world. As an introductory level botany course, topics also include structure, function, growth processes, reproduction, ecology, genetics, and resources derived from the plant world. The course also examines the impact of plant life on society using examples from major agriculture crops such as coffee and chocolate. Students will investigate live specimens of plants with a strong hands-on laboratory component.

Repeatable: *N*

Formerly 56-1120

SL

Minimum Credits 3 Maximum Credits 3

BIOL 120 Introduction to Horticulture: Applied Plant Sciences

This laboratory course will be taught at the Garfield Park Conservatory and will address the science and art of cultivating fruits, vegetables, and ornamental plants; the functional uses of plants: aesthetics, food, industry, recreation; and growing and using horticultural plants and consumer and environmental issues related to horticulture in daily living.

Repeatable: *N*

Formerly 56-1121

SL

Minimum Credits 3 Maximum Credits 3

BIOL 135 Animal Physiology

This course explores the structure and function of animals. Students gain knowledge on the diversity, as well as similarities of animal physiologies- at the microscopic as well as macroscopic level. Topics include general physiology (tissues and organ systems, sensory reception, respiration, digestion etc.), genetics and reproduction, evolution and ecology, and conservation. Special topics may include coverage of mammalian companion, economically important and zoo animals. The course includes hands-on laboratory work.

Repeatable: *N*

Formerly 56-1181

SL

Minimum Credits 3 Maximum Credits 3

BIOL 145 Marine Biology

This class examines the diversity of marine organisms from the smallest worms to predatory sharks to the largest whales, from the deepest trench to the shore. Students will explore the special adaptations that allow organisms to thrive and create the complex web of ocean life. This class contains a lab component; field trips to the Shedd Aquarium; and a final project that incorporates the students' interests, majors, and cultural backgrounds with course material.

Repeatable: *N*

Formerly 56-1185

SL

Minimum Credits 3 Maximum Credits 3

BIOL 150 Animal Behavior

This course explores the ways in which animals survive, adapt, and respond to changes in their environment. Basic topics covered include animal learning, mechanisms of behavior, foraging, defense against predation, aggression, sensory systems, communication, mating systems, and parental care behavior. Examples from the animal kingdom will be incorporated, including consideration of the roles animals play in the daily lives of humans, and the discovery and meaning of specific animal behaviors.

Repeatable: *N*

Formerly 56-1420

SC

Minimum Credits 3 Maximum Credits 3

BIOL 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

Includes basic chemical and biochemical principles and an insight on the latest breakthroughs in the field. Topics may include functioning of metabolism, cell signaling, hemoglobin abnormalities, DNA and ancestry, cloning, etc. Specially designed laboratory experiments help the student to discover the hidden side of life. The student will be able to make connections between bio-molecules and functioning of living organisms, disease, forensic tests, environmental issues, and biotechnology.

Repeatable: *N*

Formerly 56-1215

SL

Minimum Credits 4 Maximum Credits 4

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 Observations & Methods: Honors

This course provides a hands-on introduction to paleontology field methods, including fossil reconnaissance, identification, and collection during a two-week field expedition to the Petrified Forest National Park, Arizona. You will learn about the paleontology and geology of the park by reading and interpreting popular and scientific literature. Emphasis will be placed on detailed observation and documentation of vertebrate fossils and geologic context in a field notebook that will provide the basis for a final project interpreting your field experience.

Repeatable: *N*

Formerly 56-1354HN

SL

Requirements Permission Required (DP)

Minimum Credits 3 Maximum Credits 3

Fashion Communication Minor

The Fashion Communication minor offers students the opportunity to develop practical communication skills for the fashion industry. This minor will complement skills Columbia students are developing in many majors (e.g., Fashion Studies, Business & Entrepreneurship, Cinema & Television Arts, Dance, Theater, Design, Photography, Cultural Studies, etc.). It includes two foundational communication courses and four courses focusing on either advertising, public relations, social media, fashion or events.

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

ADVE 342 Fashion Advertising

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

Repeatable: *N*

Formerly 54-2400

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

Minimum Credits 3 **Maximum Credits** 3

COMM 102 Communication Essentials

This hands-on interactive course explores communication perspectives and challenges (verbal and non-verbal) in our diverse culture. Students will practice management of creative communication issues and opportunities we all encounter working with others and in small group settings. Coursework will also investigate particular challenges facing us as ethical and responsible communicators in public, mass, and digital communication settings. Lastly, course will give students a glimpse of the wide range of creative career possibilities in communications fields.

Repeatable: *N*

Formerly 45-1300

Minimum Credits 3 **Maximum Credits** 3

COMM 320 Media Ecosystems

This course provides an applied perspective on the local information ecosystem and the intersections between media systems, communities, and civic and commercial agencies.

Repeatable: *N*

Formerly 45-3420

Minimum Credits 3 Maximum Credits 3

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

PURE 240 Fashion Public Relations

This course builds on the communications foundation and provides students with both a practical and historical context for how to build a fashion brand utilizing public relations. Students will analyze through case study and practical application the fashion public relations industry and the impact of PR on historical and contemporary fashion trends.

Repeatable: *N*

Formerly 54-2715

Prerequisites PURE 102 Intro to Public Relations

Minimum Credits 3 Maximum Credits 3

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 YouTube, etc.; activation initiatives (e.g., contests, promotions, sampling, pop up shops, etc.); interactive advertising (i.e., location based mobile games) and more.

Repeatable: *N*

Formerly 54-3607

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

Minimum Credits 3 Maximum Credits 3

COMM 219 Social Media Content

This course trains students to post effectively, strategically and ethically on social media platforms; develop concise and accurate writing and editing skills; use search engine optimization; and effectively link and share to grow audiences through strategic social media outreach.

Repeatable: *N*

Formerly 54-2205

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

Minimum Credits 3 Maximum Credits 3

FASH 306 Apparel Evaluation

Apparel Evaluation provides students with a production vocabulary based on a thorough knowledge of the relationship from textiles to finished garments, including fit, construction details, federal regulations, quality, and wholesale/retail pricing relationships by market segment. Decision making and negotiating skills are highlighted.

Repeatable: *N*

Formerly 27-3115

Prerequisites FASH 101 Intro to the Fashion Industry or FASH 204 Math for Fashion

Minimum Credits 3 Maximum Credits 3

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 used to merchandise and design products for the fashion industry.

Repeatable: *N*

Formerly 27-2125

Prerequisites FASH 101 Intro to the Fashion Industry

Minimum Credits 3 **Maximum Credits** 3

FASH 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

Apparel Evaluation provides students with a production vocabulary based on a thorough knowledge of the relationship from textiles to finished garments, including fit, construction details, federal regulations, quality, and wholesale/retail pricing relationships by market segment. Decision making and negotiating skills are highlighted.

Repeatable: *N*

Formerly 27-3115

Prerequisites FASH 101 Intro to the Fashion Industry or FASH 204 Math for Fashion

Minimum Credits 3 **Maximum Credits** 3

FASH 307 Fashion History: Global Perspectives

This course introduces students to universal historical and contemporary concepts of dress through the examination of developments in construction techniques, fashion technologies, international trade, and retail practices.

Repeatable: *N*

Formerly 27-3175

Prerequisites FASH 101 Intro to the Fashion Industry and ENGL 112 Writing and Rhetoric II or FASH 101 Intro to the Fashion Industry and ENGL 112H Writing and Rhetoric II: Honors or FASH 101 Intro to the Fashion Industry and ENGL 122 International Writing and Rhetoric II

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

Complete 9 credits from the following courses:

ARTS 210 Drawing I

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

Repeatable: *N*

Formerly 22-1210

Minimum Credits 3 Maximum Credits 3

ARTS 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 299A Topics in Studio Art I:

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

Repeatable: *Y*

Formerly ARTS 299

Requirements Sophomore Standing or Above (SO)

Minimum Credits 3 Maximum Credits 3

ARTS 299B Topics in Studio Art I:

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

Repeatable: Y

Requirements Sophomore Standing or Above (SO)

Minimum Credits 3 Maximum Credits 3

Complete 9 credits from 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 330A Printmaking II:

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

Repeatable: Y

Formerly ARTS 330

Prerequisites ARTS 230 Printmaking I

Minimum Credits 3 Maximum Credits 3

ARTS 330B Printmaking II:

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

Repeatable: Y

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 350A New Genres II:

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

Repeatable: Y

Formerly ARTS 350

Requirements Junior Standing or Above (JR)

Minimum Credits 3 Maximum Credits 3

ARTS 350B New Genres II:

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

Repeatable: Y

Requirements Junior Standing or Above (JR)

Minimum Credits 3 Maximum Credits 3

ARTS 399A Topics in Studio Art II:

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

Repeatable: Y

Formerly ARTS 399

Requirements Junior Standing or Above (JR)

Minimum Credits 3 Maximum Credits 3

ARTS 399B Topics in Studio Art II:

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

and Art History Department at art@colum.edu.

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

Foundation course of the Game Development concentration focuses on applied critical discussion and development of the student's own game concepts. Various techniques and methods of concept and story development are reviewed, including journaling and workshop/discussion, in an effort to identify development best-practices. Students are also exposed to game design documentation formats, as well as the particulars and requirements of the professional game development cycle. The course also places special emphasis on exploring and identifying the characteristics of the diverse game genres. By the class's end, students are asked to produce written documentation and develop their own game concept.

Repeatable: N

Formerly 36-1500

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

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

GAME 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 INMD 120 Digital Image Design and GAME 110 Introduction to Game Development
Co-requisites GAME 205 2D Art for Games
Minimum Credits 3 Maximum Credits 3

GAME 215 Character Visualization for Games

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

Foundation course of the Game Development concentration focuses on applied critical discussion and development of the student's own game concepts. Various techniques and methods of concept and story development are reviewed, including journaling and workshop/discussion, in an effort to identify development best-practices. Students are also exposed to game design documentation formats, as well as the particulars and requirements of the professional game development cycle. The course also places special emphasis on exploring and identifying the characteristics of the diverse game genres. By the class's end, students are asked to produce written documentation and develop their own game concept.

Repeatable: *N*

Formerly 36-1500

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

Minimum Credits 3 Maximum Credits 3

GAME 225 Game Engine Scripting

Course is a production-oriented class focusing on applied game design and development, utilizing existing game production software tools and engines. Students learn to use asset management software to integrate a variety of media and asset types from multiple sources. The course also emphasizes utilizing the scripting elements of the game engine to create and refine game world events related to story, gameplay, and multimedia presentation. Time is also spent utilizing these scripting elements to create computer-controlled characters that display meaningful character behaviors and artificial intelligence, resulting in the appearance of personality.

Repeatable: *N*

Formerly 36-2510

Prerequisites GAME 110 Introduction to Game Development

Co-requisites PROG 201 Object Oriented Programming I

Minimum Credits 3 Maximum Credits 3

GAME 236 Game Design I

Course builds on the skills and techniques learned in Simulation Design I and Engine Based Design as a foundation for deconstructing play elements and player goals, as well as play-time transactions and interactivity through the development of small, turn-based games. The various aspects of game state are reviewed, as well as the interactive elements with an eye toward determining how much control a player has or needs over that game element and in terms of participant involvement and agency.

Repeatable: *N*

Formerly 36-2520

Prerequisites GAME 110 Introduction to Game Development and GAME 105 Game Culture

Requirements Junior Standing or Above (JR)

Minimum Credits 3 Maximum Credits 3

PROG 101 Introduction to Programming

Learn programming concepts as you problem-solve with code, develop algorithms and create object-oriented applications. Topics covered throughout the semester include data structures, repetition, sequence control structures, program design, testing and foundational programming best practices.

Repeatable: *N*

Formerly 36-1501

Co-requisites MATH 110 College Mathematics or MATH 115 Liberal Arts Mathematics or MATH 120 Quantitative Reasoning or MATH 150 Geometry in the Arts or MATH 155 Math in Art and Nature or MATH 160 Mathematical Ideas or MATH 165 Math for Marketing and Management or ACCU-T-67 EXAM-ACCUPLACER MATH MINIMUM SCORE = 67 or ACT-M-23 EXAM-ACT MATH MINIMUM SCORE = 23 or SAT-M-550 EXAM-SAT MATH MINIMUM SCORE = 550 or CMPS-M-67 EXAM-CMPS MATH MINIMUM SCORE = 67

Minimum Credits 3 Maximum Credits 3

PROG 201 Object Oriented Programming I

Create applications utilizing object-oriented, event-driven strategies. Design principles such as modularity and abstraction, and object-oriented principles such as encapsulation, inheritance, and polymorphism are covered throughout the semester as you build several small projects for your portfolio.

Repeatable: *N*

Formerly 36-2600

Prerequisites PROG 101 Introduction to Programming

Minimum Credits 3 Maximum Credits 3

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 game ideas and then divide into production teams to create the project. Multidisciplinary teams of game artists, designers, programmers and sound designers learn to work and create in a small team production environment using industry best practices. Students finish the course with a game prototype for their portfolio.

Repeatable: *N*

Formerly 36-2515

Prerequisites GAME 140 Sound for Interaction and GAME 110 Introduction to Game Development or GAME 110 Introduction to Game Development and GAME 225 Game Engine Scripting or GAME 110 Introduction to Game Development and GAME 225 Game Engine Scripting and PROG 220 C++ Programming I or GAME 201 Computer Animation: Modeling and GAME 205 2D Art for Games and PROG 101 Introduction to Programming

Requirements Sophomore Standing or Above (SO)

Minimum Credits 3 Maximum Credits 3

GAME 345 Advanced Game Scripting and Environments

Course is a programming/scripting intensive course that places additional emphasis on character behavior (AI) and interweaving in-game events with other world elements or supporting media. During this course, students develop their own proofs of concept utilizing their own original, functional script elements and stock game assets and environments.

Repeatable: *N*

Formerly 36-3510

Prerequisites GAME 225 Game Engine Scripting

Minimum Credits 3 Maximum Credits 3

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 Screenwriting II: The Feature Film or TELE 310 Writing for Television

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.

PROGRAM REQUIREMENTS - 21 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

DEI

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

GRDE 131 Survey of Typography

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

Repeatable: *N*

Formerly 21-1310

Co-requisites GRDE 136 Design Lab

Minimum Credits 3 **Maximum Credits** 3

GRDE 136 Design Lab

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

Repeatable: *N*

Formerly 21-1320

Minimum Credits 3 **Maximum Credits** 3

GRDE 231 Graphic Design I: Form and Structure

As the basis for creating well-structured design outcomes, students in this course are provided opportunities to learn the basics of creating graphic design using the principles of form and structure. This course explores how graphic content informs the structure of visual compositions and client based outcomes. Instruction will engage students in developing conceptual thinking and problem-solving skills; observational and presentation skill; and knowledge of basic typography and color theory.

Repeatable: *N*

Formerly 21-2330

Prerequisites ARTS 105 Foundation Studio or 22 1920 Making 2

Co-requisites GRDE 136 Design Lab

Minimum Credits 3 **Maximum Credits** 3

GRDE 232 Graphic Design II: Semiotics and Form

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

Repeatable: *N*

Formerly 21-2350

Prerequisites GRDE 231 Graphic Design I: Form and Structure

Co-requisites GRDE 238 Typography for Graphic Design

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

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 - 21 credits required

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

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: Y

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:

BUSE 483 AEMMP Record Label: Practicum

This course provides students with an experiential learning opportunity operating a student-run record label. Students will work collaboratively on the development and management of music projects that include finding potential artists and repertoire, contract negotiation, production, marketing and distribution. Students enrolled in Spring sections of this course participate in activities at the South-by-Southwest Music Conference and Festival in Austin, TX.

Repeatable: *Y*

Formerly 28-4040

Prerequisites BUSE 135 Business of Music

Requirements Junior Standing or Above (JR)

Minimum Credits 3 Maximum Credits 3

DANC 135 Hip-Hop Dance and Culture

This course is an introduction to Hip-Hop technique. In addition, students will develop an understanding of the history, and economic, social, cultural and political context of hip hop dance. Through the lens of cultural studies, students will explore themes of class, race, gender, sexuality, commodification, appropriation, exploitation and cultural resistance, as well as current trends in hip hop dance competition, performance and choreography. Embodied learning will be supplemented through videos, readings, and the completion of written assignments.

Repeatable: *Y*

Formerly 33-1230

Minimum Credits 3 Maximum Credits 3

DANC 185 Hip-Hop Dance Technique I

This course will focus on the historical foundations and techniques of Hip Hop (street/urban) dance styles. Through the introduction of foundational vocabularies of specific dances and their social and cultural contexts, students will develop proficiency in a few core techniques that are seen across a wide variety of Hip Hop dance styles.

Repeatable: Y

Formerly 33-1385

Minimum Credits 1 **Maximum Credits** 1

DANC 285 Hip Hop Dance Technique II

This course builds upon students' understanding of the historical foundations and physical techniques of Hip Hop (street/urban) dances introduced in Hip Hop Dance Technique I. Students will develop intermediate to advanced level technical ability in the movement vocabulary and aesthetic principals associated with particular foundational and/or contemporary choreography at a professional level and/or for specialization in improvisation in a particular style in the circle/cypher/battle.

Repeatable: Y

Formerly 33-2386

Prerequisites DANC 185 Hip-Hop Dance Technique I

Minimum Credits 1 **Maximum Credits** 1

DANC 310P Intermediate Contemporary Techniques

This course develops physical proficiency in the performance of complex dance materials, emphasizing the deepening of technical practices in Hip-Hop forms. Material may draw upon skills acquired in Hip-Hop I 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 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 and DANC 185 Hip-Hop Dance Technique I or DANC 205A Modern Technique II and DANC 205C Modern Technique II and DANC 185 Hip-Hop Dance Technique I or DANC 205B Modern Technique II and DANC 205C Modern Technique II and DANC 185 Hip-Hop Dance Technique I

Minimum Credits 1 **Maximum Credits** 1

DANC 425P Advanced Contemporary Techniques

This course develops physical proficiency in the performance of highly complex dance materials, emphasizing the deepening of technical practices in Hip-Hop forms. Material may draw upon skills acquired in Intermediate Contemporary Techniques P but with increasing demands and higher expectations for competent execution. Technical weaknesses are addressed as students' understanding, range, and body control increase. Emphasis is on building the physical capacities of the body with awareness of alignment, developing rhythmic clarity and spatial intent, and learning skills of focus and concentration. Students must audition for placement at this level.

Repeatable: Y

Requirements Permission Required (DP)

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 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 270 Club DJ: Turntablism & Hip Hop Performance

Turntablism is the creative art of manipulating sounds and music using vinyl records, CD's, and MP3 turntables and a professional DJ Mixer. This class will focus on hands-on application of the advanced techniques used in manipulating audio sources to create distinctive musical patterns and rhythms used in live performance artistic expression and international DJ competitions.

Repeatable: *N*

Formerly 41-2414

Prerequisites RADI 258 The Club DJ II

Requirements Permission Required (DP)

Minimum Credits 1 **Maximum Credits** 1

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 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 334 Digital Media Strategies

This class addresses new and emerging business models and strategies in today's rapidly evolving media industries. Topics include an in depth understanding of social media, online marketing, retail and distribution of digital, audio, and visual content including a la carte download services, subscription, and ad-supported streaming services. Additional topics include e-commerce, web design strategy, mobile retail and promotion, community building, direct to consumer marketing, and a variety of other vital tech-based strategies.

Repeatable: *N*

Formerly 28-3416

Requirements Sophomore Standing or Above (SO)

Minimum Credits 3 Maximum Credits 3

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. Students enrolled in Spring sections of this course participate in activities at the South-by-Southwest Conference and Festival in Austin, TX.

Repeatable: Y

Formerly 28-4060

Requirements Junior Standing or Above (JR)

Minimum Credits 3 Maximum Credits 3

BUSE 485 AEMMP Music Publishing: Practicum

AEMMP Music Publishing: Practicum provides students with an experiential learning opportunity operating a student-run music publishing organization. Students will work with music rights holders and clients in need of music content for various media applications. Areas of focus will include A&R (Artist & Repertoire), publishing administration, licensing strategy and royalty collection. Students will gain publishing management experience as they facilitate licensing opportunities for artists. This course may be repeated. Students enrolled in Spring sections of this course participate in activities at the South-by-Southwest Music Conference and Festival in Austin, TX.

Repeatable: Y

Formerly 28-4065

Prerequisites BUSE 250 Music Publishing

Requirements Junior Standing or Above (JR)

Minimum Credits 3 Maximum Credits 3

Interactive Media Development and Entrepreneurship Minor

The Interactive Media Development and Entrepreneurship minor enhances the College's mission to provide comprehensive educational opportunity in the arts and communication by addressing two urgent needs of many Columbia students:

1. The adoption and contribution to the global technology evolution in arts and media.
2. Empowering the arts and media community to manage and monetize creative work.

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. This course is an entry point for other media management classes, a requirement for students pursuing a media management degree, and is also open to non-Business and Entrepreneurship majors.

Repeatable: *N*

Formerly 28-1610

Minimum Credits 3 Maximum Credits 3

BUSE 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 Sophomore Standing or Above (SO)

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 Editing Essentials or JOUR 106 College Newspaper Workshop and JOUR 108 Editing Essentials

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 students a solid foundation for subsequent courses in journalistic storytelling. Equipment is required for this course. See the department website.

Repeatable: N

Formerly 53-1015

WI

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 Newspaper Workshop

Students in this sophomore-level class serve as reporters and writers for The Columbia Chronicle, the college's award-winning weekly newspaper and its website. The class has learning objectives that parallel those of Reporting 1 and it may be substituted for Reporting 1. 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

WI

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 (SO)

Minimum Credits 3 Maximum Credits 3

JOUR 140 Smartphone/photo

This is a hands-on class focusing on the technical, aesthetic and multimedia skills needed to produce images with a smartphone for professional communication and storytelling.

Repeatable: *N*

Formerly 53-1520

Minimum Credits 1 Maximum Credits 1

JOUR 141 Smartphone/video

This is a hands-on class focusing on the technical, aesthetic and multimedia skills needed to produce professional video with a smartphone.

Repeatable: *N*

Formerly 53-1521

Minimum Credits 1 Maximum Credits 1

JOUR 143 Smartphone/audio

This is a hands-on class focusing on the technical, aesthetic and multimedia skills needed to produce professional audio with a Smartphone.

Repeatable: *N*

Formerly 53-1523

Minimum Credits 1 Maximum Credits 1

JOUR 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 Newspaper Workshop

Minimum Credits 3 Maximum Credits 3

Complete 3 credits from the following courses:

COMM 219 Social Media Content

This course trains students to post effectively, strategically and ethically on social media platforms; develop concise and accurate writing and editing skills; use search engine optimization; and effectively link and share to grow audiences through strategic social media outreach.

Repeatable: *N*

Formerly 54-2205

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

Minimum Credits 3 Maximum Credits 3

ENGL 246 Reviewing the Arts

Students write confident and well-researched reviews of visual, performing, and media arts, reviews that can broaden the role of the arts in our daily lives. Students generate content for their reviews by visiting cultural and artistic institutions, attending performances, and / or viewing recordings. They examine selected expert reviews and theoretical perspectives; and they compose and revise their work through a combination of weekly in-class workshops, discussion, and take-home assignments.

Repeatable: *N*

Formerly 52-2816

HU WI

Prerequisites ENGL 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 WI

Prerequisites ENGL 112 Writing and Rhetoric II or ENGL 112H Writing and Rhetoric II: Honors or ENGL 122 International Writing and Rhetoric II

Requirements 3.5 or Higher GPA (35GP)

Minimum Credits 3 Maximum Credits 3

JOUR 234 Broadcast News Writing

Intended for students entering the Broadcast Journalism concentration, course teaches basic techniques for writing radio and television news scripts.

Repeatable: *N*

Formerly 53-2310

Co-requisites JOUR 205 Reporting II

Minimum Credits 3 Maximum Credits 3

JOUR 332 Magazine Article Writing

This course introduces students to the world of consumer magazines and teaches them to pitch and write a variety of stories for print and online. The course covers idea generation, targeting, research, interviewing, structuring, writing and rewriting, along with multimedia and social media considerations.

Repeatable: *N*

Formerly 53-3216

Prerequisites JOUR 205 Reporting II

Minimum Credits 3 Maximum Credits 3

PURE 105 Public Relations Writing

Writing-intensive course covers all forms of writing for communicating public relations messages, including press releases, media alerts, public service announcements, video news releases, pitch letters, speechwriting, brochures, newsletters, and other public relations presentations. At the successful completion of the semester, each student has accomplished a writing portfolio.

Repeatable: *N*

Formerly 54-1701

WI

Minimum Credits 3 Maximum Credits 3

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

Language Requirements

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 125 Intensive Spanish: J-Session

This elementary course is an accelerated, intensive Spanish language class. It covers most of the basic structures and vocabulary needed to develop proficiency in understanding, reading, speaking and writing Spanish for living, working and traveling. Intensive Spanish is especially appropriate for students who have taken Spanish classes in the past but have not practiced the language in several years. It is also appropriate for students who have studied other Romance languages (Italian, French, Portuguese, etc.) and want to learn Spanish at an accelerated pace. The course is taught entirely in Spanish. Students who successfully pass this course can move on to Spanish III: Language and Culture at Columbia.

Repeatable: *N*

Formerly 47-1303J

HU GA

Minimum Credits 3 Maximum Credits 3

SPAN 201 Spanish III: Language and Culture

Building on one year of college Spanish, this course extends each student's capacity to understand, read, speak, and write Spanish through exposure to the rich variety of arts in Hispanic cultures.

Repeatable: *N*

Formerly 47-2303

HU GA

Minimum Credits 3 Maximum Credits 3

SPAN 202 Conversational Spanish IV: Hablando de Cine

This course uses contemporary Spanish and Latin American films as its content base to advance speaking, reading, writing, vocabulary and culture skills through guided conversation. Films viewed include Carmen, Camila, Tristana, and Amores Perros.

Repeatable: *N*

Formerly 47-2304

HU GA

Minimum Credits 3 Maximum Credits 3

SPAN 220 Spanish for Heritage Speakers

Course serves heritage Spanish-speakers, born or educated in the U.S., and other students whose mother tongue is not Spanish but whose proficiency level equals Spanish III at Columbia College or three years of high school Spanish study. Course strengthens command of spoken and written Spanish and includes cultural enrichment by the Hispanic arts heritage in Chicago and elsewhere.

Repeatable: *N*

Formerly 47-2305

HU GA

Minimum Credits 3 Maximum Credits 3

Electives

Choose three of the following courses:

CULS 219 Puerto Rican Culture: Negotiation and Resistance

This course is an inquiry into the concept of national culture, the issues of cultural resistance and negotiation, and the complexities of citizenship and representation in Puerto Rico. The island is unique in its development during the 20th century because it is, in fact, a nation without a sovereign state, and its political relationship with the United States, along with its cultural and historical links to Latin America, provide fascinating perspectives in subjectivity, transculturation, nationalism, and popular and official cultures.

Repeatable: *N*

Formerly 46-2420

PL

Minimum Credits 3 Maximum Credits 3

HIST 141 Latin American History: To 1800

After the arrival of Europeans in the Western Hemisphere, often called the New World, many of the indigenous people who had created American societies were forced to change. This course explores Amerindian cultures and the first three centuries of contact between Native American, African, and European people in Latin America.

Repeatable: *N*

Formerly 49-1401

HI GA

Minimum Credits 3 Maximum Credits 3

HIST 142 Latin American History: Since 1800

Course explores the past two centuries of Latin-American nations in their struggle to overcome their colonial past and establish modern societies. Topics include reform and revolution, the role of the military, dictatorship, underdevelopment, and the agrarian problem.

Repeatable: *N*

Formerly 49-1402

HI GA

Minimum Credits 3 Maximum Credits 3

HIST 143 History of the Caribbean: To 1800

The Caribbean Islands were inhabited by free and independent communities when Christopher Columbus arrived in 1492. By studying the people who welcomed Columbus and his successors we can gain a better understanding of the ways in which these and other people came to be dominated by Europeans. This course looks at three of the main themes in Caribbean history, namely, The Native Americans, Europeans and Africans; Comparative European Settlements; and Slavery and Sugar.

Repeatable: *N*

Formerly 49-1410

HI GA

Minimum Credits 3 Maximum Credits 3

HIST 144 History of the Caribbean: Since 1800

The diverse elements that have shaped the Caribbean region since the late 18th century are studied in this course. The historical roots of economic, political, and social issues that have affected the Caribbean islands and mainland enclaves are also analyzed, as well as the impact of their relation to the United States of America.

Repeatable: *N*

Formerly 49-1411

HI GA

Minimum Credits 3 Maximum Credits 3

HIST 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 PL

Minimum Credits 3 Maximum Credits 3

HUMA 121 Latin American Art, Literature, and Music

Interdisciplinary humanities course provides an overview of the rich and diverse contributions of art, literature, and music of Mexico, Central America, and South America. Students learn the terminology used to describe, interpret, and appreciate these arts in the context of the culture they reflect.

Repeatable: *N*

Formerly 51-1111

HU GA

Minimum Credits 3 Maximum Credits 3

HUMA 122 Latin American Women in the Arts

This course is designed to study the contributions which Latin American women have made (and continue to make) through literary and visual arts. We will examine issues of cultural identity, feminism, and representation through various genres including drama, essays, film, literature, mythology, photography, poetry, and theology.

Repeatable: *N*

Formerly 51-1113

HU GA

Minimum Credits 3 Maximum Credits 3

HUMA 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 WI

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

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

Co-requisites CRWR 110 Foundations in Creative Writing

Minimum Credits 3 Maximum Credits 3

LITR 105 Literature, Culture, and Power

This course examines how literary texts are connected to social power and privilege. Sections might focus on one or more of the following topics: race, class, gender, sexuality, religion, disability, ethnicity, language, technology, empire, diaspora, etc....

Repeatable: *N*

Formerly 52-1601

HL 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 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 TWC-T-7 EXAM-TWC WRITING MINIMUM SCORE = 7

Minimum Credits 3 Maximum Credits 3

LITR 140 Examining the African-American Cultural Experience

A cultural studies approach to literature, course establishes connections between African-American culture as explored in African-American literature and Chicago's African-American artistic community. Students study the literature of African-American writers and conduct an ethnographic research project in the Chicago African-American artistic community.

Repeatable: Y

Formerly 52-1643

HL PL

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

Minimum Credits 4 Maximum Credits 4

LITR 160 Introduction to Drama

Course examines aspects of drama such as plot, character, structure, and dialogue. Instruction provides an overview of the nature of comedy, tragedy, farce, and melodrama. Students read and discuss plays representing important periods from time of ancient Greeks to the present.

Repeatable: N

Formerly 52-1604

HL

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

Minimum Credits 3 Maximum Credits 3

LITR 170 Mythology and Literature

Course introduces students to ancient mythology and considers how myth addresses issues such as human origins, value systems, and the desire to tell stories. Instruction focuses on the interpretation of symbols of mythological language and the forms and patterns stories take when they use language to express the human spirit.

Repeatable: N

Formerly 52-1670

HL

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

Minimum Credits 3 Maximum Credits 3

LITR 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 201 English Authors: Beowulf to Blake

Course surveys English literature from its beginnings to approximately 1800, with attention to its historical, cultural, and artistic contexts. Instruction focuses on such influential figures as Chaucer, Shakespeare, Donne, Milton, Behn, Astell, Pope, Swift, and Johnson.

Repeatable: N

Formerly 52-2610

HL WI

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

112H Writing and Rhetoric II: Honors

Minimum Credits 3 Maximum Credits 3

LITR 202 English Authors: Romanticism 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 Brontës, Hardy, Woolf, Yeats, Joyce, and Lawrence.

Repeatable: *N*

Formerly 52-2611

HL WI

Prerequisites ENGL 122 International Writing and Rhetoric II or ENGL 112 Writing and Rhetoric II or ENGL 112H Writing and Rhetoric II: Honors

Minimum Credits 3 Maximum Credits 3

LITR 202H English Authors: Romanticism 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 Brontës, Hardy, Woolf, Yeats, Joyce, and Lawrence. This course is part of the Honors program and requires, at a minimum, a cumulative GPA of 3.5 or higher to register.

Repeatable: *N*

Formerly 52-2611HN

HL WI

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

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, Chesnut, Hurston, Stevens, Eliot, Faulkner, Welty, Wright, Bellow, and Barth.

Repeatable: *N*

Formerly 52-2621

HL WI

Prerequisites ENGL 122 International Writing and Rhetoric II or ENGL 112 Writing and Rhetoric II or ENGL 112H Writing and Rhetoric II: Honors

Minimum Credits 3 Maximum Credits 3

LITR 221 World Literature: To 1660

Course covers major landmarks of world literature from its beginnings to approximately 1660. Literature from the Bible, poetry, and drama by such writers as Homer, Sophocles, Sappho, Dante, Cervantes, and Shakespeare are represented.

Repeatable: *N*

Formerly 52-2630

HL WI

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

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 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 241 Spike Lee and August Wilson

This course examines the relationship between the written and filmed versions of a story, novel, or play. The course will explore how character development, plot, narrative, symbols, and language are translated from text to film. To facilitate analysis, students will acquire a basic vocabulary for discussing literature and film. African-American themes regarding socio-historical context, aesthetics, and critical theory will be examined. The course establishes connections between literature and other areas of arts and communications.

Repeatable: N

Formerly 52-2707

HL PL

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

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

LITR 243 Singleton & Hughes

This course examines the relationship between the written and filmed versions of a story, novel, play, or poetry. The course will explore how character development, plot, narrative, symbols, and language are translated from text to film. To facilitate analysis, students will acquire a basic vocabulary for discussing literature and film. African American themes regarding socio-historical context, aesthetics, and critical theory will be examined. The course establishes connections between literature and other areas of arts and communications.

Repeatable: *N*
Formerly 52-2717

HL PL

Prerequisites ENGL 109 Writing and Rhetoric I Stretch B or ENGL 111 Writing and Rhetoric I or ENGL 111H Writing and Rhetoric I: Honors or ENGL 121 International Writing and Rhetoric I or TWC-T-7 EXAM-TWC WRITING MINIMUM SCORE = 7
Minimum Credits 3 Maximum Credits 3

LITR 250 Introduction to Women's Literature

Survey course engages students in an attempt to isolate and define a distinctly female tradition in literature. Course introduces students to style and content of women's fiction, poetry, drama, and non-fiction.

Repeatable: *N*
Formerly 52-2650

HL PL

Prerequisites ENGL 109 Writing and Rhetoric I Stretch B or ENGL 111 Writing and Rhetoric I or ENGL 111H Writing and Rhetoric I: Honors or ENGL 121 International Writing and Rhetoric I or TWC-T-7 EXAM-TWC WRITING MINIMUM SCORE = 7
Minimum Credits 3 Maximum Credits 3

LITR 255 Queer Literature

Course examines LGBTQ literary and cultural traditions in light of key concepts and insights drawn from queer theory. Consideration of writers such as Tony Kushner, Achy Obejas, Stephen McCauley, Judy Grahn, Paul Monette, Audre Lorde, James Baldwin, Rita Mae Brown, and John Rechy. Course may include earlier works such as Cather's *My Antonia* to explore queer themes not always addressed by other approaches to literature.

Repeatable: *N*
Formerly 52-2655

HL PL

Prerequisites ENGL 109 Writing and Rhetoric I Stretch B or ENGL 111 Writing and Rhetoric I or ENGL 111H Writing and Rhetoric I: Honors or ENGL 121 International Writing and Rhetoric I or TWC-T-7 EXAM-TWC WRITING MINIMUM SCORE = 7
Minimum Credits 3 Maximum Credits 3

LITR 260 Dramatic Literature

Series of courses focuses on figures, periods, or movements in dramatic literature. Content includes modern American drama, which surveys twentieth-century American playwrights such as O'Neill, Odets, Heilman, Williams, Miller, Inge, and Hansberry, and experimental drama, which explores the development of experimental theater through figures such as Jarry, Beckett, Stein, Ionesco, Shepard, and Shange. Course is repeatable as topic changes.

Repeatable: Y

Formerly 52-2665

HL WI

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

Requirements 3.5 or Higher GPA (35GP)

Minimum Credits 3 Maximum Credits 3

LITR 265 Introduction to Shakespeare

Course introduces Shakespeare's work to students with little previous exposure. Course requires reading of selected major plays. Students learn about Shakespeare's theater and become familiar with many ideas of the English Renaissance. Readings may include Romeo and Juliet, Hamlet, and The Tempest.

Repeatable: N

Formerly 52-2660

HL

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

Minimum Credits 3 Maximum Credits 3

LITR 268 Literature on Film

Class concerns the relationship between written and filmed versions of a story, novel, or play. Course explores how character development, plot, narrative, symbols, and language are translated from text to film. To facilitate analysis, students acquire a basic vocabulary for discussing literature and film. Instructors may focus on a particular theme, such as the love story, fantasy, or mythology. Works studied have been as diverse as *The Color Purple* by Alice Walker, Shakespeare's *Hamlet*, and *2001: A Space Odyssey* by Arthur C. Clarke.

Repeatable: *N*

Formerly 52-2690

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 works of science fiction and / or fantasy literature, depending on the course topic. Recent topics include Tolkien and Fantasy Literature, Harry Potter, and Science Fiction. Course can be retaken as the 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 279 Zombies in Popular Media

This course explores the history, significance, and representation of the zombie as a figure in horror and fantasy texts. Instruction follows an intense schedule, using critical theory and source media (literature, comics, and films) to spur discussion and exploration of the figure's many incarnations. Daily assignments focus on reflection and commentary, while final projects foster thoughtful connections between student disciplines and the figure of the zombie.

Repeatable: *N*

Formerly 52-2725J

HL

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

Minimum Credits 3 Maximum Credits 3

LITR 281H Victorian Illustrated Poetry: Honors

In this seminar, we will focus on Victorian illustrated poetry and its dynamic interplay between image and word. We will consider the function and effect of illustration in general, and the special problematic associated with the visual interpretation of poetry. We will also pay attention to the illustrated book as a material object, a collaboration of many makers working within the context of particular human, institutional, and cultural relationships. This is an Honors class. In addition to other possible pre-requisites, students need a minimum G.P.A. of 3.50 or higher to enroll.

Repeatable: *N*

Formerly 52-2692HN

HL

Requirements 3.5 or Higher GPA (35GP)

Minimum Credits 3 Maximum Credits 3

LITR 282 The Vietnam War in History, Literature and the Arts

The Vietnam War is one of the most studied, documented, and argued about wars in American history. The debate has taken the form of historical inquiries, poetry, novels, film, music, and other arts. The war shaped the experiences of a generation and continues to affect American life and arts. This interdisciplinary course examines the conflict in Southeast Asia through the eyes of journalists, fiction writers, poets, historians, filmmakers, musicians, and other artists.

Repeatable: *N*

Formerly 52-2636

HL GA

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

Minimum Credits 3 Maximum Credits 3

LITR 282H The Vietnam War in History, Literature and the Arts: Honors

The Vietnam War is one of the most studied, documented, and argued about wars in American history. The debate has taken the form of historical inquiries, poetry, novels, film, music, and other arts. The war shaped the experiences of a generation and continues to affect American life and arts. This interdisciplinary course examines the conflict in Southeast Asia through the eyes of journalists, fiction writers, poets, historians, filmmakers, musicians, and other artists. This is an Honors class. In addition to other possible pre-requisites,

students need a minimum G.P.A. of 3.50 or higher to enroll.

Repeatable: *N*

Formerly 52-2636HN

HL PL

Requirements 3.5 or Higher GPA (35GP)

Minimum Credits 3 Maximum Credits 3

LITR 283 Baseball in History and Literature: A Contested Narrative

This course will examine the dynamic cultural meaning of baseball in the United States, from the rise of the professionalism in the mid-19th century to the introduction of free agency and the rise of corporate competitions of the present. Through lectures, readings, and discussions on the history of baseball and analysis of the literary texts the sport inspires, students will explore issues of American identity and examine how sport can be a reflection of society as well as an instrument of change.

Repeatable: *N*

Formerly 52-2639

HL

Minimum Credits 3 Maximum Credits 3

LITR 284 Literature and Visual Culture

This course introduces students to a broad range of approaches to visual texts and written literature. Students will learn how visual, cultural, and literary theories enable them to create different interpretive strategies in their approaches to specific texts. Critical concepts studied may include subjectivity, the gaze, (re)presentation, gendered bodies, the practice of everyday life, the posthuman. The class will emphasize students' critical writing as a creative process.

Repeatable: *N*

Formerly 52-2751

HL

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

Minimum Credits 3 Maximum Credits 3

LITR 284H Literature and Visual Culture: Honors

This course introduces students to a broad range of approaches to visual texts and written literature. Students will learn how visual, cultural, and literary theories enable them to create different interpretive strategies in their approaches to specific texts. Critical concepts studied may include subjectivity, the gaze, (re)presentation, gendered bodies, the practice of everyday life, the posthuman. The class will emphasize students' critical writing as a creative process. This is an Honors class. In addition to other possible 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 Ephraim Lessing, Scott McCloud, Will Eisner, Chris Ware, Alison Bechdel, Marijane Satrapi, Mike Mignola, Alan Moore and David Gibbons, Jeremy Lowe, Aaron McGruder, Guy DeLisele, and many others.

Repeatable: *N*

Formerly 52-3752

HL

Prerequisites ENGL 122 International Writing and Rhetoric II or ENGL 112 Writing and Rhetoric II 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 291 The Literature of HIV/AIDS: Service Learning

The Literature of HIV/AIDS: Service Learning explores the subject of HIV/AIDS through a variety of literary texts as well as through involvement in service. Students read and write about poetry, fiction, nonfiction and drama and investigate the different ways in which literature has intervened in representations of HIV/AIDS. Students will also volunteer at community agencies such as Howard Brown Health Center that address issues of awareness, prevention, and the needs of those living with HIV/AIDS. Using an ethnographic approach, students incorporate their own experiences as volunteers into their discussion and writing about the discourses and representations of HIV/AIDS.

Repeatable: *N*

Formerly 52-2701

HL

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

Minimum Credits 4 Maximum Credits 4

LITR 310 Studies in the Novel

Rotating topics course examines origins and development of the novel in British, American, World, Postcolonial, or other contexts. Consideration of narrative form and style in light of related historical, aesthetic, and cultural factors. Course is repeatable as topic changes.

Repeatable: Y

Formerly 52-3610

HL WI

Prerequisites ENGL 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 WI

Prerequisites ENGL 112 Writing and Rhetoric II or ENGL 112H Writing and Rhetoric II: Honors or ENGL 122 International Writing and Rhetoric II

Requirements 3.5 or Higher GPA (35GP)

Minimum Credits 3 Maximum Credits 3

LITR 335 Contemporary Native-American Novel

Course explores several important novels published since 1965 by Native-American writers. These writers employ fresh approaches in contrast to traditional linearity of novel form. Readings include works by such writers as Sherman Alexie, N. Scott Momaday, James Welch, Louise Erdrich, Leslie Marmon Silko, Gerald Vizenor, Linda Hogan, and Paula Gunn Allen.

Repeatable: N

Formerly 52-3646

PL WI

Prerequisites ENGL 112 Writing and Rhetoric II or ENGL 112H Writing and Rhetoric II: Honors or ENGL 122 International Writing and Rhetoric II

Minimum Credits 3 Maximum Credits 3

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 WI

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 PL WI

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 342 Issues in African and African American Studies

Course offers focused, in-depth study of a significant issue or issues in African and African-American literary and cultural production. Students will read, discuss, research, and write about the issues. Course includes readings in theory as well as literature and may include examples from disciplines such as art, film, and music. Representing the African in the New World focuses on such writers as Houston Baker, Jacques Derrida, Brenda Dixon Gottschild, Toni Morrison, and others. Course is repeatable as topic changes.

Repeatable: Y

Formerly 52-3643

GA

Prerequisites ENGL 112 Writing and Rhetoric II or ENGL 112H Writing and Rhetoric II: Honors ENGL 122 International Writing and Rhetoric II

Minimum Credits 3 Maximum Credits 3

LITR 344 Slave Narrative as Documentary

Course examines literary and cinematic traditions in which slave narratives and African-American documentary film share rhetorical, artistic and political purposes. Course demonstrates how slave narratives and documentary film functioned at the forefronts of the 20th century socio-cultural activism for the redress of inequalities. Through written text and cinema-graphic arguments, the course explores how slave narratives served as analogs to American literary conventions and how documentary films continue to inform popular and critical literary texts and images. This course is a critical research course that informs and supports the goals and objectives of Writing & Rhetoric I and II foundational courses within the English Department.

Repeatable: N

Formerly 52-3645

HL PL

Prerequisites ENGL 112 Writing and Rhetoric II or ENGL 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 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 WI

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 365H Shakespeare: Honors

Series of courses examines Shakespeare's works in their literary, historical, and artistic contexts. Shakespeare: Tragedies may include Hamlet, Othello, King Lear, and Macbeth. Shakespeare: Comedies may include The Comedy of Errors, Twelfth Night, Measure for Measure, and The Tempest. Shakespeare: Histories focuses on Shakespeare's dramatization of English history from Richard II to Richard III. Shakespeare: Political Plays considers some histories and plays such as Julius Caesar and Coriolanus. Course is repeatable as topic changes. This is an Honors class. In addition to other possible pre-requisites, students need a minimum G.P.A. of 3.50 or higher to enroll.

Repeatable: Y

Formerly 52-3660HN

HL WI

Prerequisites ENGL 112 Writing and Rhetoric II or ENGL 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 370 Romantic Poets

Blake, Coleridge, Wordsworth, Keats, Shelley, and Byron receive attention in study of major Romantic poets. Students examine major complete works by these important figures and may look at portions of longer works such as *The Prelude* and *Don Juan*.

Repeatable: *N*

Formerly 52-3670

HL WI

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

Prerequisites ENGL 112 Writing and Rhetoric II or ENGL 112H Writing and Rhetoric II: Honors or ENGL 122 International Writing and Rhetoric II

Minimum Credits 3 Maximum Credits 3

LITR 374 Contemporary American Poetry

Works of poets such as Roethke, Ginsberg, Plath, Lowell, Ashbery, Rich, Creeley, Bly, Baraka, Brooks, and others are read and discussed in survey of post-modernist period, 1945 to present. Course also examines rise of important movements such as projectivism, the Beats, the New York School, Confessional Poetry, Surrealism, Feminism, the New Formalism, and Multiculturalism.

Repeatable: *N*

Formerly 52-3672

HL WI

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

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 WI

Prerequisites ENGL 112 Writing and Rhetoric II or ENGL 112H Writing and Rhetoric II: Honors or ENGL 122 International Writing and Rhetoric II

Requirements 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 GA WI

Prerequisites ENGL 112 Writing and Rhetoric II or ENGL 112H Writing and Rhetoric II: Honors or ENGL 122 International Writing and Rhetoric II

Requirements 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 WI

Prerequisites ENGL 112 Writing and Rhetoric II or ENGL 112H Writing and Rhetoric II: Honors or ENGL 122 International Writing and Rhetoric II

Requirements Junior Standing or Above (JR)

Minimum Credits 3 Maximum Credits 3

LITR 384 Seminar in Literature and Culture

Seminar in Literature and Culture is a rotating topics course that examines how literary texts shape and are shaped by and help to define the cultural contexts in which they are embedded. Each section of the course explores how literature interfaces with sociopolitical power and change. Topics might include the role of literature in violent civil rights rebellion, black experiences of World War II, the literature of the Vietnam War, and other topics that highlight the interconnections among literary works and the cultures in which those works are produced and consumed.

Repeatable: Y

Formerly 52-3790

Prerequisites ENGL 112 Writing and Rhetoric II and LITR 105 Literature, Culture, and Power or ENGL 112 Writing and Rhetoric II and LITR 103 Introduction to Literary Interpretation or ENGL 112H Writing and Rhetoric II: Honors and LITR 105 Literature, Culture, and Power 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 105 Literature, Culture, and Power or ENGL 122 International Writing and Rhetoric II and LITR 103 Introduction to Literary Interpretation

Minimum Credits 3 Maximum Credits 3

LITR 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 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

WI

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 Sophomore Standing or Above (SO)

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 effective 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 JR Standing or Above (JR) and Permission Requested (DP)

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: 20-22 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

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 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

Choose three 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 330 Elementary Differential Equations

Differential Equations is the study of methods of solving equations involving differentials (derivatives). The course concentrates on differential equations of first order and second order; simultaneous, linear, and homogeneous differential equations; solutions by power series; Laplace transforms and applications.

Repeatable: *N*

Formerly 56-3720

MA

Prerequisites MATH 221 Calculus II

Minimum Credits 3 **Maximum Credits** 3

MATH 340 Numerical Analysis

This course covers numerical methods and computer programming to investigate questions in science and engineering fields. These methods include root finding for nonlinear equations, interpolation, approximation of functions with polynomials, numerical differentiation and integration, numerical solutions of ordinary differential equations and numerical methods for solving systems of equations. The course analyzes algorithms and discusses applicability and accuracy of numerical methods. Some knowledge of computer programming is required.

Repeatable: *N*

Formerly 56-3730

MA

Prerequisites MATH 221 Calculus II and PROG 101 Introduction to Programming

Minimum Credits 4 **Maximum Credits** 4

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

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 - 18 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 4 Maximum Credits 4

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

PHOT 206 Digital Imaging I

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

Repeatable: N

Formerly 23-2201

Prerequisites PHOT 102 Photographic Practice II

Minimum Credits 3 Maximum Credits 3

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

Co-requisites GRDE 136 Design Lab

Minimum Credits 3 Maximum Credits 3

TELE 375 Introduction to 3D for Motion Graphics

This course introduces students to basic 3D modeling and animation techniques for use in Motion Graphics. The course will focus on the integration of 3D objects including logos, type and simple models with 2D graphics into a 2.5D compositing and effects environments.

Repeatable: *N*

Formerly 40-3425

Prerequisites ANIM 370 Motion Graphics II

Minimum Credits 4 Maximum Credits 4

Music Business Minor

A minor in Music Business allows students to have a distinctive and focused area of study in the field that will complement major programs across disciplines including students studying music performance, music composition, audio arts, music production, and marketing. Students focus on four specified courses in music business and further explore the field by selecting two additional courses from the Business and Entrepreneurship core of classes and selected music business oriented electives. This minor requires 18 credits for completion.

PROGRAM REQUIREMENTS - 18 credits required

BUSE 135 Business of Music

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, incentivization, risk and uncertainty, party expectations, and more. This class aims to educate students on the real-life business of 'doing the deals' that keep the music business running.

Repeatable: *N*

Prerequisites BUSE 135 Business of Music

Requirements Sophomore Standing or Above (SO)

Minimum Credits 3 Maximum Credits 3

Choose one of the following courses:

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 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 387 Producing & Touring Live Entertainment

This course focuses on the process of translating artistic vision into a tangible live production, finding the money to launch it, and putting it on stage and on the road. By examining successful producing and touring organizations, students will deepen their knowledge of organization structure, financing, budgeting, professional ethics, and the tactical responsibilities that producing and touring require. Both profit-making and non-profit performance sectors are covered.

Repeatable: N

Formerly 28-3832

Requirements Sophomore Standing or Above (SO)

Minimum Credits 3 Maximum Credits 3

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. Students enrolled in Spring sections of this course participate in activities at the South-by-Southwest Music Conference and Festival in Austin, TX.

Repeatable: Y

Formerly 28-4040

Prerequisites BUSE 135 Business of Music

Requirements Junior Standing or Above (JR)

Minimum Credits 3 Maximum Credits 3

BUSE 484 AEMMP Digital Distribution and Promotion Agency: Practicum

This class provides students with an experiential learning opportunity and addresses new and emerging technologically based business models and strategies in today's rapidly evolving music and media industries. Topics include an in depth understanding of the retail and distribution of digital audio and visual content. Additional topics include online promotion strategies, e-commerce, web design strategy, mobile retail and promotion, community building, social network marketing, and direct to consumer marketing. Students enrolled in Spring sections of this course participate in activities at the South-by-Southwest Conference and Festival in Austin, TX.

Repeatable: Y

Formerly 28-4060

Requirements Junior Standing or Above (JR)

Minimum Credits 3 Maximum Credits 3

BUSE 485 AEMMP Music Publishing: Practicum

AEMMP Music Publishing: Practicum provides students with an experiential learning opportunity operating a student-run music publishing organization. Students will work with music rights holders and clients in need of music content for various media applications. Areas of focus will include A&R (Artist & Repertoire), publishing administration, licensing strategy and royalty collection. Students will gain publishing management experience as they facilitate licensing opportunities for artists. This course may be repeated. Students enrolled in Spring sections of this course participate in activities at the South-by-Southwest Music Conference and Festival in Austin, TX.

Repeatable: Y

Formerly 28-4065

Prerequisites BUSE 250 Music Publishing

Requirements Junior Standing or Above (JR)

Minimum Credits 3 Maximum Credits 3

BUSE 486 Artist Management: Practicum

This course provides students with an experiential learning opportunity to work with artists on matters of presentation, marketability, branding, product development, career planning and live performance. Additionally, students will gain management experience as they represent artists, develop promotional materials, create an online presence, plan artist showcases and prepare for product release. Students enrolled in Spring sections of this course participate in activities at the South-by-Southwest Music Conference and Festival in Austin, TX.

Repeatable: Y

Formerly 28-4070

Co-requisites BUSE 248 Talent Management

Requirements Junior Standing or Above (JR)

Minimum Credits 3 Maximum Credits 3

BUSE 487 Club Management: Practicum

This course provides students with experiential learning opportunities in programming, marketing, and operating a club-style performance space. The course will include classroom activities and hands-on experiences in the process of identifying appropriate programs and artist/attractions for an acoustic space of c. 100 capacity; developing a performance schedule; contracting talent; devising an operational plan and support documents; managing live public concerts; budgeting and marketing.

Repeatable: Y

Formerly 28-4080

Requirements Junior Standing or Above (JR)

Minimum Credits 3 Maximum Credits 3

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 Performing Arts

This course introduces students to management fundamentals of both not-for-profit and for-profit organizations involved in the producing, presenting and promoting of live entertainment and the performing arts. It gives students an overview in conceptualizing, forming, financing, managing and operating such entities, and bringing a live event from idea conception to night-of-show. These concepts are explored through both theoretical discussions and practical exercises that focus on evaluation of real events, from concerts to theater productions and other forms of performance art.

Repeatable: *N*

Formerly 28-1718

Minimum Credits 3 **Maximum Credits** 3

BUSE 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 SO 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 Sophomore Standing or Above (SO)

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 Sophomore Standing or Above (SO)

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 Senior Standing (SR)

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

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

Primarily a screen-based course introducing students so 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

Prerequisites PHOT 251 History of Photography I

Minimum Credits 3 Maximum Credits 3

Electives

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 or PHOT 204 Introduction to Lighting and PHOT 206 Digital Imaging I

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 or PHOT 204 Introduction to Lighting and PHOT 206 Digital Imaging 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

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.

PLAYWRITING MINOR - 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 synopsis, 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 the specific playwriting topic of the semester. Over the course of the semester students will study topics in playwriting such as modern adaptations of Greek or classic plays; the body of work of one playwright and/or school of playwrights within their cultural and historical contexts; a particular theatre style; and other subjects in contemporary playwriting practice. The course explores process, styles, techniques and theatrical choices in published and unpublished plays, and relevant prose, journals, letters, reviews, and interviews. Students will also attend theatre productions. Topics will rotate so that students have the opportunity to study various aspects for writing for performance.

Repeatable: Y

Prerequisites THEA 168 Playwriting I

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

WI

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 WI

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 WI

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 WI

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 WI

Prerequisites ENGL 112 Writing and Rhetoric II or ENGL 112H Writing and Rhetoric II: Honors or ENGL 122 International Writing and Rhetoric II

Minimum Credits 3 Maximum Credits 3

ENGL 246H Reviewing the Arts: Honors

Students write confident and well-researched reviews of visual, performing, and media arts, reviews that can broaden the role of the arts in our daily lives. Students generate content for their reviews by visiting cultural and artistic institutions, attending performances, and / or viewing recordings. They examine selected expert reviews and theoretical perspectives; and they compose and revise their work through a combination of weekly in-class workshops, discussion, and take-home assignments. This is an Honors class. In addition to other possible pre-requisites, students need a minimum G.P.A. of 3.50 or higher to enroll.

Repeatable: *N*

Formerly 52-2816HN

HU WI

Prerequisites ENGL 112 Writing and Rhetoric II or ENGL 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 WI

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 WI

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 prerequisites).

Repeatable: *N*

Formerly 52-3816HN

EN WI

Prerequisites ENGL 122 International Writing and Rhetoric II or ENGL 112 Writing and Rhetoric II or ENGL 112H Writing and Rhetoric II: Honors

Requirements 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 Introduction to Programming

Learn programming concepts as you problem-solve with code, develop algorithms and create object-oriented applications. Topics covered throughout the semester include data structures, repetition, sequence control structures, program design, testing and foundational programming best practices.

Repeatable: *N*

Formerly 36-1501

Co-requisites MATH 110 College Mathematics or MATH 115 Liberal Arts Mathematics or MATH 120 Quantitative Reasoning or MATH 150 Geometry in the Arts or MATH 155 Math in Art and Nature or MATH 160 Mathematical Ideas or MATH 165 Math for Marketing and Management or ACCU-T-67 EXAM-ACCUPLACER MATH MINIMUM SCORE = 67 or ACT-M-23 EXAM-ACT MATH MINIMUM SCORE = 23 or SAT-M-550 EXAM-SAT MATH MINIMUM SCORE = 550 or CMPS-M-67 EXAM-CMPS MATH MINIMUM SCORE = 67

Minimum Credits 3 Maximum Credits 3

PROG 102 Code

Computer science powers the technology and innovation that drives the world; experience in coding logic and syntax is essential for students in a variety of disciplines. This course provides a doorway for students with no experience to gain insight into computational thinking and the application of abstraction at multiple levels, from logic gates and bits, to larger global, social, and political topics. Students in this course learn about the impact of computer science, and complete the semester with work for their portfolio.

Repeatable: *N*

Minimum Credits 3 Maximum Credits 3

PROG 201 Object Oriented Programming I

Create applications utilizing object-oriented, event-driven strategies. Design principles such as modularity and abstraction, and object-oriented principles such as encapsulation, inheritance, and polymorphism are covered throughout the semester as you build several small projects for your portfolio.

Repeatable: *N*

Formerly 36-2600

Prerequisites PROG 101 Introduction to Programming

Minimum Credits 3 Maximum Credits 3

PROG 220 C++ Programming I

Develop C++ applications utilizing language-specific features. Topics include: object-oriented programming, exception handling, resource management, pointers, and templates. Prior experience with programming is required.

Repeatable: *N*

Formerly 36-2550

Prerequisites PROG 101 Introduction to Programming

Minimum Credits 3 **Maximum Credits** 3

PROG 260 Data Design

Create and use databases as you build industry-standard applications. Topics covered throughout the course include: query languages (e.g. SQL), requirements analysis and specification, database design, normalization, integrity, and security concerns.

Repeatable: *N*

Formerly 36-3520

Prerequisites PROG 201 Object Oriented Programming I

Minimum Credits 3 **Maximum Credits** 3

PROG 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 PROG 201 Object Oriented Programming I

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

PURE 102 Intro to Public Relations

Course is an overview of the historical development and the contemporary techniques of public relations, one of the fastest-growing career fields in our global information society. Through class discussion and case studies focusing on both actual and creatively imagined situations, students gain insight into the world presented by the major media and learn the importance of research, planning, action, and evaluation, with an emphasis on ethical implications.

Repeatable: *N*

Formerly 54-1700

Minimum Credits 3 **Maximum Credits** 3

PURE 105 Public Relations Writing

Writing-intensive course covers all forms of writing for communicating public relations messages, including press releases, media alerts, public service announcements, video news releases, pitch letters, speechwriting, brochures, newsletters, and other public relations presentations. At the successful completion of the semester, each student has accomplished a writing portfolio.

Repeatable: *N*

Formerly 54-1701

WI

Minimum Credits 3 Maximum Credits 3

PURE 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 Crisis

Course provides 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 crisis. 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

Minimum Credits 3 Maximum Credits 3

PURE 230 Social Media and PR Strategies

Course explains step-by-step process of waging a successful publicity campaign merging online and offline tools and techniques. Publicity is a form of communication, and in today's world, communication happens online. Students will be introduced to basic media relations strategies and online promotion. This course explores how to use the internet to promote an organization, group, and/or individual and get a website up and running. Students understand strategies for information push and develop guidelines for the kind of information the public should see.

Repeatable: *N*

Formerly 54-2712

Prerequisites PURE 102 Intro to Public Relations or COMM 103 Introduction to Social Media and Digital Strategies

Requirements Junior Standing or Above (JR)

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

Core Courses - 9 credits

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

WI

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

Minimum Credits 3 Maximum Credits 3

RADI 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

Choose one area of focus for 9 credits from the following:

Music Focus - 9 credits

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

Co-requisites RADI 205 Writing for Radio

Minimum Credits 3 Maximum Credits 3

RADI 481 WCRX Practicum I

This course provides hands-on experience in the operation of college radio station WCRX. Students become proficient with new digital tools and various digital platforms to understand and effectively use social media in a live broadcast environment. Students work on the air as a music or talk host, news or sports anchor, or call play-by-play sports. They may also work in production or as a social media producer to develop content and maintain social media on-line communities for WCRX. Course requires a minimum of six hours per week of practical activity and two class hours per week.

Repeatable: Y

Formerly 41-3300

Prerequisites RADI 118 Radio Workshop and RADI 210 Radio Production I: Intro

Requirements Permission Required (DP) and Junior Standing or Above (JR)

Minimum Credits 2 **Maximum Credits** 3

Storytelling Focus - 9 credits

RADI 202 Radio Storytelling

This course focuses on the craft of writing and producing effective radio essays made popular through work found on National Public Radio. Emphasis is placed on storytelling techniques, writing for the ear, sound usage and basic spoken-word audio editing. Students produce four completed radio essays. The course progresses from writing to re-drafting, to audio production, to completed packages. Selected pieces will be considered for broadcast on WCRX 88.1 FM.

Repeatable: N

Formerly 41-2105

Prerequisites ENGL 112 Writing and Rhetoric II or ENGL 112H Writing and Rhetoric II: Honors or ENGL 122 International Writing and Rhetoric II

Minimum Credits 3 **Maximum Credits** 3

RADI 421 Radio and Audio Documentary

This Radio Department capstone course teaches students to produce sound-rich audio documentaries suitable for broadcast on the radio, delivered on the Internet, or through mobile media. Students study and employ the appropriate artistic aesthetic necessary for producing quality work in this genre. Each student uses research, the techniques of interviewing, writing, editing, and audio production to create two short documentaries.

Repeatable: Y

Formerly 41-4221

Prerequisites RADI 210 Radio Production I: Intro or JOUR 350 Digital Storytelling or CINE 130 Editing I or AUDI 121 Fundamentals of Audio Production or CINE 211 Post-Production Audio I

Requirements Junior Standing or Above (JR)

Minimum Credits 3 **Maximum Credits** 3

Choose one of the following courses:

RADI 230 Radio 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 RAD1 205 Writing for Radio or THEA 168 Playwriting I or CINE 145 Screenwriting I: Writing the Short Film or TELE 212 Television Arts: Writing

Minimum Credits 3 **Maximum Credits** 3

RADI 352 Radio Dramatic Series:Production

This is the final part of a three-course sequence to create an episodic radio series for WCRX-FM. Focus will be on transforming audio scripts developed in Radio Dramatic Series: Writing into production documents and the technical and artistic execution of those instructions. Students read scripts and listen to programs that exemplify fine series production. They will systematically shape voice tracks, sound effects and a commissioned musical score into consistent, ready-to-broadcast individual programs on a set schedule.

Repeatable: *N*

Formerly 41-3319

Prerequisites RAD1 210 Radio Production I: Intro or AUDI 121 Fundamentals of Audio Production

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 103 Introduction to Social Media and Digital Strategies

This introductory course teaches students how to connect businesses, brands, media and nonprofits to their critical audiences via digital communications. Through real-world best practices examples and hands-on projects, students will learn on-the-job skills and identify possible career paths in a vibrant field that blends aspects of advertising, public relations and journalism.

Repeatable: *N*

Formerly 54-1200

Minimum Credits 3 **Maximum Credits** 3

COMM 219 Social Media Content

This course trains students to post effectively, strategically and ethically on social media platforms; develop concise and accurate writing and editing skills; use search engine optimization; and effectively link and share to grow audiences through strategic social media outreach.

Repeatable: *N*

Formerly 54-2205

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

Minimum Credits 3 **Maximum Credits** 3

COMM 485 Social Media and Digital Strategy Practicum

This capstone course is the culminating curricular experience for Social Media & Digital Strategy (SMDS) majors, moving beyond course concepts and simulated assignments, into real portfolio building work on behalf of a real cause or non profit organization. Students will apply all mastered SMDS concepts and will identify and interpret digital and other research; develop content strategies; create digital content via multiple platforms (e.g., Twitter, YouTube, mobile, etc.); monitor and engage with content consumers, and evaluate and analyze program performance.

Repeatable: *N*

Formerly 54-3610

Requirements Permission Required (DP)

Minimum Credits 3 **Maximum Credits** 3

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

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 & Entrepreneurship, Cinema & 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 - 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

COMM 102 Communication Essentials

This hands-on interactive course explores communication perspectives and challenges (verbal and non-verbal) in our diverse culture. Students will practice management of creative communication issues and opportunities we all encounter working with others and in small group settings. Coursework will also investigate particular challenges facing us as ethical and responsible communicators in public, mass, and digital communication settings. Lastly, course will give students a glimpse of the wide range of creative career possibilities in communications fields.

Repeatable: N

Formerly 45-1300

Minimum Credits 3 Maximum Credits 3

COMM 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 320 Media Ecosystems

This course provides an applied perspective on the local information ecosystem and the intersections between media systems, communities, and civic and commercial agencies.

Repeatable: *N*

Formerly 45-3420

Minimum Credits 3 Maximum Credits 3

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

Choose one of the following courses:

COMM 219 Social Media Content

This course trains students to post effectively, strategically and ethically on social media platforms; develop concise and accurate writing and editing skills; use search engine optimization; and effectively link and share to grow audiences through strategic social media outreach.

Repeatable: *N*

Formerly 54-2205

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

Minimum Credits 3 Maximum Credits 3

HIST 261 History of Sport in the U.S.

Course examines the history of sports in the U.S., from the informal games of the colonial period to the highly organized, often commercial, contests of the present. Students study the impact of industrialization and urbanization on the development of the nation's tradition and explore issues of race, ethnicity, and gender in relation to social, political, cultural, and economic interests.

Repeatable: *N*

Formerly 49-2656

HI

Minimum Credits 3 Maximum Credits 3

RADI 226 Radio Sportscasting

This course introduces the basic journalistic skills needed to write, construct and deliver a radio sportscast. From learning how to interview athletes in the locker room to conducting a sports talk show, students will be able to develop topics and incorporate audio into a sports report or podcast. This course is the prerequisite to anchoring sports or participating in a sports talk show on college radio station WCRX, 88.1FM.

Repeatable: *N*

Formerly 41-2200

Prerequisites ENGL 111 Writing and Rhetoric I or ENGL 111H Writing and Rhetoric I: Honors or ENGL 121 International Writing and Rhetoric I

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 Sophomore Standing or Above (SO)

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 effective 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

Beginning course teaches how to create the illusion of violence for stage and screen including basic instruction in Unarmed (feet, fists, slaps, punches, kicks, falls, and rolls) and Rapier and Dagger (parries, cuts, thrusts and more!). The emphasis is on safe and realistic violence for the stage. Midterm scenes will be performed in the classroom. Final scenes will be performed on the main stage during Performance Week.

Repeatable: N

Formerly 31-2315

Prerequisites THEA 103 Voice for Non-Theatre Majors and THEA 101 Acting Basic Skills for Non-Acting Majors and THEA 104 Movement for Non-Theatre Majors or THEA 111 Theatre Foundation I: Theatre Making

Minimum Credits 3 Maximum Credits 3

THEA 231 Stage Combat II

This course offers continued study of safe and realistic violence for the stage and screen. The emphasis is on Advanced Unarmed and Rapier and Dagger; new weapon skill- Broadsword added. Midterm scenes will be performed in the classroom. Final scenes will be performed on the main stage during Performance Week. Adjudication of Skills Proficiency by a Fight Master of the Society of American Fight Directors and the British Academy of Stage and Screen Combat will be integrated into the final performances.

Repeatable: N

Formerly 31-2316

Prerequisites THEA 230 Stage Combat I

Minimum Credits 3 Maximum Credits 3

THEA 232 Fighting for Film

In Fighting for Film you will learn to create and perform basic stunt work by creating the illusion of violence for the screen while working with a stunt Coordinator. Basic instruction in Unarmed, Club, and Knife fighting performed in front of the camera to emphasize the differences of working in film vs. Theatre. Safe and realistic violence for the screen is the emphasis of this class while working on a film set setting.

Repeatable: Y

Formerly 31-2317J

Prerequisites THEA 231 Stage Combat II

Minimum Credits 1 Maximum Credits 1

THEA 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

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 Sophomore Standing or Above (SO)

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. This course is an entry point for other media management classes, a requirement for students pursuing a media management degree, and is also open to non-Business and Entrepreneurship majors.

Repeatable: N

Formerly 28-1610

Minimum Credits 3 Maximum Credits 3

BUSE 155 Business of Film and TV

This course studies how the movie business works in today's ever-changing marketplace, concentrating equally on mainstream Hollywood films as well as smaller independent films made outside the studio system. The two businesses co-exist, compete, and sometimes cross over in their attempts for money, starts, distribution deals, movie screens, and audience approval. Course will examine recent mega-mergers in the media world, the type of movies being released, the factors that constitute whether a film is

considered a success or failure, and what it takes to compete as a professional working in the very competitive movie industry. Topics will include past events that have shaped today's film business climate, the various methods of film financing, the cost of film distribution, the state of independent film, the operation of movie theaters, and the mysteries of Hollywood accounting. Throughout the course, students will get an inside glimpse into the economic, political, and power structures behind the scenes which help determine that movies get made, distributed, and seen by the public.

Repeatable: *N*

Formerly 28-1635

Minimum Credits 3 Maximum Credits 3

BUSE 170 Business of Performing Arts

This course introduces students to management fundamentals of both not-for-profit and for-profit organizations involved in the producing, presenting and promoting of live entertainment and the performing arts. It gives students an overview in conceptualizing, forming, financing, managing and operating such entities, and bringing a live event from idea conception to night-of-show. These concepts are explored through both theoretical discussions and practical exercises that focus on evaluation of real events, from concerts to theater productions and other forms of performance art.

Repeatable: *N*

Formerly 28-1718

Minimum Credits 3 Maximum Credits 3

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 Sophomore Standing or Above (SO)

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 effective 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. Students enrolled in Spring sections of this course participate in activities at the South-by-Southwest Music Conference and Festival in Austin, TX.

Repeatable: *Y*

Formerly 28-4070

Co-requisites BUSE 248 Talent Management

Requirements Junior Standing or Above (JR)

Minimum Credits 3 **Maximum Credits** 3

Teaching Artist Minor

Teaching artistry is a growing field of practice in arts education across the country. For years, artists have practiced their art while contributing to the field of education in a multitude of ways. The Teaching Arts (TA) minor provides scaffolding for students who are interested in using their majors to further develop their craft while teaching and working with children, adolescents and adults. The TA minor provides students the opportunity to build the necessary skills to partner effectively with organizations that employ TAs. The TA minor prepares students to work in a variety of settings that do not require a teaching license. These include after-school programs, community-based arts organizations, museum settings, and in-school programs supervised by a licensed teacher. All students in this minor complete a three credit-hour TA practicum or internship in which they connect their major with their minor coursework. Additionally, TA minors' transcripts provide evidence of a strong background in teaching artistry if they choose to continue their education through graduate studies.

PROGRAM REQUIREMENTS - 18 credits required

EDUC 115 Human Development Across the Lifespan

Students survey theories of holistic human development spanning the cognitive, physical, and social emotional domains. Emphasis is on the earlier stages of development, but encompasses the entire lifespan. Attention will be given to the application of theory to personal experience; the impact of an anti-bias approach; and the role of family, culture, and community on development.

Repeatable: *N*

Formerly 38-1125

SS

Minimum Credits 3 Maximum Credits 3

EDUC 225 Education of Learners with Exceptional and Diverse Needs

This course introduces the concept of exceptionality, providing an overview of various forms of atypical growth and development and teaching methods. The emphasis is on children having a variety of disabilities and/or delays and the implications for learning and growth. The roles of legislation; collaboration between parents, schools, and teachers; children's cultures; and the rights of learners identified as having exceptional needs will be explored.

Repeatable: *N*

Formerly 38-2155

Prerequisites EDUC 115 Human Development Across the Lifespan

Minimum Credits 3 Maximum Credits 3

EDUC 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

EDUC 385 Arts Integration: Interdisciplinary Learning K-12

This course will take an in-depth look at the impact of interdisciplinary arts teaching on student learning. It will engage students in the theory, history, research, and practice of interdisciplinary arts teaching and learning in the schools. Students will learn how to create interdisciplinary curriculum across core academic subjects and the arts, connect to the Common Core Standards, develop assessment tools, and build documentation into teaching practice. They will study the connections between arts-integration, the Reggio Emilia approach, as well as inquiry and project-based learning. They will develop an interdisciplinary unit plan, have the opportunity to teach and revise curriculum with one another, and observe and reflect on interdisciplinary arts learning in Chicago Public School classrooms. Guests will include teaching artist and classroom teacher partners, and leaders in the field of teaching artistry.

Repeatable: *N*

Formerly 38-3581

Prerequisites EDUC 380 The Teaching Artist in School and Community Settings

Minimum Credits 3 **Maximum Credits** 3

EDUC 390 Teaching Artist Internship

This internship provides students with direct experience working as a Teaching Assistant under the mentorship of a veteran Columbia College Chicago teaching artist. In this internship, students spend a minimum of 75 hours on-site working with a Teaching Artist in school classrooms, after school programs, and/or community organizations. Time on-site will include all aspects of the Teaching Artist's job, such as planning and implementing arts integrated activities; reflection, documentation, and collaboration; and preparation and clean-up. The internship might also include opportunities to support program staff at either the Center for Community Arts Partnerships, the Museum of Contemporary Photography or another community-based arts organization to learn about the coordination and implementation of Arts Partnership programs.

Repeatable: Y

Formerly 38-3588

Prerequisites EDUC 380 The Teaching Artist in School and Community Settings

Concurrent Requisite EDUC 385 Arts Integration: Interdisciplinary Learning K-12

Minimum Credits 3 **Maximum Credits** 3

Complete 3 credits from the following courses:

EDUC 105 Introduction to Early Childhood Education

This course provides an overview of early childhood care and education with emphasis on historical, cultural, political, and theoretical implications related to perspectives of young children, the learning process, teaching, and social justice. Introductions to the variety of programs, the role of the teacher, career opportunities, and professional organizations are included. Emphasis will be given to developmentally appropriate practice, the learning context, the role of art and play, the Reggio Emilia approach, and trends and issues within the field.

Repeatable: N

Formerly 38-1100

Minimum Credits 3 **Maximum Credits** 3

EDUC 120 Brain Development in Childhood

Course uses the emerging brain development research as the organizing principle for an exploration of the physical, cognitive, social, and emotional growth of children from birth to age eight. Topics of exploration include pre- and post-natal development, sensory processing, nutrition, stress, disease and disorders, and developmental milestones. Emphasis is placed on the physical and cognitive realms of development. Course was designed to provide students with the scientific information that will support their interactions with young children.

Repeatable: N

Formerly 38-1530

Minimum Credits 3 **Maximum Credits** 3

EDUC 210 Language Learning and Linguistic Development

This course develops students' understandings of typical and atypical speech and language development from birth through age eight in monolingual and multilingual children with a focus on the rights of the learner. Students explore the relationships between linguistic and language development, and other areas of development and learning are explored. Since language is integral to thinking and learning processes, the course frames students' examination of the biological, environmental, social, and cultural components of language learning and linguistic development.

Repeatable: *N*

Formerly 38-2130

Prerequisites EDUC 115 Human Development Across the Lifespan

Minimum Credits 3 Maximum Credits 3

EDUC 215 Child, Family & Community: Critical Perspectives

This course contributes to students' knowledge and skills necessary to work successfully with diverse families in individual, group, and community settings. The course emphasizes strategies for strengthening adult-child relationships and collaborative partnerships between educators, families, community members, and agencies. This content is examined critically to understand how some children and their families are often perceived and treated inequitably and how these inequities are embedded in US history.

Repeatable: *N*

Formerly 38-2140

PL

Prerequisites EDUC 115 Human Development Across the Lifespan

Minimum Credits 3 Maximum Credits 3

EDUC 220 Teaching English Language Learners: Theoretical Foundations

This course provides the foundations necessary for making informed decisions about the education of English Language Learners (ELLs), their characteristics and challenges, and English language acquisition. Students will explore the connections among theory, diversity, and equity, and the research and policies that inform instructional designs and practices.

Repeatable: *N*

Formerly 38-2150

PL

Minimum Credits 3 Maximum Credits 3

EDUC 230 Culture in Young Children's Literature

This course offers students the opportunity to learn how children's literature, as text and art, has been used to teach youth throughout history; how it has been appropriated by societies; and how children's authors and illustrators have become authors of the culture of their times. The course embodies elements of traditional literary analysis where students will study historical trends, literary and artistic devices, cultural ideologies, and elements of text quality present in multicultural children's literature for audiences aged birth through nine years.

Repeatable: *N*

Formerly 38-2601

HL

Prerequisites ENGL 112 Writing and Rhetoric II or ENGL 112H Writing and Rhetoric II: Honors or ENGL

122 International Writing and Rhetoric II
Minimum Credits 3 Maximum Credits 3

EDUC 495 Directed Study

A course in which students carry out learning activities on their own, under the guidance of an instructor. Student works towards achieving agreed upon goals, which may include field experiences that range from observations to classroom based practica, occurring in a range of settings.

Repeatable: Y
Formerly 38-3176
Minimum Credits 1 Maximum Credits 9

EDUC 496 Independent Project: ECE

An independent project is designed by the student, with the approval of a supervising faculty member, to study an area that is not presently available in the curriculum. Prior to registration, the student must submit a written proposal that outlines the project.

Repeatable: Y
Formerly 38-3175
Requirements Permission Required (DP)
Minimum Credits 1 Maximum Credits 6

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

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 studies different methodologies of script analysis to help students develop greater skill in interpretation. Analytical methods provide students with glimpses of plays' underlying structural principles, leading to deeper understanding of overall meaning. Instruction includes overview of the history of dramatic criticism in Western theatre. Course provides common working vocabulary and methods of analysis, facilitating communication of production ideas. Writing intensive course is useful for actors, directors, and designers.

Repeatable: *N*

Formerly 31-2120

WI

Prerequisites THEA 111 Theatre Foundation I: Theatre Making and ENGL 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 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

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

Concurrent Requisite THEA 267 Directing II or THEA 366 Directing III or THEA 466 Directing IV

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

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 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 SAT-M-550 EXAM-SAT MATH MINIMUM SCORE = 550 or

ENGL 112H Writing and Rhetoric II: Honors and 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

ENGL 122 International Writing and Rhetoric II and 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

Requirements Junior Standing or Above (JR)
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

Complete 12 credits from the following courses:

INMD 215 Conversational Interfaces

Conversation interfaces offer a greater degree of engagement than typical navigational models, and its dependence upon spoken word and audio broaden the reach and application of interactive media beyond visual environments. Students have the opportunity to author highly engaging, writing-centric interactive content. From fiction to non-fiction, poetry to ad copy, this new interaction model offers substantial creative and professional territory for interaction designers and writers alike.

Repeatable: N

Formerly 36-2130

Prerequisites ENGL 112 Writing and Rhetoric II or ENGL 112H Writing and Rhetoric II: Honors or ENGL 122 International Writing and Rhetoric II

Minimum Credits 3 **Maximum Credits** 3

INMD 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 310 Interface Design II

Course leverages the broader and interdisciplinary foundational understanding of media-related theories from preceding courses to explore advanced theory and practice of interface design. This course focuses on impressive and environmental models of interaction design, including connected interfaces, smart technology, and experience design. Students produce substantial written critiques as well as prototypes for their own interactive work to demonstrate a literate and evolved understanding of the diverse theories that influence design.

Repeatable: *N*

Formerly 36-3110

Prerequisites INMD 210 Interface Design I

Minimum Credits 3 Maximum Credits 3

INMD 315 Experience Design

This course will encourage students to evaluate their own work, as well as the work of others, from the viewpoint of their audience. By gaining an awareness of how the participant experiences their work, students will gain an understanding of how to create engaging, user-centered interfaces.

Repeatable: *N*

Formerly 36-3150

Prerequisites INMD 210 Interface Design I

Minimum Credits 3 Maximum Credits 3

INMD 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

Requirements JR 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

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

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

Complete 6 credits from the following courses:

TELE 304 Emerging Media and Society

Course examines the role of emerging media related to the medium of television, considering the shifting impact of the internet and mobile media on how television is produced and consumed and understood. Students will examine issues that arise from the constantly shifting landscape of emerging media, including the role of industry and government, audience reception, social ethics, and creative production. Students discuss, debate, research, and write about current issues and topics of interest.

Repeatable: N

Formerly 40-3101

Prerequisites 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

Requirements Junior Standing or Above (JR)

Minimum Credits 3 **Maximum Credits** 3

TELE 305 Advanced Location Sound Recording

This course applies principles of synchronous motion picture recording to advanced production. Students work on advanced projects on location with faculty supervision. Class sessions provide for discussions, exchange of experiences, and problem solving.

Repeatable: Y

Formerly 40-3103

Minimum Credits 4 **Maximum Credits** 4

TELE 309 Sound Mixing for Cinema

Sound Mixing For Cinema explores the advanced processes used to create effective state-of-the-art cinema sound mixes. In this intensive, hands-on studio course, students will study the latest trends in soundtrack aesthetics & rerecording technology and employ these techniques in mixing soundtracks for a variety of cinema genres & media.

Repeatable: N

Formerly 40-3126

Prerequisites 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

Minimum Credits 4 **Maximum Credits** 4

TELE 310 Writing for Television

Scriptwriting course is for students who already have a basic understanding of story structure, dialog, and character development. In this class the student will learn to write full-length television scripts and will study the structure and conventions of writing the sitcom, sketch comedy, and hour-long dramatic scripts. Student work will be read aloud and workshopped, step by step, in a traditional writers table' story conference procedure. Each student will leave the course with at least one full-length, polished script from one of the featured genres.

Repeatable: N

Formerly 40-3202

Prerequisites TELE 212 Television Arts: Writing or CINE 145 Screenwriting I: Writing the Short Film

Minimum Credits 3 **Maximum Credits** 3

TELE 316 Independent Producer Workshop

Course is intended to hone specific producing skills. The focus will be on independently produced programs, covering a wide range of styles and genres. Independent video/television will be examined from a historical perspective to set the stage for the students' own work. This work will culminate in a final project.

Repeatable: N

Formerly 40-3211

WI

Prerequisites TELE 210 The Television Producer and TELE 330 Production and Editing II

Minimum Credits 4 **Maximum Credits** 4

TELE 317 Online Video: Trends & Best Practices

Advanced television course requires that students serve as the Operations Department of Columbia College's television station, Frequency Columbia. All aspects of maintaining and operating a broadcast facility including programming, scheduling, recruiting, commercial and product sales, distribution, production, and promotions will be included in the experience of this high-profile, high-demand project.

Repeatable: Y

Formerly 40-3220

Prerequisites TELE 210 The Television Producer and TELE 325 Television Arts: Directing

Minimum Credits 3 **Maximum Credits** 3

TELE 318 Writing the Situation Comedy

Advanced level scriptwriting course teaches the skills needed to write the most popular form in television today, the situation comedy. The class will require the students to write two half-hour comedies, one based on an existing prime-time television series, the other based on an original pilot concept. The scripts will be read and reviewed, step by step, in a classic writer's table story conference procedure. In addition, there will be lectures on the writing of both the established sitcom as well as the original pilot episode.

Repeatable: Y

Formerly 40-3221

Prerequisites TELE 310 Writing for Television or CINE 145 Screenwriting I: Writing the Short Film

Minimum Credits 3 **Maximum Credits** 3

TELE 319 Producing the Television Magazine Segment

Course teaches pre-production, production, and post-production techniques in the completion of several entertainment magazine-style segments. From conception to completion, each student will gain experience in interviewing, writing, storytelling, scheduling, and developing an artistic approach to various profile pieces to be aired on Frequency TV. Working as a team member with videographers, studio crews, editors, graphic artists, and Frequency TV staff members, the student will gain invaluable experience in all facets of being a producer.

Repeatable: Y

Formerly 40-3224

Prerequisites TELE 210 The Television Producer and TELE 330 Production and Editing II

Minimum Credits 4 **Maximum Credits** 4

TELE 320 Critical Television Theory and Analysis

This course seeks to master methods of analysis and theory commonly utilized in Television Studies: historic and industrial, auteurism and genre, semiotics and psychoanalysis, postmodernism, feminist, critical race, discourse, and audience reception. In students' aspirations to become professionals in the field of television, understanding how TV operates culturally and socially in a sophisticated manner will ultimately make them better creative artists, producers, managers, screenwriters, etc.

Repeatable: Y

Formerly 40-3212

WI

Prerequisites ENGL 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 327 Writing for Television Genre

Course is an advanced level writing class with much time devoted to the development of analytic skills. The class will be broken up into two parts. The first will be an investigation of a variety of analytic methods. The second half will be spent examining a variety of genres and writing a series of outlines and script excerpts. The topics would include action/adventure, melodrama, drama, comedy, mystery, and science fiction. Each would be examined with examples drawn from both current and past television programming. The class would conclude with the completion of a full-length script.

Repeatable: N

Formerly 40-3231

Prerequisites TELE 310 Writing for Television or CINE 145 Screenwriting I: Writing the Short Film

Minimum Credits 3 Maximum Credits 3

TELE 328 Television Program Development

Television Program Development teaches students how to take an idea for a scripted television series and turn it into a fully realized written document (show bible) that focuses on creating a sustainable premise and includes a pilot story, subsequent stories, characters and a vision, which effectively reflect the series' setting, tone, and structure. From this detailed document, students will be able to write a pilot script (in a subsequent class or on their own). Additionally, the class introduces students to the variety of programming needs of broadcast, cable and streaming platforms.

Repeatable: N

Formerly 40-3232

Prerequisites TELE 210 The Television Producer or TELE 212 Television Arts: Writing

Requirements Junior Standing or Above (JR)

Minimum Credits 3 Maximum Credits 3

TELE 329 Developing the Reality Show

This class introduces the student to the creative and business aspects of designing an original reality series. Students will be required to pitch and develop an original reality show concept from idea to finished show bible, with budget, locations and a sample episode rundown. Students will be required to develop story lines for 13 episodes to illustrate the season progression.

Repeatable: Y

Formerly 40-3234

Prerequisites TELE 210 The Television Producer and TELE 112 Aesthetics and Storytelling
Minimum Credits 3 Maximum Credits 3

TELE 332 Video for Internet and Mobile TV

This class focuses on short form unscripted or soft script improv online videos and series. The proliferation of mobile devices, platforms and apps such as YouTube, Facebook, Vimeo, Vine, Instagram, Tumblr, Twitter, etc. have presented the opportunity for the creation and distribution of emerging visual storytelling forms that utilize an auteur method of creation. While studying analytics and best practices, students will focus on developing their individual voice as makers, learning to develop, direct, produce, edit, market and, in some cases, act in or host their final projects which will consist of a fully produced, uploaded and marketed original 6 episode online unscripted video series.

Repeatable: *N*

Formerly 40-3236

Prerequisites TELE 135 Online Video Culture or TELE 251 Video for Comedians and Performers or CINE 102 Cinema Notebooks and CINE 103 Cinema Image and Process

Minimum Credits 3 Maximum Credits 3

TELE 333 Writing for Internet and Mobile TV

This course will focus on telling one story using multiple creative and distribution platforms. The primary or origin form will be a scripted multiple episode dramatic or comedic web series. Each series will also have 3 extension platforms: social media and open source creative platforms that will tell a different part of the story. Students will pitch, develop, write and using a smart-phone, laptop or tablet will create 'in character' extension content on YouTube, Facebook, 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 335 Web Series Producer

This class will cover the responsibilities of a web series producer with focus on launching, distributing, and growing a loyal audience of internet and mobile viewers. Each student will be responsible for building an online presence for and launching of a completed web show.

Repeatable: *N*

Formerly 40-3240

Requirements Sophomore Standing or Above (SO)

Minimum Credits 3 Maximum Credits 3

TELE 337 Creating the TV News Package

Course is designed to prepare a Broadcast Journalism student for shooting, interviewing, logging, and editing news package material. Hands-on/lecture course provides an opportunity for the future reporter and video journalist to practice with his or her own material in the production of news stories for television. Stand-ups, interviews, voice-overs, sound bites, cut-aways, writing to video, and the use of the television

medium to tell the journalistic story are hallmarks of this course.

Repeatable: *N*

Formerly 40-3309

Prerequisites JOUR 234 Broadcast News Writing and TELE 230 Production and Editing I or JOUR 234 Broadcast News Writing and TELE 262 Production and Aesthetics for Television News

Minimum Credits 3 Maximum Credits 3

TELE 338 Television Equipment Practicum

Course provides students with intensive, hands-on practice with the central pieces of production equipment found in the control room including the video switcher and audio console. Students will gain valuable insight into the operation of these devices, as well as greater understanding of the roles of the operators within the context of production, and conceptual knowledge of underlying engineering principles and techniques.

Repeatable: *N*

Formerly 40-3310J

Prerequisites TELE 325 Television Arts: Directing

Minimum Credits 1 Maximum Credits 1

TELE 339 Advanced Lighting and Camera

Lighting and camera course is required for students in both the Production and Post-Production/Effects concentrations. Focusing on advanced techniques for lighting and camera operations, students will further develop their understanding and skills gained in the basic core courses. Hands-on work as well as a deeper understanding of the principles and concepts that guide these production techniques will be the hallmark of this upper-level course.

Repeatable: *N*

Formerly 40-3311

Prerequisites TELE 125 Television Arts: Production and TELE 230 Production and Editing I

Minimum Credits 3 Maximum Credits 3

TELE 341 Directing and Production: Narrative

Advanced course further develops directing skills specifically in dramatic performance, utilizing larger studio facilities, and will be co-taught with a Theater/Music Department offering. The combined classes will examine the complex orchestration required to capture the theatrical performance using the sophisticated technology of television. Student directors will become acquainted with the special rigors and disciplines of performing as well as the creative challenge it creates.

Repeatable: *N*

Formerly 40-3314

Prerequisites TELE 325 Television Arts: Directing

Minimum Credits 4 Maximum Credits 4

TELE 342 Directing and Production: Television Magazine Segment

Course explores approaches to directing for expanding magazine/interview-based styles of television programming and work as crew on a wide variety of both field and studio productions. Students will interact with producers, shooters, and editors enrolled in other Television Department courses to create program segments, both single and multiple camera, for Frequency TV.

Repeatable: Y

Formerly 40-3315

Prerequisites TELE 325 Television Arts: Directing

Minimum Credits 4 Maximum Credits 4

TELE 343 Remote Television Production

Course teaches students to adapt their knowledge of both studio and field production, utilizing a mobile remote production truck to shoot on location at a variety of events in and around Chicago. Relevant programs are researched, produced, and directed by students. Productions may include music, performance, sports, and events. Emphasis is placed on pre-production, meeting deadlines, survey of locations, and performance of a wide range of crew duties, including directing, in a live environment.

Repeatable: Y

Formerly 40-3316

Prerequisites TELE 325 Television Arts: Directing

Minimum Credits 4 Maximum Credits 4

TELE 344 Directing and Production: Live Broadcast

Course requires that students serve as the technical/production arm for NEWSBEAT, a weekly newscast produced and streamed live throughout the campus of Columbia College. All aspects of the studio production, including directing, audio, camera, switching, graphics, and video elements, will be emphasized and further developed as part of the deadline-oriented, fast-paced learning experience.

Repeatable: Y

Formerly 40-3317

Prerequisites TELE 325 Television Arts: Directing

Minimum Credits 4 Maximum Credits 4

TELE 346 Directing the Webisode

Course will focus on all aspects of directing and production as they pertain specifically to the webisodic series. The internet and mobile modes of distribution have created a space for a new form of episodic content: The Webisode. Students will work to complete a web series consisting of short form episodes, with directing and production skills unique to the emerging genre.

Repeatable: N

Formerly 40-3319

Prerequisites TELE 325 Television Arts: Directing and TELE 330 Production and Editing II

Minimum Credits 4 Maximum Credits 4

TELE 348 Advanced Control Room Techniques

Equipment operation course focuses on the Studio control room, building on the skills gained in the Television Equipment Practicum. Students will spend a significant portion of the class time working with the production switcher and the digital video effects system.

Repeatable: N

Formerly 40-3321

Prerequisites TELE 325 Television Arts: Directing

Minimum Credits 2 Maximum Credits 2

TELE 354 The Documentary Production Team

This course functions as a production company with students developing and producing segments for a single film. The idea for the film is collaboration between the team and Columbia's Critical Encounters initiative. The team decides on division of labor, ownership and general company policies. Additional topics include advanced proposal writing and grant application as well as narration and script writing. Students will produce collateral materials including publicity, study guides and DVD extras. The team is responsible for meeting stringent deliverable guidelines.

Repeatable: Y

Formerly 40-3328

Prerequisites TELE 372 Documentary Production and Editing

Requirements Permission Required (DP)

Minimum Credits 3 Maximum Credits 3

TELE 357 Documenting Social Injustice

Course enables students to become familiar with the range of diversity issues--race, ethnicity, gender, religion, class, etc.--through extensive readings and videos. Social justice education is both a process and a goal and involves students who have a sense of their own agency as well as a sense of social responsibility toward others and society as a whole. Class tours several sites of ethnic art, activism, and social justice. Students work in teams on documenting their impressions and comparing the classroom with the experiential with help from experts in the field.

Repeatable: Y

Formerly 40-3340

SS

Prerequisites MEDI 201 Culture, Race and Media or TELE 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

Minimum Credits 3 Maximum Credits 3

TELE 360 PostProduction Bootcamp: Avid Techniques

This postproduction course is designed to give students in the Postproduction & Effects concentration an intensive workshop exploring the tools, editing processes and workflow of the Avid editing system. Through a series of demonstrations and editing assignments, students will learn the complete process of finishing a television program, from initial input of materials to the final output of deliverables. The course is specifically meant for students who come from other editing platforms (such as Final Cut Pro) who already have a good baseline for postproduction techniques, but need to launch themselves into Avid-specific tools and techniques.

Repeatable: N

Formerly 40-3402

Minimum Credits 2 Maximum Credits 2

TELE 367 Experimental Production and Editing

Course is an advanced level production class in which students create an original, individually conceived piece of video art. The course is an introduction to the history of experimental video and video artists, as well as project development, production, and editing techniques that are specific to experimental video. Students learn advanced techniques of shooting and editing including non-traditional camera techniques, audio and microphone techniques, field lighting, graphics and effects integration, and integration of other art media. Students also learn how to develop voice and point of view and are highly encouraged to produce an original work that defies standard television genres and conventions. Editing is accomplished using a non-linear editing workstation.

Repeatable: Y

Formerly 40-3412A

Prerequisites TELE 212 Television Arts: Writing and TELE 330 Production and Editing II

Minimum Credits 4 Maximum Credits 4

TELE 371 Narrative Production and Editing

Course is an advanced level production class in which students create an original, individually conceived narrative work. Course looks at the various types of narrative genre, as well as project development, production, and editing techniques that are specific to narrative television. Students learn advanced techniques of shooting and editing including camera techniques and setups, audio and microphone techniques, field lighting, narrative story structure, script breakdown techniques, and storyboarding. Students also learn how to develop voice and point-of-view as well as understand how to work within the various narrative contexts. Editing is accomplished using a non-linear editing workstation.

Repeatable: Y

Formerly 40-3412B

Prerequisites TELE 212 Television Arts: Writing and TELE 330 Production and Editing II

Minimum Credits 4 Maximum Credits 4

TELE 372 Documentary Production and Editing

Course is an advanced level production class in which students create an original, individually conceived documentary video. Course is an introduction to documentary theory and history, as well as project development, production, and editing techniques that are specific to television documentary. Students learn advanced techniques of shooting and editing including hand-held camera, audio and microphone techniques, field lighting, interviewing techniques, and documentary story structure. Students also learn how to develop voice and point-of-view as well as understand how to work within the various documentary genres.

Repeatable: Y

Formerly 40-3412C

Prerequisites TELE 212 Television Arts: Writing and TELE 330 Production and Editing II

Minimum Credits 4 Maximum Credits 4

TELE 373 Advanced Post Production Workshop

Course is designed for advanced level post-production students and addresses new technologies and procedures used in professional post environments. Students will use Avid Media Composer to learn advanced editing and effects techniques; project management strategies in a cross-platform environment; and advanced color correction strategies. Course will also include advanced concepts of digital production and broadcast and High Definition TV standards. All footage will be provided by the instructor to achieve class goals.

Repeatable: Y

Formerly 40-3421

Prerequisites TELE 330 Production and Editing II and TELE 360 PostProduction Bootcamp: Avid Techniques

Minimum Credits 4 Maximum Credits 4

TELE 375 Introduction to 3D for Motion Graphics

This course introduces students to basic 3D modeling and animation techniques for use in Motion Graphics. The course will focus on the integration of 3D objects including logos, type and simple models with 2D graphics into a 2.5D compositing and effects environments.

Repeatable: N

Formerly 40-3425

Prerequisites ANIM 370 Motion Graphics II

Minimum Credits 4 Maximum Credits 4

TELE 379 On-Camera Talent

Course teaches the student the role of being on camera talent in a variety of different production situations. The varied roles of a live reporter, in a hard news deadline situation, the anchor's roles on the news set, the host talent's responsibility and interactions in the entertainment genres of talk, game, and magazine shows. The art of the interview, the how-to of writing scripts, researching guest, and formulating questions will also be included. The culmination of this class will be to conduct on camera interviews in Live, Pre-Taped, and location situations.

Repeatable: Y

Formerly 40-3699

Requirements Sophomore Standing or Above (SO)

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 ENGL 112 Writing and Rhetoric II and TELE 320 Critical Television Theory and Analysis or ENGL 112H Writing and Rhetoric II: Honors and TELE 320 Critical Television Theory and Analysis or ENGL 122 International Writing and Rhetoric II and TELE 320 Critical Television Theory and Analysis

Minimum Credits 3 Maximum Credits 3

TELE 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 ENGL 112 Writing and Rhetoric II and TELE 320 Critical Television Theory and Analysis or ENGL 112H Writing and Rhetoric II: Honors and TELE 320 Critical Television Theory and Analysis or ENGL 122 International Writing and Rhetoric II and TELE 320 Critical Television Theory and Analysis

Minimum Credits 3 Maximum Credits 3

TELE 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 ENGL 112 Writing and Rhetoric II and TELE 320 Critical Television Theory and Analysis or ENGL 112H Writing and Rhetoric II: Honors and TELE 320 Critical Television Theory and Analysis or ENGL 122 International Writing and Rhetoric II and TELE 320 Critical Television Theory and Analysis

Minimum Credits 3 Maximum Credits 3

TELE 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 ENGL 112 Writing and Rhetoric II and TELE 320 Critical Television Theory and Analysis or ENGL 112H Writing and Rhetoric II: Honors and TELE 320 Critical Television Theory and Analysis

Analysis or ENGL 122 International Writing and Rhetoric II and TELE 320 Critical Television Theory and Analysis

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 ENGL 112 Writing and Rhetoric II and TELE 320 Critical Television Theory and Analysis or ENGL 112H Writing and Rhetoric II: Honors and TELE 320 Critical Television Theory and Analysis or ENGL 122 International Writing and Rhetoric II and TELE 320 Critical Television Theory and Analysis

Minimum Credits 3 Maximum Credits 3

TELE 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 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 420 Master Workshop Narrative: Writing

In this advanced workshop, students will serve as writers for a departmentally produced narrative television pilot (network/cable series, web series, or online TV series). In the fall semester, the writing students will develop, pitch and write their own original ½ hour pilot script. All scripts will be work-shopped and read aloud weekly in a writer's table story conference procedure. At the end of the fall semester, one of these pilot scripts will be chosen for production in the spring semester. Although only one will be produced, all students will complete and polish an original series pilot as a portfolio piece or to be entered into script competitions.

Repeatable: Y

Formerly 40-3222

WI

Prerequisites TELE 310 Writing for Television and ENGL 112 Writing and Rhetoric II or TELE 310 Writing for Television and ENGL 112H Writing and Rhetoric II: Honors or TELE 310 Writing for Television and ENGL 122 International Writing and Rhetoric II

Minimum Credits 4 Maximum Credits 4

TELE 421 Master Workshop Narrative: Pre-Production

Course requires that students in this advanced producing workshop work on preproduction for the Television Program's annual television pilot, to be produced in the Spring by the Master Workshop Narrative: Producing & Directing courses. Students will work on budgets, casting plans, location scouting, legal, script breakdowns, and other processes necessary to prepare for a major production of a television pilot. Students are highly encouraged to register for the Master Workshop Narrative: Producing course in the spring.

Repeatable: Y

Formerly 40-3225J

Prerequisites TELE 125 Television Arts: Production and TELE 210 The Television Producer

Minimum Credits 1 Maximum Credits 1

TELE 422 Master Workshop Narrative: Producing

In this advanced workshop, students will serve as producers for a departmental narrative program (television pilot, web series, or other form). Student producers in this course collaborate with student directors on an original television program, shot on location. Students producers will be responsible for all phases of producing including scheduling, budgeting, locations selection, auditions, and production management.

Repeatable: Y

Formerly 40-3226

Prerequisites TELE 210 The Television Producer and TELE 325 Television Arts: Directing and TELE 330 Production and Editing II

Minimum Credits 4 Maximum Credits 4

TELE 423 Master Workshop Narrative: Directing & Production

In this advanced workshop, students will serve as directors and crew for a departmental narrative program (television pilot, web series, or other form). Students will work with actors and producers to shoot a narrative program on location. All phases of single camera location shooting will be covered, including directing, staging, lighting, sound, and camera.

Repeatable: Y

Formerly 40-3325

Prerequisites TELE 325 Television Arts: Directing and TELE 330 Production and Editing II

Minimum Credits 4 Maximum Credits 4

TELE 425 Advanced Post-Production: Prime Time

In this advanced level post-production course, student editors work in teams with producers, directors, and / or writers to edit departmental programs including sketch comedy programs and sketches, TV pilots, web series, and music programs. The course emphasizes professional processes, procedures and work flows.

Repeatable: Y

Formerly 40-3424D

Prerequisites ANIM 270 Motion Graphics I and TELE 360 PostProduction Bootcamp: Avid Techniques

Minimum Credits 4 Maximum Credits 4

TELE 430 Master Workshop Sketch Comedy: Writing

This advanced course is designed to teach the skills needed to write proficiently within the popular television genre of sketch comedy. Students will develop, pitch and write original sketches and commercial parodies. The sketch ideas will be pitched, improvised, drafted, read, reviewed, and revised step by step, in a classic writer's table story conference procedure before moving on to the rehearsal and production process. Students will collaborate closely with the students and instructors of the Production, Editing and Producing courses. The end product of this collaboration, an original set of digital short sketches in the fall and FreqOut LIVE in the spring.

Repeatable: Y

Formerly 40-3230

Prerequisites TELE 310 Writing for Television and TELE 212 Television Arts: Writing

Minimum Credits 4 Maximum Credits 4

TELE 431 Producing Sketch Comedy

In this advanced workshop, students will serve as producers for one the Television Program's sketch comedy content. Students will have the opportunity to experience all phases of collaborative producing, from concept development through finished program.

Repeatable: Y

Formerly 40-3239

Prerequisites TELE 210 The Television Producer and TELE 330 Production and Editing II

Minimum Credits 4 Maximum Credits 4

TELE 432 Master Workshop Sketch Comedy: Directing and Production

Advanced course further develops directing skills specifically for live performance, utilizing larger studio facilities and creating more sophisticated productions. The students will be required to produce and direct variety show productions that approach professional broadcast and commercial levels.

Repeatable: Y

Formerly 40-3312

Prerequisites TELE 330 Production and Editing II and TELE 325 Television Arts: Directing

Minimum Credits 4 Maximum Credits 4

TELE 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). This is a rotating subject course.

Repeatable: Y

Formerly TELE 440

Prerequisites TELE 310 Writing for Television or CINE 145 Screenwriting I: Writing the Short Film

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). This is a rotating subject course.

Repeatable: Y

Prerequisites TELE 310 Writing for Television or CINE 145 Screenwriting I: Writing the Short Film
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). This is a rotating subject course.

Repeatable: Y

Prerequisites TELE 310 Writing for Television or CINE 145 Screenwriting I: Writing the Short Film
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 310 Writing for Television or CINE 145 Screenwriting I: Writing the Short Film
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 310 Writing for Television or CINE 145 Screenwriting I: Writing the Short Film
Minimum Credits 3 Maximum Credits 3

TELE 445 Directing and Production: Special Projects

Advanced class teaches students studio and field production skills in a topics-specific setting. Students gain directing experience in one or more of the following contexts: multiple camera studio production, single camera field directing, remote multi-camera directing, music programming, or specialty television production. The course will culminate in the creation of an advanced-level television program in conjunction with other disciplines and departments. Emphasis is placed upon pre-planning, meeting deadlines, and performance of a wide range of crew duties, including directing.

Repeatable: Y

Formerly 40-3318

Prerequisites TELE 325 Television Arts: Directing

Minimum Credits 4 **Maximum Credits** 4

TELE 451 Fiction / Documentary Hybrids

Advanced production course explores the line that separates documentary and narrative media. Students in the class will examine the works of documentarians who are using fictional elements and narrative techniques in their work to call into question concepts of truth and reality and to expand the definition of documentary. Concepts covered include narrative shooting and editing techniques, research, scripting, recreations, and working with actors and subjects. Each student will produce a video project that has factual and fictional elements and that challenges the traditional definition of documentary.

Repeatable: Y

Formerly 40-3327

Prerequisites TELE 367 Experimental Production and Editing or TELE 371 Narrative Production and Editing or TELE 372 Documentary Production and Editing or CINE 266 Documentary 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

TELE 483 Writers' Roundtable in LA

This course builds and emphasizes the students' skills for the development of an appropriate storyline for the one-hour format. Students explore a variety of television genres and ultimately write a finished television script utilizing the current computer software programs for professional screenwriting.

Repeatable: Y

Formerly 40-3820L

Prerequisites TELE 210 The Television Producer

Requirements Permission Required (DP)

Minimum Credits 3 **Maximum Credits** 3

TELE 484 Pitching Series Concept in LA

This course enables students participating in the L.A. program to have the opportunity to learn and practice the fine art of the pitch, first in the classroom environment and finally to prominent television writers, agents, and producers.

Repeatable: Y

Formerly 40-3821L

Prerequisites TELE 210 The Television Producer

Requirements Permission Required (DP)

Minimum Credits 3 **Maximum Credits** 3

TELE 485 Conceiving & Writing the Show Bible in LA

This course enables students to develop and write a rudimentary show bible for a one-hour program in a genre of their choice. Focus will be on the process of positioning the show for the current market situation.

Repeatable: *N*

Formerly 40-3822L

Prerequisites TELE 210 The Television Producer

Requirements Permission Required (DP)

Minimum Credits 3 **Maximum Credits** 3

TELE 486 Analyzing Dramatic Structure

This course enables students to analyze a variety of one-hour episodic dramas currently in production. A variety of speakers from the industry will illuminate the shows, describing how they were developed, written, and produced.

Repeatable: *N*

Formerly 40-3823L

Prerequisites TELE 210 The Television Producer

Requirements Permission Required (DP)

Minimum Credits 3 **Maximum Credits** 3

TELE 487 Analyzing Structure SitCom LA

This course enables students to analyze a variety of situation comedies currently in production. A variety of speakers from the industry will illuminate the shows, describing how they were developed, written, and produced.

Repeatable: *N*

Formerly 40-3824L

Prerequisites TELE 210 The Television Producer

Requirements Permission Required (DP)

Minimum Credits 3 **Maximum Credits** 3

TELE 488 Conceiving and Writing the Situation Comedy Show B

This course enables students to develop and write a rudimentary show bible for a situation comedy. Focus will be paid to the process of positioning a show for current market situation.

Repeatable: *N*

Formerly 40-3825L

Prerequisites TELE 210 The Television Producer

Requirements Permission Required (DP)

Minimum Credits 3 **Maximum Credits** 3

TELE 495 Directed Study: Television

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

Repeatable: Y

Formerly 40-3796

Minimum Credits 1 Maximum Credits 6

TELE 496 Independent Project: Television

Course is an independent project designed by the student, with the approval of a supervising faculty member, to study an area that is not at present available in the curriculum. Prior to registration, the student must submit a written proposal that outlines the project.

Repeatable: Y

Formerly 40-3798

Requirements Permission Required (DP)

Minimum Credits 1 Maximum Credits 6

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: Y

Formerly 99-2300

Requirements Permission Required (DP)

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 SO 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 Cultural Heritage Management: Visitor Engagement

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

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 - 19 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 320 Voiceover Demo Production

Performance-based course that introduces the student to the skills and techniques used in interpreting and presenting commercial and narrative copy for radio and television advertising as well as scripts used in corporate training and industrial narration. Students work in a studio classroom and receive individual critiques. Emphasis is placed on developing a style that works for each student. Course also includes some lecture presentations regarding the business of voice-overs and how to prepare a demo tape.

Repeatable: N

Formerly 41-3183

Prerequisites RADI 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, resonance, projection, and articulation. Vocal technique will be applied to readings and presentations of theatre monologues. Students will learn a vocal warm-up, record, memorize, and perform. The theory of voice and speech will be addressed in a text chosen for the course.

Repeatable: N

Formerly 31-1300

Minimum Credits 3 Maximum Credits 3

THEA 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

Complete 6 credits from the following courses:

RADI 202 Radio Storytelling

This course focuses on the craft of writing and producing effective radio essays made popular through work found on National Public Radio. Emphasis is placed on storytelling techniques, writing for the ear, sound usage and basic spoken-word audio editing. Students produce four completed radio essays. The course progresses from writing to re-drafting, to audio production, to completed packages. Selected pieces will be considered for broadcast on WCRX 88.1 FM.

Repeatable: N

Formerly 41-2105

Prerequisites ENGL 112 Writing and Rhetoric II or ENGL 112H Writing and Rhetoric II: Honors or ENGL 122 International Writing and Rhetoric II

Minimum Credits 3 Maximum Credits 3

RADI 239 Voice Acting for Interactive Gaming

This course focuses on voice acting techniques necessary to provide unique and compelling performances for the expanding area of interactive games. Students practice using actual game scripts developing text analysis, acting skills, and unique vocal demands required for interactive games as they explore the entrepreneurial skills necessary to enter this field. Acting technique and studio experience helps students know and understand the auditioning, performance, directing, and recording process as students prepare actual interactive game voiceover cuts for their websites.

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 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 3 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 Digital Product Planning & Design

Successful digital products solve a problem held by an identifiable group of people. Identifying the problem, the potential solutions, and knowing how to identify and reach the target market are all essential elements of a digital product launch. Students will 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

Requirements JR Standing or Above (JR)

Minimum Credits 3 **Maximum Credits** 3

PROG 101 Introduction to Programming

Learn programming concepts as you problem-solve with code, develop algorithms and create object-oriented applications. Topics covered throughout the semester include data structures, repetition, sequence control structures, program design, testing and foundational programming best practices.

Repeatable: N

Formerly 36-1501

Co-requisites MATH 110 College Mathematics or MATH 115 Liberal Arts Mathematics or MATH 120 Quantitative Reasoning or MATH 150 Geometry in the Arts or MATH 155 Math in Art and Nature or MATH 160 Mathematical Ideas or MATH 165 Math for Marketing and Management or ACCU-T-67 EXAM-ACCUPLACER MATH MINIMUM SCORE = 67 or ACT-M-23 EXAM-ACT MATH MINIMUM SCORE = 23 or SAT-M-550 EXAM-SAT MATH MINIMUM SCORE = 550 or CMPS-M-67 EXAM-CMPS MATH MINIMUM SCORE = 67

Minimum Credits 3 **Maximum Credits** 3

PROG 201 Object Oriented Programming I

Create applications utilizing object-oriented, event-driven strategies. Design principles such as modularity and abstraction, and object-oriented principles such as encapsulation, inheritance, and polymorphism are covered throughout the semester as you build several small projects for your portfolio.

Repeatable: N

Formerly 36-2600

Prerequisites PROG 101 Introduction to Programming

Minimum Credits 3 **Maximum Credits** 3

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:

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

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

Co-requisites CRWR 150 Fiction Workshop: Beginning

Minimum Credits 3 Maximum Credits 3

CRWR 222 Craft and Process Seminar in Fiction: Women Writer

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

Repeatable: *N*

Formerly 59-2303

PL

Co-requisites CRWR 250 Fiction Workshop: Intermediate

Minimum Credits 3 Maximum Credits 3

CULS 312 Queer Theory

This course engages concepts of Queer Theory and the central architects of this relatively new field. The course is divided into three sections: Theory, Cultural Manifestations, and Praxis. In section 1: Theory, students become familiar with key concepts through both core texts and critical interpretations. Section 2: Cultural Manifestations, focuses on cultural expressions of theory, e.g. art, film, and literature. In section 3:

Praxis, students demonstrate contemporary applications either through their own work or through the work of others.

Repeatable: *N*

Formerly 46-3530

Prerequisites CULS 201 Cultural Theories

Minimum Credits 3 Maximum Credits 3

HIST 257 Women in U.S. History: To 1877

Course examines the transformation of women's lives in the U.S. from the seventeenth to the mid-nineteenth century by focusing on both the evolution of gender roles and specific examples from the lives of ordinary and extraordinary women.

Repeatable: *N*

Formerly 49-2641

HI PL

Minimum Credits 3 Maximum Credits 3

HIST 258 Women in U.S. History: Since 1877

Course examines the transformation of women's lives in the U.S. from the mid-nineteenth century to the present by focusing on both the evolution of gender roles and specific examples from the lives of ordinary and extraordinary women.

Repeatable: *N*

Formerly 49-2642

HI PL

Minimum Credits 3 Maximum Credits 3

HIST 259 Gay, Lesbian, Bisexual, and Transgender History in the U.S.

People with same-sex erotic orientations and people who are transgender have played a role in North American history since before the founding of the United States. This course will examine their history, and will focus on the many contributions of these men and women as well as the difficulties they faced from before the founding of the nation up to the present.

Repeatable: *N*

Formerly 49-2680

HI PL

Minimum Credits 3 Maximum Credits 3

HIST 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 Gay and Lesbian 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 120 Women in Art, Literature, and Music

Course examines the professional development of women, the impact of images of women on art and society, and the role of cultural contexts for artistic expression.

Repeatable: *N*

Formerly 51-1112

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 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

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

PL

Minimum Credits 3 Maximum Credits 3

SOCI 112 Women and U.S. Society

Course analyzes varying status, roles, and life opportunities of women in different historical periods and contemporary America. Content examines the socialization process of women and how and why specific roles are assigned to women. Class discusses consequences of women's roles on individuals and society. Other topics of discussion include: how women's roles vary by class, racial, and ethnic background; special problems and issues facing women; women and work; the feminist movement; and past and present strategies used by women for achieving social change.

Repeatable: *N*

Formerly 50-1513

SS PL

Minimum Credits 3 Maximum Credits 3

SOCI 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 GA

Minimum Credits 3 Maximum Credits 3

SOCI 212 Marriage and Family

This Course will specifically examine the major challenges, and changing trends facing families and marriages. Families and marriages will be studied as dynamic systems, as social organizations, and as social institutions. The course will explore the changing nature of family patterns and marriages in the U.S., as well as some comparisons to non-Western cultures. Areas of study include the family in historical perspective, family life course, socialization within families, gender roles, parent-child relations, sexual orientation, non-traditional families, alternative unions, marital interaction and power, and reconstituted families.

Repeatable: *N*

Formerly 50-2514

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 112 Writing and Rhetoric II or ENGL 112H Writing and Rhetoric II: Honors or ENGL 122 International Writing and Rhetoric II or TELE 112 Aesthetics and Storytelling

Minimum Credits 3 Maximum Credits 3

TELE 310 Writing for Television

Scriptwriting course is for students who already have a basic understanding of story structure, dialog, and character development. In this class the student will learn to write full-length television scripts and will study the structure and conventions of writing the sitcom, sketch comedy, and hour-long dramatic scripts. Student work will be read aloud and workshopped, step by step, in a traditional writers table' story conference procedure. Each student will leave the course with at least one full-length, polished script from one of the featured genres.

Repeatable: N

Formerly 40-3202

Prerequisites TELE 212 Television Arts: Writing or CINE 145 Screenwriting I: Writing the Short Film

Minimum Credits 3 Maximum Credits 3

TELE 328 Television Program Development

Television Program Development teaches students how to take an idea for a scripted television series and turn it into a fully realized written document (show bible) that focuses on creating a sustainable premise and includes a pilot story, subsequent stories, characters and a vision, which effectively reflect the series' setting, tone, and structure. From this detailed document, students will be able to write a pilot script (in a subsequent class or on their own). Additionally, the class introduces students to the variety of programming needs of broadcast, cable and streaming platforms.

Repeatable: N

Formerly 40-3232

Prerequisites TELE 210 The Television Producer or TELE 212 Television Arts: Writing

Requirements Junior Standing or Above (JR)

Minimum Credits 3 Maximum Credits 3

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: Y

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 310 Writing for Television or CINE 145 Screenwriting I: Writing the Short Film

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

WI

Prerequisites ENGL 112 Writing and Rhetoric II or ENGL 112H Writing and Rhetoric II: Honors or ENGL 122 International Writing and Rhetoric II

Requirements Sophomore Standing or Above (SO)

Minimum Credits 3 **Maximum Credits** 3

TELE 327 Writing for Television Genre

Course is an advanced level writing class with much time devoted to the development of analytic skills. The class will be broken up into two parts. The first will be an investigation of a variety of analytic methods. The second half will be spent examining a variety of genres and writing a series of outlines and script excerpts. The topics would include action/adventure, melodrama, drama, comedy, mystery, and science fiction. Each would be examined with examples drawn from both current and past television programming. The class would conclude with the completion of a full-length script.

Repeatable: N

Formerly 40-3231

Prerequisites TELE 310 Writing for Television or CINE 145 Screenwriting I: Writing the Short Film

Minimum Credits 3 **Maximum Credits** 3

TELE 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 ENGL 112 Writing and Rhetoric II and TELE 320 Critical Television Theory and Analysis or ENGL 112H Writing and Rhetoric II: Honors and TELE 320 Critical Television Theory and Analysis or ENGL 122 International Writing and Rhetoric II and TELE 320 Critical Television Theory and Analysis

Minimum Credits 3 **Maximum Credits** 3

TELE 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 ENGL 112 Writing and Rhetoric II and TELE 320 Critical Television Theory and Analysis or ENGL 112H Writing and Rhetoric II: Honors and TELE 320 Critical Television Theory and Analysis or ENGL 122 International Writing and Rhetoric II and TELE 320 Critical Television Theory and Analysis

Minimum Credits 3 **Maximum Credits** 3

TELE 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 ENGL 112 Writing and Rhetoric II and TELE 320 Critical Television Theory and Analysis or ENGL 112H Writing and Rhetoric II: Honors and TELE 320 Critical Television Theory and Analysis or ENGL 122 International Writing and Rhetoric II and TELE 320 Critical Television Theory and Analysis

Minimum Credits 3 Maximum Credits 3

TELE 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 ENGL 112 Writing and Rhetoric II and TELE 320 Critical Television Theory and Analysis or ENGL 112H Writing and Rhetoric II: Honors and TELE 320 Critical Television Theory and Analysis or ENGL 122 International Writing and Rhetoric II and TELE 320 Critical Television Theory and Analysis

Minimum Credits 3 Maximum Credits 3

TELE 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 ENGL 112 Writing and Rhetoric II and TELE 320 Critical Television Theory and Analysis or ENGL 112H Writing and Rhetoric II: Honors and TELE 320 Critical Television Theory and Analysis or ENGL 122 International Writing and Rhetoric II and TELE 320 Critical Television Theory and Analysis

Minimum Credits 3 Maximum Credits 3

TELE 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 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 420 Master Workshop Narrative: Writing

In this advanced workshop, students will serve as writers for a departmentally produced narrative television pilot (network/cable series, web series, or online TV series). In the fall semester, the writing students will develop, pitch and write their own original ½ hour pilot script. All scripts will be work-shopped and read aloud weekly in a writer's table story conference procedure. At the end of the fall semester, one of these pilot scripts will be chosen for production in the spring semester. Although only one will be produced, all students will complete and polish an original series pilot as a portfolio piece or to be entered into script competitions.

Repeatable: Y

Formerly 40-3222

WI

Prerequisites TELE 310 Writing for Television and ENGL 112 Writing and Rhetoric II or TELE 310 Writing for Television and ENGL 112H Writing and Rhetoric II: Honors or TELE 310 Writing for Television and ENGL 122 International Writing and Rhetoric II

Minimum Credits 4 Maximum Credits 4

TELE 430 Master Workshop Sketch Comedy: Writing

This advanced course is designed to teach the skills needed to write proficiently within the popular television genre of sketch comedy. Students will develop, pitch and write original sketches and commercial parodies. The sketch ideas will be pitched, improvised, drafted, read, reviewed, and revised step by step, in a classic writer's table story conference procedure before moving on to the rehearsal and production process. Students will collaborate closely with the students and instructors of the Production, Editing and Producing courses. The end product of this collaboration, an original set of digital short sketches in the fall and FreqOut LIVE in the spring.

Repeatable: Y

Formerly 40-3230

Prerequisites TELE 310 Writing for Television and TELE 212 Television Arts: Writing

Minimum Credits 4 Maximum Credits 4

TELE 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). This is a rotating subject course.

Repeatable: Y

Formerly TELE 440

Prerequisites TELE 310 Writing for Television or CINE 145 Screenwriting I: Writing the Short Film

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). This is a rotating subject course.

Repeatable: Y

Prerequisites TELE 310 Writing for Television or CINE 145 Screenwriting I: Writing the Short Film

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). This is a rotating subject course.

Repeatable: Y

Prerequisites TELE 310 Writing for Television or CINE 145 Screenwriting I: Writing the Short Film

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 310 Writing for Television or CINE 145 Screenwriting I: Writing the Short Film

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 310 Writing for Television or CINE 145 Screenwriting I: Writing the Short Film

Minimum Credits 3 Maximum Credits 3

TELE 483 Writers' Roundtable in LA

This course builds and emphasizes the students' skills for the development of an appropriate storyline for the one-hour format. Students explore a variety of television genres and ultimately write a finished television script utilizing the current computer software programs for professional screenwriting.

Repeatable: Y

Formerly 40-3820L

Prerequisites TELE 210 The Television Producer

Requirements Permission Required (DP)

Minimum Credits 3 **Maximum Credits** 3

TELE 486 Analyzing Dramatic Structure

This course enables students to analyze a variety of one-hour episodic dramas currently in production. A variety of speakers from the industry will illuminate the shows, describing how they were developed, written, and produced.

Repeatable: N

Formerly 40-3823L

Prerequisites TELE 210 The Television Producer

Requirements Permission Required (DP)

Minimum Credits 3 **Maximum Credits** 3

TELE 487 Analyzing Structure SitCom LA

This course enables students to analyze a variety of situation comedies currently in production. A variety of speakers from the industry will illuminate the shows, describing how they were developed, written, and produced.

Repeatable: N

Formerly 40-3824L

Prerequisites TELE 210 The Television Producer

Requirements Permission Required (DP)

Minimum Credits 3 **Maximum Credits** 3

TELE 495 Directed Study: Television

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

Repeatable: Y

Formerly 40-3796

Minimum Credits 1 **Maximum Credits** 6

TELE 496 Independent Project: Television

Course is an independent project designed by the student, with the approval of a supervising faculty member, to study an area that is not at present available in the curriculum. Prior to registration, the student must submit a written proposal that outlines the project.

Repeatable: Y

Formerly 40-3798

Requirements Permission Required (DP)

Minimum Credits 1 **Maximum Credits** 6

Programs and Courses by Department

School of Fine and Performing Arts

- Art and Art History
- Business and Entrepreneurship
- Dance
- Design
- Fashion Studies
- Music
- Photography
- Theatre

School of Liberal Arts and Sciences

- American Sign Language
- Education
- English and Creative Writing
- First-Semester Experience
- Humanities, History and Social Sciences
- Science and Mathematics

School of Media Arts

- Audio Arts and Acoustics
- Cinema and Television Arts
- Communication
- Interactive Arts and Media

Requirements for Undergraduate Admission

Undergraduate Admissions

Columbia College Chicago offers exceptional educational programs in the visual, performing, media, and communications arts. Students with training in these creative areas, as well as students who have a strong interest but no formal training, are invited to apply. Columbia seeks to enroll a culturally, 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 colum.edu/admissions.

Second Bachelor's Degree

If a student has already earned a bachelor's degree from Columbia or another accredited institution, they may earn a second bachelor's degree at Columbia by completing required courses specified by one of the 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. Except where specifically noted, the second bachelor's degree requirements in the major match those of the first bachelor's degree. Not all departments offer second bachelor's degrees.

Retention of Application Materials

Only the application form and transcript(s) are retained in a student's permanent educational record at Columbia College Chicago. Letters of recommendation and/or any additional supporting materials are not retained, nor are they available for student perusal prior to or after admission to the college. Columbia does not retain application materials for students who do not enroll.

Returning Students

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. Further, a returning student must meet with a college advisor in the College Advising Center prior to registration.

Nondegree-seeking Students (formerly known as Students At-Large)

Students who are not seeking a college degree and 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.

Tuition and Fees

Tuition charges are based upon the number of credits for which a student enrolls each semester. A full-time student is one who enrolls for a minimum of 12 credits. Full-time students who enroll for 12 to 16 credits are

charged the semester tuition rate. For any additional credit hours of enrollment beyond 16 credits, the student is charged a per-credit-hour rate. A part-time student is one who enrolls for fewer than 12 credits in a semester. For part-time students who enroll in 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 additional fees to provide various student services such as orientation, registration, student activities, health services, and student health insurance. Please consult the Student Financial Services website at www.colum.edu/sfs for up-to-date information.

Instructional Resources Fees

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

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

Requirements for Graduate Admission

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

Graduate Admissions

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

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

Requirements for Admission

Degree-Seeking Students

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

- Online application for admission, including the self-assessment essay and resume upload
- Transcripts or educational records from every college or university attended
- Two letters of recommendation
- A non-refundable application fee
- Specific additional materials and/or work samples as required by each program. See: Graduate Requirements and Deadlines

The college welcomes the submission of scores from standardized tests such as the GRE or GMAT, although neither is required for admission. Applicants who believe their scores will strengthen their applications are encouraged to submit them.

Applicants must be able to demonstrate that they have earned, or will have earned, the equivalent of a four-year U.S. bachelor's degree before they begin class in their first semester.

Applicants may receive a conditional offer of admission based on unofficial transcripts. If an offer of admission is made, official transcripts must be submitted before the applicant can pay their enrollment deposit or enroll in classes.

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

Nondegree-seeking Students

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

Nondegree students may apply for admission as a degree-seeking graduate student in accordance with published admission deadlines. Students may not change their enrollment status mid-semester; that is, a nondegree student must complete his or her current semester of enrollment as a nondegree student and enroll as a degree candidate in the next fall semester following admission to the college. Credit earned as a nondegree student may be applied toward a Columbia College Chicago graduate degree only at the discretion of the academic department to which the student is granted admission. Nondegree students are not eligible for financial aid through federal, state, or institutional programs or for veterans' benefits.

Application and Scholarship Deadlines

Application deadlines vary from program to program. Many graduate programs admit students on a rolling basis at various times throughout the year but require students to submit by a specific priority deadline to be considered for the college's merit-based scholarship program for incoming graduate students (see Graduate-Requirements and Deadlines for this year's specific dates by program). Students must submit the online admission application by their program's application deadline; all supplemental materials and documentation must also be submitted or postmarked by that date. Only complete application files that meet these criteria are considered for admission by the Graduate Admissions Review Committee.

Retention of Application Materials

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

Applying to Multiple Graduate Programs

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

International Students

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

Proof of English Language Proficiency

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

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

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

Credential Evaluation

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

Upon Acceptance

If accepted for admission, international students must also submit the following, as applicable, as soon as possible after receiving their decision letter:

- **\$450 ENROLLMENT DEPOSIT:** The enrollment deposit secures the student's spot in the incoming class and initiates a review of the student's file by Columbia's Office of International Student and Scholar Services, so that they may issue a SEVIS I-20 Certificate of Eligibility (one of the items required in order to obtain a visa). Note that an I-20 cannot be issued until all the required documents (below) have been received. The confirmation deposit can be paid on the student's status page at apply.colum.edu/status
- **OFFICIAL FINANCIAL DOCUMENTS:** Students must submit an official bank letter/statement dated within six months of the start of classes.
 - Financial documentation should verify that the student has financial support available to them that is equivalent to Columbia College Chicago's published "Attendance Budget" for the year they intend to enroll. The current Attendance Budget is posted on Columbia's Student Financial Services website.
 - Financial documents should be either in the student's name or the name of the student's sponsor, if appropriate.
 - If the sponsor is providing the student with free room and board, then the student is exempt from having to provide documentation of the "Room and Board" portion of the Cost of Attendance.

- **CERTIFICATE OF SPONSORSHIP FORM:** The Certificate of Sponsorship form should be completed only if someone else is providing funding for the student's graduate education; the person completing the form must also have it notarized.
- **AFFIDAVIT OF SPONSOR PROVIDING FREE ROOM & BOARD:** The Affidavit of Sponsor Providing Free Room & Board form should be completed only if the student has a sponsor providing free housing for him or her while he or she is studying here. A photocopy of the lease or deed of the property should accompany the form.
- **IMMIGRATION PRE-TRANSFER VERIFICATION FORM:** The Immigration Pre-Transfer Verification Form should only be completed if the student is currently in the U.S. on a F-1 visa.

SEVIS and I-20 Issuance

A SEVIS Form I-20 Certificate of Eligibility will be issued only after admission requirements have been fulfilled and the student has been granted written acceptance to Columbia College Chicago. If a student holds valid F-1 status, a SEVIS I-20 will be issued once the current school has released the student's SEVIS record to the college. To remain in compliance with U.S. Citizenship and Immigration Service regulations, students must be enrolled in a minimum of nine credits (full-time) during each semester of an academic year, abide by the Student and Exchange Visitor Information System (SEVIS) requirements, and be in compliance with the college's Satisfactory Academic Progress policy each term.

Columbia College Chicago is a SEVIS-approved institution and complies with any and all data collection and reporting requirements as mandated by the Student and Exchange Visitor Program (SEVP), a branch of the Department of Homeland Security. The college is obligated to report the following items on each international student who is admitted to and enrolled at Columbia College Chicago: enrollment status (full-time/part-time); change of address; change of major, program of study, and educational level; employment; finances; school transfers; withdrawal from classes; and completion of studies. International students must promptly report any changes in these items to Global Education. Failure to do so may result in a violation of immigration status.

The college has implemented a mandatory health insurance plan for international students that meets immigration criteria.

For further information regarding international graduate admissions and immigration-related issues, contact the School of Graduate Studies.

Admission Decisions

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

Accepting an Offer of Admission

To accept an offer of admission, students must do the following:

- Submit official transcripts and/or credential evaluations confirming that they have, or will have, received the equivalent of a U.S. bachelor's degree before they begin their graduate program.

- Pay a non-refundable \$450 Graduate Enrollment Deposit. This deposit may be paid via credit/debit card or check via apply.colum.edu/status, and is credited toward the student's first semester's tuition once the student enrolls.

Deferring Admission

Admitted students may request permission to defer their admission for one year. However, deferrals are granted at the discretion of the department and are not guaranteed. If a student is granted a deferral, they are required to submit a \$300 Graduate Deferral Deposit in addition to a \$450 Graduate Enrollment Deposit. After receiving permission and submitting these two payments, the student's seat in the next year's entering class is guaranteed. If a student is considering deferral, they should contact the School of Graduate Studies.

Waitlist

Typically, students placed on the waitlist during the admission process are informed whether a seat is available eight to 10 weeks from the date on their decision letter. However, it sometimes occurs that a space becomes available later into the summer or close to the beginning of the Fall semester. Graduate Admissions communicates waitlist decisions promptly as they are made.

New Graduate Student Orientation and Registration

Orientation

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

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

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

Registration: Degree-Seeking Students

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

Registration: Nondegree-seeking Students

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

Tuition and Fees

Tuition charges are based upon the number of credits for which a student enrolls each semester and are calculated using the per-credit-hour rate for that program. Tuition rates, student fees, and refund schedules are established each year. Please consult the Student Financial Services web site at colum.edu/gradssfs for up-to-date information.

In addition, the college charges the student additional fees to provide various student services such as graduation, registration, student activities, health services, and student health insurance. For current listings of tuition and fees, students should visit the Student Financial Services web site at colum.edu/gradssfs for up-to-date information.

Paying for College

Creating a financial plan begins with evaluating and understanding all costs involved with attaining one's education. The cost of a Columbia College Chicago education differs from individual to individual depending on many personal choices. These may include anything from where one decides to live while attending school to one's mode of transportation. Columbia's Student Financial Services has designed tools to assist students in evaluating and determining their individual costs. More information is available on payment options, plans, and services on the Student Financial Services (SFS) web site at colum.edu/gradssfs.

Outstanding Student Account Balances

Students who have not resolved their outstanding student account balance are not able to register for future courses nor obtain copies of their official transcript and/or diploma. For assistance in resolving an outstanding student account balance contact Student Financial Services.

Federal/State Financial Aid

All students wishing to be considered for any federal or state financial aid programs must first complete a Free Application for Federal Student Aid (FAFSA). Students should visit the Student Financial Services website for further assistance. All students who receive federal/state financial aid must comply with all applicable regulations. Please visit the Student Financial Services website for a complete listing of funding sources available for application.

Graduate federal aid recipients are required to meet certain financial aid satisfactory academic progress standards (SAP). SAP is evaluated once per year at the end of spring semester. Failure to maintain satisfactory progress may result in the loss of financial aid eligibility. Please see the Student Financial Services website to learn more about Maintaining Your Eligibility.

Columbia College Chicago Online

The mission of Columbia College Chicago Online is to deliver new engaging curriculum to lifelong learners anywhere in the world. We are committed to providing high-quality educational experiences to develop the necessary skills to launch or grow a sustainable career in today's demanding marketplace.

Columbia Online's continuing education course and certificate offerings are designed for working professionals and adult learners. They do not satisfy degree requirements for current Columbia College Chicago students.

Professional Certificates

- Entrepreneurship for the Gig Economy
 - Immersive Storytelling and Content Development
 - Mobile App Development
 - Nonprofit Arts Management
 - Augmented and Virtual Reality
-
- Fall Term 1
 - Fall Term 2
 - Winter Term
 - Spring Term 1
 - Spring Term 2
 - Summer - *tba*

For more information, visit our web page

Degree-Seeking Students

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

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
<i>Communication</i>			<i>6 Credits Total</i>
	Writing and Rhetoric I (EN)	3 credits	
	Writing and Rhetoric II (EN)	3-6 credits (3 minimum)	
<i>History and Social Sciences</i>			<i>9 Credits Total</i>
	History (HI)	3-6 credits (3 minimum)	
	Social Science (SS)	3-6 credits (3 minimum)	
<i>Humanities</i>			<i>9 Credits Total</i>
	Humanities (HU)	3-6 credits (3 minimum)	
	Literature (HL)	3-6 credits (3 minimum)	
<i>Math</i>			<i>3 Credits Total</i>
	Math (MA)	3 credits	
<i>Science</i>			<i>6 Credits Total</i>
	Science (SC)	3 credits	
	Science with Lab (SL)	3 credits	

Four Year Planning Tools

Columbia's bachelor degree programs require either 120 or 128 credits. Students should plan to complete 15-16 credits per semester. To assist students with planning their degree completion, four-year planning tools have been created for each undergraduate major program. With assistance from their academic advisor, students may be able to plan for additional experiences such as pursuing a minor, studying abroad, or taking an internship.

American Sign Language
 Art and Art History
 Audio Arts and Acoustics
 Business and Entrepreneurship

- Design
- English and Creative Writing
- Fashion Studies
- Interactive Arts and Media

Cinema and Television Arts
Communication
Dance

- Music
- Photography
- 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
- Audio Design and Production, BA
- Live and Installed Sound, BA
- Acoustics, BS
- Music Technology, BS

Business and Entrepreneurship

- **Arts Management, BA:**
 - Creative Industries Concentration
 - Film Business Concentration
 - Performing Arts Concentration
 - Visual Arts Management Concentration
- Design Management, BA
- **Marketing, BA:**
 - Digital Media Concentration
 - Entertainment Industry Concentration
 - Sports Management Concentration
- **Music Business, BA:**
 - Artist Management Concentration
 - Recorded Music and Publishing Concentration
 - Live and Touring Concentration

Cinema and Television Arts

- Filmmaking, BA
- Interdisciplinary Documentary, BA
- **Television, BA:**
 - Internet and Mobile Media Concentration
 - Post-Production and Effects Concentration
 - Production and Directing Concentration
 - Writing and Producing Concentration
- **Cinema Art and Science, BFA:**

- Cinematography Concentration
- Cinema Visual Effects Concentration
- Directing Concentration
- Editing and Post-Production Concentration
- Producing Concentration
- Production Design Concentration
- Screenwriting Concentration
- Sound for Cinema Concentration
- Television Executive Producing and Entrepreneurship, BFA

Communication

- **Advertising, BA:**
 - Art Direction Concentration
 - Copywriting Concentration
 - Strategy Concentration
- Communication, BA
- **Journalism, BA:**
 - Broadcast Journalism: Radio Concentration
 - Broadcast Journalism: Television Concentration
 - Magazine Concentration
 - News and Features Concentration
 - Sports Concentration
- Photojournalism, BA
- Public Relations, BA
- Radio, BA
- Social IMedia and Digital Strategy, BA

Dance

- Dance, BA
- Dance, BFA

Design

- **Graphic Design, BA:**
 - Publication Design Concentration
 - Website Design Concentration
 - General Graphic Design Concentration
- Illustration, BA
- Graphic Design, BFA
- Illustration, BFA
- Interior Architecture, BFA

English and Creative Writing

- **Creative Writing, BA:**
 - Fiction Concentration
 - NonFiction Concentration
 - Poetry Concentration
- English BA
- Fiction, BFA

Fashion Studies

- **Fashion Studies, BA:**
 - Merchandising Concentration

- Product Development Concentration

Interactive Arts and Media

- **Animation, BA:**
 - Computer Animation Concentration
 - Traditional Animation (Hand-drawn Pathway) Concentration
 - Traditional Animation (Stop-Motion Pathway) Concentration
- Game Art, BA
- **Game Design, BA:**
 - Game Development Concentration
 - Sound Design Concentration
- **Interaction Design, BA:**
 - Graphic Design Concentration
 - Smart Interfaces Concentration
 - User Experience Concentration
 - Web and Mobile Design Concentration
- **Programming, BA:**
 - Application Programming Concentration
 - Game Programming Concentration
- Computer Animation, BFA
- Traditional Animation, BFA
- **Programming, BS:**
 - Application Programming Concentration
 - Game Programming Concentration

Music

- Music, BA
- Composition and Production, BMus
- Contemporary, Urban, and Popular Music, BMus

Photography

- **Photography, BA:**
 - Commercial Photography Concentration
 - Fashion Photography Concentration
 - Fine Art Photography Concentration
 - General Photography Concentration

Theatre

- Acting, BA
- Comedy Writing and Performance, BA
- Musical Theatre, BA
- **Theatre, BA:**
 - Directing Concentration
 - Playwriting Concentration
 - Stage Management Concentration
- Theatre Design and Technology, BA
- Acting, BFA
- Musical Theatre Performance, BFA

Transfer Planning Tools

Transfer plans demonstrate the shortest path to degree completion in a student's chosen program. Columbia College Chicago's transfer plans outline the total number of credits required for each major and degree, and the number of semesters required to finish. They are based on completion of 60 credit hours and all general education requirements prior to transferring to the college. With assistance from an academic advisor, students may be able to plan for additional experiences such as pursuing a minor, studying abroad, or taking an internship.

- American Sign Language
- Art and Art History
- Audio Arts and Acoustics
- Business and Entrepreneurship
- Cinema and Television Arts
- Communication
- Dance
- Design
- English and Creative Writing
- Fashion Studies
- Interactive Arts and Media
- Music
- Photography
- Theatre

American Sign Language

- ASL-English Interpretation, BA
- Deaf Studies, BA

Art and Art History

- Art History, BA
- Fine Arts, BA

Audio Arts and Acoustics

- **Audio Arts, BA:**
 - Audio and Sound Design Concentration
 - Audiovisual Systems Integration Concentration
 - Live Sound Reinforcement Concentration
 - Music Recording Concentration
 - General Audio Arts Concentration
- Audio Design and Production, BA
- Live and Installed Sound, BA

Business and Entrepreneurship

- **Arts Management, BA:**
 - Creative Industries Concentration
 - Film Business Concentration
 - Performing Arts Concentration
 - Visual Arts Concentration
- Design Management, BA
- **Marketing, BA:**
 - Digital Media Concentration
 - Entertainment Industry Concentration
 - Sports Management Concentration
- **Music Business, BA:**
 - Artist Management Concentration
 - Recorded Music and Publishing Concentration
 - Live and Touring Concentration

Cinema and Television Arts

- Filmmaking, BA
- Interdisciplinary Documentary, BA
- **Television, BA:**
 - Internet and Mobile Media Concentration
 - Post-Production and Effects Concentration
 - Production and Directing Concentration
 - Writing and Producing Concentration

Communication

- **Advertising, BA:**
 - Art Direction Concentration
 - Copywriting Concentration
 - Strategy Concentration
- Communication, BA
- **Journalism, BA:**
 - Broadcast Journalism: Radio Concentration
 - Broadcast Journalism: Television Concentration
 - Magazine Concentration
 - News and Features Concentration
 - Sports, BA
- Photojournalism, BA
- Public Relations, BA
- Radio, BA
- Social Media and Digital Strategy, BA

Dance

- Dance, BA

Design

- **Graphic Design, BA:**
 - Publication Design Concentration
 - Website Design Concentration
 - General Graphic Design Concentration
- Illustration, BA

English and Creative Writing

- **Creative Writing, BA:**
 - Fiction Concentration
 - Nonfiction Concentration
 - Poetry Concentration
- English, BA

Fashion Studies

- **Fashion Studies, BA:**
 - Merchandising Concentration
 - Product Development Concentration

Interactive Arts and Media

- **Animation, BA:**
 - Computer Animation Concentration
 - Traditional Animation (Hand-Drawn Pathway) Concentration
 - Traditional Animation (Stop-Motion Pathway) Concentration
- Game Art, BA

- **Game Design, BA:**
 - Game Development Concentration
 - Sound Design Concentration
- **Interaction Design, BA:**
 - Graphic Design Concentration
 - Smart Interfaces Concentration
 - User Experience Concentration
 - Web and Mobile Development Concentration
- **Programming, BA:**
 - Application Programming Concentration
 - Game Programming Concentration

Music

- Music, BA

Photography

- **Photography, BA:**
 - Commercial Photography Concentration
 - Fashion Photography Concentration
 - Fine Art Photography Concentration
 - General Photography Concentration

Theatre

- Acting, BA
- Comedy Writing and Performance, BA
- Musical Theatre, BA
- **Theatre, BA:**
 - Directing Concentration
 - Playwriting Concentration
 - Stage Management Concentration
- Theatre Design and Technology, BA